

CENTAURO'S WOMAN  
SERIES HD 51 X 1 HR



# LA QUERIDA DEL CENTAURO

BIRDS OF A FEATHER COME TOGETHER

TELEMUNDO  
SÚPER  
SERIES

DISCOP ISTANBUL 2016  
March 1-3 | Stand S14/S15  
International Convention  
and Exhibition Center  
Istanbul, Turkey  
telemundointernacional.tv

Produced by



Distributed by



TELEMUNDO  
INTERNACIONAL  
A Division of NBCUniversal  
Telemundo Enterprises

MARCH 2016 | YEAR 21 | # 265

# Prensario International

www.prensario.net

TELEVISION • DIGITAL PLATFORMS • LICENSING

DISCOP  
adopt the world

Meet us at booth TP05



KANAL D



# WAR OF THE ROSES

sales.kanald.com.tr  
sales@kanald.com.tr

Twitter Facebook YouTube  
/kanaldsales

DISCOP ISTANBUL 2016 - SPECIAL EDITION



**ITV**  
Inter Medya Ltd.

Visit us at Turkish Pavillion  
at DISCOP ISTANBUL

# Challenging times, big opportunities



In our fourth year attending **DISCOP Istanbul**, **PRENSARIO** has been a close witness of the evolution of Turkish industry and the regional players from MENA, CIS/CEE and Central Asia.

There has been a huge evolution on the TV business here and the show has accompanied this growth, but this year with the recent events in the region and, most recently, in Turkey, there is a strong drop in the number of participants. Organizers estimate 750 participants in total, half of what was expected.

Nonetheless, there is confidence because of the good moment of Turkey in the global market and the growing opportunities that can be developed. **DISCOP Istanbul** is a key meeting point to reach new players: according to organizers **Globus Fairs** and **Basic Lead**, 60% of the buyers do not attend other international fairs.

**PRENSARIO** offers a brand new, full-dedicated edition to this tradeshow with key and fresh information about what's going on in Turkey — the main broadcasters and distributors are highlighted — and MENA, two of the main protagonists during this 3-days event.

Istanbul-based fair follows the essence and success of the first years of **DISCOP East**, also founded by **Patrick Jucaud-Zuchowicki**, which was held in Budapest, Hungary (NATPE bought it in 2012,


organized 2013 edition in Budapest and then moved to Prague, Czech Republic, until it decided to return to Budapest this year) during two decades looking for the medium and small Central & Eastern European buyers. When CEE region got mature, the idea was to create a new event in the East, to get new buyers, emerging territories for finished products. Then, **DISCOP Istanbul** appeared.


This sixth edition is full of challenges: one of them is the “new format” with the Turkish distributors gathering in a unique pavilion, covering 20% of the convention center. In the past, they had unique booth each, covering 80% of the market floor. The other one is to see how the drop in the number of participants will affect.

Executives from Africa, East Asia, CIS and CEE, as well as and Asia/Pacific and Latin America are here. The show is focused on emerging territories, with stress both in finished products and production projects. The main region is MENA that is getting strong in pan-regional production ventures, for many countries at the same time. New media/digital ventures are the new step. There are new VODs appearing. Undoubtedly, There is a good work to do in Istanbul this year.

EVENT SCHEDULE	
EVENT	DAY & TIME
THE FORMAT DAY: WHY PROTECTING YOUR IP WILL BUILD YOUR BUSINESS? (FRAPA)	TUESDAY, 1 <sup>ST</sup> – 9AM
THE FORMAT DAY: CEE COUNTRIES	TUESDAY, 1 <sup>ST</sup> – 10AM
THE FORMAT DAY: MENA COUNTRIES	TUESDAY, 1 <sup>ST</sup> – 12AM
THE FORMAT DAY: THE FORMAT SHOWCASE (SESSION 1)	TUESDAY, 1 <sup>ST</sup> – 2.30PM
THE FORMAT DAY: THE FORMAT SHOWCASE (SESSION 2)	TUESDAY, 1 <sup>ST</sup> – 4PM
DRIVING DIGITALIZATION VIA SATELLITE (EUTELSAT)	WEDNESDAY 2 <sup>ND</sup> – 9AM
THE NEXT PROGRAMMING TRENDS: TV MOVIES	WEDNESDAY 2 <sup>ND</sup> – 10AM
IT'S A SMALL WORLD: TURKEY	WEDNESDAY 2 <sup>ND</sup> – 11AM
IT'S A SMALL WORLD: WESTERN BALKANS	WEDNESDAY 2 <sup>ND</sup> – 12PM
IT'S A SMALL WORLD: UAE	WEDNESDAY 2 <sup>ND</sup> – 1PM
IT'S A SMALL WORLD: AFRICA	WEDNESDAY 2 <sup>ND</sup> – 2PM
IT'S A SMALL WORLD: GEORGIA	WEDNESDAY 2 <sup>ND</sup> – 3PM



 PUBLISHED BY  
 EDITORIAL PRENSARIO SRL  
 LAVALLE 1569, Of. 405  
 C1048 AAK  
 BUENOS AIRES, ARGENTINA  
 PHONE: (+54-11) 4924-7908  
 FAX: (+54-11) 4925-2507

 IN THE U.S.:  
 12307 SW 133 COURT -  
 SUITE #1432  
 MIAMI, FLORIDA 33186-USA  
 PHONE: (305) 890-1813

EMAIL: [INFO@PRENSARIO.COM](mailto:INFO@PRENSARIO.COM)  
 WEBSITE: [WWW.PRENSARIO.TV](http://WWW.PRENSARIO.TV)

EDITOR: *NICOLÁS SMIRNOFF*  
 EDITORIAL DIRECTOR: *ALEJO SMIRNOFF*  
 NEWS DIRECTOR: *DOMINGO VASSELLATI*  
 INTERNATIONAL BUSINESS DIRECTOR:  
 FABRICIO FERRARA  
 INTERNATIONAL BUSINESS MANAGER:  
 RODRIGO CANTISANO

MAILED BY SUBSCRIPTION -  
 ONE YEAR, AIR MAIL:  
 AMERICAS: USD 150  
 REST OF THE WORLD: € 150

## Prensario International

©2012 EDITORIAL PRENSARIO SRL  
 PAYMENTS TO THE ORDER OF  
 EDITORIAL PRENSARIO SRL  
 OR BY CREDIT CARD.  
 REGISTRO NACIONAL DE DERECHO  
 DE AUTOR N° 10878



# THE WHITE SLAVE

Because blood is the same color



We do better.

  /CaracolTvIntl sales@caracoltv.com.co [www.caracolinternacional.com](http://www.caracolinternacional.com)  
 AMERICA / ASIA TEL: +1 (305) 960 2018 | EUROPE / AFRICA / MIDDLE EAST TEL: +34 670 214 935

BY FABRICIO FERRARA

# DISCOP Istanbul 2016: how to enhance this strategic marketplace

Organized by **GLOBUS FAIRS** and **BASIC LEAD**, DISCOP Istanbul 2016 takes place on March 1-3 at the International Convention Center in Istanbul, Turkey. This sixth edition would probably be one of the most challenging since the marketplace was launched in 2011.

Following recent events in the region, the organizers announced at the beginning of January a host of measures designed to facilitate attendance. But the recent tragedy in Sultanahmet, Istanbul, has provoked a heavy drop in the attendance: the last figure informed by **Basic Lead** when this edition was closing was 750+ participants from 70 countries, similar numbers of the 2013 edition.

According to **PRENSARIO**, there are close to 250 buyers in Istanbul: regional content distributors, producers, broadcasters, Pay TV platforms, mobile and OTTs. And more than 100 international and Turkish TV content distributors. All in all, it seems to be a strong fall in a marketplace considered 'strategic' because of many reasons. **Globus Fairs** and **Basic Lead** highlight that the key of the market is to attract acquisitions and programming executives that only attend DISCOP Istanbul: 60% of them do not attend other major TV content markets, they add.

Apart from the political problems in the region, there are other "in house" challenges that must be highlighted. This year, for the first time since the market was launched, the seven biggest Turkish distributors **ITV Inter Medya**, **Global Agency**, **Eccho Rights**, **Calinos Entertainment**, **ATV Distribution**, **Kanal D** and **TRT** have decided to be altogether in a unique

*Turkish Pavilion (#1).*

Since DISCOP Istanbul was moved in 2014 from the Intercontinental Hotel to the convention center, all these companies had had one huge booth each, occupying more than 80% of the total space of the fair. The remaining 20% was dedicated to international sellers. This year the equation is reversed: 20% for Turkish distributors, 80% for international.

In that sense, **PRENSARIO** has heard some complaints regarding prices of the show: 'We are doing similar investments to MIPTV, but the results are clearly not the same', one of them remarked. Let's see what happens with the "new format" in this edition.

## The keys of the market

It is true that the vital value of **DISCOP Istanbul** continues to be the power of gathering different buyers from several countries: there is no other tradeshow focusing exclusively in Turkey + CEE + CIS + MENA + Central Asia. All these regions together comprise one of the world's most dynamic marketplaces, contributing to 20% of all global film, TV content and adaptation rights sales, so it is a good meeting point for everybody. Buyers highlight they have more time for their meetings, while programming distributors remark the new players they can meet here.

For this edition, some Turkish export organizations have doubled their efforts to welcome foreign buyers: the market offered a hosted buyers program designed to invite 100+ international TV content buyers to the market.

**Globus Fairs** and **Basic Lead** have also worked on expanding the market on-site meetings in order to provide more opportunities to participants still registering, and provides this edition additional 'low cost' attendance packages such as *meeting table packs* and *non-exhibiting sellers badges*.

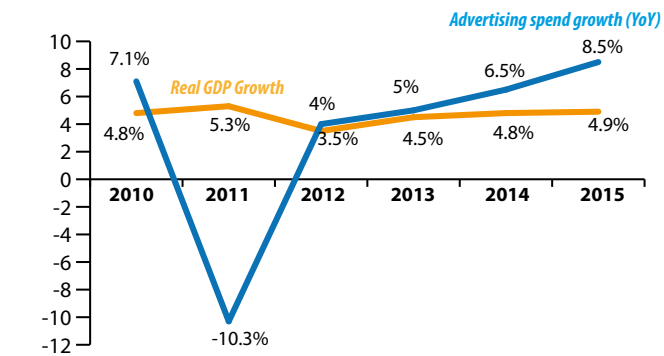
**Patrick Jucaud-Zuchowicki**, CEO of **Basic Lead**: 'Recent events in the region have presented some challenges in organizing such an internationally facing market, however, we have put into effect a range of measures. With new participants continuing to sign up, we are on course to deliver another vibrant three days of international deals, new collaborations and business opportunities during what has become a must-attend market on the global stage'.



**Patrick Jucaud-Zuchowicki, CEO of Basic Lead:**

'Recent events in the region have presented some challenges in organizing such an internationally facing market, however, we have put into effect a range of measures. With new participants continuing to sign up, we are on course to deliver another vibrant three days of international deals, new collaborations and business opportunities during what has become a must-attend market on the global stage.'

GROWTH IN ADVERTISING SPEND AND REAL GDP GROWTH IN ARAB REGION (2010-15)



Source: Eurodata TV Worldwide

Highlights of the 2016 market include a two-day program running parallel to the event focusing on new co-production opportunities, specifically designed for independent content producers.

The event hosts the second *The Format Day*, this time co-organized with **FRAPA** — the global organization that protects the format rights — on March 1 featuring panels dedicated to new cross-border format trends as well as a multi-category pitching competition searching for the next big, influential and marketable television format.

Lastly, the conference track entitled *It's A Small World* explores new co-production opportunities and alternative cooperation strategies with countries with rising film and TV industry sectors such as South Africa, Poland, Kenya and Morocco.

## Turkey

Istanbul keeps building its leadership as a regional and global hub for TV business and MENA media sector shows significant evolution. A proof of this had been the Turkey *Country of Honour* at MIPCOM 2015, where the **Istanbul Chamber of Commerce (ITO)** has played a central role together with the Turkish government bodies and the Turkish main international companies.

The main conclusion has been the great potential of Turkey to continue developing high-end drama series, the production diversification — mini-series, TV movies and entertainment formats — and to reinforce the ties with the global market. The country is prepared to host international productions by offering its state-of-the-art infrastructure and studios.

**PRENSARIO** had the chance to visit some of these studios and sceneries during a tour to Istanbul organized in August to show the strength of Turkish production to international media. The country is well prepared for TV and movie production, the talent is highly skilled and the advertising market can host enormous investment.

In addition to locations and studios, talents are the other key elements that sustain the great moment of the Turkish series in the global market.



Group M Pakistan is an example of new players buying formats to over 52 satellite Pakistani TV channels: Fadah Bashir, head of buying and trading, Syed Mustafa Hussain Abbas, senior manager trading, and Shaheer Mehkari, assistant manager trading

## FRAPA teams with DISCOP Istanbul

Rights protection association **FRAPA** continues to promote the organization and services by attending regional tradeshows.

**Jan Salling**, co-chair, has attended **Asia TV Forum** in December

2015 and is now participating at *The Format Day* at **DISCOP Istanbul** along with **Phil Gurin**, co-chair, after teamed up with organizer **Basic Lead** to co-organize this year's format pitching program and conference.



Phil Gurin and Jan Salling, FRAPA co-chairmen

*The Format Day* is being held on Tuesday, March 1, for second year in row. It includes three conference sessions on IP protection and the trends, challenges and opportunities to be found in the buoyant CEE and MENA markets. It also features the *Formats Showcase*, during which new formats across is being presented to a panel of top industry executives.

**Salling**, who also runs its own company **Missing Link Media**, moderates the first conference of the day *Why Protecting Your IP Will Build Your Business* along with **Phil Gurin**, co-chair of **FRAPA** and president & CEO at **The Gurin Company**. The session examines the creative, copyright and protection issues in a global formats industry changing at warp speed.

**Gurin** and **Salling** say: 'This co-operation is a significant step in our mission to put **FRAPA** at the heart of our community. To be an effective player, we need to be where the formats industry is — and in early March, that place is Istanbul. We have a clear global mission to support the format industry and speak out on behalf of creatives everywhere'.

Behind the scene, writers, authors and producers, musicians, actors and actresses remark the "other challenges" of the industry: 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 Canpolat** and **Sema Ergenekon**, creators of *Sila*, *Gumus* and *Black Money Love*, say: '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, and add: '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 miniseries', complete the authors.

**Berkun Oya**, writer of **Eccho Rights'** *The End* (the Turkish series with more international adaptations, 8), agrees with them in both matters, rights and topics of the series: 'Authors are not protected in Turkey. Even when our work is well paid (**Canpolat** and **Ergenekon** 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.

## Middle East

In *Cultural Times - The first global map of cultural and creative indus-*



Turkey is also adapting foreign stories: Dogan Ercan and Idil Belly, from the distribution company Sera Films (Turkey); Ozlem Ozsumbul, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D. Because of the huge success of *Matter of Respect* the Turkish broadcaster has produced a second season in 2015

### HOT TOPICS IN TURKEY

- Tradition & modernity at the heart of Turkish TV content
- A diversification of genres despite drama power
- A booming TV market: one step towards co-productions
- One ambition: becoming a country of formats
- Turkish TV content: inspiration from everywhere, spreading to the world

Source: Eurodata TV Worldwide

tries, published in December 2015 by consultancy company EY (France), there is abundant data about the Middle East TV market, which has been expanding strongly in the last decade, even with the Arab Spring (2010-2013)

‘With more than 400 million inhabitants, it is a particularly large and attractive market for broadcasters and advertisers. The strong population increase and continued economic development provide potent growth perspectives’, remarks the study.

According to an IHS report, the demand for and consumption of TV broadcasting is significantly stronger than in most developed countries. To respond to this enticing consumer TV demand, the Middle East TV sector has been literally burgeoning, as shown by the growth in advertising spend in the Arab region (almost 4.5% between 2012 and 2015).

In 2013, the Pay TV market grew 11.2% in terms of market share and 14.1% in terms of subscriber numbers. Over the last decade (2004 to 2013), the number of primary Pay TV subscribers almost quadrupled from 1.33 million in 2004 to 4.35 million in 2013, increasing at an annual average rate of 14.64%. The Gulf States (Saudi Arabia, the UAE, Kuwait, Qatar, Oman and Bahrain) account for two out of three Pay TV households (66% of the total). However, there are Pay TV services across the region: UAE has the highest penetration rate at 85% and Egypt the lowest at just 2.4%.

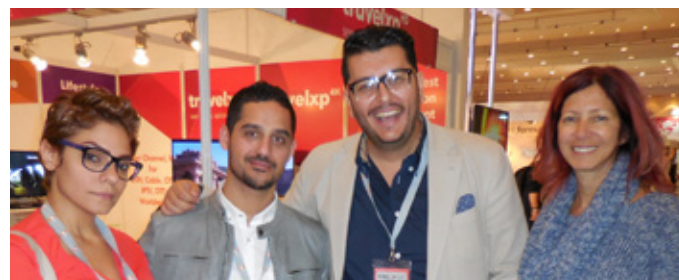
HD channels offered in the region grew from just two in 2009 to 158 in 2014. 71 of these, around 45% of the total offer, are being provided for free. The free HD offering in MENA is higher than the total HD offering in countries such as Italy, Spain, Russia, Australia and South Africa. **BeIN Sports Arabia** (formerly known as **Al Jazeera Sports**) and **OSN** are forming a virtual duopoly in MENA’s satellite Pay TV market. The two companies have managed to attract the vast bulk of satellite subscribers. Since 2009, their combined market share has fluctuated between 82% and 85%.

An article from Variety published on February highlighted that there are more and more SVOD platforms being launched in the Arab World, where two-thirds of the population is under 30. Last January, **Netflix** launched in Saudi Arabia, but it does not include much Arabic content.

Founded by Egyptian entrepreneur **Perihan Abou-Zeid** the platform **MoviePigs**, dedicated to a wide range of indie Arab cinema in North America and Europe, is set to launch this year. In 2015, **Starz** released its **Starz Play Arabia** OTT SVOD service across 17 territories in the MENA, marking the first Starz-branded service outside the US. There are other OTTs such as **IcFlix** (Arabic films), **Telly** and **OSN Play**, but the two largest operators are **Starz Play** and **IcFlix**. PRENSARIO published in this edition a special report about what are the digital buyers acquiring in the international marketplace.



Latin American buyers attended Discop Istanbul for the first time in 2015 and are here again: Juan Ignacio Vicente, international content manager, Mega Chile (the first channel in the region to broadcast a Turkish series) and Ignacio Barrera, acquisitions at Grupo Albavision (USA), who buys for 12 territories



MBC, Middle East: Fadia Azzam, senior acquisitions executive, Youssef Chatila, acquisitions coordinator, Tareq Falah Al-Ibrahim, MBC1 coordinator manager and MBC Drama channel manager, and Lina Matta, Senior Channel Manager MBC 2, MBC 4, MBC Max, MBC Variety

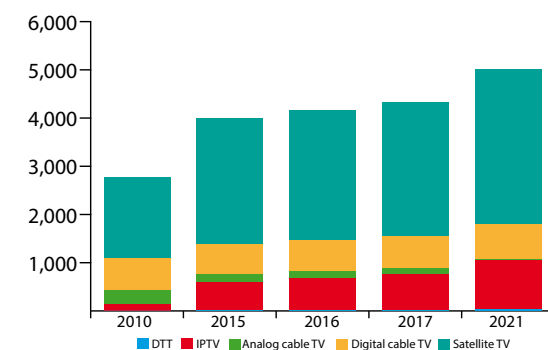
**COP Istanbul** participants, fiction is still taking the scene in most of the Eurasian territories. ‘Fiction is the best way to succeed, no matter if it is foreign or local. Entertainment is doing well, but when we need to generate loyalty in the audience, fiction is better’, some broadcasters highlight.

Fiction formats will continue being heavily demanded at this DISCOP. Not only the Middle East is seeking scripted series to adapt, but also Turkey (from Korea mainly, but also Italy), and some North African and CIS countries.

In this race, Latin American distributors could take advantages, as they are keen on selling formats, while Turkish prefers to bet on selling the ready-made versions. ‘While Turkish product, which is consider local production for us, is becoming expensive, we are exploring other alternatives on fiction’, notes a TV channel from MENA.

One of the biggest news in Middle East for **Caracol TV** (Colombia) have been the sale of *The Voice of Freedom* format (*Tareqi*), which has been produced by **Beelink Productions** (see interview in this edition) for **MBC**, the main group of channels in the Middle East, premiered during the second half of 2015 with good results.

MIDDLE EAST & NORTH AFRICA PAY TV REVENUES, BY PLATFORMS (2015)



Source: Digital TV Research

**The future of DISCOP Istanbul**

PRENSARIO has been a close witness of the Turkish TV market, in general, and of **DISCOP Istanbul**, in particular. Since 2012 when the market was called **DISCOP West Asia** the transformation has been notorious registering between 30% to 40% of growth year to year. In 2015 the growth was 15% in comparison with 2014.

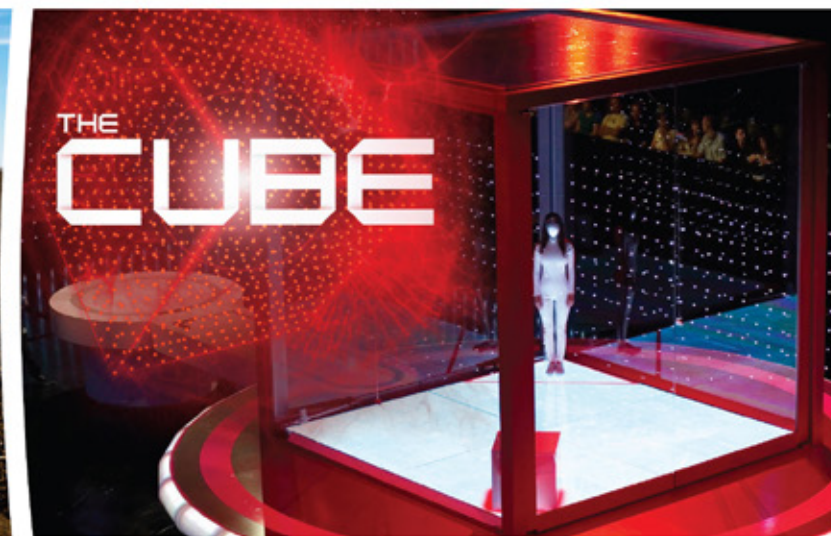
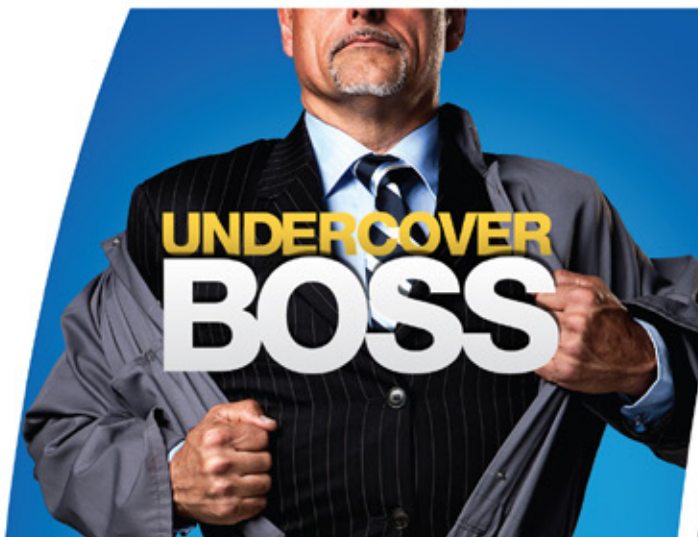
If organizers want to continue gathering strategic buyers they should keep the Turkish companies investing in the show, as many of them have complained about the cost of participating. Initiatives such as the invitation to more than 100 global buyers go in that direction.

Turkish distributors are re-directing their investments. PRENSARIO heard from two of the biggest companies that they are organizing exclusive screenings for global buyers at the coast of Turkey during the summer.

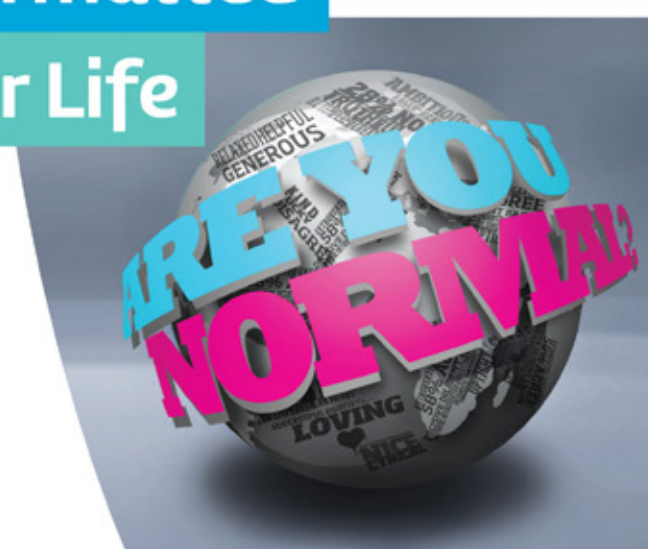
Secondly, **Globus Fairs** and **Basic Lead** should consider the rest of the international distributors who know that they are not the star of the show, but continue attending. In the past, some of them have complained about the space the show dedicated to them. Now, this has changed because of the decision of the Turkish distributors to be in a same pavilion.

All in all, there are more pro than cons at **DISCOP Istanbul**. Good organization by taking care of the details is the key in the business. But there are other things to take into consideration. Together, organizers and participants, must work to continue improving this strategic marketplace.

**Trends**  
According to DIS-



Formatted  
For Life



From award winning TV opinions to restaurant horror stories – and everything in between – all3media international have formats to suit all your needs.

Discop Istanbul Stand No: VB09

@all3media\_int  
all3mediainternational.com



A PLACE THAT KEEPS EVERYTHING HIDDEN

# SECRETS AT THE HOTEL

DISCOP ISTANBUL 2016  
International Convention & Exhibition Center  
Istanbul, Turkey  
S-35

UNSTOPPABLE  
CONTENT |  Televisa

Based on the format produced by Bambú Producciones for Altavozmedia. Format distributed by Paramount Stories.

BY FABRICIO FERRARA

# Turkey: the challenges of a growing broadcasting market

Turkey hosts 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. Moreover, it is a huge market with many opportunities to come. In this report, Prensario summarizes some of them.

After a period of constant increase, Turkey's population surpassed the 75-million mark in 2012 — compared to 67 million inhabitants in 2003—, according to statista.com. Now it has 77,7 million of inhabitants being the 18<sup>th</sup> largest country in the world. Turkey's biggest cities are Istanbul, Ankara (the capital city) and Izmir.

Turkey is one of the most important industrial and emerging countries (G20), and one of the so-called “Next Eleven” —the most important emerging countries after the four BRIC states Brazil, Russia, India and China.

It is ranked 17<sup>th</sup> among the countries with the largest gross domestic product (GDP) with its own GDP amounting to approximately USD 783 billion in 2012. That year, the economic growth in Turkey declined to about 3% after having soared to between 8% and 9% in previous years.

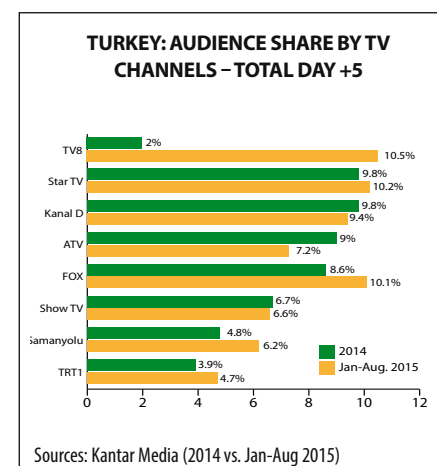
Turkey's GDP per capita was at approximately 10,455 U.S. dollars in 2012. Turkey's main trade partners are Germany, UK and Iraq for export and Russia, Germany and China regarding import.

Turkey has been introduced to TV relatively tardive, in the 70's, but has com-

pleted this delay by a fast adaptation and growth in such a short period. Today, TV is the main medium in areas such as journalism and entertainment in Turkey. It's commonly known that different segments working in fields related to TV need a source in which they can find essential data and evaluations regarding the status of this medium in Turkey.

For more than 20 years, TV broadcasts were procured by **Turkish Radio and Television (TRT)** under the state monopoly, but with the 1990s commercial broadcasting has started. Today, there are 678 TV channels in Turkey that broadcast locally, regionally and nationally. There is 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 favorites genres of the viewer. 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 of the masses, but it is also the main form of entertainment and “cultural activity” of the society because of the changing social structure, economic difficulties and especially because of the behavior patterns that were adopted by the middle-lower classes after 1980s. On the other hand, the historical development that was mentioned above has also played a part in this affinity, which lasted for the last 20 years. Turkish society was obliged to be contented only



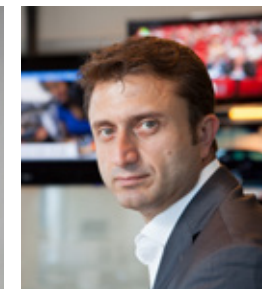
Ömer Özgüner, general manager, Star TV



Baris Tunay, general manager, Kanal D



Cenk Soner, COO SVP General Management, FOX Turkey



Mutlu Inan, Deputy General Manager, ATV



Ibrahim Eren, Deputy Director General, TRT

with one channel for a long period and has enjoyed the alternative programming that is being offered by a liberal broadcasting system to the fullest.

According to a survey conducted by **Turkish Statistical Institute-TURKSTAT** — which has not been updated since 2006— Turkish people spend 87,4 % of their monthly cultural activity time to TV. This rate is a little bit higher among women than it is among men.

The rate of new technology use increases very swiftly 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%.

Almost all of the TV channels broadcast all day long. Although “prime time”, the time slot which lasts from evening news to the bedtime of the viewers, is the most prominent slot for the planning of commercials, daytime TV is also very important because of the unique characteristics of the country.

In most of the households in Turkey there are potential viewers during daytime since Turkey is a country where on average every 3 adult women out of 4 are housewives; with a high rate of child population and with a considerable number of

relatively young retired persons due to retirement regulations in the past. If the fact that, although the child and youth populations is high, preschool education is very rare and preschools and high schools don't offer a full day education that would cover working hours, is taken into account, the importance of daytime TV becomes even more obvious.

Nowadays, the average TV watching hour in Turkey is 3.9hs and this rank the country in 9<sup>th</sup> position worldwide. World average for media ad investment for TV is 40% and whereas this portion reaches 58 % in Turkey (**Deloitte**).

In Turkey, TV viewing shares are being measured by an electronic “people meter” system since the 1990s, in other words since the first years the commercial TV channels started broadcasting and increased the total number of TV stations in the country.

When the general taste patterns of the society are studied, it is observed that the most preferred channels are the ones dominated by TV series, game shows and daytime contents (targeting specially female viewers), politically liberal and generalist in terms of broadcast type.

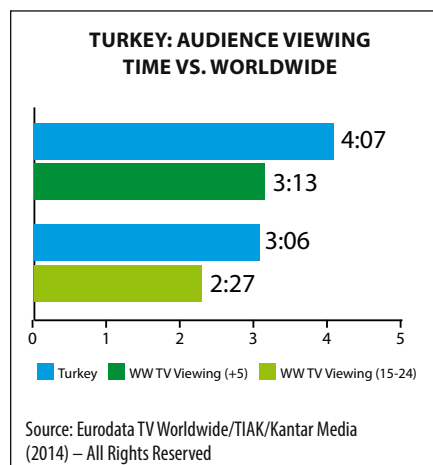
Historically, **Kanal D** was the leading broadcasters of the country but, since the last quarter of 2012, it has lost its prime

time leadership in hands of **Star TV** in both “Total individuals” and “AB”, coinciding with the changes on audience measurement panels: along with **ATV**, it has cancelled its agreements with **AGB** and started with **TNS**. Star TV used to be part of **Dogan Holding** (owner of **Kanal D**), but in 2011 it was sold to **Dogus Group**.

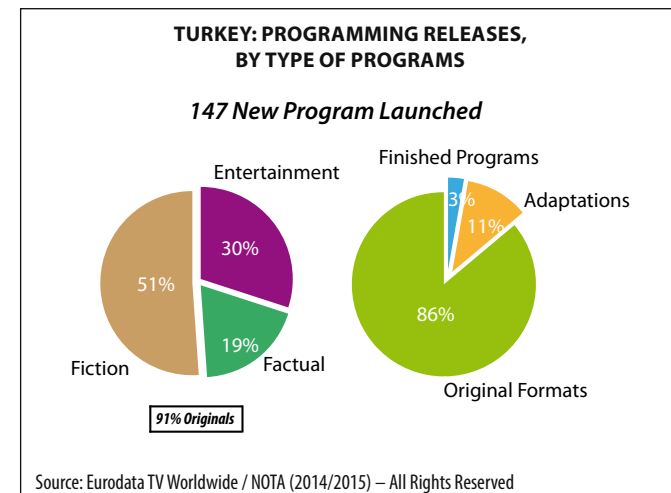
The figures on January 2013 showed that the leading channel on those strategic slots had been **Star TV**: it had finished in the fifth position in 2011, and in the second position in the last quarter of 2012. Since then, the broadcaster has been the leading Turkish broadcasters on prime time.

The changes in the measurement panels not only have brought new leaderships. It has also defined a new type of drama series. ‘We had to redefine storytelling, narrative and themes. The new kind of drama is thought for the international market, but not so liked by the local audience. They missed the old drama we used to produce and broadcast’, a well-known source of the industry clarifies to **PRENSARIO**.

Turkish TV channel programs can be classified as news, dramas, cultural, contemporary, education programs for children. According to its average duration in hour, news rank first with 1.342,60 hours and dramas on the second rank with 1.333 hours.



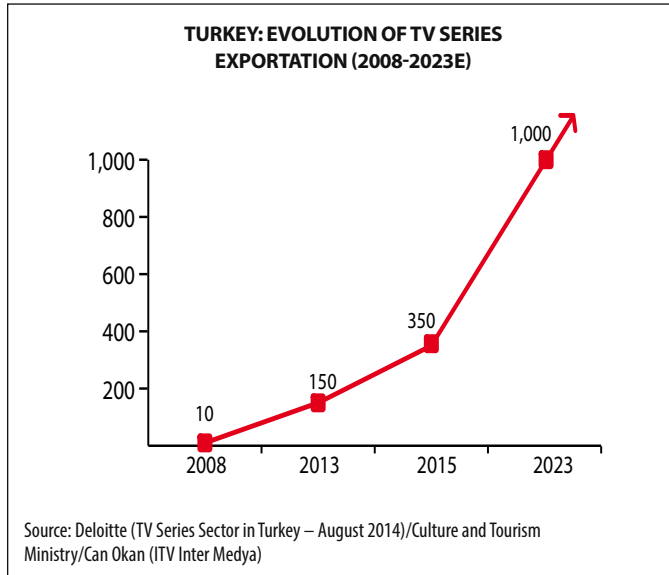
From “Ottomania” to crime series, there is a large content offer from Turkish distributors: *Resurrection II* (TRT) & *Magnificent Century Kosem Sultam* (Global Agency), brand new releases at MIPCOM 2015, continue the international roll out



Pos.	Title	Channel	Rating	Share
1	Eskiya Dunyaya Hukumdar Olmaz	ATV	10.54	23.72
2	Survivor	TV8	8.77	20.41
3	Eskiya Dunyaya Hukumdar Olmaz (Summary)	ATV	5.86	14.83
4	Fatih Portakal Ile Fox Ana Haber	FOX TV	5.67	16.89
5	ATV Ana Haber	ATV	5.13	15.25
6	Survivor (Summary)	TV8	4.84	12.87
7	Hayat Sarkisi	KANAL D	4.49	10.50
8	Ask Yeniden	FOX TV	4.45	10.01
9	Show Ana Haber	SHOW TV	3.98	12.03
10	Gecenin Kralicesi	STAR TV	3.97	8.95

Source: Kantar Media

## Turkey: the challenges of a growing broadcasting market



Turkish television series in particular and Turkish television programs in general find an important place not only in domestic market but also in international markets. Even in the period of public television broadcasting on a single channel in 1981 TRT started exporting programs to different countries.

At that time because of the nature of the public broadcasting, the main aim was not to gain profit but to introduce Turkish culture and provide Turkish citizens living abroad with programs in their own language and culture. In 1981, 52 productions including documentary movies, movies and series were sold to 9 countries. In the 2000s, however, Turkish television programs became truly widespread.

### Market data

55.7 million of people +5 are considered in the audience measurement in Turkey: the average viewing time in 2014 was 4:07 minutes (+54 minutes vs. worldwide TV viewing) in +5 and 3:06 minutes (+39 minutes vs. worldwide TV viewing young adults) in 15-24, according to Eurodata.

Sources from the market agreed that the total advertising pie is USD 3.5 billion, where TV takes USD 2-2.5 billion, making the country one of the largest markets in Eastern Europe. Statista estimated recently that advertising expenditures in Turkey would increase 15% by the end of the year 2015. The highest increase would be in di-

gital 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 fall season it reaches close to 4.8 hours a day. Almost 70% of the population prefers watching TV as their favorite leisure time activity. It's a market dominated by private television, with one public TV group.

The Turkey Statistical Institute reported last January that Turkish citizens have spent USD 5 billion on cultural activities in 2014. Television got the biggest share, 28%, or nearly USD 1.45 billion.

During the TV season 2014/2015, fiction occupied 51% of the channels grid, following by 30% of entertainment and 19% of factual. 86% of the whole programming was original, 11% were adaptations and 3% finished programs. In the same period of time, on prime time, 80% was fiction — 70% TV series —, while 45% were re-runs and summaries.

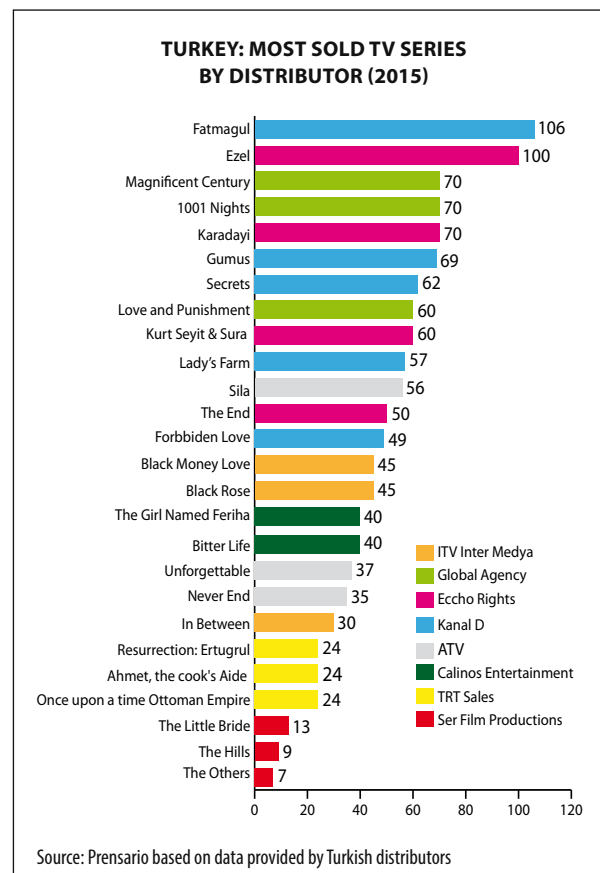
The average duration of a TV series is 139 minutes (Source: Eurodata TV Worldwide/TIAK/Kantar Media). They mix tradition, modernity, love, society and culture. Some of the most successful series in 2014/2015 were *Resurrection* (it made TRT1 return to the #1), brand new on *Star TV Magnificent Century Kosem Sultan*, the spin off the hit series *Magnificent Century*, and *Ask Yenidek (FOX)*, among many others.

But there is still space for foreign series, not as finished

content, but as local adaptations. Korea leads the wave with *Baba Can'Dir*, a TRT adaptation from *What Happens to My Family (KBS)* that was #2 show on Sunday prime time, or *May Queen (MBC)* which was adapted by *Made in Turkey (MINT)* for *Show TV*. In the past, the most important provider of fiction format — as well as finished fiction — was Latin America.

On the kids programming, 65% of the total broadcast are Turkish programs, and 80% are animated shows. There, the public broadcasters TRT plays a key role producing hit stories such as *Pepee (Dusyeri)* and *Keloglan* (8.7% share on 5-11) on the leading Turkish kids channel TRT Çocuk, among others.

Future? Turkish players are anticipating the future by starting the production of short fictions as miniseries of 4 episodes, such as *Seddulbahir 32 Saat*, from *Okir Film*, for TRT, who has begun in 2015 a strategy towards miniseries and TV movies: 35 has been produced for Sunday's TRT1 prime time. Another successful



We connect the world by storytelling. That's why we celebrate our 10th anniversary with millions of fans in 150 countries.

NOT JUST DRAMA. AY YAPIM DRAMA.

ay yapim  
10 years



## Turkey: the challenges of a growing broadcasting market



Big Brother Turkey, from Endemol Shine, debuted in November 2015 on Star TV, while Kanal D acquired the rights to adapt Armoza Formats' *While you were Sleeping*



Korean series have been adapted in Turkey with great success: *Baba Can'Dir*, TRT adaptation from *What Happens to My Family* (KBS) was #2 show on Sunday prime time, while MINT has adapted *May Queen* (MBC) for Show TV

example is the Italian format adaptation, *Matter of Respect* that has two seasons on air on Kanal D.

Turkey is one of the most prolific drama producers all over the world and is gaining key markets in Latin America, Asia and Europe. For instance, the country will export close USD 350 million this year, and expects to reach USD 1 billion by 2023, when it will celebrate the 100<sup>th</sup> Anniversary of the Turkish Republic.

Some of the best examples are *Fatmagul*

(Kanal D) and *Ezel* (Eccho Rights) sold to more than 100 countries, *Magnificent Century* and *1001 Nights* (Global Agency) and *Karadayi* (Eccho Rights) with 70, as well as *Black Money Love*, *Black Rose* and *In Between* (ITV Inter Medya), which were sold to 45 and 30 countries, respectively.

Turkey is also a major market for OTT, with local (D-Smart Blu, Teledunya, Turkcell, TvYo and TiViBu) and international (Daily Motion, PopCornFlix.com and Film Box Live, among others) players. Turkish people are actively related to social media as well, being Facebook the most important one.

### The protagonists

Historically, Kanal D was the leading broadcaster, but since the last quarter of 2012, it has lost its prime time leadership in hands of Star TV in both "Total individuals" and "AB", coinciding with the changes on audience measurement panels: along with ATV, it has cancelled its agreements with AGB and started with TNS.

Star TV passed from the 5<sup>th</sup> position in 2011 to the first one in 2013 and 2014, but from January to August 2015 a new prime time leader appeared: TV8. According to TNS data, the network has become the #1 channel in both segments "Individuals 5+" and "Individuals SES AB" with the big entertainment shows such as *Rising Star* or *Survivor*, *The Voice* and *Got Talent*. In the same

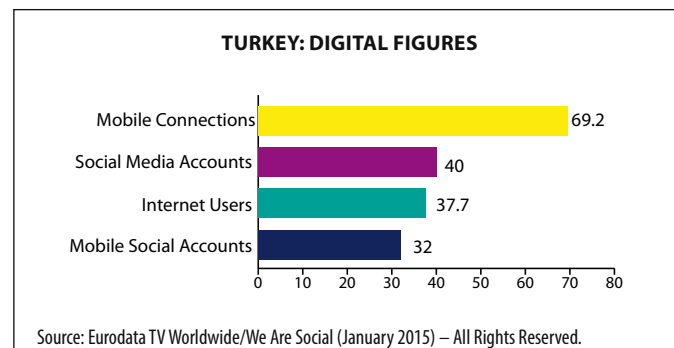
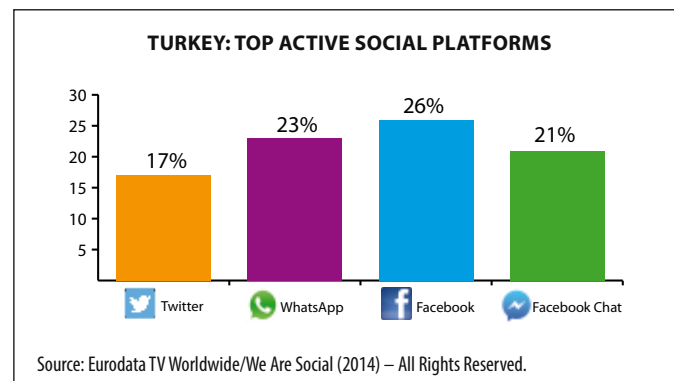
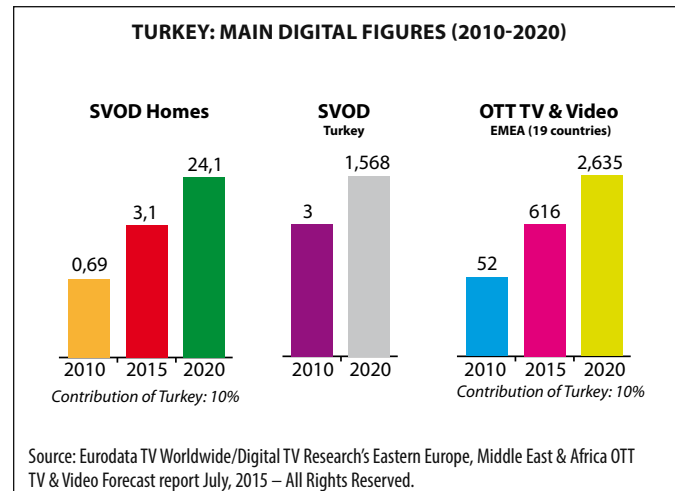


Following with the adaptations, Kanal D first season of *Matter of Respect* —based on *Mediaset Italy*— was such a success that the broadcaster produced a second season within 2015

period of time in Total Day, FOX TV is the leading on "Individuals 5+", while Kanal D is the leader on "Individuals SES AB".

The changes in the measurement panels not only have brought new leaderships. It has also defined a new type of drama series. 'We had to redefine storytelling, narrative and themes. The new kind of drama is thought for the international market, but not so liked by the local audience. They missed the old drama we used to produce and broadcast', a well-known source of the industry clarifies.

For this season started in September 2015 and finishing on June 2016, there will be 65 series on air in different channels. Following market sources data, PRENSARIO estimated an average of 31,500 hours of series production per year.



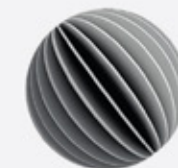
## FORMAT SOLD TO TV AZTECA MEXICO

Lata Sold to: Spain, Poland, Bolivia, Vietnam, Indonesia, Israel and Slovenia.

# Esperanza mía

ROMANTIC COMEDY

Co production:  
DORI Pol-ka  
MEDIA Producciones  
INTERNATIONAL



DORI  
MEDIA  
dorimedia.com



GENRES • STARS • STORIES  
ALL IN **TRT TV MOVIES**

**TRT SALES**

[www.trtsales.com](http://www.trtsales.com)



*GREAT SERIES • GREAT STARS*

*TRT DRAMAS*

**TRT SALES**

[www.trtsales.com](http://www.trtsales.com)





# Kanal D: 'Competition keeps all TV channels and producers dynamic and alive'

Kanal D, one of the leading broadcasters of Turkey, is also one of the most important exponents of the Turkish series global success. During 2015 the channel premiered hit series such as *For My Son*, which has become #1 on Wednesday nights, daily dramas *Love & Sin* and *Destiny*, and it is now betting on daily dating shows and a Korean drama adaptation, all these with great results.

Kanal D also broadcasts classics like *Walley of the Wolves* or *Back Streets*, and it is improving with new genres. Ozlem Ozsumbul, head of sales and acquisitions, describes: 'We have created *Kismetse Olur*, a new daily program as a dating show. Because of great success in daytime, we transferred it's final of the week to primetime show. It is the winner of the program slot this year in all TV stations and for all programs'.

Broadcaster premiered last month *Hayat Sarkisi*, the Turkish adaptation of Korean series *Flames of Desire* (MBC), which had a wonderful start. 'The results and reactions of the audiences are so good. We are sure that it will be a new phenomenon in Turkey near soon then abroad',



blutv

Ozlem Ozsumbul, head of sales and acquisitions, Kanal D

she adds.

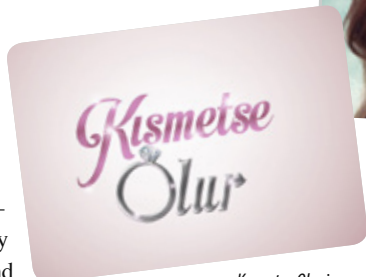
Regarding trends, Ozsumbul remarks: 'The most important issue is the planning according to the high and quality competition. You have to concentrate right story, quality production, right date and time if you want to be successful. The competition keeps all TV channels and producers dynamic and alive'.

'As a young populated country with its average 29 years aged, Turkey will keep watching traditional TV but of course some additional and new ways of broadcasting will be a part of our life. For instance, Dogan Group has just launched BluTV, an SVOD service with no advertising. 'It is quite new and exciting project for us'.

'Co-production or creating some new connections and exchanging some new ideas with the abroad will provide new opportunities and energies to the business. We are so excited about it. And we are open for new options for the media', she completes.

'Turkish audience wants to watch local contents, especially dramas. Feature films are the second choice for them: love stories, *cinderella*, rich & poor life conflicts, challenges, modern city life scenes cooked with traditional family ties in dramas. But for feature movies they prefer comedies. Also, daily shows with cooking, decoration, magazine and dating shows or realities. All TV stations are trying to keep their audiences on the screen with good and quality content, simple but attractive stories, good and talented casts and productions'.

The group production company D Production has started to work on a new project called *Tatli Intikam*. Ozsumbul: 'The first shooting was done last month. Its casting and story is wonderful. That title will include full of romance that the audience want to watch and feel. We realized the energy of love and romance very much: it will be a rising star of the dramas in near future. We are also working on



For My Son has become the #1 series on Wednesday nights



Kismetse Olur is a new daily dating show that because of its great success in daytime, it was transferred to prime time



some other new projects for upcoming months and seasons. We will have a new *Magazine D* program and daily program as well', she concludes.

About the international expansion, the executive explains: 'Since 2006 Kanal D has reached 129 territories with 65 titles. We did our best results in 2015 and reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina with series like *Fatmagül*, sold to over 106 territories, and *Matter of Respect* (26x'90), adapted from *Mediaset Italia* format of the same name'.

Also, *War of the Roses*, *For My Son* (13x'90), and the youth series *Sunshine Girls* and *Waiting for the Sun*; other top series are *Kuzey Güney*, *Mercy* and *Time Goes By*. 'In 2014 and 2015 we reached the Latin world with good success and we want to keep that for a long time. The most important thing is not being a fashion for a short period. We also concentrated on Far East and Africa. We have had some deals and we create good connections'.

For this year, Ozsumbul finishes: 'We will continue to be a right hand for Turkish Dramas-Dizi's. We want to be the best partner. We will focus in production or coproduction. We will have some steps for new productions opportunities abroad, or partnering foreign players to produce in Turkey with our facilities'.

Adaptations of Korean dramas is a key trend in Turkey: *Hayat Sarkisi* is the Turkish version of *Flames of Desire*, from MBC



LA LLAMA DE LA PASION

Flame of Passion

We will light the fire that exists within each one of us that will excite and uplift us with the most memorable moments in the history of the Olympics.

empowered by  
CISNEROS MEDIA DISTRIBUTION  
gettyimages | latam

Discop Istanbul / Stand 24

CisnerosMediaDist.com

## FOX Turkey works towards the diversity of its grid

In a series of interviews with key broadcasters from Turkey, PRENSARIO presents FOX Networks Group that operates FOX in the country, one of the leading TV private TV channels. Since the beginning of 2016, FOX has reorganized its international channel division —known as FOX International Channel— in three main global hubs in Latin America, Europe and Asia. In Turkey, FOX channel was integrated to FNG Europe, led by its president Jan Koeppen.

Cenk Soner, COO, FNG Turkey, explains to PRENSARIO: 'Since the integration, our main focus was to increase the brand perception for FOX. We are very proud to be awarded with TV Channel of the Year by Mediacat and The Best TV Channel at The One Awards by Marketing Turkiye where they grade the brands through a public research to investigate which brands increased their perception compared to previous year. This shows us we are following the right route'.

Following a thorough research that the company conducted at the beginning of this season, FOX aimed to provide the best television experience to its audience. 'Our objective, sincere, non-sided,

**FOX**

Cenk Soner,  
COO, FNG Turkey

equal attitude and the sincerity of our anchor-men brought us a huge success, the newscast on FOX is now competing with prime time series in ratings', Soner says.

'We moved our ad sales project power which has been a significant distinction from our competitors on the thematic side, to FOX. In terms of product placement, second screen and digital applications we are now pioneering the market with its 360° campaigns in partnership with many brands', he adds.

Regarding the most successful series and programs on its grid, the executive explains that the romantic-comedy series, *Love Again*, which created a huge buzz last season returned with a big success to this season as well. 'Our blockbuster drama series *That Life is Mine* and *Black Rose* are also doing great. But our biggest hit was by far our brand new drama series, *Intersection* that we are collaborating with *Endemol Shine*. To increase the diversity on our grid, we are now working on a competition program where we'll search for the best comedy actor/actress of Turkey. Two more series are also in our upcoming schedule', remarks Soner.

The executive highlights that Turkey is a 'competitive market' and there is a proliferation of choice. 'We are breaking through the clutter by tapping into local talent and leveraging FOX's global knowhow. 2015 was a much more competitive season with a rich content portfolio in FTA market. After the success in summer season, this year it is remarkable that much more summer series have been expanded to new season'.

'Relatively high-budgeted productions and A-list celebrities are not a mandatory key to success anymore lately. The chemistry in almost each part of the production weighs stronger than these criterias'.

'Although this is the golden age of Turkish dramas, the success of rom-coms with younger skewing viewer is also undeniable. The viewers also relate to shows based on family experiences in everyday settings, which have longevity that leads to appointment viewing. The Turkish audience is also quite attached to qualified entertainment programming which help them distract from real life



FOX blockbuster drama series are *That Life is Mine* and *Black Rose*, which are doing great this season



Romantic-comedy series *Love Again* created a huge buzz last season and returned with a big success to this season

for a while. On OPT, matchmaking shows are really popular and on PT competition shows and movies are the biggest competitors of the local series'.

About the future, Soner comments: 'We are getting ready to announce upcoming ad sales partnerships. FOX Media Turkey will be representing the ad sales of those brands in the market. These kind of alliances allow us to enrich the variety of our bouquet for our partners so that we can better build creative, 360°, tailor-made and sustainable solutions for them'.

'Also, we are working on the distribution of our new play product, *FOX Play*. Best of our entertainment and factual content, both foreign and local ones, will be offered as catch-ups and boxsets through web, mobile and game consoles', he concludes.

# Suzy's Zoo® Adventures in Duckport™

52 episodes X 11' Full HD



Coming Soon

For any queries, please contact:  
- Alessandro Venturi | a.venturi@mondotv.it  
T. + 39 06 86323293

Suzy's Zoo®  
MONDO TV  
THE DREAM FACTORY

# TRT aims to become a fundamental figure in global perspective

2015 has been a great year for Turkish Radio Television (Turkey), the public TV conglomerates that operates 14 TV channels in the country. With high-budget drama series, such as *Diriliş: Ertuğrul-Resurrection* and *Filinta*, its flagship network TRT1 positioned first during many days of the last season.

**Ibrahim Eren**, deputy director general of TRT, who joined three years ago the corporation, explains to PRENSARIO: 'We could say 2015 was a golden year in terms of developed and realized projects. The essential aim of TRT is to become fundamental figure in global perspective. For this reason, certain steps have begun about co-productions to rush forward in local and global aspect. Besides, the other game plan is to carry Turkish film towards further dimension'.

**Eren** continues: 'Synergy of TRT production accomplishment moved industry forward. Specifically it should be highlighted project of *TRT TV Movies*. Exploring new stories and revealing with **New York Film Academy** was the most effective corporation. It has applied to the biggest name of Hollywood industry such as **Tova Laiter** (*Die Hard 3*), **Paul Brown** (*The X Files*), **Lydia Cedrone** (*Ali*)'.

'Developing script workshops has been organized and eventually it has been planned film zone of TRT1 which is our main channel. At the same time, these films as dictated TV movie could come to

the theaters and nominate in festivals. *Diriliş: Ertuğrul-Resurrection* measures as a top of drama with constant success in the Turkish TV market'.

'Also, TRT1 has been gained top ranking of Turkey ratings for last month. Recently, we could say about *Diriliş* the most successful drama with no doubt. Turkey has cultural wealthy which comes from history. Therefore, it should not be examined Turkish audiences with taboos or limitations'.

Other top shows of the season have been the detective story during the Ottoman Empire, *Filinta*, also with 2 seasons. TRT1 did also well with *Baba Candir*, the local adaptation of Korean drama series *What happens to my family* (KBS): it started on the summer of 2015 and was the #2 show on Sunday prime time during its broadcast.

'There is not only one correct answer to question of what Turkish audiences want to see on TV. Turkish audience is open-minded and receives innovative projects. Actually, it is easy



Miniseries such as *Seddülbahir 32 Saat* is a demonstration of how TRT has diversified its grid and international distribution catalogue

to examine from TV program at Turkey. For instance, at prime time channel has broadcast history drama, at the same time the other channel can be broadcasted intense family dramas or subjected of plots of luxury life in same period', concludes **Eren**.

'We defined ourselves as one of the key players and game-changer in the market. We invest in difficult genres such as miniseries and TV movies. We invest in talent and potential of the country. This is part of our responsibility as public broadcaster. We offer Turkish people clean family entertainment', concludes the executive.

## TRT Sales: a pioneer in Turkish drama

**Turkish Radio & Television Corporation** (TRT) is also a pioneer in the export of Turkish content, expanding its presence globally in recent years through TRT Sales division. 'In 2015, Turkish dramas have implied global branding process and with our own productions, we have gained a significant place in the market', explains **Meltem Tumturk Akyol**, International Program Sales Manager.

She emphasizes: 'New market opportunities have appeared and variety of content has gained a movement of market with distributions. Over 100 different countries gave a place in their broadcasts to Turkish content. At the same vain, TRT has entered new markets such as Ivory Coast'.

Among the top series are *Diriliş (Resurrection)*, *Filinta* and *Baba Candir (What Happens to My Family)*. 'We also have the miniseries *Seddülbahir*, TV movies, kids and documentaries. We cover several genres under the offer of 14 channels', she

adds.

'International requirements and demands are directed market; however Latin America and Asian markets are lively from our view, even when they are places far from each other, both markets have become very active in terms of consuming Turkish content in the recent years', resumes **Tumturk Akyol**.

She completes: 'Our main objective for 2016 is to keep pushing Turkish contents around the world with same attitude. As TRT, revealing of our TV movies is essential to correspond with audiences and also upcoming new dramas. Miniseries will continue to be on the way within cinema quality'.



Meltem Tumturk Akyol, international sales manager

# DUBBING

at its finest...



Dubbing in English, Portuguese, Neutral Spanish and French.



UNIVERSAL CINERGÍA  
DUBBING

2025 N.W. 102th Ave. Suite #106 Miami, FL 33172 Phone: 305-594-4548  
Email: info@universalcinergia.com • www.universalcinergia.com



# The 'Country of Honour': Outcome and the day after

As Country of Honour during MIPCOM 2015, Turkey was able to show the world the strength of its content industry. The country has become a competitive fiction production hub with high quality drama series that has reached the most diversified countries in the world.

Turkish drama series have been established since mid-2000, when the first productions started to be aired in Middle East and North Africa with huge success. Then, Central and Eastern Europe —especially the Balkans— where they are still a big hit on prime time slots.

2014 & 2015 were the years for Latin America and the US Hispanic consolidation —a process that seems to continue in 2016—, with series such as *1001 Nights* (Global Agency) becoming the most seen program of the year (Chile and Argentina). The next step is Asia Pacific, with the first deals in the Muslim countries such as Indonesia and Malaysia.

**Ibrahim Çağlar**, president of **Istanbul Chamber of Commerce (ITO)**, the entity in charge of organizing *Turkey Country of Honour MIPCOM 2015*, explains: 'Turkey's export of TV series that has been USD 1 million in 2007 is expected to be USD 350 million by 2015 and the goal for 2023 is USD 1 billion. He added: 'Turkish TV series are watched by a wide range of nearly 80 countries from Middle East to Middle Asia, from North Africa to East Europe'.

'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.



Istanbul Chamber of Commerce chairman, Ibrahim Caglar in the official opening of MIPCOM Turkey Country of Honour with Paul Zilk, CEO of Reed Midem

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 advised 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.

'As *Country of Honor* we were able to introduce the country dynamic structure to the world. We are inviting TV content industry executives from all over the world to discover upon the prosperities of Turkey closer. This is an important issue for us. We have been preparing for that fair for over a year in order to show Turkish TV sector's strong presence, and we finally succeeded. We are very happy with the results'.

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-plato for both epoch 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.



Istanbul Chamber of Commerce chairman, Ibrahim Caglar in the official opening of MIPCOM Turkey Country of Honour with Laurine Garaude, TV Director Division



ATV Drama Launch at Carlton Hotel: Metin Ergen, general manager, ATV, and Paul Zilk, CEO, Reed Midem (center) with Turkish producers Ali Gundogdu, Surec Films, Mehmet Yigit Alp, NTC Media, and Ekrem Catay, Ay Yapim; Bruce Paisner, The International Academy of TV Arts & Sciences (USA); Zahid Akman, Kanal 7 (Turkey); and Fadi Ismail, O3 Productions/MBC (UAE)



Turkey: Home of 'Dizi' Content panel: Selim Arat, director international operations, TIMS Productions; Halit Ergenc, actor (1001 Nights, Magnificent Century); Tuba Buyukustun, actress (20 Minutes), Kerem Derem, writer, founding partner, Writer's Room; Hilal Saral, director, Ay Yapim; and Prof. Arzu Ozurkmen

During the market held last October, Turkish acting talents, including Hülya Avşar, Halit Ergenç, Kıvanç Tatlıtuğ, Beren Saat, Tuğba Büyüküstün, Engin Altan Düzyatan, Wilma Elles, Nur Fettahoğlu, Onur Tuna, Didem Balçın, Kaan Taşaner and many others, were the protagonist of the panels and conference. Halit Ergenç (Onur in *1001 Nights*) and Beren Saat (*Fatmagul*, **Kanal D**) were some of the big stars. But not only actors and actresses, also producers, writers, authors and musicians, a key part of this business.

*Country of Honor* was realized by **ITO** with the support of Promotion Fund of the Prime Ministry, Ministry of Economy and Ministry of Culture and Tourism. Together with **TRT, Turkish Airlines, Kanal D, ATV, Istanbul Minerals & Metals Exporters' Associations,**



More of Turkey Country of Honour: Izzet Pinto, CEO, Global Agency, surrounded by Nina Mikola, head of acquisitions, Zrinka Jancob, director of programming, and George Makris, program director, Nova TV (Croatia); and Timur Savci, CEO, and Selin Arat, director of international operations, TIMS Productions

**Hazelnut Promotion Group, Turkish Confectionery & Sweet Promotion Group, Universal Cinergia and ITV-Inter Medya** were the sponsors of the project.

## Turkish series: dramatic, modern, sensible



Megasession of Turkey Country of Honour: Pelin Distas, former chef editor at Kanal D; Kerem Catay, CEO Ay Yapim; Kim Moses, producer, Sander/Moses Production (USA); Can Okan, CEO, ITV Inter Medya; and Juan Ignacio Vicente, head of international programming, Mega (Chile)

At the Megasession Panel, Turkish Kanal D, ITV Inter Medya and prodco Ay Yapim agreed that the average length and cost of a series is 140 minutes and USD 300.000 per episode, and that the main focus is to create a 'local success'.

**Kim Moses, Sander/Moses USA** (adapting *Son*, **Echo Rights**, in ABC) and **Juan Ignacio Vicente, Mega** (Chile) added: 'Turkish series offer a twist: really dramatic situations (rapes: *Fatmagul*), moral debates (money for sex: *1001 Nights*), modern sensibility (weapons: *Son*) and female empowerment'.



Istanbul Chamber of Commerce chairman, Ibrahim Caglar and Malaysia deputy minister of Communications and Multimedia, Dato' Jailani Johari, along with Turkey and Malaysian delegations met during MIPCOM to discuss opportunities of producing Islamic content for both countries

# MOSES

and the

# TEN

## COMMANDMENTS

HD SOAP OPERA  
176 EPISODES  
1ST SEASON



INTERNATIONAL SALES  
+55 11 3300-4022  
[www.recordtvnetwork.com](http://www.recordtvnetwork.com)  
[emendes@sp.rederecord.com.br](mailto:emendes@sp.rederecord.com.br)





## Trace: the ultimate destination for youths and millennials



Olivier Laouchez, Co-Founder, Chairman & CEO

Launched in 2003 as an urban media brand, **Trace** has been a key factor in the evolution of youth cultural behavior across the world. In February 2014, **Modern Times Group (MTG)** has entered into an agreement to buy a controlling stake on the company for €30 million.

**Olivier Laouchez**, co-founder, chairman & CEO: 'Through our Pay TV business we have created five urban music channels, **Trace Gospel**, **Trace Toca**, **Trace Tropical**, **Trace Africa** and **Trace Urban**, and the sport celebrity channel **Trace Sport Stars**. **Trace Urban** is available in 47 African countries — #1 rated music channel in the continent —, and will expand into the UK, Brazil and USA'.

'We have always been a youth brand for teens and millennials, and our strategy is focused on mobile social media. **Trace Mobile** was launched last year in South Africa in partnership with mobile provider **Cell-C**, totaling 150,000 subscribers. We have a major digital presence with over 3 million fans across our social media pages'.

'We will launch this spring our SVOD offering **TRACE Play** with movies, series, documentaries, kids and music content and an Afro-urban perspective. It will be available in USA, UK, France, Belgium, Sub Saharan Africa, the Caribbean and Indian Ocean islands, with Brazil to follow shortly', he adds.

**Trace** broadcasts its Pay TV channels in over 160 countries, but its priority markets remain France, the French Overseas territories and sub-Saharan Africa. **Laouchez**: 'Original premium programming is a *must* to differentiate yourself and attract viewers in a very competitive environment. We have long term content partnerships with the best producers and **Trace Studios** in charge of our original productions, acquisitions and co-production'.

'Our urban music channels **Trace Gospel**, **Trace Toca**, **Trace Tropical**, **Trace Africa**, and **Trace Urban**, all feature exclusive content like the *Guest Star* celebrity TV show. **Trace** is also co-financing with **Canal+** and **France Télévisions** the first feature movie *Le Gang des Antillais (The West Indian Gangsters)*, based on a true story'.

The success of the *Trace Music Stars* is the biggest pan-African talent search competition, and it has had over 2.6 million participants in the African version led by US star Akon. It is a good case study: 'Traditional music talent search competitions such as *The Voice* or *Idol* do not attract as many entrants as they could because of the cost and complexity of going to the physical castings. We therefore offer hopeful artists the opportunity to record their songs by just calling a phone number or uploading their songs on a mobile site. The **Trace** team would then review the entries, share them on social networks, have the public to vote and get the best on to the TV shows'.

'As a result, **TRACE Music Star** has been massive in each of the 20 host countries, and the contest was awarded the best Pan-African initiative at the AfricaCom Convention in South Africa', completes **Laouchez**.

'**Trace Sport Stars** has no direct competition around the world, and we have extended our unique positioning by partnering with Australian production company **Inverleigh Media Holdings**. This collaboration has created two exciting new shows; *The Truth About...* and *Clubland*. We are also bringing back favorites, with new seasons of *Sport Stars Uncovered* and *Football Stars*'.

'We will launch a new TV and online competition: the *Face of Trace* in order to find the new female Ambassadors for the **Trace** brand in each of our main markets. The **Trace Multi-Channel Network** is also in its early stages of development. We will help online content creators develop their skills as well as exposing them on TV. The success of **Trace Mobile** in South Africa will be rolled out to more countries, as will *Trace Music Stars*'.

**Laouchez** concludes: 'Pay TV remains our main core and biggest business, so expanding our TV network distribution and continuously delivering content and technical innovation is key. Recent distribution deals in Africa, Ukraine, USA, Jamaica, and Italy again show the popularity of our channels'.



The Truth about... and Clubland are brand new shows co-developed with Australian prodcu Inverleigh Media Holdings for Trace Sport Stars



Guest Star is a celebrity TV show broadcast in all Trace music networks



**COSTUME DRAMA**  
170 x 30'

**ROMANTIC DRAMA**  
179 x 30' (Season 1)

**FAMILY DRAMA**  
131 x 60'

- AVAILABLE FOR REMAKE
- DUBBING & SUBTITLING IN FOREIGN LANGUAGES



ENJOY PERFECT HEALTH AND A GREAT LIFESTYLE.



**REALITY & FACTUAL**  
52 X 30'

**REALITY & FACTUAL**  
60 x 30'

**COOKING & FOOD**  
39 X 30' (Season 1 & 2)

Contact: zeecontent@zee.esselgroup.com | Visit: www.zeebollyworld.com | www.zliving.com





## Nova, Bulgaria: diversification, long-term vision and ambitious investments

Nova Broadcasting Group (Bulgaria) CEO, Didier Stoessel, was interviewed by CEETV about the performance of flagship network Nova and the success of the company on the Pay TV and digital field, along with improved financial results. The first part is being published this edition and the second one will be for MIPTV.



Didier Stoessel, CEO

**CEETV:** Are you happy with the viewership results compared to previous seasons?

**Didier Stoessel:** This was our most successful season for sure and overall it has been a very good year. We took away bTV's leadership back in the fall of 2014 and we led all the way in 2015 where Nova was the most-watched TV channel in Bulgaria among active-aged viewers.

We increased the audience share by an annual 12% this fall (Sept 1-Dec 15) and expanded our lead ahead of the second media over the same period from 2.7 points in 2014 to 6.5 points in 2015. 7 out of the 10 most watched shows in the primetime belonged to Nova, including most of our pillars this fall, which worked very well: all the *Big Brother* seasons, especially the VIP (the most successful VIP season ever with a 36% share on 18-49) for what is supposed to be a fragmenting TV environment...



**CEETV:** ...technically, because the viewership of some of the previous seasons of BB VIP were reported by GARB and the newer ones are reported by Nielsen/Mediaresearch

**DS:** This is the best one for sure versus previous Nielsen results. I also looked at the so-called non-linear viewing, i.e. what we do on *Nova Play*, on *Vbox7.com* and the results were amazing. Every time it was in the Top 5 of the *Vbox7.com* Top 40 chart, which is a huge success for a TV product on a non-linear platform. Fourth season of *The X Factor* is again performing better than last season (30% share on 18-49). This season we also launched another brand new format: the reality TV series *Sofia-Day and Night* (Urban 18-34) and we are doing a 24-25% share, in line with what we expected. It is gaining popularity gradually: young viewers grew by nearly 50% in January from last September. On the non-linear market it is the most-watched program on mobile devices, which again gives you an idea of the type of audience it attracts.

During 2015, Nova was the viewers' firm choice for news and current affairs. Our morning show *Hello, Bulgaria* daily share is 10 points higher than the one of the second media (33.7% vs. 23.5% on 18-49, Jan-Dec 2015). We went from a 19.1% share to a 22.7% share in 2015 (18-49), the other channel stayed at the same level. On a group level, Nova Broadcasting Group is nearly 3 points ahead of the other media group. If you look at us and all the 16 represented channels, the distance between our sales house and the other media group's sales

house in Bulgaria is 10 points in our favor.

**CEETV:** What about your niche channels? Are you happy with their results?

**DS:** With the aim of diversifying our revenues, at the beginning of the year we launched Diema Xtra, an unparalleled offering for sports fans on the Bulgarian market, a package of 3 sports channels (A Football Group, English Premier League, NBA, Formula 1) with which we increased our share, but we do not sell advertising on them.

**CEETV:** What are your further goals and can you tell more about your market share on the ad market?

**DS:** We were #1 in 2015 and will be in 2016. Our market share has improved in every segment. We increased our revenue by 33% in Q3 and by 17% in Q4 of 2015. Those are the kind of figures that you usually give to startup companies from the technology sector. We manage Nova Broadcasting Group with a long-term vision, we do not focus our attention only on the next quarter, we are more interested in whether we create market value for the shareholders with a 3-5 year horizon. That is in the DNA of our success - long-term view, ambitious investment plans and delivering sustainable value for the shareholders. The other part of our success is the entrepreneurial spirit, great independence and ability to move very quickly in everything we do.

**CEETV:** One of the long-term hot topics in Bulgaria is the situation with the two peplemetric data agencies. How long is this situation going to continue?

**DS:** What everybody wants is precision. Our position has always been very clear: we want a complete, precise and modern system, which can evolve with time, responding adequately to the world trends, changes in viewership and advertisers' needs respectively. Only global leaders with the ability to spend hundreds of millions of USD in research and development can give us the precision and efficiency that measurement requires. Yes, it means inconvenience to have two systems (GARB and Nielsen/Mediaresearch).



Reality TV series *Sofia-Day and Night* (Urban 18-34) is doing a 24-25% share



*Big Brother VIP Edition* was the most successful VIP season ever with a 36% share on 18-49



Fourth season of *The X Factor* is again performing better than last season: 30% share on 18-49

# YOUR AUDIENCE OUR STORIES

DRAMA SERIES



**FURY - THE WIND OF HOPE**  
6x75' season 2 coming soon



**HIGHSCHOOLDAYS**  
3 seasons 40x50'



**BEYOND THE LAKE - THE SERIES**  
12x50'



**FOR LOVE ALONE**  
20x40' season 2 coming soon

DOCUMENTARY

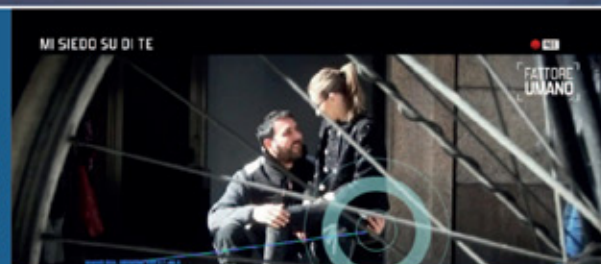


**HARRY'S BAR**  
1x52' HD

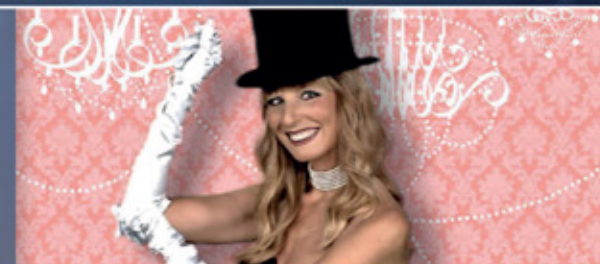


**PRIVATE COLLECTION**  
8x24' HD

FACTUAL



**HUMAN FACTOR**  
60x23' hidden camera - reality



**LET'S ALL WEDD**  
1x50'



www.mediasetdistribution.com  
Email: [internationalsales@mediaset.it](mailto:internationalsales@mediaset.it)  
DISCOP ISTANBUL stand S 06

## Beelink: strong stories + young talent + cutting edge technology



## twofour54, UAE: Abu Dhabi leads Arabic content growth

**Beelink Productions** is a leading TV production and distribution company in the MENA region, with headquarters located in Dubai Media City, U.A.E. and a drama production unit in Cairo, Egypt.

It has produced a range of critically acclaimed drama shows over the past few years, such as the scripted format *The Voice of Freedom*, from **Caracol TV** (Colombia). Locally known as *Tareqi*, it was introduced to the viewers to the famous Egyptian singer Shireen Abdul Wahab in her debut TV role.

**Donna Jishy**, content commercial manager at **Beelink Productions**, stands to PRENSARIO: '*Tareqi* aired during Ramadan 2015 to record breaking unprecedented viewer appeal and exceptional critical acclaim all over the Arab world'.



*Tareqi*, local adaptation from *The Voice of Freedom* (Caracol TV) aired during Ramadan 2015 to record breaking unprecedented

The company also produced the original script *The Nightmare* and the scripted format *The First Lady*, both starred by the award winning Egyptian actress Ghada Abdulrazek. Moreover, **Beelink Productions** presented the super star Cyrene Abdul Noor in two distinguished series: *Game of Death* in 2013 and the scripted format *Love Story* in 2014.

**Jishy**: 'We believe that content is king and our experts are continuously searching for unique strong stories from across the globe. Romance and drama are the basis of telenovela stories, and these soap operas are among the most popular forms of entertainment in the world'.

'The Latin American region has strong, global and emotional story lines with universal appeal that can be easily adapted into our region. Over the years we have licensed and adapted strong telenovelas: we look forward for a continuous collaboration with all our partners in the future', she adds.

The company next steps? 'We strongly believe in young Arab talent that is keen on providing rising stars with a

number of resources that they can utilize in order to reach their full potential. The company rightfully boasts of its collaboration with a number of distinguished creative directors and writers, which allows for the production of works on par with the highest international standards'.

'Utilizing cutting edge TV technologies, **Beelink Productions** surpasses the expectations of the Arabic audience while remaining ahead of the curve, cementing its creative values and reflecting the development of the market', concludes Jishy.

The media and entertainment company based in Abu Dhabi (UAE) **twofour54** provides production facilities, talent development initiatives, and business support services for media companies in the region with over 380 partners. The UAE Government is putting strong efforts to support content creators with focus on global audiences.



TwoFour54 at MIPCOM 2015: Paul Baker, executive director, twofour54; Nathalie Habib, executive producer, and Hani Kichi, director, both from Blink Studios; Lama Al Awa, creative art director, Cube Production; Bassem Youssef, Tube Star network

'Seven years from our launch, we're growing as a sustainable media and entertainment industry, and increasing the quality of Arabic talent, which aims to about 300 million people who speak the same language', explains **Paul Baker**, executive director for Films and TV Services.

'Over the past years, this city has attracted major productions including *Fast & Furious 7*, *Star Wars: The Force Awakens*, *The Bold and the Beautiful* and *Top Gear*, among others, in addition to a host of Arabic projects including *The Brothers* and the Arabic version of *Sesame Street* (*Iftah Ya Simsim*)', he adds.

He considers that there is a big tourism element for Abu Dhabi in film production: '*Star Wars VII* has achieved USD 60 million in press mentions after three months ahead of the premiere. If we can start transferring those skills and increasing the quality of our content, it will travel not just within the region but outside, as well'.

**Hani Kichi**, director of **Blink Studios**, adds: 'With presence in 35 international festivals and several awards, we showed that content can travel very well from this part of the world'. The main objective of the region is to recover and attract the young people through online content.

For **Nathalie Habib**, executive producer of *Iftah Ya Simsim* at **Blink Studios** language is a problem, as well. 'We have to find new series in Arabic that can compete with English language content, and investment of groups like **twofour54** is important if we want to promote local production'.

Lastly, **Bassem Youssef**, from **TubeStar Network**, concludes: 'There's a huge potential, but we didn't advance much the last years. In countries like Saudi Arabia, there is a big consume of video content because there're no mainstream media attractive for young people'.



Abu Dhabi has attracted major productions including *Star Wars: The Force Awakens*

SITCOM

According to ROXA

THE TV SERIES!

TV FORMAT 27 x 24'

CREATORS

LIVE ACTION-ANIMATION / CHILDREN

39 x 24' Live Action + 3D HD 39 X 11' Versión Animada

wake up!

with no make up

TEEN SERIES

13x 1/2 hrs. tv

Music like you've never heard before

plim plim

a hero of the heart

PRE - SCHOOL ANIMATION

60 x 7' episodes

13 x 3' interstitial segments

35 x 1' music video clips

Edited version

20 x 22' (optional)

GREAT SUCCESS ON DISNEY JUNIOR IN LATIN AMERICA AND DISCOVERY FAMILIA IN THE US!

sales@smilehood.com

Av. Córdoba 679, 7°, Buenos Aires, Argentina

Tel: +54 11 5235 9500

www.smilehood.com

f smilehoodMedia | smilehood\_media

INTERNATIONAL DISTRIBUTION ACQUISITIONS CO-PRODUCTIONS CONSULTANCY SERVICES

# Digital buyers, more and diversified



PRENSARIO reproduces below a special report generated by MIPTV/MIPCOM that has interviewed 18 digital buyers from different continents. The importance of these players has been growing enormously since MIPCOM 2011 when 310 attended the show; in 2012 there were 520; in 2013, 800; and last MIPCOM edition 1300 executives. It is expected to surpass 1500 buyers this edition.

### Questionnaire:

- 1- Company description
- 2- What are you looking for in the international market?
- 3- What recent acquisitions have been successful on your channel/platform?
- 4- Will you be commissioning original online content?



**Amazon**  
Matt Newman, Head of Content Acquisitions

- 1- Amazon.com opened on the World Wide Web in July 1995. The company is guided by four principles: customer obsession rather than competitor focus, passion for invention, commitment to operational excellence, and long-term thinking. Customer reviews, 1-Click shopping, personalized recommendations, Prime, Fulfillment by Amazon, AWS, Kindle Direct Publishing, Kindle, Fire phone, Fire tablets, and Fire TV are some of the products and services pioneered by Amazon.
- 2- Feature Films
- 3- Our customers enjoy a broad range of film content across several categories (e.g. pay-window, library, indie). Individual film categories perform differently and are successful on different metrics. We continue to license film content across a range of categories in order to acquire and engage customers.
- 4- We commission original content through Amazon Studios. We also look for co-production and early-licensing opportunities in the UK.



**Post Telecom**  
Sven Breckler, Product Manager

- 1- Post Telecom is the market leader in Luxembourg on GSM, Internet and TV.
- 2- We are looking for new Channels and VOD/SVOD Partners to add to our IPTV platform.
- 3- Redbull VOD
- 4- Yes



**Rovio Entertainment**  
Nick Dorra, Head of Content Strategy

- 1- Rovio Entertainment, founded in 2003, is an industry-changing entertainment media company and creator of the globally successful Angry Birds franchise. Angry Birds, a casual puzzle game, became an international phenomenon within a few months of its release and is now the number one downloaded app of all time. Following this success in mobile gaming, Angry Birds has expanded rapidly in entertainment, publishing, and licensing to become a beloved international brand. Rovio has grown alongside Angry Birds, and the multifaceted entertainment house currently employs about 700 professionals from 40 different nationalities across its offices around the world.
- 2- We look for shows with quirky comedy that have global AVOD rights available. Short, non-dialogue shows have been doing quite well for us, but other formats have been successful too. The content should be interesting enough for 8-10 year olds, but safe for younger siblings to watch too.
- 3- QumiQumi, Log Jam, Pucca and Oggy and the Cockroaches are examples of shows from different origins that have all found a great home on ToonsTV.
- 4- May be in the future.



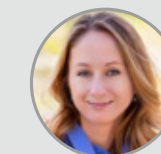
**Dailymotion**  
Maria Gonzalez, Partnerships Development Manager

- 1- Dailymotion is leading online video platform
- 2- We are looking for Kids content, Spanish videos, Lifestyle partners, Original online content, New format
- 3- Canal+, DHX, Telemundo, Millimages, Orange, Conde Nast
- 4- Yes



**IVI.RU.**  
Olga Filipuk, VP, Content Strategy

- 1- IVI.RU is the largest and leading VOD service in Russia with over 30 mill. unique viewers monthly, present on web, mobile and SMART TV devices. IVI's APP is installed on over 17 million devices. IVI provides a wide range of content including major studio productions and all valuable independent content, both local and international, almost 70,000 pieces of content in total, available on different models -AVOD, SVOD and TVOD/EST. Much of recent content is available in FULL HD and ULTRA HD quality, in 3D and with 5.1 sound.
- 2- New original TV series and mini series, hit animation series and feature content in 4K.
- 3- Borgia, Crossed Bones, Walking Dead, Hunger Games trilogy, Gone Girl, Interstellar, Third Person, Gorko-2, Yolkiquadrology.
- 4- We are developing our own animation series and discussing co-production opportunities with local independent film producers and major broadcasters.



**Megogo.net**  
Nadiia Zaiionchkovska, Head of content Acquisitions

- 1- MEGOGO is the first legal online video-on-demand service operating in 15 countries of the former Soviet Union. Launched in November 2011 with both international & local content, it became available worldwide by the end of 2012 with Russian-language packages. Last year we launched our services in the Czech Republic and Slovakia. We have also started to sell linear TV packages to our users in CIS and Latvia, as a separate service.
- 2- We look primarily for CIS+Baltics:
  - a) TVOD/EST for current theatrical titles with territory-friendly short holdbacks
  - b) 2015-2013 theatrical/cult/family titles for SVOD
  - c) theatrical/cult/family/libraries for AVOD + TV content that was either on local or key domestic (US/UK/France) cable networks for AVOD + animation broadcast on key local/domestic (US/UK/France). We consider in-house localization only in exceptional cases.
- 3- We strongly follow local TV content and offer day-to-day catch up for our users (avod). In terms of TVOD -local theatrical blockbusters are in predictably high demand during early window time slots.
- 4- We are open to considering such a commissioning.
- 4- May be in the future.



**Emirates Cable TV & Multimedia / E-Vision**  
Kamal Nassif, Director New Media

- 1- E-Vision, a subsidiary of Etisalat, is the leading source of TV entertainment in the MENA region. Leveraging on strong relationships with major players from the media industry for more than a decade, our aim is to provide end-to-end solutions to multi-screen and TV businesses across MENA, all through a single point of contact. Our unmatched experience and impressive track record with content providers guarantees top-notch content from Major Hollywood Studios, Bollywood and the latest Arabic productions, as well as over 500 TV channels from around the globe, catering to all the family.
- 2- Premium-quality content for VOD service.
- 4- Subject to consideration.



**Starz Play (Middle East)**  
Nadim Dada, Director of Content Acquisitions, Starz Play

- 1- SVOD service with a footprint covering the MENA region. The service is the exclusive home of all "Starz" U.S. series, as well as other movies and series from all the Hollywood studios.
- 2- Billions, The Shannara Chronicles, Black Sails, Flesh and Bone, Outlander.
- 3- Drama Series, Comedy, Kids Programming.



**ICFLIX**  
Radia Saadaoui, Associate Content Specialist

- 1- ICFLIX media FZ LLC was established in Dubai in 2012. The company provides -Jazwood(Arabic) content. It is the first subscription-based online streaming service of its kind and offers movies, TV series, cartoons, and documentaries.
- 2- We tend to look for new content in the form of movies, TV series and documentaries in the following genres: Action, Drama, Romance, Horror, Comedy, Thriller, Sci-Fi as well as children's animation.
- 3- Action, Drama and Sci-Fi have proven to be successful for the Middle East and North Africa followed by Comedy and Romance..
- 4- We are only currently commissioning original Arabic content but are open to ideas, suggestions and proposals.

## ITV Inter Medya: 'Turkish formats will become the new global trend'



ITV Inter Medya, Turkey: Ahmet Ziyalar, managing director, and Can Okan, CEO (borders) with Leyla Apa and Beatriz Cea, sales manager, at NATPE Miami 2016

Being one of the pioneers in Turkish distribution industry, **ITV Inter Medya** has redefined its strategies through the launch of an expanded portfolio that includes a new product line of original game show formats developed in Turkey, that were launched for first time at MIPCOM 2015, and that will be re-launched diversified and stronger during the next *MIPFormat 2016*.

According to **Can Okan**, CEO, even when the distribution of Turkish dramas is still the core business of the company —and will still growing stronger— 'we are in communication with some major producers to represent their upcoming products in the international market'.

'On the other hand, we believe that after the international success of the Turkish dramas, the Turkish formats will become the new global trend. Our creative team has created and is still creating other new game show formats which we are planning to launch at each market one by one', he ensures.

'We designated a team to create formats: from 15 original ideas we choose three very fresh for MIPCOM. We believe it's important to have something desirable for buyers in our suite case', agree **Okan** and **Ahmet Ziyalar**, managing director. They complete: 'We are in a context that we need to have a better management of our properties and to find the best moment to launch and offer them'.

Among the new game show formats the executives highlight is *Join Instant*, a brand new interactive quiz show recently sold to **TGRT.eu**, a networks that reaches 4 million of Turkish living in Europe. Also, *Fifty Fifty*, a dramatic quiz show that makes the winning contestant shares half of the money with the other contestants. *Answer If You Can*

is a quiz show based on —not only knowledge— but also courage and strength and a sports quiz show, and *The League*, which is played between the fans of any sort of team sports.

'Apart from quiz shows, another game show format we have in our catalogue is *Celebrities in the Kitchen*, where celebrities compete to be the star of the kitchen. 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', **Okan** remarks.

From the dramas slate, the genre that gave the company worldwide recognition, its stand *Endless Love*, a brand new series produced by Turkish *prodeco Ay Yapim*. 'It has already been licensed in more than 30 countries in less than 3 months having great rating results', resumes **Okan** and he adds: '*In Between* is another hit of our drama series catalogue, one of Turkey's most successful dramas based on the bestselling novel of the famous Turkish author Peyami Safa who tells the story of a young girl from the suburbs, stuck between two young men: one from the same neighborhood and the other one from the sparkling jet-set of Istanbul'.

**Ziyalar** concludes: 'It's a great moment for us. The Turkish drama is expanding slowly in globally and our demand has increased and we closed more deals in regions like Latin America and Asia, where we signed a deal with ANTV (Indonesia) for *In Between* and *Forgive Me*'.



Celebrities in the Kitchen, game show format



Endless Love, drama

## Universal Cinergia, in continuous expansion



Liliam Hernandez, CEO, and Gema Lopez, COO

**Universal Cinergia Dubbing**, company founded by **Liliam Hernandez**, CEO, in partnership with **Gema Lopez**, COO, begins 2016 with great news and projections.

'We arrive to Discop Istanbul stronger than ever, with great results in terms of Turkish content dubbed for the Latin American and African territories, especially', explains **Hernandez** and **Lopez**.

'Also, we have launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have, and we included new productions from Japan, China, Turkey, Korea, India and Philippines'.

Since the very beginning the company has reinforced its strategy

towards the international markets, by attending not only the main shows (MIPs, etc.) but also adding new regional tradeshows such as Rio Content Market, Discop Istanbul, Natpe Europe and ATF, in order to gain new providers interested in reaching Latin America, Brazil or the US.

'In 2016 we are going to expand our main offices in Miami; management and new studios to further increase the facilities to continue to support the new markets like African'.

**Universal Cinergia** dubbed production meets the quality required for all majors' principal TV stations in the world. 'At Istanbul we will continue to meet several Asian companies, in order to grow especially in that region, with much energy and fighting tirelessly', complete **Hernandez** and **Lopez**.



One billion emotions.  
One network of choice.

20000 hours of content syndicated across 135 countries in 30+ languages.



For more details, visit us at Discop Istanbul Booth No.: S01

Syndication Enquiries

Debkumar Dasgupta  
debkumar.dasgupta@indiacast.com  
+91-9819600032

Sonal Gupta  
sonal.gupta@indiacast.com  
+91-9820297329

Gurjit Singh  
gurjit.singh@indiacast.com  
+91-9920669922

VIEWING BOOTH #09

#S06

## all3media: Are You Normal?



Facundo Bailez, Sales Manager, Formats

**all3media International** (UK) arrives to Istanbul with a slate of formats and finished programs headed by the factual entertainment show *Kitchen Nightmares* ('60), where a leading restaurateur provides emergency rescue with a unique combination of practical insight and compelling entertainment.

In the gameshow *Are You Normal* ('60) contestants stand to win big money if they answer fundamental question like "what is normal?", "Is it unusual to cry at work?" correctly. While at the two first seasons of *Tattoo Fixers* (14x'60) sins of the skin are transformed into heavenly handiworks as resident artists cover-up the nation's embarrassing, rude and terrible tattoos with amazing transformations.

From the drama slate, **all3media** recommends *Close to the Enemy* (7x'60). Set in a bomb-damaged London hotel in the aftermath of the WWII, the series follows a intelligence officer at his last task for the Army to ensure that a captured German scientist starts working for the British RAF. And *The Missing* (8x'60), where after a five year-old boy goes missing on holiday, it sets off a manhunt that will last for years to come.

Among the latest news, the company has recently secured a brand new commission for the dating format *Sexy Beasts* (24x'30) to Russia's **CTC Love**, from **CTC Media**. The deal adds to a host of international adaptations for the show, including **KBS** (Korea), **Tencent** (China), **TV3** (Lithuania) and the **A&E** (USA). In Germany, a second series has been commissioned by **Sixx** after series one nearly doubled the channel's slot average.



Tattoo Fixers, factual

She completes: 'We are also increasing our catalogue with unscripted formats and we sold make-over series *Prettier than ever* to Ukraine (2 seasons) and we also have *Let's all wed!*, a lifestyle factual that sees an engaged couple realized their dreams thanks to their friends and families who will pay with their job in order to get all the wedding elements'.

## Smilehood, historical series and kids' content



Silvana D'Angelo, director

**Smilehood Media** (Argentina) keeps betting on the strengthening of its catalogue in order to achieve new international markets. The company led by **Silvana D'Angelo**, director, signed a deal with **RTR** (Russia) to distribute its historical production in Latin America.

The agreement started with the miniseries *Ekaterrina* and has been expanded with three new titles for 2016: the telenovela *La Cosaca* (140 episodes); the thriller *Demons*, based on the homonymous novel from **Dostoyevski**; and the series *En las orillas del Don* (12x'60), based on a story written by **Mijaíl Shólojov** about a forbidden passion at the beginning of the century. 'These products are ideal for the Latin market and we are confident will have very good reception for its great artistic, historic and

## Mediaset, Italian stories with global appeal



Manuela Caputi, Head of Sales

**Manuela Caputi**, newly promoted head of sales at **Mediaset Distribution** (Italy), highlights at Discop Istanbul a library of scripted series headed by the drama series *For Love Alone* (10x'80). This thriller narrates the story of a couple with a perfect life, until one of them is kidnapped and an old nightmare unearths devastating truths.

It also promotes the family dramedy *Highschooldays* (3 seasons, 40x'50), about a teacher who arrives from the country to take up a post in a prestigious high school in the capital, and the paper scripted format *The prey*, set in a coastal city of Italy devastated by terrible murders.

'Discop is a very important key market for us. We already sold several scripted formats, such as our hits dramas *Fury the wind of love*, *Tuscan Passion* and *Matter of Respect*, which Kanal D adapted for a Turkish version. Also, **Fox Turkey** commissioned 100 episodes of our comedy *Young Enough* for the local version', explains **Caputi**.

The executive also recommends the slate of documentaries, headed by *Harry's Bar*, a film documentary directed by Carlotta Cerquetti about the famous bar in Venice loved by all the big International stars. Factual entertainment series *Private Collection* (7x24') is available as format and ready-made, and describes the world of contemporary art through meetings with Italian collectors of international fame in the intimate setting of their houses.

audiovisual quality value', explains **D'Angelo**.

**Smilehood** also confirmed a deal with **Zoyo** (Brazil) for the exclusive international rights of the animation *X-Corazón*, produced by **Cartunaria** and aired by **Disney XD**, and incorporated the right of the Argentinean series *Animadores*, both as finished and format.

It keeps pushing **Lucas Mirvois'** comedy series *Segun Roxi*, aired on **Lifetime** in Latin America and sold to **Netflix**, **Rai** (Italy) and **Mondo TV** (Spain), and the three seasons of the *iDoTainment* and trans-media series *Creators*. Produced by **Aula365**, from **Pablo Aristizabal**, with services from **Pol-Ka** (Argentina), the series had a great performance on **Telefe** (Argentina) and includes strong digital presences trough its virtual reality *app*.

It keeps pushing **Lucas Mirvois'** comedy series *Segun Roxi*, aired on **Lifetime** in Latin America and sold to **Netflix**, **Rai** (Italy) and **Mondo TV** (Spain), and the three seasons of the *iDoTainment* and trans-media series *Creators*. Produced by **Aula365**, from **Pablo Aristizabal**, with services from **Pol-Ka** (Argentina), the series had a great performance on **Telefe** (Argentina) and includes strong digital presences trough its virtual reality *app*.



For Love Alone, thriller

# ARAB TELEMEDIA GROUP STORIES FROM ARABIA



FIND OUT HOW  
A POET UPHELD  
JUSTICE BY BREAKING  
THE LAW

READ THE STORY  
THAT WAS PROMISED  
NOT TO BE  
FORGOTTEN



WITNESS HOW  
ONES CREED WAS  
SPILLED WITH A  
POISONED DAGGER

FROM THE LIFE  
AT THE HAREM  
TO THE THRONE  
OF THE QUEEN



GET READY FOR OUR NEW RELEASES



www.arabtelemedia.net

## Televisa, a new approach for the basics



Banu Eryucel, programming responsible for TRT HD & TRT 4K, Hande Turan Askin, Tuba Ses and Gokhan Donmez, acquisitions executives from the TRT (Turkey), with Hugo Treviño, Silvia García and Lorena García, sales at Televisa International

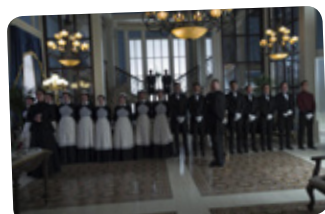
**Televisa Internacional** (Mexico) promotes at Discop its brand new telenovelas along with a strong catalogue of entertainment formats. New titles of this season are *Secrets at the Hotel*, an 80 episode telenovela set in a hotel which becomes the best place to hide secrets, and *Simply Mary* (150x'60), a classic series where after living in small town, a woman decides to escape to Mexico City after her

father gives her to a man as the payment for a gambling debt.

At *Passion and Power* (150x'60) two archenemies since youth they fight against each other for the control in business and, especially, for a woman love; and *Road to Destiny* (150x'60) is centered in 18 years old that gets pregnant with a man that leaves her to marry a wealthy banker.

In entertainment, **Televisa** offers *The Wacky Old Games* ('60-'70) a game show in which different teams must realize several funny competitions related to local games. And *Mini-Me* ('90-'120), were celebrities must find their 'mini' successors among 14-18 year olds talented kids.

*The Ticket* ('60) brings together an app and a TV show in a really original new multiplatform format that can turn a lucky contestant into a millionaire; *My Online Friend* ('60), where the engaging host gets himself into entertaining situations knocking on 'online friends' doors and spending time with them. And the scripted format *Los Gonzalez* ('30), the first TV series that jokes about real hidden cameras.



Secrets at the Hotel, brand new telenovela

## Calinos, more dramas



Asli Serim, Sales Director

**Entertainment's** (Turkey) offer for this season are *The Girl Named Feriha* (187x'45), a drama that tells the dreams and desires of a young girl who gets stuck between two worlds, *Relationship Status: It's Complicated* (+35x'60), about an aspiring scriptwriter experiencing betrayals and hard whose life changes after meeting a handsome actor; and *Only You* ('105), a series where the paths of former boxer and a visually handicapped intersect surprisingly.

Also are de drama *Miracle* ('136), a series which begins with the assignment of a young man as a teacher at a remote Anatolian villa-

## Caracol: series, telenovelas & entertainment



Berta Orozco, sales executive for Europe, Africa and Middle East

**Caracol Internacional** (Colombia) arrives at Discop with a successful and varied portfolio including series, telenovelas, realities and other entertainment formats, as well as a list of documentaries.

Among the new super productions are *The White Slave, because blood is the same color* (60x'60), about a woman who arrived to America in order to marry a prosperous merchant from the region,

however, the truth is that years back she was rescued from death and raised in secret by slaves who became her family, but she was taken from the hands of her loved ones to be sent to Spain.

Also, the brand new telenovela *Sinú, River of Passions* (60x'60), centered on a young foreman of a cattle ranch, who discovers in the eyes of a beautiful girl the one true love.

From the entertainment slate, it recommends *The Challenge India* (80x'60), a reality in which participants should survive, live together, and compete in 4 different stages, for a big price in money, and a great variety of formats including contests and humor festivals like *T.V: Maniacs*, *International Humor Festival*, and *Do Re Miliones*, among others, which have been executed with high production values and have been successful in different countries will also be presented at this market.

Lastly, Caracol highlights a shocking series of documentaries produced in association with **Discovery Channel** and other independent *prodcos*. Directed by renowned documentary directors and produced with high quality standards, they present in depth investigation subjects from different social problematic in today's world.



Sinu, River of Passions, telenovela



The girl named Feriha

ge. When he learns, that there is no school in the village, he joins hands with the locals and sets out to build one. And *Love, Just a Coincidence* ('118), where a young man rushes his pregnant wife to the hospital for the impending birth. He crashes into another car, whose driver is another father-to-be. As a result of the accident, the woman in the car they hit gives birth prematurely, resulting in both babies being born on the same day at the same hospital. That accident becomes the first of many coincidences that will connect the fates of the two of them.

# MIP

tv

Just like Rola Bauer, thousands of talented people bring content to life. Come and mip them.

Rola Bauer, STUDIOCANAL

Join them  
mip.tv.com

4 days  
11,000 participants  
20,650 m<sup>2</sup>  
1,632 exhibiting companies  
100 countries  
3,915 buyers (including 1,050 VOD buyers)

\*Marché International des Programmes : Your content, your community. Any screen. The global TV and digital marketplace in April.

BY ARTEM VAKALYUK, MEDIA RESOURCES MANAGEMENT, UKRAINE

# CIS countries: Russia, Ukraine and Belarus



## Russia

The Russian Federation is by far the largest country in the world, with an area of 17,075,400 km<sup>2</sup>. With nearly 146.5 million people, it is ranked the ninth largest in terms of population. The total number of television households is 54.6 million while it is estimated that there are more than 100 million television sets in use.

Television is the most popular medium in Russia, with 74% of the population watching national television channels routinely and 59% routinely watching regional channels. Totally, 97% of Russian population has currently access to TV. There are more than 370 television channels in total (according to Committee on Communication, Information Policy and Freedom of the Press).

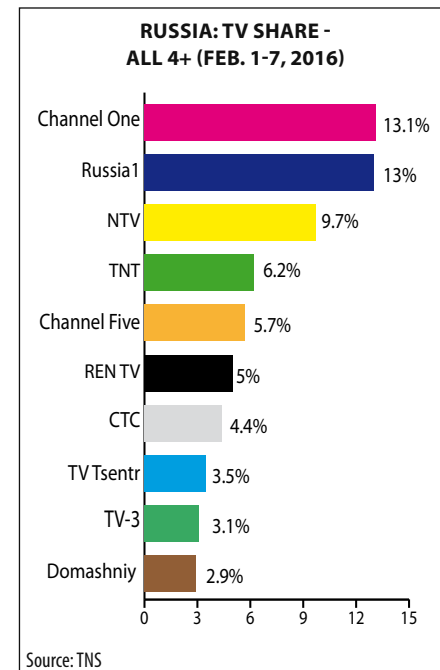
Local TV market is represented both by state-owned and public TV channels. Currently there are several local TV groups and holdings, operating popular TV networks. They are: **All-Russia State Television and Radio Company, Gazprom Media, National Media Group, CTC Media, Prof-Media, UTV Russia Holding, Moscow Media, RBC, Bridge Media Group** and some others. Some international TV groups are also operating in Russia. They are: **Modern Times Group, Discovery Networks EMEA, Voxell Baltic, TF1 Group**, etc. In early 2015 **NBC Universal International** and in late 2015 **Turner Broadcasting System** decided to refuse its Russian business.

There are 26 federal TV channels in Russia in total (i.e. channels with the national-wide coverage). The distribution of the terrestrial channels is the task of the **Unitary Enterprise Russian Satellite Communications Company**, which has 11 satellites, and the **Federal Unitary Enterprise "Russian TV and Radio Broadcasting Network"** serving 14,478 transmitter sites in Russia (90.9% of the total number). TV and radio channels are broadcast through the terrestrial satellite communications complexes owned by the Russian Satellite Communications Company

at teleports which ensure the transmission of channels to all five time zones in Russia via the space vehicles of **RTRN**.

The terrestrial TV digitalization process in Russia can be broken down into two stages: the introduction of DVB-T and the transition to the DVB-T2 standard. The introduction of the DVB-T2 standard meant that all DVB-T equipment suddenly became obsolete, while TVs with built-in DVB-T2 tuners and compatible STBs became widely available only in 2Q2012. Currently less than 29% of Russian households prefer watching terrestrial TV (both analogue and digital).

2015 market 3.7% increase of the number of pay-TV subscribers in Russia – to 39.4 million households (thus the penetration of pay-TV in Russia reached 72.1%). Cable TV operators dominate at the market by the number of subscribers – its share totaled 46% in 2015. Satellite TV is the second most widespread pay-TV platform in Russia with 40% share.



	Russia	Ukraine	Belarus
Population (in million)	146.5	42.5	9.5
TV House Holds (in millions)	54.6	16.4	3.7
Nnational Broadcasters	26	16	6

Source: MRM

IPTV operators in Russia evolve rapidly and have already signed for their services 14% of all pay-TV household in the country. iKS Consulting state that Russia's pay-TV market was worth R68.4 billion (€814.5 million) in 2015.

According to the **Russian Association of Communication Agencies**, Russian TV advertising market totaled 159.8 billion rubles in 2014. It has fallen near 11% in 2015, totalizing near 148 billion rubles. Due to Russian currency depreciation the decrease of the market volume in US dollars is more dramatic: from USD 4.21 billion in 2014 to USD 2.44 billion in 2015 (in 2013 Russian TV advertising market volume totaled USD 4.91 billion).

## Ukraine

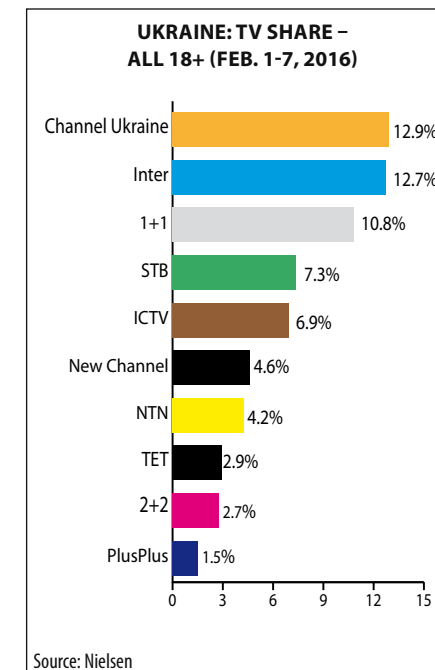
Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km<sup>2</sup> and its population amounts 42.55 million people (excluding the population of temporary occupied by Russia Crimea).

Totally there are approximately 16.4 million television households in Ukraine and more than 25 million television sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 16 channels of that kind in the country. The situation is to change dramatically after the analogue terrestrial switch off that is planned for summer 2017. The number of digital terrestrial TV nets that will have national-wide coverage will increase to 32. Note that previously the analogue switch-off was planned for summer 2015 but due to econo-



mic and political problems caused by Russian aggression in Crimea and Donbas it was decided to postpone the ASO.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in Ukraine: **StarLight Media** (belongs to **Viktor Pinchuk**, operates **STB, ICTV, Novy Channel, M1, M2** and **QTV** channels), **Inter Media Group** (belongs to **Dmitry Firtash**, runs **Inter, NTN, K1, K2, Mega, Enterfilm, Zoom, Pixel** channels), **1+1 Media** (owned by **Igor Kolomoisky**, operates **1+1, 2+2, TET, PlusPlus** channels), and **Media Group Ukraine** (belongs to **Rinat Akhmetov**, runs **TRK Ukraine, Football, Football+, Donbas, Sigma TV, Sphere TV** and **NLO TV** channels). Government-owned TV channel **First National** is not so popular, as private ones, it even doesn't belong to TOP-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned **First National TV** channel is currently underway. Totally there are 16 national-wide terrestrial broadcasters (in this sense Ukraine is a kind of unique country in Europe from the point of view of the number of such channels), more



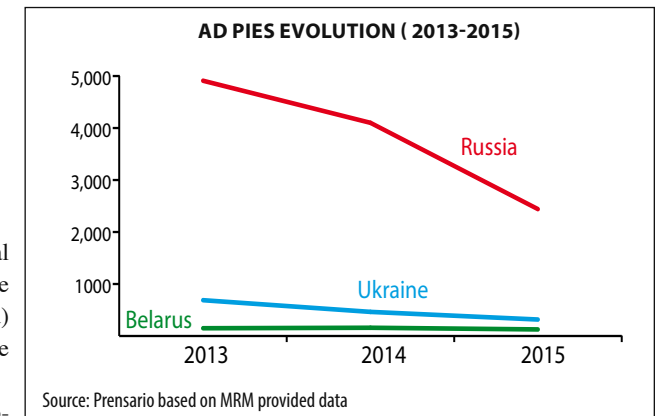
than 200 local and regional TV stations (both private and government owned) and more than 100 satellite private broadcasters.

Currently both analogue and digital terrestrial television continue parallel broadcasting in Ukraine. This transitional period started in 2011 when DTT multiplexes provider **Zeonbud** finally deployed its net. The company has invested USD 134 million (€100 million) in rolling out its network. **Zeonbud** employs four multiplexes to offer viewers a total of 32 channels, 28 of which are national and four regional and local. These multiplexes now reach 95% of the population. The DTT platform operator **Zeonbud** has launched its DTT services using the DVB-T2 standard and has become the first Eastern European DTT platform to make use of DVB T2.

Such situation when both analogue and digital terrestrial broadcasting takes place does not satisfy the interest of national-wide analogue TV channels, because they carry double financial charge.

The analogue terrestrial TV yet remains the most widespread television platform in Ukraine accounting for 6.2 million households (almost 38%), out of which 1.2 million homes are connected to DTT (others still watch analogue terrestrial TV). Cable is the second most widespread television platform in Ukraine accounting for over 34% of all television households (5.7 million subscribers). Satellite TV share counts for 27% of all TV viewers in the country. IPTV is yet the least popular TV platform with the total share around 1%.

From the advertising point of view Ukraine is the second largest market in the region after Russia. The total volume of its TV ad market has dramatically fallen in last two years because of economic turbulence and significant depreciation of the national currency. If in 2013 it amounted USD 555 million (4.94 billion UAH), the result of 2014 was near USD 330 million (3.93 billion UAH), and the volume of 2015 reached USD 183 million (3.99 billion UAH).



## Belarus

Belarus is a former USSR Republic with the area of 207.6 km<sup>2</sup> and population of 9.5 million people. It is estimated that there are 3.7 million television households and approximately 4.5 million television sets in use. At the beginning of 2016, 273 television and radio broadcasters were officially registered with the Byelorussian Ministry of Information, of which 173 radio broadcasters (149 governmental and 24 commercial) and 100 TV broadcasters (41 governmental and 59 commercial).

DTT platform officially launched on 1 July 2005 at that time using MPEG-2 in the capital city of Minsk. Adoption of MPEG-4 AVC standard has been approved by the Parliament later. On the 4<sup>th</sup> of January 2016 Belarus finished transitional period from analogue to digital terrestrial TV and switch off analogue signal.

There are 6 national-wide Belorussian broadcasters: **Belarus 1, Belarus 2, Belarus 3, Belarus 5, ONT, and CTV**. Currently eight broadcast services (6 national-wide plus RTR-Belarus and **Mir TV** channels) are available on the DTT platform; they all are accommodated in a single DTT multiplex. First digital terrestrial multiplex covers 99.41% of the population of the country. Cable TV is available to 48% of the population. First IPTV service in Belarus was launched in February 2009 and the share of IPTV-subscribers totals 2%. Satellite TV penetration is less than 10%.

From the advertising point of view local TV market suffered as all the rest markets of the CIS region. TV advertising spent reached USD 69.4 million in 2014. In 2015 it has dropped to USD 37.25 million, according to Vondel Media. Precise data on TV channels ratings is not available for now because of the absence of national-wide TV research and measurements.

## Record TV, the name of the biblical series



Delmar Andrade, International Sales Director

**Record TV Network** (Brazil), leader distributor of biblical series, promotes to the international market its success *Moses and the Ten Commandments* (176x'60) that retells one of the most famous parts of the Bible: the story of Moses.

**Delmar Andrade**, international sales director: 'Since its launch, *Moses and the Ten Commandments* was a very important framework for the company, and result of our talent but also of the success of the previous five biblical series launched: *Sanson & Dalila*, *The Miracles of Jesus*, *Joseph from Egypt*, *The Queen Esther* and *King David*.

The series was sold to **TVN** (Chile), **MundoMax** (USA), **Telemicro** (Dominican Republic), **Telemetro** (Panama) and **Televisiete** (Guatemala). 'Later 2015, we launched a production with an untold story: *Escrava Mãe*, which will tell the life the mother of the slave *Isaura*. The recordings have begun and forecast premiere of the telenovela is in the middle of November', completes **Andrade**.



*Moses and the Ten Commandments*, biblical series

Other highlights from **Record's** catalogue are the series *Miracles of Jesus* (35x'50), in which every week are narrated the difficulties faced by those before obtaining the blessings of Jesus; *Joseph of Egypt* (38x'60), centered in the story of the young Hebrew who returns to Egypt to save the brothers who made him suffer so much in the past, and the telenovela *Victory!*

(208x'45), about 12 years-old boy who, after an accident, becomes paraplegic. Lastly **Andrade** recommends *Obscure Power* (12x'50), a series about power struggles, ambition, love affairs and betrayal, besides all great national questions, involving three generations of the same family's members.

BOOTH #VB05

## Federation Entertainment, suspense and drama



Pascal Breton, CEO

**Federation Entertainment**, production and distribution company with offices in Paris and Los Angeles, led by **Pascal Breton**, CEO, and run by managing director and partner **Lionel Uzan** and founding partners **David Michel** & **Stéphane Sperry**, arrives at Istanbul with a catalogue of dramas

headed by the thriller and crime series *The Bureau* (20x'52), produced for **Canal+** and centered on a department which manages the missions of all clandestine operations around the world.

*Bordertown* (11x'52) is a story that begins with a chief investigator and his recovering wife and teenage daughter move to a small town to have a better quality of life. At *Hostages* (22x'45) the matriarch of a family and a brilliant surgeon must kill the prime minister in what's meant to be routine surgery

in order to save her family, while at *Replacements* (12x'60) a nurse discover the dark secrets of her father, a genetic scientist. Lastly, *The Greenhouse* (175x'22), a teen daily series about a brother and sister that arrive at an elite boarding school for gifted future leaders.



*The Bureau*, spy thriller

## Telemundo, unique stories

**Telemundo Internacional** (USA) exhibits at Discop a slate of super series and telenovelas headed by *Centaur's Woman* (51x'60). Produced by **Sony Pictures Television** for **Telemundo**, it follows the story of a woman whose life change forever when, being incarcerated in a maximum-security prison, meets one of the most important drug lords in the country, who she falls in love with despite her skepticism towards men.



Karina Etchison, VP Sales EMEA

In *Eva's Destiny* (120x'60), a strikingly beautiful girl has attained great success in life. Her values and determination have led her to propose in business, designing strategies and routes. Together with her husband she has managed to build the Mon-sol trucking empire, as well as a beautiful family. All was well until an unforgivable betrayal landed her behind bars.

Produced by **Mega** (Chile), the distributor also recommends *Dad Adrift* (75x'60), a comedy centered on a well-known Navy captain who widowed five years ago. Now, his main priority in life is the education and upbringing of his four children. But this job has not been an easy task. Despite his efforts to be a great father, his children need a mother.

Lastly is **HBO's** *The Hypnotist* (8x'60), the story of a lonely and isolated hypnotist who suffers from perpetual insomnia, behind which lies a great secret.

**Marcos Santana**, president: 'We can not predict the future, but we can assume the change. The biggest change is not technological, but human. Not what, but who. The current viewer demands the highest quality and not only to watch content where and when they want, they ask for products that are different, with unique stories. That's why we bet a lot to materials from different origins'.



*Centaur's Woman*, super series

A SPECIAL OFFER!

# FREE REGISTRATION

FOR QUALIFIED BUYERS THROUGH 22 MARCH

NATPE Budapest Market & Content Summit also offers:

- Fresh local CEE content and producers
- Hollywood studios PLUS local content screenings
- Featured content from international distributors
- Intimate market enabling one-on-one engagement
- Exclusive Producers' Lounge for deal making and networking

FREE BUYER REGISTRATION THROUGH MARCH 22  
\$150 23 March - 27 April / \$250 28 April through event

REGISTER TODAY at [www.NATPE.com/europe](http://www.NATPE.com/europe)

EXHIBITION SAVINGS!

# 10% OFF EXHIBIT FEES

WHEN YOU BOOK 3 ROOM NIGHTS BY 25 MARCH

**BOOK THREE ROOM NIGHTS** at the InterContinental Budapest (within NATPE's room block) by 25 March 2016 and NATPE WILL REFUND 10% OF YOUR EXHIBIT FEE AFTER the event.

For exhibition and sponsorship opportunities and information, please contact your NATPE sales representative or Oscar Basulto at [oscar@natpe.org](mailto:oscar@natpe.org).

**natpe** CONTENT FIRST **BUDAPEST** MARKET & CONTENT SUMMIT

InterContinental Budapest / Hungary

27 June 2016 / Screenings & Conference  
28-30 June 2016 / Market & Conference



## IndiaCast, expansion and consolidation



Udann



Naagin

With over 30,000 hours of content across genres, **IndiaCast** (India), the distribution arm jointly owned by **TV18 & Viacom18**, is having a great 2015-2016 season. The company has entered in new markets across the globe and consolidated the position of its 13 channels in several key markets -both on distribution as well as advertising sales-. Also, it has developed significant partnerships for syndication in several non-traditional territories and done landmark deals with several global digital and OTT platforms.

With a library of 15,000 hours across genres, the group syndicates content in over 135 countries in 30+ languages: TV shows, series and Indian feature films (Bollywood & regional). On the domestic front, it manages subscription & placement services for over 40 channels, including general entertainment, kids, news, music, infotainment and movies, in Hindi & English.

At Discop Istanbul, the Indian company introduces a new slate of dramas that includes *Swaragini* (264x'30), set in the milieu of culturally rich city Kolkata and centered on two warring neighborhood families, and *Chakravartin Ashoka Samrat* (289x'30), the story of Ashoka "the Great" as it has never been told before.

*Thapki* (247x'30) is the story of a beautiful and bright and intelligent girl, but she stammers while speaking and requires to be nudged every time she gets stuck, while *Naagin* (450x'30), about a "shape shifter" who turn from snake form into human, who enters in the life of a group of people to revenge the dead of her parents.

Lastly, **IndiaCast** keeps promoting *Udann* (465x'30), a series that symbolizes the unrealized hopes of countless Indians.

## Mondo TV stomps in Turkey



Matteo Corradi, CEO

**Mondo TV** (Italy) arrives to DISCOP Istanbul with big news for the region. **Micheline Azoury**, head of sales & brand manager, is in charge of this tradeshow, which is one of the key regional events for the company.

Led by **Matteo Corradi**, managing director, the distributor signed a new license agreement with **GUC Digital**, an emerging Turkish TV operator for the Pay TV broadcasting rights of some **Mondo TV's** animated programs in local language, without exclusivity for a period of 24 months.



Sissi the Young Empress

According to **Corradi**, 'this agreement confirms the interest by one of the most promising Turkish Pay-TV operator for our programs and represents a further step in the expansion in the important Turkish market'.

The company also confirmed the license for one year of six animated series of the library in Polish language, including *Sissi the Young Empress* (26x'26) and *The Drakers* (26x'26), to **Multimedia Polska** (Poland), and with the Pay TV operator **Gulf Dth FZ** (Dubai). Through the new deal, **Mondo TV** grants to licensee the Pay TV broadcasting rights of certain TV movies of its classic library in Middle East and North Africa for 24 months, the first 12 of which with exclusivity.

Among the new original releases for this season, it stands *Dinofroz: Dragons' revenge* (52x'26), where a boy and his three 12-year-old school buddies find a weird board game; *Atomicon* (52x'13), a series that shows the battle between the world of Matter and the world of Antimatter after the Big Bang; Two seasons of *Angel's Friends* (104x'13), about a group of young angels who attend a very special class in their school to graduate as 100% Guardian Angel's, and the CGI animation series *Bug Rangers* (26x'26).

## Global Agency: Blind Taste



Blind Taste, new worldwide sales

**Global Agency** has become in one of the fastest-growing distributors in the Turkish industry. In order to celebrate the launch of its new offices at Istanbul, the company offers on March 1<sup>st</sup> evening a special gathering for the executives

attending.

Among the latest news, the company announced new sales of the daily cooking format *Blind Taste* to **Star TV** (Greece) and **TV3** (Sweden). **Star TV** licensed an additional 60 episodes of the format, while **TV3** acquired 28 more episodes after achieving an increase of viewers of 70%. The show is also being broadcasted in Ukraine (**K1**), Russia (**Friday TV**) and Turkey (**Kanalurk**), where it has tripled the ratings for its slot.

**Izzet Pinto**, CEO: 'Its unique approach in

grading the dishes blindfolded makes the show fun and exciting. We are hoping to close deals in at least in 7-8 countries during 2016'. In each episode of *Blind Taste*, a celebrity chef teaches the week's four contestants how to cook a new recipe.



Izzet Pinto, CEO

# KIEV MEDIA WEEK

International media forum KIEV MEDIA WEEK combines Ukrainian Content Market and a range of events for top players of TV, movie and other media businesses

19-23 SEPTEMBER 2016

KIEV, UKRAINE  
HYATT REGENCY KIEV



www.kievmediaweek.com  
f t KIEVMEDIAWEEK



## Dori Media, comedies for international spread



Nadav Palti, CEO & president

Among **Dori Media Group's** (Israel) highlights for this season is the comedy *Esperanza Mia* (180x'45), coproduced with **Pol-ka** (Argentina) and aired successfully on **El Trece's** prime time. The series was sold to **Polsat** (Poland), **Planeta Junior** (Spain), **Kids Channel** and **Viva** (Israel), **FMN** (Indonesia), **ATB** (Bolivia) and **Nadav Palti**, CEO, announced during NATPE Miami 2016 the sale

of the format to **Azteca** (Mexico), which will produced this year.

Other top title is *Ciega a Citas* (140x'60), the Spanish remake of the Argentinean comedy series. The series was also locally produced in Russia, Poland, Chile, Germany and China.

*His Wife* (10x'30) is a comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy, while *It Girl* shows the one that every girl wants to be. Other new titles for this season are the comedy *Mario* (40x'30), and the kids series *Dr. Libi* (10x'15).

Regarding to unscripted formats, **Dori Media** highlights the reality show *Power Couple* that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. *The Selfie Challenge* is an innovative reality game show filmed around the world that draws its inspiration from the cross-culture selfie phenomenon through a competition between two groups of 3 friends.

While in the street trivia game show *Smart Face* contestants are asked questions but are not allowed to answer them. They must find someone on the street to answer their question for them. If the person they choose answers correctly, the contestant wins money, and moves on to the next question. The format was sold to over 30 countries around the world: Germany, USA, Portugal, Russia, Croatia, and Indonesia, among others.



Esperanza Mia, comedy

## Eccho Rights: worldwide growth



Barbara Susterova, director of sales and acquisitions, Latin America & US Hispanic

**Eccho Rights** (Turkey) keeps growing in Latin America with titles like *Karadayi*, from **Ay Yapim**, sold to Chile (**Mega**), Argentina (**Telefe**), Peru, Central America and Panama; *Ezel*, picked up in Ecuador and in Mexico, where **Televisa** will adapt the series for **Univision America** in the US, and *Kurt Seyit & Sura*

## Azteca/Comarex: adapts



Marcel Vinay, CEO

Through **Comarex**, **Azteca** launches for the international market *Un Día Cualquiera*, a show where in each episode, three extraordinary cases will be presented and dramatized; two of them real, and the other one, fictional.

From the slate of telenovelas, the company highlights *Así En el Barrio Como en el Cielo*, starred wutg Marcel Girado, Luciano Zacharski, José Alonso y Patricia Bernal, and produced by **Fides Velasco**, and *Tanto Amor*. Both very well received by the international buyers at the recent NATPE Miami edition.

**Marcel Vinay Jr.**, CEO: 'In addition to the acceptance of our finished product in several markets, we advanced a lot in formats and adaptations for individual countries, such as the case of *Lo Que Callamos Las Mujeres*, whose format is produced **Chilevisión** (Chile)'.

In Malaysia, the local version of *Siempre Tuya Acapulco* has been a success in **Astro Ria**, averaging 1.6 million viewers at 6pm, produced by **Global Station**. Both companies are already in preproduction of the second of three adaptations, *La Loba*, to be released in 2016.

In entertainment, **Comarex** recommends *La Academia* which achieved 12 seasons in Malaysia/Brunei, 11 in Thailand/Cambodia, and has been adapted in **SCTV** (Indonesia) y **Mediacorp** (Singapore).

From its independent catalogue, Comarex launches a slate of series, films, miniseries, kids programs and format, both scripted and unscripted. It includes shows from **Mediaset Italy** (*Matter of Respect*, *Rudolph Valentino*), and of **Canal 13** (Chile), whose series *20Añero A Los 40* has been launched at NATPE, and leads at Chile with a market share of 24.9% at 11.39pm.



Así en el barrio

(**Ay Yapim**), by **Monte Carlo TV** (Uruguay) after a successful run last year on **MundoFox** in the US.

One week after DISCOP Istanbul, **Barbara Susterova**, director of sales and acquisitions, Latin America & US Hispanic, has confirmed her attendance to RioContentMarket, in Rio de Janeiro, Brazil, where she attends for the first time aiming to expand **Eccho Rights** catalogue in Brazil and Latin America.



Karadayi

The only professional platform for television intelligence in Central and Eastern Europe

cee|tv

www.ceetv.net

MEET US AT  
STAND S22  
AT DISCOP ISTANBUL

BOOTH #525

## Zee: romance and travel



Sunita Uchil, Global Head Syndication & CRO International Ad Sales

Zee Entertainment Enterprises is one of India's leading television media and entertainment companies. It is amongst the largest producers and aggregators of Hindi programming in the world, with an extensive library housing over 210,000 hours of television content available at *Zee Bollyworld*, one of the world's biggest compilation of Premium Indian Entertainment Content. Through its strong presence worldwide, ZEE entertains over 959 million viewers across 169 countries.

Among the top titles are the historical drama *Razia Sultan* (170x'30) set in 1236 AD and centered on the story of the only woman to rule during the Sultanate and the Mughal period; and *KumKum Bhagya* (179x'30), a modern series featuring a mother who runs a marriage hall who tries to get her 2 daughters married, each who have distinctly opposite personalities

Other highlights are the romantic drama *I Accept* (131x'30), the story of two brothers separated by their families because of their parents's divorce.

Number of Episodes: 131

From the *Z Living* slate, the lifestyle network with over 1,700 hours of first-run, original HD/SD content in English, including titles of fitness, healthy cooking, wellness, lifestyle, reality and travel shows, the company introduces *Good Food America* (39x'30), where the Emmy-Nominated chef, **Danny Boome** visit the most inspired farm-to-table restaurants and chefs and *The Lisa Oz Show* (39x'60), a talk show in which the American producer, writer, actress **Lisa Oz** is committed to explore life's everyday issues, providing guidance to viewers and empowering others to live well.



The Lisa OZ Show, talk show



KumKum Bhagya, series

## A+E launches H2 HD in MENA



Nicolas Eglau, COO and General Manager Benelux, Nordics & CEEMEA

In order to consolidate its position in the Middle East, **A+E Networks** launched **H2 HD** through the Pay TV network **OSN** on February and more tailored schedule for its brand **History** with the launch of a local feed across the territory.

**Nicolas Eglau**, COO and General Manager Benelux, Nordics & CEEMEA: 'H2 has seen a tremendous increase in popularity and demand among affiliates and viewers alike. And the localized feed for **History** also demonstrates our commitment to this high-growth market'.

BOOTH #524

## Cisneros, up to the *End of Days*



Cristobal Ponte, Sahara Management Holdings, is the exclusive independent sales representative of the CMD catalogue in EMEA

**Cisneros Media Distribution (CMD)** attends Discop Istanbul through the representation of **Cristobal Ponte**, from **Sahara Management Holdings**, the long-time exclusive independent sales representative of the company catalogue in Europe, Africa and the Middle East.

Among the new titles, the executive recommends *Separated By Love* (120x'60), the classic telenovela of a poor, innocent young woman whose life is destroyed by the malice of people who want to get her out of the way, and *Just Looking* (120x'60), a new telenovela that presents five couples who fall in love in different ways: at first sight, at the first laughter, at the first compliment after years of indifference, after the first divorce, and even during the first hip fracture.

*Shäk* (26x'30) is a captivating series, with high-speed pursuits, police shootouts, cliffhanging rescues and devastating fires. The series is available with English and Spanish narration; and also as script to be adapted to any language.

From the slate of documentaries from **Mobius.Lab Productions**, **Ponte** highlights *End of Days* (4x'30), an in-depth discussion on the most pressing issues facing the world today. The series strives to depart from the traditional Q&A form of interview in favor of a more emotive and engaging conversation with the American public through some of the world's most spellbinding images. And *Fields of Glory* (26x'60), which takes a look of the most iconic sport venues from around the world, historic, legendary and innovative structures. As the exclusive distributor of some **Telefe International** (Argentina) titles in Africa, **CMD** recently announced the first deal of that agreement: the telenovela *We are family* has been picked up by **AMC Networks International** African telenovela channel **Eva**, available in Portuguese and English



End of Days, documentary

## Wizart: Yoko expands to Asia

**Wizart** (Russia) introduces at Discop the kids series *Yoko* (52x'12), which follows the adventures of three friends who meet in the park every single day to play in the fresh air. Sharing international sales with **Jetpack Distribution**, **Wizart** handles Asia, CIS and Russia.

'Asian territories and Turkey are one of our targets. We hope soon the viewers enjoy *Yoko's* stories not only in Europe but also in Asia', remarks the producer **Yury Moskvina**.

Produced in three languages –English, Spanish and Russian–, the series won the award for 'the animated series with the highest international potential' at MIPJunior 2015.



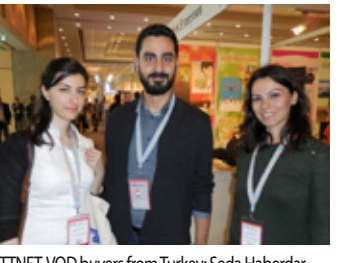
TRT Turkey: Bahn Atay, head of programmes, Leyla Aydogan, TRT1 program planning manager, and Nisa Nur Koyuncu, program planning



Turkey: Pelin Dogru, acquisitions director, of the leading broadcaster Star TV (second from the left) with Humeyra Dasdan, creative director, Ebru Erkal Kip, general programming coordinator, and Irem Akdere, acquisitions and development director, at the production company Arti Film (solo la primera)



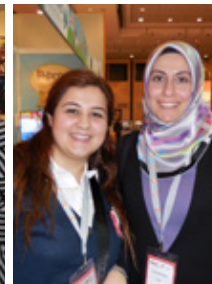
Turkey: Senay Filiztekin Turan, head of drama acquisitions, Global Agency, and Tunay Ergin, foreign formats & movie acquisitions manager, FOX TV



TTNET, VOD buyers from Turkey: Seda Haberdar, purchasing & Tivibu content specialist, Emre Orhan, marketing, linear channels and content purchase, and Ozge Gultaslar, marketing, Tivibu content acquisition assistant



ATV, Turkey: Serra Batu, movie and international drama acquisition specialist, Erdi Zencirli, head of acquisitions, and Saffet Arslan and Pinar Canbaz, movie and international drama acquisitions deputy managers



Kanal 7, Turkey: Hilal Yurt, acquisitions specialist, and Yesim Sezdimmez, head of program planning acquisitions



Dinamik Radyo TV-Kanal 24 (Turkey) is attending Discop Istanbul for the first time: Ozlem Aktas, programming director, Ozlem Demirel, acquisitions, and Oguz Altug Demirel, program coordinator



Peter Chalupa, head of acquisitions, and Elza Strapkova, acquisitions manager at TV Markiza (Slovakia) with Izzet Pinto, CEO, and Gila Kantar, COO, Global Agency



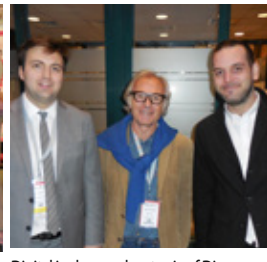
CEE buyers at Discop Istanbul: Bisera Jordano-vska, CEO, and Hamdi Rashiti, program director, Alsat MTV from Macedonia (borders) with Andreja Sertic, president, Media Acquisitions (Croatia)



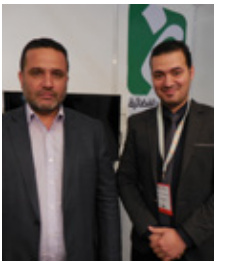
Alfa TV, Macedonia: Ljubomir Nikolovski, program director, and Simonida Kazic, CEO



Peter Herman, creative director, and Blanka Poth, format & co-production manager at RTL Klub (Hungary) with the talent promoting Filinta, the new period series from TRT distributed by ITV Inter Medya



Digital is always a key topic of Discop Istanbul: Ryan Grim and Benjamin Shapiro, senior editors at VICE Media (USA) with Patrick Zuchowicki, CEO of organizer Basic Lead



Al-Ghadeer Satellite Channel, Iraq: Muthar Al Bakaa, CEO, and Mohammed Almunim, acquisitions & show presenter



Fadi Maurice Al Shwaihat, chief business development and co-executive producer, and Yazan Mohammad Khader, content sales & acquisitions, at Arab Telemedia Studios (Jordan) with Amac US, sales director, FremantleMedia International Middle East (middle)



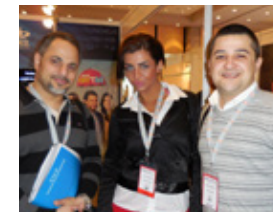
Regional distributors from Egypt: Ali Fayad, general manager, Fourth Waves Media House, Ayman Youseff, chairman, Gozour Center, and Loaye Abdallah, CEO, Oscar for Distribution & Theaters



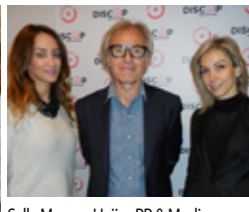
UAE buyers: Nuha Mohieddin, senior manager Arabic channels & content development, OSN, and Nadim Dada, senior content acquisitions manager, StarzPlay



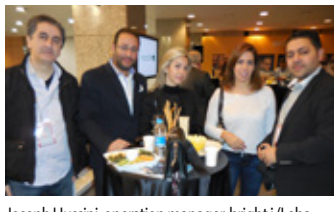
Mohammad Al-Ghamdi, chairman of the Saudi Arabia Producers & Distributors Association (Saudi Arabia); Waleed Shalaan, content manager, Rotana (Egypt); Albert Haddad, CEO, Arab Media, and Bassam Hajjawi, board member of The Royal Film Commission, both from Jordan, which was this year's Country of Honour at Discop Istanbul



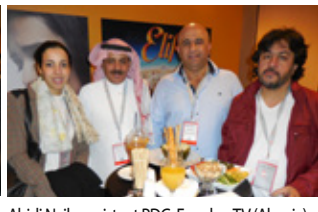
Lebanon: Ramzi Nakfour, servicing manager & sales executive, Transworld Television Corporation, with Amani el Chami, acquisitions, and Adham Nasrallah, content management, Safe Media



Sally Moussa Hajjar, PR & Media Relations Manager, and Martine Rahal, acquisitions manager at Rotana Group (borders), from Egypt, with Patrick Zuchowicki, CEO, Basic Lead.



Joseph Hussini, operation manager, bright i (Lebanon); Mohammed Abdel Wahab, chairman at Media Life (Egypt); Martine Rahal, acquisitions manager, Rotana Network (Egypt); Marwan Helayel, managing director, Trivium Media (UAE); and Reem Lutfallah, managing director, Media Twist (UAE)



Abidi Naila, assistant PDG, Ennahar TV (Algeria), Ashraf Manaseer, general manager, Navigators TV (Jordan), Mahdi Al Bogami, chairman, Dar al Camera, and Abeer Julaih, general manager, Sonix Studios, both from Saudi Arabia



1TV, Afghanistan: Mohammad Mukhtar Lashkari, channel manager, and Karim Salem, CEO

RELATIONSHIP  
STATUS:  
IT'S  
COMPLICATED



TV SERIES



Calinos  
Entertainment

MEHMET  
GÜNSÜR

BELÇİM  
BİLGİN



SOMETIMES AT FIRST SIGHT YOU KNOW  
THAT PERSON IS YOUR DESTINY.  
SOMETIMES YOU SEARCH FOR A LIFETIME.

DIRECTOR  
ÖMER FARUK SORAK

LOVE  
JUST A COINCIDENCE

böcek yapım

FEATURE FILM

VISIT US AT  
TURKISH PAVILION 02  
[www.calinosentertainment.com](http://www.calinosentertainment.com)