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Inter Medya Ltd.
Visit us at Turkish Pavilion
at DISCOP ISTANBUL
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 trade show 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-Zuchowski, 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 the show 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.

Challenging times, big opportunities
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. 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 closed 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 OTT. And more than 100 international and Turkish TV content distributors. All in all, it seems to be a strong field 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 FTV for Medya, Global Agency, Echo Rights, Calinos Entertainment, ATV Distribution, Kanal D and TRT have decided to be altogether in a unique Turkish Pavilion (41).

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 sellers.

In that sense, Prensario has heard some complaints regarding prices of the shows. “We are doing some integrating developments in MIP TV, 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 trade show 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 remain the new players they can meet here. For this edition, some Turkish export organizations have doubled their efforts to welcome European buyers: the market offered aolicited 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-Zuchowski, CEO of Basic Lead: “Recent events in the region have presented some challenges in organizing such an internationally facing market, however, we have put in efforts to range 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 which has has a must-attend marketplace on the global stage”.

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—from 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 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 (TOYO) 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 studies.

Prensario has the chance to visit some of these studies and scenarios 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 big investments.

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

The End

Background: The 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.

By Fabrizio Ferrara

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 Garin, co-chair, after teamed up with organizer Basic Lead to co-organize this year’s format pitching program and conference.

The Format Day is being held on Tuesday, March 1, for second year in a row. It includes three conference sessions on IP protection and the trends, challenges and opportunities to be found in the bustling CEE and MENA markets. It also features The Format Show-case, 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 session: the day’s FRAPA Lead Basic Lead will ‘Build Your Business along with Phil Garin, co-chair of FRAPA, and president & CEO at The Garin Company. The session examines the creative, copyright and protection issues in a global formats industry changing at warp speed.

Garin 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 format 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 creators everywhere”.

Middle East

In Cultural Times - The first global map of cultural and creative indu-
Arab Spring), 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 11.5% 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 1.3 million in 2004 to 4.5 million in 2013, increasing at an average annual growth 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 156 in 2014. 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 Spain, Russia, Australia and South Africa. But ‘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, these 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 MoviiPips, dedicated to a wide range of indie Arab cinema in North America and Europe, is set to launch this year. In 2015, Sharja released its OTT/Arabic 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.

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, Globos 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 than 100 companies at DISCOP Istanbul. If organizers want to take advantage of the details are 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.
A PLACE THAT KEEPS EVERYTHING HIDDEN

Secrets at the Hotel

DISCOP ISTANBUL 2016
International Convention & Exhibition Center
Istanbul, Turkey
S-35
Turkey: the challenges of a growing broadcasting market

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 statistica.com. Now it has 77.7 million of inhabitants in 2013 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to TURKSTAT. Now it has 77.7 million of inhabitants in 2003 —, according to...

In Turkey, 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. Turkey society was obliged to be contented only 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 the Turkish Statistical Institute-TÜRKSTAT, which has not been updated since 2006— Turkish people spend 87.4% of their monthly cultural activity time to TV. This ratio is a little 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 TÜRKSTAT in 2013, 48.9% of the population uses Internet and the access rate of households is 49.19%.

Most 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 its unique characteristics of the country.

In most of the households in Turkey there are potential viewers during day time since Turkey is a country that where on average every 5 adults 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 3.9 hours and this rank the country in 9th position worldwide. World average for media ad investment for TV is 40% and whereas this portion reaches 58% in Turkey (Debolsite). 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 that are 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, contempo-

raneous, educational programs for children. According to its average duration in hours, news rank first with 1.342.60 hours and dramas on the second rank with 1.333 hours.

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raneous, educational programs for children. According to its average duration in hours, news rank first with 1.342.60 hours and dramas on the second rank with 1.333 hours.
Turkish television series in particular and Turkish television programs in general find an important place not only in domestic markets 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 ages 5 and older in the audience measurement in Turkey: the average viewing time in 2014 was 4.07 minutes (+54 minutes vs. worldwide TV viewing) in a 5 and 3.06 minutes (+39 minutes vs. worldwide TV viewing young adults) in 15-24, according to Eurodata.

Statista, for TRT, who has begun in 2015 a strategy towards miniseries and TV movies such as Seddulbahir 32 Saat, from Okir Film, for TRT, who began in 2015 a strategy towards miniseries and TV movies.”

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, as adaptations and 3% finished programs. In the same period of time, on prime time, 86% 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/TIAT/Kantar Media). They mix tradition, modernity, love, society and culture. Some of the most successful series in 2014/2015 were Resurrection (it made TRT1 a TV series leader), Magnificent Century and Black Money Love.

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.

14 / PRENSARIO INTERNATIONAL

Source: Prensario based on data provided by Turkish distributors

The Turkey Statistical Institute reported last January that Turkish citizens have spent USD 5 billion on cultural activities in 2015. Television got the biggest share, 28%, or nearly USD 1.45 billion.

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Source: Prensario based on data provided by Turkish distributors
Turkey: the challenges of a growing broadcasting market

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 100th Anniversary of the Turkish Republic.

Some of the best examples are *Fatmagul* (Kanal D) and *Evil (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 Intermedia*), which were sold to 45 and 30 countries, respectively.

Turkey is also a major market for OTT, with local (D-Smart Blu, TeleDonya, Turkcell, TVy and TIViBlu) and international (Daily Motion, PopCornTox.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 5th 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 Get Talent*. In the same 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, Procosso estimated an average of 31,200 hours of series production per year.

Following with a adaptations, Kanal D first season of *Matter of Respect* – based on *Nowhere’s Boy* — was such a success that the broadcaster produced a second season within 2015.

Co-production: *Polka Producciones*
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 drama *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 *Wolves of Black Streets*, and it is improving with new genres. Özlem Ozsumbul, head of sales and acquisitions, describes: ‘We have created *Kısmetse Olur*, a new daily program as a dating show. Because of great success in daytime, we transferred its final of the program slot this year in all TV stations and for all programs’. Broadcaster premiered last month *Hetdet Sarkıs*, 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’, 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 energizes 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 tales on 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 *Fatih Hanımım*. 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 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 *Mother of Respect* (2009), adapted from *Mediatet Italia* format of the same name’. Also, *War of the Roses, For My Son* (13×90), and the youth series *Sariolune Girls* and *Waiting for the Sun*; other top series are *Kucuk Ginez*, *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’. 

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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 Türkiye 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, equal attitude and the sincerity of our anchors 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. 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 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.
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 TRT positioned itself 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 and Filinta, its a demonstration of how Miniseries such as Seddülbahir, TV movies, kids and documentaries. We cover several genres under the offer of 14 channels", she adds.

"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 wealth 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. TRT 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 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 aims to become a fundamental figure in global perspective

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 time, TRT has entered new markets such as Ivory Coast’. Among the top series are Direlijı̇ş (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 became 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 in correspond with audiences and also upcoming new dramas. Ministries will continue to be on the way within cinema quality’.

TRT aims to become a fundamental figure in global perspective
As Country of Honour during MIPCOM 2015, Turkey was able to show the world the strength of its content industry. This 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.

İbrahim Çağlar, president of Istanbul Chamber of Commerce (İTO), 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 USD 1 billion’. He added ‘Turkish TV series are watched by a wide range of countries from North Africa to East Europe’. The ‘Country of Honour’ is to reach 1 billion dollars, to increase 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.

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. This country has become a competitive fiction production hub with high-quality drama series that has reached the most diversified countries in the world.

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 academic education 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-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, marks Çağlar.

‘As Country of Honour, we were able to introduce the culture of Turkish history, the unique harmony of traditional and modern. It is a natural stage-play for both epoch films and series as well as contemporary productions. Most importantly, tourism and telecommunications 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.’

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, Fatalongs, moral debates (money for sex: 1001 Nights). modern sensibility (weapons: Son) and female empowerment’.
Trace: the ultimate destination for youths and millennials

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 spot celebrity channel Trace Sport Stars. Trace Urban is available in 47 African countries—41 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 in 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-productions’. ‘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 Canada’s 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’.
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.

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 fragment TV environment.

CEETV: …technically, because the viewership of some of the previous seasons of BIG TV were reported by GARR 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 15 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, 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 13% 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 peoplemetric 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 (GARR and Nielsen/Mediaresearch).

Are you happy with 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.
PRODUCERS /// SPECIAL INTERVIEWS

stands to TV role. Viewers to the famous Egyptian singer Shireen Abdul Wahab in her debut (Colombia). Locally known as Caracol TV past few years, such us the scripted format U.A.E. and a drama production unit in Cairo, Egypt. pany in the MENA region, with headquarters located in Dubai Media City, Dubai (UAE), and a drama production unit in Cairo, Egypt.

Donna Jishy, content commercial manager at Beelink Productions, stands to produce locally known ‘The Voice of Freedom’ in 2013 and the scripted format ‘The Nightmare’ during Ramadan 2015 to record unprecedented viewership and exceptional critical acclaim all over the Arab world’. 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 Cyrine Abdul Noor in two distinguished series: ‘Game of Death’ in 2013 and the script format ‘The 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 telenovelas, 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 right- fully 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) Beelink Productions 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.

‘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 these 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 Yousef, 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 consumer of video content because there’s no mainstream media attractive for young people’.

Beelink: strong stories + young talent + cutting edge technology

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 us the scripted format ‘The Voice of Freedom’, from Caracol TV (Colombia). Locally known as Caracol TV past few years, such us the scripted format U.A.E. and a drama production unit in Cairo, Egypt.

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Digital buyers, more and diversified

Prensario reproduces below a special report generated by MIPTV/MIPCOM that has interviewed 18 digital buyers from different territories. The importance of these players has been growing enormously since MIPCOM 2011 when 310 attended the show; in 2012 there were 620; in 2013, 800; and last MIPCOM edition 1300 executives. It is expected to surpass 1500 buyers this edition.

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
- Our customers enjoy a broad range of film content across several categories (e.g. pay-window, library, index). 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.

Rovio Entertainment
Nick Doer, 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 300 professionals from 40 different nationalities across its offices around the world.
2- We look for shows with quirky comedy that have global VOD 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 available worldwide by the end of 2012 with Russian-language packages. November 2011 with both international & local content, it became major studio productions and all valuable independent content, both local and international, almost 70,000 pieces of content in total, available on different models - SVOD, SDVD and TVOD/DESD. 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, Gorlo-2, Volkspadirology.
4- We are developing our own animation series and discussing co-production opportunities with local independent film producers and major broadcasters.

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

IVL.RU.
Olga Filipuk, VP, Content Strategy
1- IVL.RU is the largest and leading VOD service in Russia with over 30 million unique viewers monthly, present on web, mobile and SMART TV devices. IVL’s APP is installed on over 17 million devices. IVL 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 - SVOD, SDVD and TVOD/DESD. 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- Horror, Comedy, Thriller, Sci-Fi as well as children’s animation.
4- We are open to consider such a commissioning.

Megogo.net
Nadia Zaozorokhova, 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 for TV series and miniseries for SVOD service with a footprint covering the MENA region.
3- We strongly follow local TV content and offer day-to-day catch up for our users (avoid). In terms of TVOD, local theatrical blockbusters are in predictably high demand during early window time slots.
4- We are open to consider such a commissioning.
5- We are open to ideas, suggestions and proposals.

ICFLIX
Radia Saadoni, Associate Content Specialist
1- ICFLIX media FZ LLC was established in Dubai in 2012. The company provides -across 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.

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

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ITV Inter Medya: ‘Turkish formats will become the new global trend’

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

‘We arrive to Discop Istanbul with a brand-new interactive quiz show recently sold to TCRTV, 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 green that gave the company worldwide recognition, its stand Endless Love, a brand new series produced by Turkish prodco 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 best-selling 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 but 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’.

Universal Cinergia, in continuous expansion

Universal Cinergia Dubbing, company founded by Liliam Hernandez, CEO, in partnership with Gumu 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 trade shows such as Rio Content Market, Discop Istanbul, Natpe Europe and ATP, 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 studies 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 support the new markets like African, Africa and Asia, where we signed a deal with ANTV (Indonesia) for In Between and Forgive Me’.

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**all3media: Are You Normal?**

all3media International (UK) arrives to Istanbul with a slate of formats and finished programs headed by the factual entertainment show *Kitchen Nightmares* (90’), 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 questions like “what is normal?” “Is it unusual to cry at work?” correctly. While at the two first seasons of *Tattoo Fixers* (14x60) 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* (7x60). Set in a bomb-damaged London hotel in the aftermath of the WWII, the series follows an intelligence officer at his last task for the British RAF. And *The Missing* (8x60), 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* (24x30) 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 *Sky* after series one nearly doubled the channel’s slot average.

**Smilehood, historical series and kids’ content**

*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 *RTL* (Russia) to distribute its historical production in Latin America.

The agreement started with the miniseries *Ilaria* and has been expanded with three new titles for 2016: the telescript *La Contessa* (140 episodes); the thriller *Demons*, based on the homonymous novel from *Dostoyevski*, and the series *En las orillas del Don* (12x60), based on a story written by *Mijail Sholokhov* 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 audiovisual quality value, explains *D’Angelo*.

*Smilehood* also confirmed a deal with *Zepp* (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 Argentinian series *Animodora*, both in finished and format.

It keeps pushing Lucas Mírrico*’*s 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 *DeIdentamental* and transmedia series *Creators*. Produced by *Anima365* from *Pablo Aristizábal*, with services from *Pol-Ka* (Argentina), the series had a great performance on *Telefe* (Argentina) and includes strong digital presences through its virtual reality app.

**MediaSet, Italian stories with global appeal**

*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 *Fury the wind of love* (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 drama *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.

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

The executive also recommends the slate of documentaries, headed by *Henry’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 homes. She completes: “We are also increasing our catalogue with unscripted formats and we sold make-over series *Pretty than ever* to *Prettier than ever* to Ukraine (2 seasons) and we also have *Let’s all smile*!, 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”.

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**ARAB TELEMEDIA GROUP**

**STORIES FROM ARABIA**

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Televista, a new approach for the basics

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 (150’s ’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 for the payment of a gambling debt.

At Passion and Power (150’s ’60) two archenemies since youth they fight against each other for the control in business and, especially, for a woman’s love; and Road to Destiny (150’s ’60) is centered in 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.

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 González (’30), the first TV series that jokes about real hidden cameras.

Calinos, more dramas

Entertainment’s (Turkey) offer for this season are The Girl Named Feriha (187x’45), a drama that tells the dreams and dreams of a young girl who gets stuck between two worlds, Relationship Status: It’s Complicated (’35x’60), about an inspiring 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 village. 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.

Caracol: series, telenovelas & entertainment

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 (60’s ’60), about a woman who arrived to America in order to marry a prosperous merchant from the region, and River of Passion (60’s ’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 (90’s ’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 International Humor Festival, 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 producers. 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.

Join them miptv.com

3,915 buyers (including 1,050 VOD buyers)
Russia, Ukraine, and Belarus

Russia

The Russian Federation is by far the largest country in the world, with an area of 17,075,400 km². 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 holding companies operating nationwide. They are All-Russia State Television and Radio Company, Gazprom Media, National Media Group, CTC Media, Profimedia, TVR Russia Holding, Moscow Media, RBC, Bridge Media Group and some others. Some international TV groups are also operating in Russia. They are: National Times Group, Discovery Networks EMEA, Vostock Battery, TF1 Group, etc. In early 2015 Swiss company Innovation Broadcasting Network, owned by industry leader Intertrust, and in late 2015 Turner Broadcasting System decided to refuse its Russian business.

There are 26 TV channels in Russia in total (i.e. 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 carried through the terrestrial satellite communications complexes owned by the Russian Satellite Communications Company at teleportive centers which ensure the transmission of channels to all five zones in Russia via the space vehicles of ITRC.

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 tuner and compatible STBs became widely available only in 2Q2012. Currently less than 29% of Russian households prefer watching terrestrial TV (both analogue and digital).

In 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%). Cable TV operators dominate at the market by the number of subscribers – its share totalled 46% in 2015. Satellite TV is the second most widespread pay-TV platform in Russia with 40% share. 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 RUB 48.4 billion (EUR 14.5 million) in 2015.

According to the Russian Association of Communication Agencies, Russian TV advertising market totalled 159.8 billion rubles in 2014. It has fallen near 11% in 2015, totalling near 148 billion rubles. Due to Russian currency depreciation the decrease of the market volume in US dollars is more dramatic: from USD 4.52 billion in 2014 to USD 2.44 billion in 2015 (in 2013 Russian TV advertising market volume totalled USD 4.9 billion).

Ukraine

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km² and its population amounts 42.55 million people (excluding the population of temporary occupied by Russia Crimean Peninsula).

There are totally 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 number of such channels), more than 200 local and regional TV stations (both private and government-owned) and more than 100 satellite private broadcasters. The current distribution is balanced and digital terrestrial television continue parallel broadcasting in Ukraine. This transitional period started in 2011 when DTT multiplexes provider Zonabud finally deployed its net. The company has invested USD 134 million (EUR 100 million) in rolling out its network. Zonabud employs four multiplexes to offer viewers a total of 32 channels, 28 of which are national and 4 regional and local. Three multiplexes now reach 95% of the population. The DTT platform operator Zonabud 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 where both analogue and digital terrestrial broadcasting takes place does not satisfy the interest of national-wide analogue TV channels, because they can 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 subs-cribers). Satellite TV share counts for 27% of all TV viewers in the country. IPTV is the least popular pay TV platform with the total share around 1%.

From the advertising point of view Ukraine is the second largest TV market in the region after Russia. The private volume of its TV ad market has dramatically fallen in last two years because of economic turbulence and significant depreciation of the Ukrainian currency. If in 2013 it amounted USD 555 million (4.94 billion UAH), the result of 2014 was USD 330 million (3.93 million 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 km² and population of 9.5 million people. It is estimated that there are 3.2 million television households and approxi- mately 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 2009 at that time using MPEG-2 in the capi- tal city of Minsk. Adoption of MPEG-4 AVC standard has been approved by the Parlia- ment later. On the 4th 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: Belarustv, Belarustv 2, Bела- rus 3, Belarustv 5, ONT, and CTV. Currently eight broadcast services (6 national-wide plus InTr-Belarus and Mie TV channels) are available on the DTT platform; they are all accommodated in a single DTT multiplex. First digital terrestrial multiplex covers 94.1% of the population of the country. Ca- ble TV is available to 48% of the population.

First IPTV service in Belarus has been finally deployed in February 2009 and the share of IPTV-sub-cribers 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. Television advertising spent re- ached USD 69.4 million in 2014. In 2015 it decreased to USD 37.25 million, according to Viodel Media. Precise data on TV chan- nels ratings is not available for now because of the absence of national-wide TV research and measurements.

KEY FIGURES OF THE MARKETS (2015)

Russia

Ukraine

Belarus

Population (territorial) 146.5 42.5 9.5
TV Households (territorial) 56.6 16.4 3.7
Shared channels 20 15 6
Source: RBC

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Record TV, the name of the biblical series

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: Saston & Dalila, The Miracles of Jesus, Joseph from Egypt, The Queen Esther and King David.

The series was sold to TVN (Chile), MundoMax (USA), Telemírco (Dominican Republic), Telemetro (Panama) and Televisiete (Dominican Republic), ’14. Later 2015, we launched a production with an untold story: Escrava Mãe, which will tell the life of the mother of the slave Izaura. The recordings have begun and forecast premiere of the telenovela is in the middle of November’, completes Andrade.

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! (20x’45), about a 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.

Telemundo, unique stories

Telemundo Internacional (USA) exhibits at Discop a slate of super series and telenovelas headed by Centauro’s Woman (51x’90), 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.

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 Adril (75x’60), a comedy centered on a well-known Navy captain who widened 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’.

Federation Entertainment, suspense and drama

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 Hogestage (22x’45) the matrix of a family and a brilliant surgeon must kill the prime minister in what’s meant to be routine surgery in order to save his family, while at Replacements (12x’60) a nurse discovers the dark secrets of her father, a genetic scientist. Lastly, The Greenhouse (175x’22), a teenage daily series about a brother and sister that arrive at an elite boarding school for gifted future leaders.
IndiaCast, expansion and consolidation

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.

IndiaCast is having a great domestic growth with new offices at 30+ key markets across Asia Pacific, Europe and the Middle East. For example, in Turkey, the company has expanded its reach with the launch of its new offices in Istanbul, the company offers on March 1st evening a special gathering for the executives attending.

Global Agency: Blind Taste

Global Agency: Blind Taste (India) has become 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 1st evening a special gathering for the executives attending.

Mondo TV stomps in Turkey

Mondo TV (Italy) arrives to DISCOP Istanbul with big news for the region. Micheline Anzory, head of sales & brand manager, is in charge of this trade show, 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.

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 (26x26) and The Drakers (26x26), 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 original releases for this season, it stands Dinofroz; Dragons’ revenge (52x26), where a boy and his three 12-year-old school buddies find a weird board game; Atomicron (52x13), 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 (104x13), about a group of young angels who attend a very special school to graduate as 100% Guardian Angel’s; and the CGI animation series Bug Rangers (26x26).

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 (KanalTurk), 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.”
Dori Media, comedies for international spread

Among Dori Media Group’s (Israel) highlights for this season is the comedy Experience Mux (180’x45), coproduced with Polska (Argentina) and aired successfully on El Trece’s prime time. The series was sold to Polsat (Poland), Pla- neta Junior (Spain), Kids Channel and Viva (Israel), FMN (Indonesia), ATB (Bolivia) and Nadav Palti, CEO, anno- nounced during NATPE Miami 2016 the sale of the format to Azteca (Mexico), which will produced this year.

Other top title is Ciega a Citas (140’x60), the Spanish remake of the Ar- gentinean comedy series. The series was also locally produced in Russia, Poland, Chile, Germany and China. His Wife (30’x30) 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 Marry (30’x30), and the kids series Dr. Libi (30’x15).

Regarding to unscripted formats, Dori Media highlights the reality show Power Couple that shows eight couples moving into a village for 6 weeks fac- ing in each week extreme challenges. The Selfie Challenge is an innovative reality 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 coun- tries around the world: Germany, USA, Portugal, Russia, Croatia, and Indonesia, among others.

Other top title is Las Academias which achieved 12 seasons in Malaysia/Brunei, 11 in Thailand/Cambodia, and has been adapted in Australia (Australia) and Mexico.

Eccho Rights: worldwide growth

Eccho Rights (Turkey) keeps growing in Latin America with titles like Karadagi, from Ay Yapim, sold to Chile (Mega), Argentina (Teledi), Peru, Cen- tral America and Panama. Earl, picked up in Ecuador and in Mexico, where Tele- visión will adapt the series for Univision (US). Kacak (Sure Films) by Azteca America in the US, and Kurt Sevy & Sura (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 ca- talogue in Brazil and Latin America.

Azteca/Comarex: adapts

Thought Comarex, Azteca laun- ches for the international market En Día Cada Vez, a show where in each episode, three extraordinary ca- ses will be presented and dramatized; two of them real, and the other one, fictional. From the slate of telenovelas, the company highlights Asi En el Barrio Como en el Cielo, stared wthg Mar- ccel Girado, Luciano Zacharski, José Alonso y Patricia Bernal, and produced by Fides Velases, and Tanto Amor. Both very well recei- ved by the international buyers at the recent NATPE Miami edition.

Marcel Vinay Jr., CEO: “In addition to the acceptance of our fi- nished product in several markets, we advanced a lot in formats and adaptations for individual countries, such as the case of La Que Ca- llamos Las Mayores, whose format is produced Chilevisión (Chile)”. In Malaysia, the local version of Siempre Te Acuñado has been a success in Astro Ria, averaging 1.6 million viewers at 6pm, pro- duced by Global Station. Both companies are already in prepro- duction of the second of three adaptations, La Loba, to be released in 2016.

In entertainment, Comarex recommends Las Academias which achieve- ed 12 seasons in Malaysia/Brunei, 11 in Thailand/Cambodia, and has been adapted in Australia (Australia) and Mexico.

From its independent catalogue, Comarex launches a slate of series, films, miniatures, kids pro- grams and format, both scripted and unscripted. It includes shows from Mediaset (Italy) (Mater of Respect, Rudolph Valentino), and of Canal 3 (Chile), whose series 240thec A Los 40 has been launched at NAT- PE, and leads at Chile with a market share of 24.9% at 11.39pm.

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Dori Media: CEO & president

Nadav Palti, CEO & president

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

Kabali (30’x15), by Sure Films

Karadagi

Eccho Rights

Rahmi Antunes, director of sales and acquisitions, Latin America & US Hispanic

EL AGENDA
Zee: romance and travel

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 Bollywood, one of the world’s biggest collection of Premium Indian Entertainment Content. Through its strong presence worldwide, ZEE enters over 959 million viewers across 169 countries.

Among the top titles are the historical drama Rcura Sahub (178x130) set in 1236 AD and centered on the story of the only woman to rule the Sultanate and the Mughal period; and KumKum Bhagya (179x30), 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 (130x60), a talk show in which the American singer Miley Cyrus shows the viewers how to explore life’s everyday issues, providing guidance to viewers and empowering others to live well.

A+E launches H2 HD in MENA

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.

Niels Elmgreen, COO and General Manager, Nordics & CEEMEA

Wizarr: Yoko expands to Asia

Wizarr (Russia) introduces at Discop the kids series Yoko (52x12), which follows the adventures of three friends who meet in the park every single day in play in the fresh air. Sharing international sales with Jetpack Distribution, Wizarr 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 Yuri Morinkov.

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.

Cisneros, up to the End of Days

Cisneros Media Distribution (CMD) attends Discop Istanbul through the representation of Cristóbal Ponte, from Sahar Management Holdings, the large-scale exclusive independent sales representative of the company catalogue in Europe, Africa and the Middle East.

Among the new titles, the exclusive representative recommends Separated By Love (201x90), 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 (238x120), 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.

Shib (26x30) is a captivating series, with high-speed pursuits, police shootings, cliffhanging rescues and devastating fires. The series is available in English and Spanish narration; and also in script to be adapted to any language.

From the slate of documentaries from Mobile Lab Productions, Ponte highlights End of Days (4x90), 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 interviews in favor of a more emotive and engaging conversation with the American public through some of the world’s most compelling images. End of Days, a moving story of Glory (51x90), which takes a look of the most iconic sport events from around the world, historic, legendary and innovative.

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 EVO, available in Portuguese and English.

End of Days, documentary

End of Days, the upcoming telenovela series produced by Star India, was this year’s Country of Honour at Discop Istanbul.
RELATIONSHIP STATUS: IT'S COMPLICATED

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