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CENTRAL & EASTERN EUROPE ANNUAL SPECIAL ISSUE 2016  
NEW EUROPE MARKET - NATPE BUDAPEST - KIEV MEDIA WEEK
Fresh air for the CEE region

Parissios is a close witness of the content business development history in Central and Eastern Europe, as it has been the very first Latin American publication to attend Discop East, back in 2004. To date, two crises have affected this region: the Global crisis in 2008-2009, and the Russian Oil crisis in 2013-2014. These have reshaped the regional business and its key players’ strategies, resulting in a positive outcome.

This edition is a true proof of that evolution, being our Special Annual CEE Edition covering NATPE Budapest (June 17-30, Budapest), New Europe Market (June 14-16, Dubrovnik) and Kiev Media Week (September 19-23, Kiev).

Within these years there has been a consolidation of the CEE business into two to three main groups, resulting in fewer clients to attend each venue. Second, a good number of TV channels (traditionally buyers) became content producers and exporters, changing their relationship with the distributors. Now they require less canned content, instead of it more formats, co-productions and co-development alliances, following the global trends.

Third, the 2008-2009 global crisis strongly affected the CEE economies: ad billings have heavily fallen and it took a lot of time to recover from this slowdown. Next, Russia suffered the oil crisis in 2014, affecting mainly the CIS markets, but also others. Big media groups such as CME, MTG or Russian CTC Media redefined their strategies by selling part of their equity or redirecting their investments into other businesses.

Fourth, new trade shows appeared: World Content Market (Russia), NEM (Croatia), Kiev Media Week (Ukraine), as well as Discop Istanbul (Turkey), among others. The increase of venues reduced the CEE buyers it is too expensive to spend 8-10 days in Los Angeles in May, so they appreciate that the Hollywood Studios bring the exhibition closer to them. It has not bee good news to the indies, who have had trouble in organizing their meetings, as most of the buyers have decided to only attend the Screenings. For the buyers, this was one of the reasons why they keep attending the show.

Fifth, the decision to extend the LA Screenings to Budapest changed the shape of this show: to many CEE buyers it is too expensive to spend 8-10 days in Los Angeles in May, so they appreciate that the Hollywood Studios bring the exhibition closer to them. It has not bee good news to the indies, who have had trouble in organizing their meetings, as most of the buyers have decided to only attend the Screenings. For the buyers, this was one of the reasons why they keep attending the show.

In spite of these changes, NATPE Budapest has managed to be the top show in the region, gathering the largest attendance and top buyers’ diversity. But, in order to maintain the leadership, key decisions must be made. The most significant one has been to better organize the Major screenings by integrating them to the market, to force the Studios and buyers to request a badge and to make themselves available in the market floor or suites. For the independents, the best thing would have been to see the screenings cease. But, this won’t happen, as the studios are key partners at NATPE (in both Miami and Budapest) and they are the key to attract more buyers to the shows.

With the return to Budapest, the participants hope that the market will stabilize, not suffering changes in the near future. To the distributors selling in this region, Budapest is a strategic hub for business towards the CEE. Everybody must effort to maintain this evolution.

NATPE Budapest 2016

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Central & Eastern Europe: Reshaping the Content Business

The international division at the recent MIPTV in Cannes and Albania (Vision Plus catalog is growing steadily).

After MIPTV, four clear trends have consolidated in the market: first, the great number and quality of big prime time dramas; second, the short video business is growing everywhere; third, the growth of virtual reality & augmented reality technologies; and fourth, the sport gaming platforms.

As said, these new trends are reflected in the CEE, too, and the positive economy situation in most of the nations has helped this recovery. Now, it is time to focus on the business itself: there are also big news among the trade shows.

Moving to Budapest

Every year the CEE representatives for NATPE, a different challenge: in 2011 it acquired Dipop Europe and organized NATPE Budapest in 2012 and 2013.

But they were not the best editions of the pioneer market in the CEE region. A survey among the participants selected Prague as most voted option to move the market the following year. Two editions, 2014 & 2015, have been organized for the brand new NATPE Europe in the capital city of Czech Republic. Again, most of the participants — especially independent distributors — were not satisfied with the results, so NATPE took a new risk: it decided to move the market to Budapest, which was successful.

NATPE Budapest 2016 Market & Content Summit is taking place on June 27-30, now in the Intercontinental Hotel. After checking with a sample of attendees, Prosvato could see that this has been the best decision; other options were Poland, Russia and smaller CEE countries. "Returning to Budapest is a great news. We are full of expectations for this edition", one of the buyers remarked.

The final figures showed last year that NATPE Europe has remained stable in terms of attendance, compared to 2014-2016 executives, as 27 countries participated at the Hilton Prague, among them 250 buyers. For this year, the organization commanded by COO & managing director, JP Rommel, is breaking all the previous records in terms of exhibition and buyer attendance. "We will have this year 120 exhibitors, 20 of them new to the show — and over 420 buyers from 217 companies, coming from 47 countries in the region with big appetite for business in CEE, but also one of the most dynamic digital and content development.

47 countries, including 25 countries from CEE but also the UK, India, Israel and Turkey, among others. This is truly a global stage!" He describes the venue as not only Screenings by the major producers but also "a great opportunity" to show the local content, unscripted or drama, focused on digital platforms.

The exhibition space has been sold out, all the major studios from Hollywood are present — Paramount is coming back after five years — and we have provided to participants cost-effective solutions, with tables that do not require huge fees to conduct business. To many of the participants it’s too expensive to attend the L.A. Screenings or other venues, we make it happen here", he adds.

There will be a CEE Content Showcase and a pitching contest judged by a coproduction panel, with final winners and three winners, who will receive development guidance. "We are very proud of being able to bring a large amount of new content to the marketplace. This is really about creation of content, new content, the true experience of story telling. And, you can’t have just linear television, many of the buyers are coming from digital platforms, this will allow to expand the scope of the programming offered here." One of the interesting things is that all the participants will be able to do business in a well-organized environment, with time to discuss the details of every deal. The region is prolific regarding the development of original content, with countries such as Hungary and Romania being very good at unscripted programming. Poland has had a situation regarding certain laws but it is also an extremely creative nation and we are sure it will also evolve. In terms of unscripted content at this venue, it completed 27 countries participated at the Hilton Prague, among them 250 buyers.

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After six months running there is not much to be said officially. But...
European OTT markets have been growing steadily thanks to major and smaller players in each territory but, as it has happened in other global regions, the appearance of Netflix last year has already impacted the continent. Strongest competition, local production and programming costs.

In Western Europe, broadcasters and Pay TV players (networks and operators) used to be the protagonists of the digital market, offering SVOD, VOD, and OTT services based on the programming they produce for their linear services. With the arrival of Netflix within the last four years, everything has changed.

The two largest European markets for Netflix are UK and The Netherlands. In the first four years, everything has changed. Netflix in 2012, average 5% of their daily video viewing to sub-TV. And the same period in 2015, compared with grown by 1.4 million between the end of 2014 and the same period in 2015, compared with 2014. In February and March, audience tried the service, which showed good numbers that month, especially in Poland and Romania, but started to descend in February and March.

According to the specialist the big challenge is on the company’s content catalogue: there is a need of localized content, but this is missing on the company’s line up. Romanian, Polish and other subscribers have only access to international content dub into native languages, but no original productions. The largest global SVOD service will need to partner local companies to develop or acquired programs from CEE and Europe if wants to grow. This will probably happen the next years.

Netflix is now focusing on making its service available in more and more European countries. But leadership won’t be easy to obtain, as it has happen in Latin America since its launch back in 2009. (Netflix’s market share in Latin America since its launch back in 2009 is the market leader having one step ahead, with Netflix is the market leader having on average 5% of their daily video viewing to sub-

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Free TV, Pay TV and SVOD new channels in CEE

FOXPlay launches in the Baltics

FOX International Channels, in partnership with telecommunications company Telia, launched its new on demand service FOXPlay for the Baltic region. The service was released with 200 hours of content. The basic package is available for free to all Telia customers. The programming offering includes series Warwand Pines, The Walking Dead and Da Vinci’s Demons, among others. There will be contents updates every day and immediately after world premieres of major series such as Game of Thrones.

Two new channels launched in Russia

Tele Distribution Company (Telekinetika) launched two new TV channels on the platform Orion Express: children’s Penguin LoLo and entertainment Pro100TV. The audience of the first is kids 4-12 years old and most of the programming consists on animated cartoons produced in Russia as well as content from independent animation studios based on classic stories, Cinderella, The Snow White, Robin Hood, and others. The second one is oriented towards family and people 30+. Programming includes own produced shows, international kids series, scientific and entertainment projects, as well as movies and series for the entire family.

Czech Republic: Digi TV plans to launch new channel

Czech satellite service Digi TV CZ continues to acquire sports rights: the company announced this week that it has acquired the rights to 86 matches from Sky Bet Championship for the next three seasons. It is also planning to launch its own sports channel.

FilmBox channels to launch on Baltcom in Latvia

Baltcom, the second largest telecommunication operator in Latvia has recently launched five new channels: SPI International’s world-wide pay TV channel portfolio. SPI bouquet includes: FilmBox, a movie channel featuring a variety of Hollywood hits, and European popular films; FilmBox ArtHouse, offering film masterpieces; FightBox HD, a martial arts channel; Fast&FunBox HD, adventure sports network; and Docubox HD with amazing docs.

New business channel launches in Kazakhstan

The first multimedia channel for business news, Almaty Business Channel (ABCTV) was launched on May 23 in Kazakhstan. GM, Yulia Valistikhtanova said that the channel provides exclusive economic and financial news in the country. The main goal of the new media resource is to inform the business society by presenting verifiable and relevant information. Broadcast will happen in the official national and Russian languages.

10TV to launch in Moldova

The Coordination Council on Television and Radio of Moldova (KSTR) has issued an operating authorization to channel 10TV, which the founder of newspaper Timpul de dimineața, Silvia Tanase plans to launch. According to the approved concept, the new broadcaster promises to cover all events without bias and discrimination, and to present balanced information to the audience. Broadcasting license is issued for six years. 10TV expects to launch by the end of this year.

New TV launches in Estonia

Ukrainian international channel UATV has launched in Estonia, the Ministry of Information Policy announced last month. The channel is part of the DigiTV package of Estonian national cable operator Tetis. The operator was founded back in 1001 and operates in Tallinn a well as numerous cities throughout the country.
Hungary: market fragmentation, new channels and original dramas

Traditionally home of NATPE Budapest—and former Discop East, acquired in 2011 by NATPE—Hungary is a key market in Central and Eastern Europe: country’s total population is around 10 million and there are close to 120 Hungarian channels. Pay TV is growing, but Free TV is still the leading platform, while digital insists on its early stage. Prensario interviews the biggest media groups for this special report.

The three big media groups are the commercial RTL Group and TV2 Group and the Public conglomerate, corresponding to Nielsen Audience Measurement, from January to May, the leading group is RTL with 27.7% of share, followed by TV2 with 14.4% and MVTVA with 12.2%. Other big groups are Sony Television (6.7%), AMC Networks (5.6%), Viacom (4.9%), Digital Media and Communications (2.8%), Discovery Networks (2.7%) and FOX Networks (1.8%).

RTL Klub, the flagship channel of RTL Group, has been the leading TV channel of Hungary for a long time, and though competition roars and advertisement pie is flat this year, in figures for the first 5 months are very positive. Comparing to the last years, the big new thing is that the channel started to produce original dramas.

The second largest group has also great news: TV2 plans to launch 9 new channels.

In a first phase, it has already launched five new Pay TV network and has rebranded two of them. It is the biggest investment in the Hungarian media market in the past years and the final goal is to create a strong family of channels that could cover all the important segment of viewers.

During January-March 2016, the six public TV stations from MVTVA, M4 (generalist), M2 (children and family), M3 (archive programming), M4 Sport, Duna TV (generalist), and Duna World (Hungarians living abroad), possessed altogether 17.3% of the whole time spent watching TV in the entire Hungarian population, which represents a 2.5% point increase compared to the same period of 2015 (+17%). All of them together reach 4.12 million viewers daily.

The protagonists

Thor Foris, director of content acquisitions, RTL Klub: ‘2016 is another complicated year for global incomes, as advertisement pie in total TV would be flat or even decrease a little bit according to a local survey. The good news for free TV broadcasters are that after 2.5 years from the analogue switch-off (31 October 2013) the Government has accepted us to charge a distribution fee to cable operators carrying our channel. This is brand new thing so we must see how it works, but it will be a fresh income for us and a second pillar to support our structure, added to advertisement’. ‘On the other hand, our main competitor TV2 has new owners and it is making important investments to gain market share, developing new prime time entertainment shows. We’ve also decided to invest more but at the same time we are confident in our current successful shows. On weekdays prime time we’ve bet on Endemol’s format The Farm, a daily reality show, which had very good results. And we’ve continued with our evergreen daily drama series, Among Friends, together with Budapest Day and Night, a scripted reality series running in its 4th season. In five months – January 1st to May 31 – from 152 prime time nights, we’ve won 134, and lost just 18’.

‘So far this year, we’ve achieved an average of 18.9% of market share, M2 being the top channel. But these three prime time shows have been upper. Farm a 21.5%, Budapest 22.8% and Friends 23.1%. This spring TV2 invested heavily at the weekends, with talent and celebrity shows both on Saturday and Sunday. We’ve competed mainly with Hollywood blockbuster films and a funny game show, NBC’s Hollywood Game Night, which mixes two celebrity teams that compete against each other for a prize. We will re-launch our big talent shows in autumn, and we’ve also decided to air original series, with the return of X Factor in its 6th Season and introducing a local version of a very popular kids talent show called Little Giants (Televisa Mexico)’.

‘The new big thing, comparing to the past, is fiction production. Last fall we’ve localized our first fiction format, Talpa’s Dutch series Divorce, which aired on Thursday evenings with above average audience share. Currently we are producing the second season, to be launched in autumn, and we have also a couple of more fiction projects in development. We want to have strong mix of local production both of scripted and non-scripted to keep our business steady. Producing fiction is not easy and involves a lot of engagements and costs, but today it is something strong and fresh for the audience’.

Digital? ‘We have now a specific division to manage both digital and distribution goals, so I can’t provide many details. The news are that Netflix was launched this year in Hungary, but till now the content is not translated or subtitled in our language, so the effect is minimum. To launch an own SVOD service I imagine is a chance but also a big challenge. Our catch up service RTL2 is working well, it gains serious increase when we have big shows on air such as X Factor for example. But they involve just one percent of our live audience, it is more of a complementary service at the moment’.

‘All in all, we are pretty satisfied. There are more than 110 Hungarian speaking TV channels in Hungary, for a little bit less than 10 million people. The market becomes over-crowded. More channels are announced to come. Our group has one free TV and seven cable channels, one of them RTL 2, with local production – reality shows, cooking shows—which complements our general offering. Undoubtedly the solution is not only volume but quality of programming’.

Ökés Gergely, program & creative director, TV2 Group: ‘We are the second largest commercial TV portfolio with one terrestrial and 3 thematic channels. At the moment the TV market of the country is about to change, as TV 2 Group launches various new channels and repurposes its already existing ones. The portfolio at the moment has prime time average 16.4% share in the total population’.

‘On the big channels, like TV2, local production is the key to success, while on the thematic channels good quality acquired content works better. What we see in that on the terrestrial channels large-scale event shows are absolutely preferred by viewers. The most watched TV program of 2015 in Hungary was Your Face Sounds Familiar (Endemol Shine) while till now in 2016 the first place of the viewership top list is owned by The Big Duet, original created by TV2’.

‘The spring of 2016 is a great step for us, our strategic goal was to first become #1 on weekends, therefore both Saturdays and Sundays we air and produce event shows. I am proud to share that we were from the start on top. Saturdays we have Little Duet, an in-house developed kid talent show, while on Sundays we air The Big Duet, where well-known professional singers and celebrity amateurs form pairs and perform duets together. Next step is to win weekdays as well, it is absolutely in progress, with the launch of My Man Can TV2 increased its prime time share by 30% by MVTVA 18-59’.

‘For the autumn we have a great hit as well, we will launch Star Academy, a format combining reality and talent shows. Based on the acquired format the contestants of the talent show will move in together and viewers can follow their daily routines during the week days, how they prepare for the big challenge, the live show. In the meantime, we are working on a fiction LIP to launch, I complete’.

Monika Gyánty, programming director of MVTVA: ‘The positive impact of the changes in the profiles of the public service channels as well as the launch of the M4 Sport channel contributed to this year’s excellent results. The portfolio will be complete with the addition of the new educational channel M5, starting from September’. 
**TV2: new channel releases and rebrands**

About TV2 Group Pay TV channels expansion, Fischer Gábor, cable channel program director, explains: ‘Linear TV is still absolutely No. 1 and there is no sign of change yet. The number of TV subscriptions in households is growing on a yearly basis and even the time spent with watching linear television programming’.

‘In total population the average daily viewing time per person is 309 minutes, which is more than 5 hours a day. Of course we see the digital trends and act according to them, therefore many of our programs became interactive with voting through our in-house developed application called TV2 Live’, he adds.

‘Fragmentation is very strong on the market, the ratings of the big terrestrial channels are declining, while the smaller, thematic channels are gaining viewership. Therefore, profit-oriented companies cannot view separate channels only on channels one by one anymore, but have to develop portfolio-oriented thinking, gaining the biggest accumulated market share possible through various channels’.

Because of that, TV2 Groups recently announced strategy on launching new channels and repositioning new ones. In addition of strengthening our terrestrial channel TV2 and SuperTV2, we have launched various thematic channels. ‘We reposition FEM3 as Prime (premium entertainment channel) and PROD as Movie night-time channel. We will launch Krausa TV (televenduela), Chili TV (cooking), Zenbehutik (music), Joy TV (lifestyle), Kiwi TV (cartoon). And this is only the first phase of the portfolio extension and we have still great plans in mind’, concludes Gábor.

‘We are looking forward to the launch of the channel as we will be able to broadcast Hungarian and international documentaries of a high standard at accessible airtimes beside other educational content. In the evening, M5 will broadcast cultural and artistic programs and art house films that could not easily find their audience on a general entertainment channel until now. We strongly believe that M5 will find a discerning audience who could not find the content they wished for on other Hungarian TV channels before’, she adds.

According to Nielsen Audience Measurement data from the Q1 2016, MTVA channels reached prime positions in the rank of more than 110 domestic networks. All 6 channels are placed in the top-20 list of all channels based on the highest audience share: only 14 out of 310 channels had a daily reach higher than 1 million people. All six public service channels are included in this group.

Duna TV is the third highest-rated channel with 6.7% (2.3 million people by reach). Since its profile change in March 2015 it achieved the largest increase among all the channels with 3%: M1, which became a daily news and current affairs channel is at 5th place on the list with 3.4% (2 million), M2 is the 10th with 2% share (1.09 million), M3 is the 11th with 1.9% (1.02 million), and Duna World (1.36 million reach) occupies the 16th position with 1.7% share. M4 Sport is the 17th with 1.5% (1.09 million) based on the results from the first quarter of 2016.

In the same period of time, the first two most watched programs were two entertainment shows: first, the final of the national pre-selection show for the Eurovision Song Contest called A Dal, simultaneously broadcast on Duna TV and Duna World reached 920,000 viewers (20.6% share); second, I love you Hungary (I love my country, Talpa). Third and fourth, an episode of Familie Dr. Kleist and one from the quiz show Still Standing (Armosa Formats), both aired prime time on weekends. The Hungary-Croatia football match that was the most watched sport event in the first quarter of 2016 occupies the 6th place.

M4 Sport broadcast the UEFA Champions League this year, and the audience share has increased by 67% full-day, while in prime time it more than doubled among the total

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**HUNGARY: AUDIENCE SHARE, PER TYPE OF CHANNELS (2016-Q1)**

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**FUENTE: NIElSEN  AuDIENcE  MEASuREMENT**

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Pay TV
Edina Balogh, senior acquisitions manager, Digital Media and Communications 2rs, the successor of Sanoma Digital Medi-a, adds: ‘After the company sold its assets worldwide — except for their property in the Netherlands and Finland — the channels were acquired by Central Media and after a short period they were bought up by their previous national owners’.

According to Balogh, this is a ‘great challenge’ on this ‘peculiar’ market, which has been in turmoil in many other ways lately. DMC operates Story 4 (Female 18-59), Story 5 (Female 35-59), and Galáxy (Age 18-59). ‘We currently do not have in-house production. We try to balance programming between library studio programs and first run European production. There are shows that seem evergreen for the audience and produce satisfactory ratings like Desperate Housewives and Little House on the Prairie‘.

‘We are particularly proud of the Downtown Abbey premieres and try to maintain and look after brands like the Agatha Christie franchise with Poirot and Miss Marple, as well as other shows like Murder Myster-ies and Midsomer Murders. Drama represents the majority of our programs and currently we have just a small portion of entertainment’.

‘The Hungarian market finally got to the point when players realized that they need to produce quality local production in the fiction genre. We are way behind the surrounding countries that is certainly very disappointing if we think about the great tradition of Hun-garian movie production in the past, not to mention how much talent we gave to Holly-wood decades ago’.

‘Regarding the competition between Free TV, Pay TV and Digital, the trend in Hungary has been for years now that cables were growing at the expense of free terrestrial channels. I am not saying this is bad just that how it is. Digital is definitely at the threshold’.

‘All that talk about online rights and mon-etizing these rights are finally cropping, al-though in my opinion the market’s reaction seems a bit abrupt, and I don’t understand why we let it go with no action for so long when we have known it has been coming. For those who have their own production it does not mean such a threat but fiction buyers can now face the holdbacks against pan-European VOD-deals’.

‘The commercially important audience is still rather conservative. Hungary is among the countries where time spent with watching television is among the highest (a little more than 5 hours per day). Television is still one of the cheapest way to entertain and looking at the economy of the country that is not a surprise, this is the only thing a huge num-ber of people can afford. Hungarians are still very fond of personalized American shows and Hungarian reality programs. Studio programs are affordable to big channels and they are the producers of local reality shows’.

‘People want to relax while watching te-lerevision. So we would like to provide them with “feel good” channels. Our sources are more limited than that of the big corporations but we believe that we can provide an alter-native with violence free programs from Eu- rope and outside the US, lighter crime series and period dramas. We are trying to provide a program flow that can be watched from ear-ly morning till the end of the day. We also appreciate female viewers as we believe that they represent enough purchase power for ad-ver-tisers too’.

‘Without saying too much about our future projects we do know that we have to be very smart about our next moves which takes into account possible new alliances and content partnerships but I cannot be more specific at this stage. Taking into account that RTL and TV2 are becoming chargeable channels for viewers in the near future, smaller channels have to offer valuable alternatives for the plat-forms and the audience. We are considering all possible options to be able to provide that’.

**HUngary: Top 20 Programmes, by TV Channels - Age 18-59 (2016-YTD)**

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
<th>Reach</th>
<th>AMR %</th>
<th>SHR %</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Nagy Duett / Zaraz Show-Mus/</td>
<td>RTL CLUB</td>
<td>713,828</td>
<td>13.8</td>
<td>27.8</td>
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<tr>
<td>Gyerekjáték / (Am. Vígjatek/</td>
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<td>638,963</td>
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<td>24.6</td>
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<tr>
<td>Farm-Magyar Reality Shows /Nasz-Apáról / (Am. Vígjatek/</td>
<td>RTL CLUB</td>
<td>602,346</td>
<td>11.8</td>
<td>21.7</td>
</tr>
<tr>
<td>Baroktor Kert / Magyar Filmor /</td>
<td>RTL CLUB</td>
<td>584,694</td>
<td>11.3</td>
<td>26.7</td>
</tr>
<tr>
<td>Kultúra és bizalom / (Am. Vígjatek/</td>
<td>RTL CLUB</td>
<td>583,147</td>
<td>11.2</td>
<td>22.6</td>
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<tr>
<td>Shrek A Vege Fuss El Vele / (Am. Anim. Film/</td>
<td>RTL CLUB</td>
<td>565,728</td>
<td>10.9</td>
<td>23.4</td>
</tr>
<tr>
<td>Ejjel-Nappal Budapest / Magyar Filmsor/</td>
<td>RTL CLUB</td>
<td>544,512</td>
<td>10.5</td>
<td>20.4</td>
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<tr>
<td>Kieronos / (Magyar szórakozási Musk/</td>
<td>RTL CLUB</td>
<td>542,224</td>
<td>9.5</td>
<td>23.8</td>
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<td>Az Acélember / (Am. Kanadai Fantazsikkus Aks/</td>
<td>RTL CLUB</td>
<td>489,382</td>
<td>9.4</td>
<td>16.8</td>
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<tr>
<td>Taxi 3 / (Francia Aks/</td>
<td>RTL CLUB</td>
<td>487,716</td>
<td>9.4</td>
<td>24.5</td>
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<td>9.4</td>
<td>20.8</td>
</tr>
<tr>
<td>Az Az Kalandi Roland / (Am. Anim. Film/</td>
<td>RTL CLUB</td>
<td>484,540</td>
<td>9.3</td>
<td>19.1</td>
</tr>
<tr>
<td>Az Aporok / (Am. Anim. Film/</td>
<td>RTL CLUB</td>
<td>477,750</td>
<td>9.2</td>
<td>17.7</td>
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<td>A Szálából / (Am. Új-Újramenek Aks/</td>
<td>RTL CLUB</td>
<td>477,300</td>
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<td>20.7</td>
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<td>Karol-Tender Kocsi / (Am. Kanadai Aks/</td>
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<td>471,916</td>
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<tr>
<td>Harmadik Shrek / (Am. Anim. VGL/</td>
<td>RTL CLUB</td>
<td>467,310</td>
<td>9</td>
<td>17.5</td>
</tr>
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</table>
Nova Bulgaria, towards online video production

‘Our spring season has reinforced our leadship position in Bulgaria. Nova’s goals were simple: to become market leader in 2014, to continue through the spring and autumn of 2015, and to bring our success into 2016. And we did it. Nova is Bulgaria’s most watched TV channel among active-aged audiences and we did it.

Didier Stoessel, CEO, Nova (Bulgaria) describes to Prensario the good performance of the television corporation, and he continues: ‘Our good performance in terms of audience’s growth also enabled us to grow our Bulgarian revenues approximately 20% in 2015. We were able to maintain this growth into Q1 2016’.

‘Having taken away the leadership of bTV (CME) in the autumn of 2014, we were able to maintain our top position throughout 2015 and have continued to dominate in Q1 2016. We increased our share in the commercial demo, active population audience (TG 18-49) by 23% in Q1 2016 vs. same period last year, while bTV posted a 5% decline over the same period’.

On a group level, NBG (Nova + niche channels: Dima, Dima Family, Kino Nova, Nova Sport) growth is 14%, while the second media group BMG (bTV + niche channels bTV Action, bTV Cinema, bTV Comedy, bTV Lady, Ring) posted a 1% decline year-to-date. Since 2014, MTG (NBG + Fox, Fox Crime, Fox Life) has been the undisputed market leader ahead of CME (BMG + Fienta. Cartoon Network, Nickelodeon). MTG increased by 12% its audience share in commercial demo (18-49) in Q1 2016 vs. same period last year’.

Stoessel adds: ‘Our digital business has been developing with a very fast pace, too. We currently reach over 80% of Bulgarian Internet users, allowing advertisers to get to over 1.5 million real users in just 24 hours. There is no other Bulgarian digital company that can offer this’.

‘Our online business is so huge that we are constantly working on numerous large-scale projects – whether they have to do with improving our existing websites and platforms, developing mobile versions and apps, or creating brand new products. 10 months ago, we set up 7Talents, Bulgaria’s first online video production and distribution business, which now employs about 30 people. The team not only produces digital content, but also manages talent to make sure they get the largest possible distribution and monetization of their products. Currently, 7Talents manages over 550 Who7, 7com and YouTube channels’.

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Nova’s first web teen series, Don’t Do That, Bro, produced by 7Talents, has been performing well, with each episode attracting multiple and loyal audience views, while the web series episodes uploaded on Bulgaria’s biggest web series, Who7?, 7com, have been watched by over 1 million users’, he says.

‘Reality and entertainment is what our main channel Nova has been traditionally associated with and we have great success stories in those genres. This spring we launched the first original medical Bulgarian drama series, Stolen Life, which proved to be very successful. Therefore, we are constantly looking to add new genres to our portfolio and further improve the viewing experience we offer’. Stoessel concludes: ‘Just several months ago, NetInfo acquired 51% of Grabo.bg, Bulgaria’s biggest daily deal site, as well as 51% of Trendo.bg, a leading fashion online store. As part of the deal, NetInfo also acquired a majority stake in Opozna.bg, Bulgaria’s biggest tourism locations catalogue, which is part of Grabo.bg. Our penetration into market places and price competition is part of our long-term strategy to grow and diversify our online business’.

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Bulgaria: Audience Share in Two Main Groups - All 18-49 (Jan. 1-Mar. 31, 2016)
Pro TV is the market leader of Romanian television, since its launch more than 20 years ago. It offers news and entertainment targeting the 18-49 years old. Urban, audience, as well as drama series, sports programming, blockbusters, TV movies, and some foreign series.

In 2015, it reached in prime time an annual average audience share of 23.9% and 9.1 rating points, a considerable distance from the main competitor in second place with only 14% and 5.3 rating points.

The last year lineup introduced new productions that won top positions in viewer’s preference, and set new audience records. The channel has always been a trendsetter and an innovator in the local market as we continually strive to give our viewers more of what they enjoy.

In addition to this, Pro TV is one of the most powerful brands in Romania, with a spontaneous awareness of 83.3% (2015), significantly leading other relevant media competition, which ranked only 64.3%. Also, it had 40% of what they enjoy.

Aleksandras Cesnavicius, CEO: ‘Enter- tainment is the leading genre. Blockbusters and movie premieres on TV, as well as sport competitions and news programs are also pre- ferred by the audience and bring high ratings. The biggest trend in 2015 was the introduction of the strip schedule in prime time and also a focus on reality entertainment’. 'Pro TV managed to reinvent the way Ro- manians watch TV, proving that horizontal scheduling can be successful. With shows as I’m A Celebrity, Get Me Out of Here! and The Farm, we captivated audiences, increasing the loyalty of our viewers and expanding our demo- graphic pool’, he adds.

Pro TV is investing more and more in local productions, having a balanced programming grid together with foreign content. ‘I strongly believe that productions are the brand differentiating elements and, for me, the power of the Pro TV brand is extremely important. We produce local versions of international talent competitions (MasterChef, Bake Off) and reality shows (Survivor, Extreme Makeover: House Edition)’. One of the channel’s biggest drivers has been Got Talent, an outstanding rating success for six consecutive seasons, averaging 45.6% audience share (Spring 2015). The Voice will commence its sixth season this autumn, and it will also pro- duce The Voice Kids, as well as Survivor, which launched the reality show genre in TV.

Cesnavicius remarks: ‘Local scripted series bring audience leadership, too: Las Fierbioti, an authentic comedy series, has been running for 9 seasons and in 2016 we introduced a new series, Atletico Textila’. Sports have always been an im- portant pillar of our content strategy, and we are a reliable broadcasting partner for important football competitions such as Europe League and UEFA Champions League, or Ro- mania’s National team games and Romanian competitions. For the first time, we will broad- cast the European Football Championship, broadcasting UEFA EURO 2016 nationwide’. ‘The trust and loyalty of our viewers repre- sent the driver of our success. Pro TV’s strate- gic initiative is to increase the leadership gap between the competition and us. All our pro- ductions and shows are supported by our strong digital presence, including websites, microsites, social media platforms, and also two very im- portant platforms: PRO TV Plus, our catch-up service, and Voyo, our SVOD service’.

Cesnavicius concludes: ‘We are integrating digital platforms in on-air content and this suc- cessfully drives young audiences from on-line to free TV. For us, the digital engagement with our viewers is highly important in driving brand affinity, which positively influences the linear TV results. Content cross-promotion, exclusive previews, relevant information sharing, second screen applications and special digital cam- paigns are therefore an important pillar in the communication mix’.

A Mansion Get Talent wins of Pro TV biggest driver becoming an outstanding rating success for six consecutive seasons, averaging 45.6% audience share (2015)
Channel 31, Kazakhstan: ‘We rely on own production’

Bagdat Kojakhmetov, general director, explains to PRENSARIO: ‘Family is the most important thing for every Kazakhstani. There are only 1.25 TV sets per family, and that’s because we are poor, but because TV leaves the traditional screens and transfers to modern devices, for example for 6-54 years audience in Almaty — the largest city in Kazakhstan—and for 6-54 years audience among the Kazakhstani population.

Kojakhmetov: ‘We have the best news and many TV sitcoms. We were able to create new trends regarding the production of news programs and comedy shows. In 2015 we became the insipier and organizer of Burabai Ajyl Fest, the annual national festival of humour. We have never bought any global formats, but we created own reality show such as House for Weight Loss. This project was also #1 within two years. As for acquired content, it takes more than half of programs among the Kazakhstani TV and on Channel 31, in particular. The preferences of viewers change every 2 or 3 years. Several years ago Turkish TV series were #1. Later, the Indian TV series overcame them over the past 2 years. But Turkish TV series are back again this year. Viewers have a renewed interest to old product, as a kind of nostalgia. Last year we were able to open a new window: TV series from The Philippines. They have the same kindness, correct director’s work and script. Filipino people are very similar to the Kazakhstani, he adds.

‘Feature films were totally from Hollywood (Warner Bros, Disney, Paramount) but now Asian cinema is on top: Uzbekistan, South Korea, Kyrgyzstan, Philippines, Thailand, Indonesia and Turkey. They are expensive, but they have a serious chance to overcome Hollywood movies in the near future. They are very close to us in terms of mental content.’

‘Traditional watching of melodramatic TV series (Turkey, Russia, etc.) will be preserved. There will be no abrupt changes on the audience’s preferences. Free TV viewers are mostly women at the age of 16+ with higher incomes, but their TV preferences do not differ much from the rest of the spectators. Negative economic events of the past 2 years in Kazakhstan led to the fact that the purchasing power fell sharply. Now, we cannot afford both the purchase and production of expensive high-quality products’.

‘Global hits, as Games of Thrones, do not work well on Free TV, as Kazakhstani viewers have already seen it on Internet. A large part of the audience perceived such series as a strange Hollywood fairy tale for children. And they were not able to see in it something that is associated with their traditional way of life. Turkish TV series Magnificent Century showed extraordinary ratings, as well as the Indian TV series Daughters-in-Law.’

Traditional viewer in Kazakhstani has a need to watch domestic TV. In future, those who manage to cheaply and qualitatively produce will win, because the Kazakhstani viewer has a need to watch domestic TV. And only now, 20 years after independent TV has been introduced, the first steps are being taken to meet such demand. But there is one drawback. This is a feature of the Kazakhstani market: we have a big country and a small population: 17 million people.’

‘Ad market is narrow, too. In addition, it lost 100-120% over the last year in the foreign currency equivalent. Therefore, we still cannot afford to make big shows that would be very popular. Unfortunately, the Government has not yet worked out a clear system of assistance to the local TV channels. The state import substitution program works: this program should give first priority to the TV. We hope that the situation will change with the appointment of a new minister of information’, concludes Kojakhmetov.
New Europe Market 2016: fourth edition with larger attendance

Organized by Mediatisation, the New Europe Market (NEM), one of the fastest growing markets gathering of CEE media industry professionals in the Balkan region, took place on June 14-16 at Hotel Dubrovnik Palace, in this coast city of Croatia. This year edition was also attractive to local startups, as well as companies working in IT and ICT areas. NEM also had its first global premiere: the Croatian drama tv series The Paper (12 episodes), whose director is Cunes laureate Dalibor Matanic.

Christoph Mainusch, co-CEO and executive director and CEO of Nova Group gave a keynote on the first day, with Michael Marcius, president AMCNI - Central Europe, AMCN - DMC, AMCNI – UK, and Bartosz Wittak, SVP, general manager, Viacom International Media Networks, CEE & Israel.

Or how DTH is facing the challenge of OTT with Apostolos Triantafyllopou. SVP of Sales for DACH, CE Europe, Israel, Caucasus & Central Asia, Eutelsat; Bill Wijsbeek, VP Business Development, M7 Group; and Stanislav Georgiev, Head of Broadcasting, Telekom Austria Group.

NEM is organized in one of the most challenging and attractive telecommunications market, Central and Eastern Europe, which has a development potential unsurpassed by any other region in the world. Organizers and participants agree that, apart from the key themes, here professionals get informed about the latest trends and have access to deal business setting through various exhibition options and networking events.

All key TV, production, marketing, IPTV, satellite and cable companies attend the show. More than 250 companies from all over the world found NEM a unique market to broaden possibilities and opportunities and to get acquainted with colleagues, exchange ideas, learn from each other and start new partnerships’, said Apostolos Triantafyllopou. SVP Sales DACH, CE Europe.

As it has been happening since the first edition, the giant of the satellite market Eutelsat was the diamond sponsor of NEM for the fourth consecutive year. The company has acknowledged the value of this market in the CEE region since 2013. Every year it has presented the newest technologies through leading experts in the satellite industry.

“NEM has gone beyond being a regional content event, it’s now global. Throughout these 4 years it has gained international awareness and reputation, and we can’t wait to find out what NEM has in store for the industry this year. Eutelsat is the bridge between content providers and DTH, cable and OTT/IP TV operators. Together we create an interactive platform where content find their distribution solutions”, said Apostolos Triantafyllopou, SVP Sales DACH, CE Europe.

In just three previous editions, NEM became recognized by more than 120 leading world experts who came to share their knowledge, opinions and know-how on newest technology potentials, advertising challenges of the multiscreen era, content marketing era and how to create social media buzz.

A successful track record

Last year edition saw 15 panel discussions about the most important trends in the CEE media industry. Some of the subjects were how to find a new successful TV format, how new technologies affect the TV industry, the influence of satellite technology on the OTT market, how the economic crisis affect the biggest media companies and purchasing of various rights, how does advertising work in today’s media market and how is it influenced by the increasing number of new platforms. The world’s top producers shared their experiences.

The goal of NEM has been from the beginning to connect people from all over the world with the professionals in the region, in order to emphasize its huge potential. NEM 2015 hosted new business deals made at numerous networking places.

Media group. Viacom International Media Networks, CEE & Israel.

Creative house what we love from them: moderator Igor Skorenovsky, Programme Director, EBS / RTD; Daniela Mattei, CEO Horizon, Central Eastern Europe and the Balkans, FremantleMedia; Iva Peric, Founder and President of Global Ad Group; Simon Gledhill, Head of Development, Channel UK; Producers, and Gregor Nowak, Head of CEE Content Development & Formats at RTD.

Christoph Mainusch, Co-CEO of Central European Media Enterprises and Executive Director & CEO of Nova Group Czech Republic, has been the keynote speaker during NEM 2016. Since his arrival to the company a year and a half ago, CME has strengthened its executive re- leading position in the region. “It was clear that the turnaround will take more than one year. There were a couple of items we focussed on: maintain our clear audience leadership in all our territories, improve our advertising revenue results in the Czech Republic by introducing a revised sales policy, better manage our program inventory, apply a high cost discipline, concentrate on our core activities and diversify non-core assets, and restructure the company so it’s more lean and efficient”, he explains.

Mainusch has spent his whole career as a media industry insider, and believes that TV has become even more powerful in the digital era: increased competition and more channels always constitute a bigger challenge. The digital development, however, has not jeopardized TV consumption. The opposite is the case: TV is stronger than ever. Digitization offers a new opportunities’.

The challenge was to realize and capitalize on this trend and make content offers available on all platforms. The advertising market has obviously reacted to this change in consumption: we estimate that in our markets the share of TV and online advertising of the total ad spent has increased from 52% in 2006 to 71% in 2015, he adds. In an interview with Prensario for MIP TV, the executive re马克ed: “TV was and is the #1 medium. Our digital strategy is to complement our leading broadcast offering and make our content also available on all platforms, including SVOD and AVOD. We launched websites in each country, mainly to support our linear TV offers. Over time these were complemented by additional news, lifestyle and entertainment websites while the company built a division focused on digital businesses”.

The company has also pioneered in the deployment of SVOD services under the brand YOYO. “We launched initially in Slovenia since Internet penetration was particularly high, and in 2011 it was implemented in all CME countries. In 2013, the digital business in every country was consolidated with the TV broadcast operations, so we reduced the number of existing niche websites in order to focus on the most successful sites that best complement our broadcast operations”, remarked Mainusch.

About how active were the future Prensario asks if digital replace or complement traditional. He commented: “Complement. All media will essentially be digital and distinctions between traditional and digital media will start to disappear. We focus on our premium content making it available on all platforms at any time. Therefore cross-media measurement becomes very important”. 

CME: Christoph Mainusch, keynote speaker at NEM 2016
Signal Media: the largest Russian Pay TV programmer

Signal Media is the largest distributor of content on Russian Pay TV market with a portfolio of 28 digital channels and SVOD platforms offering the most popular local content. It holds 35% of market share, beating international groups as Discovery or Viasat MTG. The company works with more than 1,500 TV service providers in Russia and CIS.

The company main client, DTR, a joint venture of Rostelecom — the largest European telco — and VGTTRK — Russia’s public broadcasting group and Europe’s largest media company — has chosen Signal Media to promote their channels and in-house content on the global market.

Mikhail Kovalchuk, general director: ‘We started distribution of the first DTR channel, My Planet, six years ago. Since then, we managed to create portfolio of seven factual channels, whose success affirmed the level of in-house production and opened for us an opportunity to bring more than 2,000 hours of HD programming to the international markets’.

Among the top rated shows available in different languages, are the travel & food series World Markets (18x’44) and A Year In Space (18x’44), a reality show made by Russian astronaut, Kovalchuk. ‘Two years ago we decided to develop kids shows. We launched the new kids channel Mult, which offers a unique concept of the first and only channel dedicated entirely to modern and classic Russian animations’.

He continues: ‘With more than 280 episodes of our children’s programming portfolio we moved to international markets with series such as the 3D Be-Be-Bears (52x’5’30) for 3-6 years old kids, or Fantasy Patrol (13x’11) for 6-12 years old kids or the entertainment series Paper Mumm (13x’11)’.

Present in 37 countries with its channels, the company will continue global distribution of the TV channels, as well as its programming, for the global market, with special focus in Latin America. ‘We consider this region significant and strategic. Our shows are available in different languages, including Spanish and Portuguese, as we try to open up new business frontiers in Latin America’, he adds.

And he concludes: ‘Our vision is to become reliable partners to the local TV channels and content providers by providing fully localized animation and entertainment factual. As for Latin America we believe that our product will be a great supplement to the local TV channels and we have no doubt that it will be very attractive to the end consumer’.

RTV, Serbia: historical series

Founded in 2006, Radio-Television of Vojvodina is one of the main Serbian public broadcasters producing and broadcasting regional programming for RTV1 and RTV2.

Rastislav Durman, head of content development: ‘Our programming is produced in 10 languages and include game shows like TV Puzle, with almost 50 season aired, and Bingo and song, historical series, and documentaries series like Damube: The Never Ending River’.

‘We produced some good formats during a few years but we don’t have the capacity to produce contents in the way that they need to be produced to have success internationally. But we find in coproductions and alliances with broadcasters from the region what seems to be the solution for the moment. It will take a while but we have the tools and the ideas necessary to grow’, he concludes.

TV Vijesti, Montenegro: news & films

As part of the Montenegrin news agency Vijesti, Televizija Vijesti (Montenegro) is specialized in informative programming.

Marijana Bojanic, CEO: ‘Over 50% of the network’s programming is informative, with an addition of external programming, films and TV series, sports and entertainment. Here, co-productions are essential. ‘We are a very young channel in a small country with a small economy and with very low TV advertising budgets, so co-productions are extremely important. We are open to new things, especially documentaries, offering in return high skill professionals, good ideas and amazing locations’, she says.

And concludes: ‘The evolutions of other countries in the recent years made us look into our own backyard, forcing us to bet and believe in our industry, exploring new contents and business models’.

First HDTV, Russia: docs & kids series

Founded in 2007 in Saint Petersburg, First HDTV is a Russian Pay TV channel with over 6.2 million subscribers all across the country. The company is very aware of the international content, as they don’t produce much original content.

‘Russian audience is not different as the rest: they look for attracting stories very well produced. In that sense, it’s very similar to Russian: we love football and drama, but also natural and wild life documentaries’, explains Valentina Boldueva, head of acquisitions department.

The group acquires many documentaries and kids programming for the 6-12 target and preschoolers. ‘We have our own dubbing studios where we dub the international content we acquire. We are also interested in meeting companies from all parts of the world to discuss co-production opportunities’, she concludes.
Česká televise: drama, a key product

Česká televise is the public and one of the leading television groups in Czech Republic, operating six TV channels, ranging from generalist to thematic networks about sports, kids, news, documentaries, etc. Flagship channel is ČT1, followed by ČT2, ČT24, CT sport, ČT ID (kids channel) and ČT ART.

During the first four months of 2015, but also in May (until 27) the Czech TV group is the market leader in share in 15+ population with 30.59%, according to ATO – Nielsen-Admosphere. By TV channels, ČT1 is the second network in the local market, while ČT ID is the #1 on the 4-12 years old kids segment.

Milan Fridrich, director of Program and Channels, explains to Prensario: ‘We are still are focused on TV dramas like a key product for the main channel ČT1. We produce two crime TV series a year, and a third, of 13 episodes, that will historical or family theme’. 

“We are very successful wit our own production in Czech Republic, which totalizes 67% considering all our channels (75% in ČT1, 44% in ČT2, 99% in ČT24, 50% in ČT sport, 64% in CT art, and 32% in ČT ID), and also when we sold to abroad (through our own international division).”

Another genre in which we succeed are Sunday’s miniseries. In spring, we broadcast 22 TV movie or TV miniseries (2-3 episodes) about crime or historical theme. Our plan is also to strengthen our original productions. This year, we produce four different shows for 2016/2017 and they are still focused on entertainment like Stádoance or Life events. Others are also very popular in the +15 target group. The Youth growth of video views on Prime PLAY in April was 129 % and its traffic rose by 33% (546 000 RU).

Mrázek: ‘Series are a great phenomenon, but in the Czech Republic especially. We launched two originals: Ohnivý kuře, the most watched series in April in Prima (1,01 million, 24.67% share), and V.I.P. vraždy 982 000 viewers, 21.79% share). Prima is also very popular on the +15 target group. Cooking shows are also very important: the one with chef Zdeněk Pohlreich belongs to viewers’ favourites, along with reality show Provínque and talk show Show Jana Krause’.

‘The biggest change in next years is digitalization. We can expect a slight redirection from linear TV. Young people watch videos more than ever before. There are many challenges in distribution ways as well as formats. We would try to attract audience fleeing to Internet videos by programs and program bundles. Prima COOL shows the way of how it is possible to present standard TV contents to make it attractive for the young generation also’. And he concludes: ‘Shorter videos and user-generated content will also be a trend. Technologies are likely to be so interconnected that TV that one could choose what and when they will be watch something and take a play a game or make a bet in the meantime. What is interesting is gaming events launched by MTG, which can even sell out a whole stadium. We would like to launch a similar channel in Czech Republic: worldwide programs like these usually reach to tens of millions viewers’.
TVN: leading every business segment

After completing its acquisition by Scripps Networks Interactive (SNI) during the end of 2015, TVN is going through a great 2016 consolidating not only its linear television group, but also the digital assets including Playwtv, the leading OTT service in the country. The group operates a big number of TV channels, lead by TVN HD and followed by TVN7, TVN24, TVN Metro, TVN Turbo, TVN Style, Religia, etc. Original drama series is the most important program on its grid, as well as entertainment formats such as Migi Gigants (Little Giants, Televiza), whose first season was the prime time leader for 10 weeks with 21.4% of share. Second season started in February with 18.7%, beating its main competitor Polsat for more than 4 points. During April, TVN led the Polish TV market in total viewers in the 7-11pm slot: the channel got 13.78% share, registering the best growth among the “big four”, 4.71%. TVP2 was second with 12.94% followed by Polsat with 12.08% and TVP1 with 10.34%, dropping 22.8% share, according to TNS OBOP. The total share of these big four broadcasters was 49.34%, dropping from the 52.87% a year ago. TVN was also the market leader in the commercial 16-49 demo with 16.05% share, informed the same source.

TVP: docs and current affairs, too

Telewizja Polska operates a number of TV channels and online platforms, which are audience leaders in the Polish market, dominate in 2015 by private networks such as TVN or Polsat, among many others. TVP1 is the flagship networks that broadcast a wide range of contents. TV series are the most important ones in terms of audience, as well as entertainment formats. But it is also a leader on documentaries, including titles about wild life, natural history, current affairs World War II an history-related docs. “We look for the best quality of the picture. We have a slot called BBC in Channel 1, so the type of docs we buy are of that quality”, explains Magdalena Rozewska, commissioning editor, TVP1. TVP2 is the second channel of the public group and it also broadcast documentaries as well as sports and kids content. “We look for documentary series up to 6 episodes and up to 3 episodes when they are related to history. Also for 1 hours productions, not ‘90, which are difficult to program” she concludes.

Kino Polska: audience and incomes growth

Kino Polska TV released its first quarter 2016 results. The total income exceeded USD 1.29 million, which is a 10% increase compared to the first three months of 2015. The Group’s first quarter 2016 revenues from sales reached USD 7 million, 5% more than in the same period of 2015. Furthermore, The National Broadcasting Council in Poland confirmed its decision on granting a license to broadcast Zoom TV channel within the MUX 8 digital terrestrial television multiplex. This validates an investment agreement signed by Kino Polska and the PIKSEL Foundation established by PIKE, the Polish Chamber for Electronic Communication. Zoom TV is the second DTT channel developed by the company. On May 3rd, the Group movie channels Kino Polska and Film Box, the music network Kino Polska Muzyka and Stopklatka TV (co-owned by Agora) gained a total average audience share of 3.21% in the basic commercial group 16-49 years old.

Fokus TV, Poland:

Fokus TV is a new Polish factual and documentary channel launched in April 2014, which is now distributed on Free DTT platform with basic cable and satellite-simulcast. Lukasz Nowacki, content acquisitions specialist, explains: “Our target audience is all 16-49 with prevailing male audience. We currently have 1.5 market share. Our brand awareness (and reach) is growing slowly due to the fact that Polish market is extremely crowded. In terms of programming we look for history, science-tech, medical, wildlife, travel, long running series, modern warfare, pop-science.”
1+1 Ukraine evolves in crisis: leading local series and expansion to Pay TV

1+1 Media Group is one of the four big media conglomerates in Ukraine, and comprises 7 national TV channels: leader 1+1, 2+2, TET, PLUSPLUS, Ukraine Today, UNIAN TV and BigFli, as well as 1+1 International TV and Ukrainian living abroad. It also controls the production house 1+1 Production, and the online news platforms TSN.ua, UNIAN, Glavrozd.3, Tedkriki and Dusia.

The group is expanding and has reached into an agreement with MTG to acquire DTH and Internet TV businesses of Visaat Ukraine. Aleksander Tkachenko, CEO, explains to Prensario: “The Ukrainian market is in crisis, and our main strategy is to maintain what we have already gained. We have no intention to ally with anyone either in the local market or the international market”.

Regarding programming, he describes the evolution of the local content: “Around 70-80% of programs are Ukrainian made. While the last spring season saw 8 hours of in-house prime time TV series, the prime time products have now reached the mark of around 28-30 hours. Due to this change, following the first 4 months, we have gained the prime time products have now reached the mark of around 28-30 hours. Due to this change, following the first 4 months, we have gained the prime time products have now reached the mark of around 28-30 hours. Due to this change, following the first 4 months, we have gained the

In Ukraine everyone is oriented towards their in-house TV series production in their attempts to compensate for the lack of TV series hours caused by the legislative regulations. Entertainment shows gain high numbers, as well. There is no ambivalence in terms of the audience’s interest. TV series is a product designed for several runs; with this we ensure the library’s occupancy rate”, he adds.

 released at MIPTV 2016 by Eccho Rights (Sweden) and Kvartal 95 (Ukraine), Servant of the People (24x’23- ’25) is a political comedy series produced and stared by Volodymyr Zelenskiy, CEO & Creative producer of the production company. Both companies hold distribution rights; finished product was bought by Kazakhstan, Estonia and Moldova.

Zelenskiy performs a humble teacher caught on camera raging over the miserable situation in his country. When a pupil posts the video on Youtube, it becomes a viral: people love his outrage and started gathering money for a presidential campaign he wins.

He explains to Prensario: “The series has become the highest rated TV-product of the autumn in all demos and most talked-about society. It reflected many people’s needs and hopes for honest politicians”, concludes Zelenskiy.
Ukrainian media market realities unveiled

International media business is changing rapidly under the pressure of new technologies, new ways and methods of content creation and distribution. Old business schemes are destined either to evolve and rebuild themselves within the frameworks of new challenges or to diminish in this turbulent and highly competitive market conditions.

The 6th edition of Kiev Meets Wiux (September 19-21 in Kyiv, Ukraine) will focus on new ways of cooperation between media marketers all over the world, as well as give unique opportunity for media industry professionals to discover high-end experience of their colleagues and discuss the burning and top-prioritized issues of today’s media market development strategies.

Being an exclusive project for media market, one and the only of a kind in the CIS region and Central and Eastern Europe, Kiev Meets Wiux offers a range of events for top players of TV, movie, new media and other media businesses that gives an opportunity to meet colleagues and to network in formal and informal atmosphere, to tie up beneficial contracts and to learn about current trends of the international media business.

Strong schedule

Along with traditional range of events during the trade show, Ukrainian Content Market, Format Show, Kiev Co-Production Meetings, Film Business, Television as Business, Pay TV in Ukraine, among other, it offers a unique line-up dedicated to the most challenging issues of the local media industry. Kiev Meets Wiux will help to find the answer to the most important question today: ‘How should CIS region media business develop under the new order of things?’

Also there will be special focus on Ukrainian TV market as one of the most interesting territories for cooperation with really tremendous prospective of growth. Ukrainian TV is a high-competitive market with a great number of nation-wide television media market and high quality content: both acquired and locally produced one.

Ukrainian TV Market

For many years Ukrainian TV channels that mostly belong to four industrial moguls invested large sums of money in content, and those productions mostly belong to four industrial moguls. Although Ukrainian co-productions were mostly of a very high quality due to access to money not only from Ukraine but abroad, they were not of a very high quality due to production partnerships with Russians.

The situation changed dramatically after the beginning of Russian-Ukrainian conflict that led to ban of airing large portion of Russian-produced content (including Ukrainian co-productions) as well as to restriction of import of Russian produced TV formats.

From the international point of view #KinoKraina initiative implementation contributed to the share of locally made TV series in the ten most popular networks. In Russia, the sector is mainly controlled by the state, whereas in Kazakhstan commercial and government-owned broadcasters act as equals.

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During 2015 there were many institutional and legislative changes within the Russian, Ukrainian and Kazakhstan TV markets. For an outsider looking in, keeping track of these developments presents a challenge without a comprehensive overview of these three key CIS markets: markets that when combined cover a significant territory across Europe and Asia.

Understanding Russia, Ukraine and Kazakhstan: Current Trends in the TV Market details the developments in the broadcasting and Pay TV markets and general trends.

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Ukraine has a great technological potential and on building closer ties with international partners. New legislation in the country aimed to make it more open the world. Further development of Ukrainian TV market depends on realization of this potential and on building closer ties with international partners. New legislation in the country aimed to make it more open.
**Star TV, Turkey:**

**‘We want a TV that targets female viewers’**

In 2015, the Turkish TV sector had a tough time. The changing viewer profile and the shrinkage in advertising shares affected a little. High rating TV series are aired on the same day on all the channels. You cannot find these many products or free TV channels anywhere else in the world.

Ömer Öğün, general manager, Star TV, describes to Prensario the moment of one of the most vibrant TV markets in the world. Turkey. He continues: ‘Competition is fierce and the need for new instruments has risen. We are trying to produce quality series that are strong and have a strong cast. In the meantime, we are trying not to lose our viewers. Since we do not want to give up on airing quality series just to get ratings we want to broaden our scope and also keep our popularity within the country’.

Summer season has become more important. Öğün explains: ‘The projects we have begun in the summer retain their popularity in the winter if the cast and script are strong. We believe in diversity. We want our viewers to find everything they are looking for on our channel. With this regard, we create prototypes that include series, shows and game shows. Broken Pieces, which was launched last year and is sold abroad, and Koval Ajl, which is breaking records in the ratings, are two of our most popular series. Endless Love, which began in the new season, is doing very well’.

‘Our new series Göç Zamanı increased its ratings quickly and reached its targeted mass on Saturday, which is a tough day. The local ratings of Multiroms Fırsat Kızım are far from ideal but international sales are great. Big Brother Türkiye, Evlensevcongel Gol and Duda are also productions that have brought us a different viewer profile and we are happy about them.’

‘Viewers have always placed Star TV in the top three. We want a TV that targets female viewers, as we believe they control the remote: a popular channel with women has a better chance of surviving. Drama will be popular in every case. I believe that we will see a period where dramas and game shows continue their popularity’, he adds.

‘The TV world offers viewers a rich selection and the people in the background are very important in this regard. New content is being created every day and the biggest share goes to dramas. Dramas will continue to be popular in the near future. We have set out to offer joint broadcasts to different generations and peoples. We will continue to feature real or imaginary life stories in our content.’

‘We believe in diversity. We don’t just want to be #1, we want to be a great TV station. PT2 works are also very important for us. We believe that PT2 will improve us and not just statistically but as a brand. In 2016, our main goal is not to lose this perspective. We will be pioneering with series 46 Yok Olan, which we are planning to launch on PT2 in March. In a time when the length of series is for much debate in Turkey, we will continue to focus on our diversity and our support for alternative shows by airing this 60-minute show even though it will end up costing us adverts’, Öğün concludes.

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### A+E launched a FTA channel in Turkey

**A+E Networks and MCD Medya**

will launch Lifetime Turkey on April 26, the first A+E’s free-to-air (FTA) channel in the market. Fox Media has been appointed as ad sales representative in territory, and the lead of the local team will be in charge of Esra Oflaz Guvenkaya, president, MCD Medya.

Dean Poussinmănides, MD, EMEA, A+E Networks, says: ‘Lifetime Turkey represents a key element of our growth strategy; to extend A+E Networks’ portfolio across EMEA. The channel will collectively give us the ability to reach over 19 million householders and deliver to advertisers a high-value, upscale audience with real scale’. According to the executive, programming will mix successful global franchises, recognized films, and formats and local series.

Esra Oflaz Guvenkaya completes: ‘The channel’s program schedule draws from a rich library of content and formats that are well-localized to match Turkish viewing habits. Lifetime will be a pioneer in the Turkish market, filling a gap across the Free TV landscape from the viewers’ perspective and in the industry from the advertisers’ perspective’.
Edil Al Group, Albania: entertainment leads

Edil Al Group, led by CEO Artan Dushman, is one of the most important groups in Albania with interests in different industries. On media, it operates a national satellite broadcaster Vizion Plus, the DTT platform Tring TV and Tring Communications (TV, telephony and Internet). Albanian TV market keeps growing in number and quality, but without a credible audience measurement. Established in 1999, Vizion Plus reached all over Albania with 85% of audience and with a market share on 30-35%. "Our own surveys showed that we are one of the three most important TV channels in Albania", stands Mesila Kerkeshi, acquisition rights director. She adds: "We are an authoritative voice for news and current affairs, as well as documentaries, with which we have won many awards."

"Albanian audience mainly likes soap operas and serials (Turkey, USA), and political formats such as Drivtime by Rudina Xhonga, which are very popular but not at the same level as years before. Definitely, the main trend is towards entertainments programs: Al-Fazer is a funny show, followed by Qlipsoed, Kapital, Bo-Face Show, Vizioni i Pandites, Top or Next. TV stations prefer to do what others do, and not to find something new and more effective. This fact is based on the lack of a real market research, to know what Albanians like or don’t like. We still could not have a clear view of audience needs as well as their trends for the future", concludes Kerkeshi.

Regarding Tring TV, Enkela Qinami, TV programming director, explains: "We cover 30% of the Pay TV market in Albania with 30% of original programming, and 70% of acquired. Audience in Albania prefers sports, serials, talents shows, films, and children programs."

Tring TV has 320,0000 family subscribers, who access the channels via satellite, terrestrial, cable and IPTV (My Tring IPTV). We have invested in structuring Tring channels and programming with Sti e Qereshive, Bella Calamidades, Yomin, Gecemini Kraliçesi, Kiradik Ask, Kara Serwa, The Promise, etc. We have branches all over Albania, Kosovo, Montenegro and Macedo-nia, and all over the world. "One of the most interesting channels of the package is Living HD, launched in August 2012 and aimed at women, life and the way of living; it also has its own website and magazine. Regarding originals, Tring has produced the comedy shows Apartment 2XLI and Grand Hotel 2XII, local versions of Shopping Monsters and Blind Test (both from Global Agency); and the children format Enkela Qinami and the interview lifestyle program My Living", concludes Qinami.

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TRT TV Wonderland: great Turkish content in Antalya

With more than 40 international buyers representing all the continents, Turkish Radio & Television Corporation (TRT) organized on April 26-May 1 TRT Screening Days at the Mediterranean city of Antalya, Turkey. TRT Sales exhibited the most important series, Resurrection and Filoons, as well as the TRT TV Movies project, from which is already offering 33 titles.

The participant buyers highlighted the high-budgeted productions and the diverse topics and genres. And even the Ottoman Empire-aklie serials are the most important, that’s not all. The spring catalogue also offers 35 TV series, 5 miniseries, 4 feature films, 62 documentaries, 16 educational/science/tech and 16 religious programming, and 53 kids programs.

TRT also organized several panels about the global Turkish content momentum, the industry highlights in terms of investment, content exportation and improvement of quality production. The audience had the chance to see the experience from the talents, producers and actors, itself.

Turkish researcher Elyon Yumardalgil, from Kadir Has University, described: ‘The demand for drama on the Turkish audience has been intensifying since 1970, first with international series like Fugitive on the public and then with local stories that reflected the way of life and family values, such us Sin- ter Perihan.’

The genre become very popular, especially since 1990 when the TV monopoly ended and the first private networks started. The very first Turkish success was Gumus (Kanal D), which was seen by 85 million people —most women aged on average 15 years old—in almost 400 different series, 100 feature films, 62 documentaries, 16 educational/science/tech and 16 religious programming.

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More than 40 Turkish prime time series were broadcast in the main local networks between 2013 and 2015. Internationally, there are 53 new own produced TV movies, which offers an average total cost is USD 500,000 as a prime time series episode. Three have been on cinemas during May, being one of them Serwahan which was premiered during the Screening.

‘The objective is to add new talents, to develop the industry and to raise the bar as high as possible in order to equilibrate the production process/quality among the Turkish market. With the TV movies we achieve more: we have inaugurated a new TV slot of original production that has become very popular among the audience. Our clients, global TV channels, can do the same’, he concluded.

Faruk Guven, executive producer, said: ‘TRT1 programs TV movies on prime time. They now we have familiar, sport, mystery, crime series (3 of each), epic (2) and other genres (3). The average total cost is USD 500,000 as a prime time series episode. There have been on cinemas during May, being one of them Serwahan, which was premiered during the Screening’.

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The ABC of the International Media Market

Throughout our different editions, Prensario has provided a good sampling of new trends within the content market. But sometimes is good to take a break in the frenzy and refresh the business’ ABC, the basics that govern everything that happens.

Obviously, being members of the industry, making clear what we will deploy here is familiar. But for sure, it will still be interesting this peculiar retrospection, encompassing past, present and future.

THE MAJOR GOALS: MORE CREATIVITY, LOWER COSTS

DILEMMA

+ COMPETENCE
+ PRODUCTION

+ COSTS
= - INCOMES

+ CREATIVITY
- COSTS

PRODUCTS
BUSINESS FORMATS
INTERNATIONAL EXTENSION
COPRODUCTION
PRODUCTION SHARING
SECOND SCREEN
BRANDED CONTENT
360° DEVELOPMENT

From dilemmas to solutions

Let’s see the second graph. Broadcasters and media companies, within the new intertwined ecosystem described above, are signed by two pillars: the extreme competition at all level, broadcasters, media, producers; and that the way to differentiate is with own production, with original content that is placed first in the exhibition chain.

The issue is that to produce better is increasingly expensive, in an environment where having more and more players and platforms, the advertising cakes fractionate. So, media companies have increasing costs, with more or less, the same income that ever had. This is the biggest current dilemma.

How do you face? More creativity is needed to stand out, and low costs anyhow. Even both combined: apply creativity to lower costs. All the actions that we see today in the market, all respond to these basic needs.

Being creative and reduce costs basically apply to two fields of action: the products themselves, a comedy better than the rest of the comedies; and business formats, which means to proceed in distinct way to advantage.

The solutions that the market has found to these equations are those seen at the end of the graph: international expansion, to multiply the local level; co-productions, which have become the high-end business between broadcasters and strong producers, even in different regions.

The Second Screen, where a product is broadcasted on TV, pay TV and digital platforms simultaneously sharing the costs of production and exhibition. Branded Content, when a product has a sponsor from the beginning, which pays the costs and defines the product.

Production sharing, which is the sharing of locations and technical staff between several other channels in order to reduce costs and have original content. And 360° developments: licensing, merchandising, gaming, live shows, etc. As costs and revenues are growing more even after the international distribution of content, these ‘extras’ have become key to generate profitability at the end.

From these 6 options, the most extended today are: almost all players looking to launch an international platform; co-productions, that as we know, today are a key being reason for many producers and broadcasters; the Second Screen, with digital boom and the interactivity chances, back stage, continuing the stories on smaller screens; and 360 developments. In kids & teens content, it makes tremendous difference.

Conclusion. To do different things is all about. The boom of big dramas in Europe, for short content, virtual reality, etc, is ‘the newest thing among the new’. Entertainment shows reduce costs and generate more profits, and the growth of the international profile of most of the broadcasters and company try to complete the exploit circles.

We suggest exercise to check each report, especially considering the new twins that can happen from them to now on. The challenge is permanent and is running.

BY NICOLÁS SMIRNOFF

Formatas by Nickelodeon International

Branded Content is permanent and is running.

Prensario has defined several figures of everyday life to illustrate the market, and the truth is that almost of them remain very current: a Rubik’s cube, allowing all kinds of combinations. A sea that can carry with the tide, but if you surf, waves help faster. Or a pendulum that comes and goes, and successful are those located first when the momentum changes.
Televi's: global success for Little Giants

Televi’s (Mexico) has consolidated its position as one of the major players in the entertainment industry, not only a key provider of telenovelas and drama series, but also with its entertainment formats, launched a couple of years ago when the company recognized ‘new needs’ from the competitive global market. Today, Televi’s formats are industry tendsetters, and Little Giants is one of the originals with more international adaptations.

The original format was aired for the first time in Mexico in March 2011 on Canal 2, and became an immediate audience success and a second season was quickly confirmed. After leading the prime time in Peru, Uruguay, Chile, Costa Rica, Panama and Ecuador, it became the most viewed Spanish language format in the history of its genre and in the USA came the most viewed Spanish language entertainment format back for a second season.

The resounding success in Spain served as the international showcase for many other countries to join forces with Little Giants and schedule kid talent shows on prime time. During 2015, the format continued adding territories like Poland (TVN), where the local adaptation, Mi Litigios, became a success and was renewed for a second season. Ukraine (1+1) and Portugal (TVI). The Portuguese adaptation of the format closed its second season recording 30.4% of the share, becoming the most watched program of the day.

In Italy (Canal 5), the format was released in February 2016 with an average share of 18.3% and 4 million viewers, and in Asia, Little Giants was adapted in Vietnam through B枝 Quan Media and Entertainment for THVL1 as Nguoi Hung T Ren, reaching an average of 11.2 rating points, and with a second season confirmed for 2017. This summer in Hungary, RTL will be the 16th channel to adopt Televi’s talent show. Through the agreement with RTL, Lit- tle Giants expands its international presence and demonstrates that it still leaves a mark over the entire world as a leading prime time entertainment format.

New MGM International television executives

Metro-Goldwyn-Mayer (MGM) announced today the promotion of two executives on its International Television Distribution Inc., EMEA team: Debmina Chakrabarty and Guro Viddal have been elevated to executive direc- tors.

Chakrabarty takes on distribution of all tele- vision media in Spain and continue to oversee her existing territories including Africa, Bel- gium, Greece, Ireland, Middle East and Portugal. Previously Chakra- barty was director, International Television Distribution.

Viddal previously served as director, International Television Dis- tribution and continues to manage distribution of all television media in Italy, Poland, Czech Republic, Hungary, Slovakia and Turkey in her new role as Executive Director, International Television Distribution.

The company brings an aggressively expanded formats catalogue to the market with highlights including. Coupled, the modern take on the dating game; the technology competition series, Greatest Makers; the game show Generation Gap; and the hugely successful Celebrity Apprentice franchise, which pits actors, musicians, athletes, and even politicians against one another in business-related tasks.

Beta Film: Arabic Grand Hotel opens its doors on Ramadan

The Arabic version of the international success-series Grand Hotel opens its doors as the top-event during Ramadan’s super-primetime. Egypt’s CBC starts the remake of the hit-series by Spanish produc- tion powerhouse Bambu Productions and Atenmedia on June 6th.

Other channels in the region will follow. During the month of fasting, Arabic chan- nels traditionally show their top-of-the-line programs to profit from the record viewership numbers. Rising Egyptian star Amr Youssef (‘Sons of Risk’) is starring in this crime drama written by Tamer Habib, directed by Mohamed Shaker Khdeir and co-produced by Beelink Productions and Eagle Films.

The Arabic remake stands in a row of successful adaptions, led by the Italian ‘Imperial’ (12zone hour) on Rai and El Hotel de los Secre- tos, the Spanish language version by Televisa USA. The original (three seasons, 39x70’/66xone hour) was aired on Spain’s Antena 3 with con- stantly 3.5 million viewers and a market share of nearly 20% and was honored with numerous national TV awards. The series has been sold by Beta Film in over 90 territories; the company also handles the remakes.
**Azteca: renovate to keep growing**

Azteca (Mexico), one of the largest Spanish-speaking content producers in the world, highlights this NAFTA Europe its brand new international structure in charge of the sales of programming and Pay TV networks.

Its international sales are now operated in house and with four new distributors: the recently appointed Berta Orozco, former Caracol (Colombia), in charge of Africa, Asia and French speaking territories; Cesar Diaz, CEO, 7A Media (USA) who takes care of US, Canada and Spain; Juan Antonio Fernandez, partner at World Media Picture (USA), the representative for Europe, Africa and Asia, and Yonatan Orozco, in charge of Latin America.

Fidela Navarro, international director: “The international market knows us by our telenovelas, but we have much more to offer. Above all, deepen the business in all its nuances. Beyond finished products, we want to make strong emphasis on co-productions, co-development, alliances, international synergies and multiscreen.”

In the organization of the catalog, is more focused on the concept of Box, intelligent bundling with important added values. One of the newest products in this Box is the Lucha Libre, which operates independently. With the logo of AZ, it offers AZ Novelas, AZ Unitarios, AZ Cine, AZ Contenido alternative, AZ Formatos, each with its brand.

“1m terms of products, we highlight two new unitary, Un dia cualquier and Están entre Nosotros, two shows that fit in every market, even the last 7, launched in 2015, - 250 actors and voices for child content and has 17 studios – 18 directors from Mexico and Brazil to dubbing films as the Unbreakable Kimmy Schmidt, which narrates the story of a woman who everyone knows as a marchese who arrived in America to marry a prosperous merchant from the region. However, the truth is that years back she was rescued from death and raised in secret by slaves who became her family, but she was taken from the hands of her loved ones to be sent to Spain, because according to society, a white woman could not live with slaves. And River of Passions (60’s), a telenovela that follows the story of a young foreman of a cattle ranch, who discovers in the eyes of a beautiful woman, the one true love.”

**Caracol: new dramas and formats**

Caracol Internacional (Colombia) arrives to Budapest with three new titles for the international market. The first, The Girl (80’s), is a story based on real facts about a young girl recriment by force by the guerilla, where she lived in first-hand the horror of war. After many years she flies from the armed group and guided to set on a new path, returning to ordinary life which will not be easy due to the struggles of reintegration into society, the challenge of understanding this new side of herself and confronting her own family.

Another new product for this season is On Another Love, an original musical format which gathers the best professional singers in the country who are looking for fame. The singer has to go inside an elevator located on the first level and sing a song for 90 seconds.

The third one is Digging for Love (60’s), a fun story for all the family that narrates the life of two neighbor families who have had the best relationship until one day they fight, and as destiny would have it, that same day something unexpected occurs.

Lastly, the company keeps pushing its super-production The White Slave (62’s), which narrates the story of a woman who everyone knows as a marchese who arrived in America to marry a prosperous merchant from the region. However, the truth is that years back she was rescued from death and raised in secret by slaves who became her family, but she was taken from the hands of her loved ones to be sent to Spain, because according to society, a white woman could not live with slaves. And River of Passions (60’s), a telenovela that follows the story of a young foreman of a cattle ranch, who discovers in the eyes of a beautiful woman, the one true love.

**DINT, 33 years of experience in dubbing**

Osvaldo Barzelatto, founder, and Patricia Menz, president from DINT, Doblajes Internacionales (Chile), describe the beginnings of the company created 33 years ago: “It was a long learning process, we were at the end of the world, there was no Internet, and the tapes had to travel to Chile. There was no dubbing industry in our country, so we had to start from scratch, with actors who had experience on voice dubbing, and we brought directors from Mexico and Brazil to teach the role and work in neutral Spanish.”

Now, the company is pioneer in using kids voices for child content and has 17 studios – the last 7, launched in 2015, - 250 actors and translator, and a big technical team.

“Is a family company, where each member is directly involved in the process of dubbing, this way we can control the quality of our product”, adds Paola Barzelatto who, along with her brother Christian Barzelatto, handles the international sales.

Among the top projects of the company, it stands: H5, Deadbeat Catch, Bear Gryll and Little People for Discovery Channel; for Netflix the company just dubbed the fourth season of Orange is the New Black, Fargo, Marco Polo, Daredevil, Jessica Jones and Unbreakable Kimmy Schmidt. And also has dubbed films as the Steve Jobs, the animat-

**INTERNATIONAL SALES**

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Lionsgate: edgy and over-the-top

With nearly 80 TV shows on 40 different networks, and a strong and diversified presence in motion picture production and distribution, TV programming and syndication, home entertainment, digital distribution, new channel platforms, and video games, Lionsgate (USA) has become in the last years in a premier next generation global content leader.

Maryam Pasante, SVP sales, highlights for this market a slate of comedies and dramas headed by Feed The Beast (10×60), a crime drama TV series based on the Danish series Bankerot, by Kim Fuß Aakesson and adapted by Clyde Phillips for AMC, starring David Schwimmer (Friends) and Jim Sturgess (21: Blackjack).

Also, the company presents Greenleaf, a drama series created by Craig Wright, and executive produced along with Oprah Winfrey. The drama follows the unscrupulous world of the Greenleaf family with scandalous secrets and lies, and their sprawling Memphis megachurch with predominantly African-American members.

Other top titles are the 25×30 series Casual, a quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family; the hit series Orange Is The New Black (5×90), created by Jenji Kohan and based on the acclaimed memoir of the same name by Piper Kerman, and The Royals (3×90), set in modern-day England and about the lives of a fictional British Royal family that inhabits a world of opulence and royal tradition catering to any and every desire.

Lastly are Deadbeat (36×30), a comedy that centers around a lovable loser hapless but gifted medium; Nightcup (10×30), an edgy, over-the-top, single-camera, culture-commentary comedy that features a mixed cast of improvisational actors and real-life celebrities, and the reality series Family Gold (6×30).

The Secret Agent of Content TV

Content Television, the television sales division of Content Media Corporation (UK) which holds the library rights to 5,200 hours of TV programming incorporating major drama series, non-fiction entertainment, special event programming, kids’ series, TV movies and mini-series, arrives to the market with a slate by the drama mini series The Secret Agent (4×45), an explosive and heart-breaking adaptation of Joseph Conrad’s classic novel, in a tale of terrorism, espionage and murder set on the streets of Victorian London.

At the road movie January 1st (’85), a young man determined to find his father’s beloved stolen piano before he returns to visit him, his teenage sister, his loyal best friend and a friendly Haitian street vendor, set out on a cross-country adventure in the Dominican Republic, while Shooting for Secrets (’91) follows nine-year-old who learns to pursue his dreams and to make sense of the world through his passion for football and his father’s love of Greek philosophy. And Marilyn Monroe Declassified (’96) balances the image of the blonde bombshell icon we thought we knew with information about her revealed in newly declassified FBI and CIA files.

Studiocanal: France and Sweden merge under the Midnight Sun

Studiocanal keeps expanding itself as a key developer, producer and distributor of high valued dramas, both from its own production companies and from third-party. During the last edition of the C21 Drama Summit West (Los Angeles), the company introduced its new drama: Midnight Sun, produced by Lagardère Studios’ Atlantique Productions and MTG’s Nice Drama for Canal Plus (France) and SVT Sweden, but with a global appeal.

Awarded at the Series Mania Festival in Paris for “Best Series” according to audience, this first France-Sweden co-production follows a French police officer (Leila Bekhti, The Prophet) who travels to a small community in remote northern Sweden to investigate the brutal murder of a French citizen.

With the help of a Swedish detective and member of the local Sami tribe (Gustaf Hammarsten, The Girl With The Dragon Tattoo), they are faced with new killers as the initial murder turns out to be the tip of the iceberg. Together they uncover a ten-year-old secret conspiracy involving many of the town’s inhabitants and Kahina finds herself confronting both a ruthless serial killer and her own painful past.

Content Television arrives to the market with a slate by the drama mini series The Secret Agent (4×45), an explosive and heart-breaking adaptation of Joseph Conrad’s classic novel, in a tale of terrorism, espionage and murder set on the streets of Victorian London.
Virtual Reality, the next big thing...the future of the industry?

By Fabio Ferrara

Even when it’s not a recent phenomenon, virtual reality and augmented reality has been associated most frequently with the entertainment industry in recent years, a process that has accelerated thanks to companies like Oculus (Oculus Rift), Samsung (Gear VR), Sony (PlayStation VR) and Microsoft (Hololens) that launched new lenses to access to several types of VR content.

Also Google launched the Google Cardboard, an economic cardboard device —between USD 20 and USD 30 depending the version— launched in mid 2014: the company said it had distributed more than 5 million in a year and a half. Almost at the same time, LG (Korea) presented its version, turned of plastic. In 2014, Facebook acquired Oculus, and the Gear VR was launched for sale during the first trimester of 2016. By the other hand, in April, the Taiwanese Company HTC released HTC Vive at USD 799.

Content

But within these important amount of announcements was missing a key partner: content. Google said recently that over 1,000 apps compatible with its Cardboards have been installed over 25 million times, and also indicated that more than 350,000 hours of content intended for that device had been played on YouTube. In December 2015, with the launch of Facebook’s Oculus Camera, over 750,000 photographs in 360° VR format were taken.

In September, Netflix launched a VR app, and some of the iconic series like House of Cards or Orange is the new black, are now available with that technology. In March, Amazon announced that the company started to work in its own VR platform. The pioneer and most important sector is the one of game developers, the best habitat for virtual reality. But there are others such as real estate, retail, entertainment and health care. In some of these categories, virtual reality already applied systematically, in others as entertainment and video, is just beginning.

In the latter, there isn’t a lens base installed—which still have high costs—and audience demand is not strong. However, several tech giants have been launching applications and promoting virtual reality on different platforms. This trend is in concordance with another: the rise of production and consumption of short content (3-10).

Both trends were reflected in the last edition of MIPTV, in Cannes, an ideal environment for large developers to present their technological news to content producers. The content industry has begun to develop the first output to be consumed through virtual reality devices.

At MIPTV 2015 A3i6 Studies (Argentine), led by Pablo Aristizabal, launched VR development based on its transmedia series Cre- tor, a 360 degree series for television, print and digital (games, series, apps). The series is distributed globally by Smithhead Media.

During MIPTV 2016, some Canadian companies gathered at Canadian Media Fund (CMF), presented their VR projects: Infiltration (Urbania Studio), Nomad: Sea Crypids (Felix & Paul Studio), and Cardboard Crush (Digital Studios). And other three were launched at the MIPTV Digital Fringe: Liquid Cinema (Deep Ice), Time Machine VR, which merges the world of gaming with filming, and The Unknown Photographer, about WWI from France, Framed-Xavier Paquer’s. "Virtual reality introduces its new viewers the future of the virtual video game industry. Nine economic sectors have been identified as the most important developers in short term: Videogames, Live Events, Video and Entertainment, Healthcare, Real Estate, Retail, Education, Engineering and Military. By 2025, 60% of profits in VR/AR software will be driven by consumers, while the remaining will be businesses and the public sector.

Beyond video games, which will mean USD 11,6 billion by 2025 (25%), real estate and health care are business segments where this technology is truly disruptive. "VR/AR has the potential to change business models and how we interact," it summarizes.

Regarding content and applications, the report focuses on a well-known dilemma in the industry: what came first, chicken or the egg? It explains: "Most of the players are cautious in the investment in VR/AR without an installed user base. But a funny thing happens: at the same time consumers and companies are required to buy hardware without a strong supply of content and apps. Facebook, Google, Sony and Microsoft offer both."

Prices, on one hand, should also fall to popularize. The report estimates that it will drop 5-10% annually. On the other hand, it believes that VR has won the battle to AR, as it has generated in a short time an ecosystem of sellers and partners. Goldman Sachs’ scenario is 75% vs. 25%.

The segment of Virtual Reality and Entertainment will have 24 million users by 2020 and 79 million by 2025, totaling USD 730 million in 2020 and USD 3.2 billion globally, the report estimates. Here, VR is creating a new environment for entertainment. The challenge is to move new content, even without a big base of customers. There is a potential of 462 million homes market. It explains that the main challenge is the creation of content to expand that user base. To gain experience, the productions must be 360°. "VR is essentially a new way to tell a story that requires a different way of writing and production techniques, different from traditional film and TV."

In that sense, the costs of producing in VR is difficult to predict. "Similar to the game industry, Hollywood needs to convince in the possibility that VR films gives to start to special VR glasses. But the overall development of VR is being led by China and Japan. Sources consulted by Prensario indicated that in China 3.5% of the population (40-550 million people) already is watching content on their mobile with special VR glasses. That number will grow to 3% in 12-18 months," the report concludes, "specialists will have to be on their mobile with special VR glasses. But that number will grow to 3% in 12-18 months," the report concludes, "specialists will have to be..."
DW, documenting life

Deutsche Welle (Germany) keeps evolving – not just as an international broadcaster, but as a key distributor in the international market as well. DW Transtel offers hundreds of hours of programming with a wide range of documentaries and infotainment covering everything from automobiles to arts and culture and from science to sports. At this year’s NATPE, DW Transtel is featuring the new documentaries Farming for the Planet (6x’30), which unearths ideas and inspiration for sustainable agriculture and explores corporate and technological issues affecting food production worldwide, and Art Beas (7x’30), a different perspective on art, culture and music that goes beyond extravagant galleries, pop-culture products and mainstream concerts.

Available in Arabic, English and Spanish, A Window on… (9x’30) takes a look at some of the most fascinating cities in the world, while Know it! (6x’30 and 37x’2-6) is a magazine all about knowledge, packed full of information on science, technology and everyday phenomena. And The Power of Sports (7x’30) is a series that looks at the passion it takes to succeed, whether it is individual triumph or the power of teamwork.

Also in DW Transtel’s portfolio is TastyTales (7x’30), which narrates different stories about people who see food as an adventure and not only as feed; in Or Island Time (13x’30) viewers will have access to the history of different island landscapes, their people and secrets, while The Mysteries of the Brain (5x’30) seeks to unravel the complex ways in which the brain acts and processed daily life in and out of conscious.

Get wild with ORF-Enterprise

ORF-Enterprise, affiliate of the Austrian pubcaster ORF, recommends at Budapest, through Content Sales International division a slate of documentaries of nature and wildlife headed by Turtle Hero – A Cold Blooded Passion (’52), where with the excellent knowledge and extraordinary passion of a world expert on freshwater turtles, presents not only the largest freshwater turtle, but also probably the rarest animal on Earth: the Yangtze Soft-shell turtles.

The Secret Life of Snakes (’52) gives an enthralling insights into Europe’s most stunning snake species, while The Canary Islands (2x’52), shows why each island of the Canary Islands is unique with a diversity of terrain and climate.

Other highlights are Transhumance - Europe’s Last Nomads (’52), which shows the adventurous as well as exhausting journey of herdsmen and their animals crossing the Alps, Gober - On the Fate of an Orang-Utan Mother (’52), centered in the dramatic life of an orangutan mother; World Journal (11x’30), presents current reports and internationally debated events and addresses the big issues of the day as they happen around the world every day; and Flavours of AustriaEurope (65x’45 & 13x’30) ex explores cuisine and cultures throughout Austria and Europe.

From the slate of scripted, ORF recommends the comedy Suburbia - Women on the Edge (20’x’48), centered on five women, whose biggest challenge so far has been surviving their daily hour-long luxus shopping tours burning up their husband’s credit cards, and Four Women and a Funeral (58x’45), on four remarkable women sharing an exceptional pastime while joint forces in order to bring some excitement to the boring village life by suspecting murder in all these cases which initially seem to point to the opposite.

Eccho Rights: first remake for Fatmagul

Eccho Rights (Sweden) has signed a deal with German producer Bantry Bay for the re-make rights to the hit Turkish drama Fatmagul from Ay Yapim. The producer will develop a version for German speaking Europe.

‘Fatmagul has already proved to be a global hit as a readymade so we are really pleased to announce the first remake in Germany. With a first rate producer at the helm we can’t wait to see how they approach the script. We have several other re-makes in the works around the world for this great series’, says Fredrik af Malmourg, managing director at Eccho Rights.

Originally produced by Ay Yapim, Fatmagul is one of the most successful Turkish drama series ever and has aired across the world with outstanding audience figures, especially in Latin America. Based on a novel by Vedat Turkali, it tells the story of a young that one night is raped by three men and her life falls apart.

Fredrik af Malmourg, Managing Director, Eccho Rights
Kanal D, love and Destiny

Kanal D, one of the leading broadcasters of Turkey and one of the most important exponents of the Turkish series global success, recommends for the market the drama series Live As It Is (D Production), centered in a private hospital Doctor who devotes himself to save life without expecting anything in return, while at Destiny (DUS Gezginleri), a woman lost her mother during the birth and when she was only two days old, her father died. From that moment, miseries haven’t left her behind.

Other highlights are For My Son, a story in which love and hate, friendship and hostility, kindness and malignity are lived on the edge, and Love, a story that shows why if people were asked to name the one thing money couldn’t buy, the most common answer would be “love”.

Regarding the international market, Ozlem Ozsumbul, head of sales and acquisitions, describes: ‘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 Fatmagul, sold to over 106 territories, and Matter of Respect (26x90), adapted from Mediaset Italia format of the same name’.

Other top titles from the company are War of the Roses, For My Son (13x90), and the youth series Sunshine Girls and Waiting for the Sun, about a self-sacrificing woman who raised her daughter by herself; other top series are Kucce Guney, Mercy and Time Goes By, where oceangoing master spends the most of his time away from his family. While he is away, his wife takes care of their four children, and she tries to cover up her husband’s deficiency. The story begins with his return of from his voyage, bringing with him dark secrets.

“For this year we will focus in production or coproduction and we will have some steps for new productions opportunities abroad, or partnering foreign players to produce in Turkey with our facilities’, completes Ozsumbul.

Lucky You bets on feature films

Lucky You, TV documentary distributor based in Paris, is now expanding its activities to international sales of feature films, including new titles like Little Gems (Les Pépites), directed by Xavier De Lauzanne and coproduced between Aloest Productions and Bonne Pioche Cinema. The documentary will make its premiere at Sunny Side of the Docs 2016, before being released in France on the 5th of October 2016, through Rezo Films.

Among the top titles from the company are the science program The Origami Code, which is a coproduction between La Compagnie des Taxis-Brousse, Leonardo Film and FACTs Film, and Looking Through the Pyramids, an international coproduction involving Bonne Pioche, HIP Institute NRK, France TV, WNET for PBS and CuriosityStream and has been presold to around 10 international broadcasters. Other projects for which Lucky You is seeking prefinancing, there are several blue-chip Wildlife documentaries by Bonne Pioche and Wildbear, as well as two edgy science projects by Scientifilms, Tricky Memory and Dream Babes.

‘We would really like to thank producers, broadcasters as well as competitors for the welcome they have given Lucky You, in today’s audiovisual changing market’, says Robert Salvestrin, CEO of the company, and completes: ‘We are excited about the new adventure in the cinema business’.

9 Story Media acquires Garfield and Friends

9 Story Media Group (Canada) acquired the full Garfield and Friends classic animated series from Mendelson/Paws Productions, which consists of seven seasons (121x30) along with twelve specials and two direct to video titles. 9 Story has secured exclusive worldwide rights across all languages and platforms and plans to remaster the classic content to an HD format.

Produced from 1994–1995, Garfield and Friends is based on the iconic Garfield comic strip created by Jim Davis. Syndicated in 80 countries and translated into 42 languages, 220 million people read the comic strip each day. The Garfield brand boasts 400 licensees across 5,000 products and has earned over 17 million fans on Facebook.

“We are absolutely thrilled to have Garfield and Friends join the growing 9 Story library”, said Natalie Osborne, CSO for 9 Story Media Group. “Garfield is one of the most beloved and iconic characters of all time, and the classic television series will continue to delight audiences for generations to come”.

“This is the first time we’ve awarded the rights to a single distributor, but why Garfield and Friends join the growing 9 Story library”, said Natalie Osborne, CSO for 9 Story Media Group. “Garfield is one of the most beloved and iconic characters of all time, and the classic television series will continue to delight audiences for generations to come”.

This is the first time we’ve awarded the rights to a single distribution partner who will handle all markets and all platforms. We’re very excited to see how the library performs, particularly given the opportunities in digital”, adds Jim Davis and completes: “We are sure the library performs, particularly given the opportunities in digital”, adds Jim Davis and completes: “We are sure the library performs, particularly given the opportunities in digital”, adds Jim Davis and completes: “We are sure the library performs, particularly given the opportunities in digital”.

For this year we will focus in production or coproduction and we will have some steps for new productions opportunities abroad, or partnering foreign players to produce in Turkey with our facilities’. completes Ozsumbul.
Dorimedia, modern and different

Dorimedia (Israel) is a good example of what content companies should be today: versatile, present in several links of the commercial chain, and making a difference wherever they focus. The company traditionally had Pay TV channels in Israel, then bet big to America and became in a referent in modern telenovelas. Today it develops channels on different platforms in Europe and Asia, and generates and became in a referent in modern telenovelas. Today it develops (13x'45), a thriller produced in Argentina by Under -

Invisible, an innovative non scripted. Then we have Invisible, an innovative non scripted format where a well-known mentalist takes the viewers on a fascinating journey into the mind of an illusion artist, and the third one is Clas

room Challenge, a kids game show where 20 classes from different schools compete for a big prize.

‘We always try to do different things, be one step forward. At the time with Lala, or Ciega a Citas, we generated new genres. Power Couple is already a success in China, Slovenia, South Af-

rica, India... very different places. It’s a competition between real life couples, but each other’.

‘At NATPE we have several new big dramas and non scripted formats. Both genres have strong potential. The entertainment on Free TV, and fiction in particular with the boom of the new media, the company traditionally had Pay TV channels in Israel, then bet big to America and became in a referent in modern telenovelas. Today it develops channels on different platforms in Europe and Asia, and generates and became in a referent in modern telenovelas. Today it develops (13x'45), a thriller produced in Argentina by Under -

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room Challenge, a kids game show where 20 classes from different schools compete for a big prize.

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‘At NATPE we have several new big dramas and non scripted formats. Both genres have strong potential. The entertainment on Free TV, and fiction in particular with the boom of the new media, the company traditionally had Pay TV channels in Israel, then bet big to America and became in a referent in modern telenovelas. Today it develops channels on different platforms in Europe and Asia, and generates and became in a referent in modern telenovelas. Today it develops (13x'45), a thriller produced in Argentina by Under -

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room Challenge, a kids game show where 20 classes from different schools compete for a big prize.'
Record TV: more than epic stories

Record TV Network (Brazil), leader distributor of epic series, launches at Budapest its new 4K tele-novela The Slave Mother (15x90’). Some stories are so striking they span generations. Such is the case of The Slave Isaura, the life story of the light-skinned slave girl who was obsessively pursued, won the world through page and screen. But every story has a beginning, and none of her story would have come about without the characters and plot of The Slave Mother, resumes Delmar Andrade, international sales director.

Another top product for this season is the hit Moses and the Ten Commandments (176x90’) that retells one of the most famous parts of the Bible: the story of Moses.

Since its launch, the series become a very important framework for the company, and result of our talent but also of the success of the previous epic series launched. Moses was sold to Telefe (Argentina), Canal 10 (Uruguay), TVN (Chile), MandoMax (USA), Telemundo (Dominican Republic), Telemetro (Panama), Televisud (Guatemala), among others countries in Latin America, Poland (both at Pay TV and Free TV), Portugal, Angola, Mozambique and Cape Verde.

Other highlights from Record’s catalogue are the series Miracles of Jesus (35x50’), in which every week are narrated the difficulties faced by those before obtaining the blessings of Jesus; Joseph of Egypt (39x60’), 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! (208x45), about 12 years-old boy who, after an accident, becomes paraplegic. Lastly Andrade recommends Obscure Pow-er (12x50’), a series about power struggles, ambition, love affairs and betrayal, besides all great national questions, involving three generations of the same family’s members.

ITV Inter Medya adapts to international market

ITV Inter Medya (Turkey) has become a key global business developer and a consultant with significant experience in the market with very strong business relationships.

‘Within this frame, we have proven ourselves as a problem solver in movies, TV, new media content and formats. We are creating financial wealth by participating in increasing work volume in the new area and layers of the sector by creating cooperations and solutions between countries and regions’, explains Can Okan, CEO.

‘In order to provide those services the company is continuously re-searching and internalizing new business models, concepts and tech-niques basing its services on a solid technological ground that can pro-vide the most accurate and punctual services’. At NATPE Budapest, the executive highlights a catalogue of Turkish dramas, its core business, and new entertainment formats as part of a strategy that seeks to keep growing in the international market as a key distributor.

Heading the slate of scripted shows is Endless Love, produced by Ay Yapım and centered in two separate worlds that lie on two sides of the road in a seaside neighborhood of Istanbul. Both too close and too distant from each other. While In Between (126x45) is the story of a young traditional woman who lives with her father and her aunt in the suburbs.

In formats, ITV Inter Medya highlights Join Instant, a online inter-active quiz show with a 2.0 screen technology which enables viewers at home to participate; Fifty Fifty, a quiz show where 8 people partic-i-pate in 4 rounds, sharing half of their money with the other con-testants. And Answer If You Can!, a TV format based on show, per-formance and knowledge.

MISTCO, exclusive sales agent of TRT

MISTCO (Turkey), a brand new distribution company led by Buyya Nur Torun and Aysegul Tuzun, at-tends to NATPE Budapest with a di-verse catalogue consisting of top rated Turkish TV series, mini-series and TV Movies. It has been appointed as the exclusive sales agent of Turkish Radio and Television (TRT).

Having a variety of contents, the company aims to bring top pro-gramming and broadcasters together and to build long-term relation-ships with global partners. Among the top titles from TRT are Re-surrection, a story set in the 13th century, where the strongest hero of his time is struggling to find a home for his tribe and the woman he is in love with; Filmista, about a clever officer in the Ottoman Police Station, and What Happens to My Family, a family drama that sees the story of a father and a baker who has lost his wife many years ago and trying to take care of his children by being both a mom and a dad to them.

Lastly, the company highlights a slate of TV Movies produced by TRT under the TRT TV Films project, which allowed the Turkish broadcaster to add 33 self-produced TV movies with new talents and well known stars to its offer.
Keshet International: The “A” Word

During the last Drama Summit West 2016 edition, held in Los Angeles last May, Keshet International (Israel) realized the US premiere for (Israel) adapted in The A Word in US, was acquired for the US.

The A Word follows a 5-year-old boy and how his dysfunctional family copes with the realization that his son has autism.

The production comes from the UK, where the perseverance and values of a strikingly beautiful woman have led her to propose to her husband in a reality show. The show is a dare to her husband, a truck driver, on the open road.

Other top title is the fourth season of The Lord of the Skies (90s’ 90), the most successful TeleMundo Super Series in the network’s history. After breaking audience records in the US with its third season, the story of Aurelio Casillas continues this time defining a force he had never feared or ever been so close to death. The company highlights another successful Super Series: Women of Strait 3 (80s’ 90). This action drama follows a beautiful and tough tempered woman, and one of the most respected and feared “oyuntes” of the border between Mexico and the United States.

From the slate of Mega, the company highlights the reality format Would You Take Your Ex Back? (90), where for the first time, a reality show documents the interpersonal and exciting experience of 12 real former couples who meet again, while from Grupo Imagen Multimedia (Mexico), the distributor presents Don’t Be Late, the adaptation of the TVN Chile production with the same name, starring Gabriela de la Garza and Mario Cimarro. It was filmed in Mexico and tells of the despair of a mother who learns that her son’s sudden death was not accidental.

Universal Cinergia expands its sales team

Universal Cinergia Dubbing attends NATPE Budapest after its participation at LA Screening, where the company ended with big projections, and the incorporation of Elios Aquino as new executive sales, marketing and new business development, focusing on the expansion and finding new customers in Africa and Asia. Aquino, who heads the team led by Llvia Hernandez, CEO, and Gema Lopez, COO, arrives Universal Cinergia after holding several positions in major companies such as MGM Networks Latin America, Sony Pictures Entertainment Latin America and Reed MidEM, among others.

The executive arrived the company after his resignation; the expansion of the company with formats such as Gogglebox and Endemol+ Boss, and following a strategy that seeks to find formats to export to the rest of the world, including deals for companies such as Cinepolis.

This announcement goes in concordance with the strategy of the company towards the expansion of their business in the region. The company is expected to introduce much increased volume that will be attractive to the region.

We have experience in dubbing in Portuguese, English, French Paris and neutral Spanish in all genres, from telenovelas, series, animation, documentaries, feature films, video games and infomecards, and our goal is to continue offering quality and innovative products to our current markets and provide additional value to our new audiences,” she completes.

all3media: the Constructed Realities, refreshed

all3media International (UK) arrives at NATPE with a refreshed slate of Constructed Reality shows, which sees the launch of Street Cops, joining successes such as Families at the Crossroads and Cases of Doubt, after the launch of a new office in New York, which is helmed by Sally Habershaw with Maria Ishak, and having confirmed plans to open an office in Singapore in the near future. While the APAC office in Singapore, the company will be looking to licence formats and completed programs into the region, building on our success with formats such as Gogglebox and Endemol+ Boss, and following a strategy that seeks to find formats to export to the rest of the world, including deals for companies such as Cinepolis.

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Sonuma: contents for all windows

Created in 2009, Sonuma is the distribution arm of RTBF, the Belgian Public Television. The company handles a wide range of current programs and footage collection produced by the public broadcasters.

‘2016 first semester has been an expansion one where our programs reached new prestigious customers as Nat Geo, TVE (Spain), TVN Poland or CanalPlay, thanks to our wildlife and current affairs documentaries, as well as our websites’, explains Sebastián Lami Dozo, head of sales.

‘Our key market is France, but we are planning to extend our presence and activities to North and Eastern Europe with our documentaries, concerts and web series. For Latin America, we count on our exclusive concerts, and we know that we will reach Asia with them or our lifestyle programs as A Brick in the Belly or Unusual Houses. Next step is undoubtedly fiction series’, he adds.

At NATPE Budapest, the company highlights the second season of the successful wildlife series Extraordinary Africa. Last year, the first season was sold to National Geographic Europe and TVE in Spain. ‘We will present the episode Ozulu, of Extraordinary Africa II, an amazing trip to Odzala Park, located in Congo Brazzaville’. Other top products are Jazz Legends, which include 26 exclusive newly restored in 2K jazz concerts of John Coltrane, Louis Armstrong or Dizzy Gillespie to name but a few, newly restored rock concerts of Genesis in 1973, Black Sabbath in 1971 or 122 in 1981 and a crime series, and, last but not least, the zombie multi-awarded fictional web-series Buskland. ‘All our clients approved our series, we have the top concerts, 2K quality for jazz and rock legends and two webseries with 12 international awards… we are in a unique moment and we expect to reach all TV windows with our new offer’, completes Lami Dozo.

Total Syndication.com, a new marketplace experience

Total Syndication.com (Lebanon), an innovative endeavor that seeks to integrate all marketable digital media content coming from a wide range of sources under a single interactive platform, launches this month a new platform where users will have access to a unique business experience, with several models and options: Showcase & Sell, Browse & Buy, and Exchange Creative Content for Best Price.

Contents will be divided in four categories: Videos, Articles, Photo Stories and Resources where writers, journalists, TV channels, as well as producers and production houses can acquire content and promote their production using easy yet advanced set of tools. Also, users will be able to syndicate, screen, evaluate, select, organize and acquire while sitting at your comfortable desk, enriching your grid and satisfying your audience with a valuable and versatile collection.

‘TotalSyndication.com is not only a marketing platform and a direct sales agent, but also a cultural exchange hub, a syndication center, and a media & press forum advanced B2B distributor agent’, explains Isam Ayyad, CEO.

Smilehood: expertise & 360° content

Smilehood Media (Argentina) attends NATPE Budapest headed by its director Silvana D’Angelo, well known in the region, due to her former experience in Telefe and Dorimdia. The company has become in recent years not only in the distribution of contents from Europe and Asia within Latin America, but also in a nexus between those regions, with a big capacity to adapt shows for the Latin market in order to improve the distribution.

A good example of this, is the agreement that Smilehood has with RTR (Russia) to distribute its historical production in Latin America. The agreement started with the series Elasturina and has been expanded with new titles for 2016, such as the telenovela La Carretera (140 episodes).

From its distribution side the company keeps pushing the three seasons of the (Do)Tainment and transmedia series Creators. Produced by AusaM6S, from Pablo Aristizabal, with services from Puik-Ka (Argentina), the series had a great performance on Telefe (Argentina), was sold to Netflix in Latin America, and includes strong digital presences trough its virtual reality app.

Other new titles are the international version of Panam & Circus (3 seasons of 26×30), a musical entertainment show written by Laura Franco and Carlos Tarrín, and with 15 consecutives years in the Argentinean TV. It’s a show aimed to 0-8 kids, with a strong 360° development that searches to accompany childhood in a fun and educational way.

While Alquitrana para Ana (SDO Entertainment) is a series developed for web and starred by Eugenia Tobal that follows a single woman with no children, working in a bar, who gets in charge of her best friend’s children, after an accident that leaves them orphans. The series is produced by Tobal along with her partner Lolí Miraglia.
ZEE: scripted dramas and factual

Zee Entertainment Enterprises Ltd. (ZEE) is one of the largest producers and aggregator of Hindi programming with a library of over 210,000 hours of TV content and rights to over 3,500 movie titles from top Indian studios featuring iconic film stars. The two brands, ZEE1 and ZEE Studio, is managing worldwide are Zee World that hosts a large compilation of premium Indian entertainment content, and Z Living, a lifestyle network focusing on living well with over 1,500 hours of original content in English about fitness, cooking, lifestyle and travel.

At NATPE Budapest, the company highlights the period drama Ek Tha Raja Ek Thi Rani (22x50), a royal tale of how a simple girl, conquers the heart of the mighty Rana Indravadh Singh Dev. In animation, it stands Happy Aur Lucky (52x30), a comedy series involving two spirited countryside neighbors for whom life is all about fun-n-games and pulling each other’s legs.

From the slate of movies, ZEE1 recommends Sairat an epic love story of a young couple from a village in Maharashtra, against the backdrop of a still prevalent caste system, while heading the slate of food & factual series is the movie Ek Ladki Ko Dekha Toh Aisa Laga, a royal tale of how a simple girl, conquers the heart of the mighty Rana Indravadh Singh Dev. In animation, it stands Happy Aur Lucky (52x30), a comedy series involving two spirited countryside neighbors for whom life is all about fun-n-games and pulling each other’s legs.

Lastly are the fitness series BollyBlast (52x30), a Bollywood based exercise series that uses Indian principles, along with latest dance party moves, and the reality and factual S Beat the Odds (13x30), which tells real-life stories of medical crisis and diseases cured by natural and holistic treatments.

Cisneros expands to new territories

During the last years, Somos in Caracas, Panama and Maracaibo, Venezuela, has become a bridge between Latin America and the world, thanks to the focus on the search of contents from new territories with global appeal. We seek and select the best content of every genre, wherever created, to place it through Latin American and the US Hispanic market. That makes us the most effective distribution bridge between the United States, Europe, Asia and the thriving markets of Latin America, including the US Hispanic market, explains Marcello Coltro.

Continues. “We are proud of our track record placing hits such as the Catalan series Merlin y Infeles, the Greek drama Stolen Dreams, and what has become a big success in the region, Turkish productions.

Among the top Turkish dramas are Mercy (88x45), about a true hero who has overcome the blows dealt by her mean family and the big city, The Poor Boy and the Rich Girl (22x45), centered on an extremely wealthy person that goes wild when his youngest daughter introduces him a very ordinary and silly looking man ‘potential husband’, and Pearl, a man betrayed by his loved one that comes back for revenge and Guerノー, among others.

Moreover, we have been well served placing U.S. produced content like 11-11 En mi cuadra nada cuadra and MMA productions. The success of bringing new content to Latin markets has helped us gain recognition as a leading distributor who is in the cutting edge of the market with both European and Asian producers and our broadcasting clients, and our portfolio continues to grow adding new products from regions like Poland, Portugal and India. We look forward to bridging the gap and bringing together our producers and broadcasters”, completes Villanueva.
Comarex, a new era begins

Comarex (México) has begun in early 2016, a new phase as independent distributor. Marcel Vinay, Jr, CEO: “We have very good seals, assortment of products and a strong commercial structure, with global reach. Now that we are not focused on a single product, several business opportunities and development projects enhance”.

As part of the commercial structure of the company, Carmen Pizano is in charge of Latin America and Spain, Martha Contreras in charge of Asia; Adela Velazco, Eastern Europe and Africa, and Alejandro Vinay Central America.

In concordance with the new possibilities that appeared, the company has extended its agreement with Mediaset (Italy), not only distributing their content in Latin America, but adding Africa and Asia as key regions. Some of the titles include Tesoro Pasion (80x45’), a story about conspiracies, secrets, unspeakable sins and brothers competing for the love of a woman, the crime and mafia series Into The Woods (8x45’ and A Matter Of Respect (8x50’), and the romantic series Elisa (60x50’). From Canal 13 (Chile), Comarex has the exclusive rights of its scripted catalogue with successes such as the comedy Vinteanuales a los 40 (70x35’), a series that follows a man who awakes after being in coma for 27 years, Violet la Pena (85x45’) and Chica Libre (107X45’), but series from Canal Once (Mexico), Studio 100 (Germany), Croton (China) and some teen titles from Nickelodeon, such as Yo soy Frankie (except Latin America) and Gru-chi (worldwide).

Lastly, from Comarex independent offer, the cooking competition KTF: From Kitchen to Fame (‘30), The Prey, about a number of killings in a coastal city, and the thriller series Dirty Art, both available as format.

Mediaset: factual with twist

Mediaset Distribution, international arm of the main private broadcaster of Italy, launches three new titles at NATPE Budapest, including two brand unscripted formats.

Manuela Caputi, head of Mediaset Distribution: “At this market we have the factual series Rocco to a rescue, a kind of tutorial where famous Italian ex porn star Rocco Siffredi helps couples in crisis. Actually, as he lives in Budapest, he is attending the market on June 28”. Canale 5 factual entertainment series The Siffredi Family (8x50’) is another a scripted reality series focused on his daily life with his family at home in Budapest and his new business activity, the Boot camp, a real school where 16 aspiring men and women will learn all the tricks of the porn industry. Lastly, the late night unscripted series Siffredi Late Night Academy.

The distributor launches a totally different genre series, Mr Brown, English Course, a hidden camera show with sketches and funny segments led by an ironic character Mr Brown, ready to teach English. And Donna Avventura is a factual series where a group of 6 girls travel around the world finding new culture and traditions.

Now Far From Home gives the possibility to transform your idea in a real concrete business. In terms of scripted, the company presents the new drama A Sicilian Story, broadcasted by Canale 5 and set in Sicily where a courageous Colonel fights against Cosa Nostra a mafia organization.

“We also have Teal. Force 45 (8x100”), launched last MIPTV and set in Afghanistan where the Head of a Special Italian Unit who finds love while taking a delicate operation”, completes Caputi.

Sociograph Neuromarketing: a new way to understand the audience

Sociograph Neuromarketing is the first company with its own and exclusive neuroscientific system to determine the effectiveness of communication. All of this, aimed at increasing profitability and satisfaction of our clients.

As a company since 2013 together with the support of Scientists and top entrepreneurs, it offers a customized service from its current offices headquartered in Valladolid, Palencia, and Mexico D.F. This latter, as the first office operating in Latin America. It began with the fieldwork developed by Jose Luis Martinez Herrera, Professor of Developmental Psychology at the University of Salamanca, who patented a technology called Sociograph that allows to measure the attentional and the emotional processes of groups. These credentials captured the attention of software manufacturer ICON Multimida that obtained the patent, and then developed together: Elena Martin Guerra, an expert in communication and neuromarketing, was in charge of the management of the company.

Launched officially at last MIPTV, Sociograph Neuromarketing evolves its business to the analysis of communication with an exclusive system. The firm has shown exponential growth backed up by large portfolios of clients, who trust on its know how and the wide ratio of successes obtained in all the cases.
The Beta Brunch (Germany) had top attendance of buyers: Jaanus Martn Noormets and Kai Gahler, acquisition executives from Kanal 2 and Jolanta Jasiene, acquisition manager of ZTV, both from Lithuania, with Humeyra Dasdan, creative director, Ebru TV, leading broadcaster Star TV (second from the left) and János Wisinger, director of production Iko Production (Slovakia) and Kakhaber Sonishvili, deputy general director in finance of the Georgian Public Broadcaster, Georgia.

National TV Russia and AP Company (Alexis Fruhling), general producer; and Maryna Holub, director of acquisitions and branding program department.

Bulgarian National Television buyer bribe (Branko Cakarmiš, acquisition manager for ATV Bulgaria) and Kibush Kibut, general manager, TV Nova Central Europe.

Mihai Milea, head of TV & IDET SE Company (Managing Director)
LA Screenings 2016: disruptive ventures are needed

LA Screenings, the event where Hollywood ‘major’ Studios introduce their new feature films and TV series to 1500 worldwide programmers, has finished today in Los Angeles with a mixed outcome. On one hand, content business is healthy and has many good things to do from now. On the other hand, it was not a great year about product, and buyers urge studios to add innovative proposals that let them drive the new times.

It was not a good year because some studios introduced quite few new TV series, but especially, buyers said that a couple of screenings have looked like 5-10 years ago, as if ‘Netflix didn’t exist yet’. Just one-hour dramas, or half-hour comedies. ‘Though we’ve been asking for more traditional free TV series (procedural, episodic, etc.) everybody needs the next step at the same time’, a European broadcaster said.

As it was seen last April at MIPTV, global content market roars about disruptive trends: digital era, co-productions, big independent dramas, short contents, virtual reality series, contents for online gaming platforms as eSports. So, U.S. studios could add to their usual series, multiple screen contents. ‘10×10’ big budget series as the ones, ‘Lethal Weapon’, ‘Training Day’ and ‘Time after time’ in Warner, etc. But not always they were well commented by buyers.

Co-productions are growing. ‘One season, as “24 Legacy” and “Prison Break” from Fox. And second, regional productions, where studios adapt their series to local versions in different territories, or produce original fictions based on local famous people, etc.

The ‘event’ series are cute because they are a new genre, and something different from the past. They join the family around the TV set. Regional productions attend most of the requirements from buyers: they are American and local product at the same time, and most of them apply for free TV and the different windows. Sony, Disney and Fox are very devoted to regional productions, in Russia, Spain, Turkey, Latin America, Asia, etc.

Michael Schmidt, EVP content development of Red Arrow (Germany): ‘For the big European players, to produce fiction in the U.S. market is a great opportunity of growth. We have output deals with the studios, but many product can’t be used. So… why don’t we produce together? We need American product, but we can have it as we want. We are analyzing co-productions with different regions.’

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