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NATPE BUDAPEST 2013
June 24-27
Suite 121
Sofitel Chain Bridge Hotel
Hungary
For the first time, our traditional Natpe Budapest issue has turned into our ‘Central & Eastern Europe special annual edition’, as we cover with the same issue both Natpe Budapest, in Hungary, and Kiev Media Show, the emerging content event in Ukraine, in September. It is a 2 x 1 offer, but above all, a deep trip into Central & Eastern Europe present.

We provide in this issue more than 20 interviews to top broadcasters of Central & Eastern Europe, and 5 high-end locally produced reports, based on own research and alliances with Eurodata, MRM and CeeTV, amongst other CEE consultant specialists.

Which is the global message about the region? CEE is living a hard moment, due to the global crisis that affects especially the region, with recession and flat ad pies for years. But, CEE is one of the regions with more new programming outputs being launched. When the global crisis pass away, we will have a huge content market to enjoy. It is easy to bet today to have a better business tomorrow.

JUST TO REMEMBER...

For those reading Prensario International for the first time… this publication is based on Latin America, but has more than 20 years covering the whole international market, and now it manages strong coverage and feedback from all regions, especially in Central & Eastern Europe, where we have been covering the Budapest shows for 15 years.

As well, we have strongly developed our online services. At present we offer daily e-mail newsletters in English language during the week of the shows, with testimonies of buyers and the major market trends rising. If you are not receiving them, please enter www.prensario.net.

Nicolas Smirnoff
By Fabrizio Ferrara and Nicolas Shirkoff

The Hungarian TV season: going deeper in the multiple-screen era

Once more, Prensario publishes a special report about the Hungarian TV market, generated through many interviews held with the leading broadcasters of the country: RTL Klub, TV2, MTV, Viasat, and other local and international channels. The report about the Hungarian TV market, generated through many interviews held with the leading broadcasters of the country: RTL Klub, TV2, MTV, Viasat, and other local and international channels. The key facts and trends of the Hungarian TV market are highlighted here. The report is based on data from the last season, and it provides insights into the current state of the Hungarian TV industry.

The Hungarian TV market is going through several and important changes this 2013. The first, and most important, one is the digital switchover that will be completed by the end of 2013. The move to digital TV is expected to bring several and important changes to the Hungarian TV industry. Among the changes, we can mention the following:

1. Digital TV will enable the use of new technologies that were not available in analog TV. This will allow for the development of new programming formats and content.
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Digital terrestrial broadcasting will give Hungarian television its highest ever share of the audience. Among the channels, TV2 is the leader with 35.1% of the audience, followed by RTL Klub with 32.9% and Viasat with 10.9%. The other channels have lower shares, but they still play an important role in the Hungarian TV market.

The Hungarian TV market is characterized by a high level of competition among broadcasters. The most important channels are RTL Klub, TV2, and Viasat, but there are also other important players like Duna TV, Duna World, and VIASAT3. The key facts and trends of the Hungarian TV market are highlighted here. The report is based on data from the last season, and it provides insights into the current state of the Hungarian TV industry.
Measurement). The awareness of the channel has increased at the same time getting close to 80% in April (Source: TV/NRC brand awareness survey), comments Kiss.

According to Nielsen, the share of viewing of TV2 Group channels has increased by 4.5% year-on-year during the first quarter of 2013, while the share of viewing of cable channels has more than doubled, increasing by 125% year-on-year during the first quarter of 2013.

Prime-time programs are the daily scripted docu-family affairs (20.73% share), the daily docu soap Series.Love (SuperTV2 27.09%) and The View of Hungary (28.02%). Other local productions of the company are Megastar, Jóban and Rózsda and Forton TV launched SuperTV2. "Launched in April, the local version of the original Keshet format Master Class (An Ének iskolája) had its best mark on April 27 with 35.1% share (38-48) and made TV2 the market leader that day. The market share of the show was higher than our biggest competitors in Hungary altogether (RTL Klub + m1 + Cool + Viasat3 + Warner Channel) 36.6%.

Kiss: "This year the budget for own productions has been doubled and the hit programs have been shown on the channel of TV2 Group. In autumn large-scale entertainment programs are to be released on TV2; television comedy and weekly entertainment programs are to be shown in the evening.

For the summer, a brand new, genre-creating series has been in production. The local productions have proved to be successful (year both on TV and the cable channels). The position is very favorable as a selection can be made from the produced content according to the requirements of the market positioning of the channels, the views, the ratings and the demand for commercial time. On the short term the reinforcement of our present portfolio is in focus. Although the increase in demand for channels and the content production capabilities show that there is still significant potential for TV2 Group to complete.""
the dubbing costs, the process is expensive as you have many small countries with different languages. So, international players prefer to develop services in other markets where the original versions with subtitles work. Therefore, Netflix and other services with the same stature, are not available yet in CEE.

TV2's Kiss comments: ‘In coming years, competition in the Hungarian VOD industry will intensify, with service providers trying to attract consumers with lower priced and better viewing choices, both in terms of content and access. Our content is available through the VOD function of the top Hungarian cable providers, despite the number of downloads, we say it is popular. Naturally, more people would like to watch against a payment program, rather than a news program.’

TV2 Group has created four pages for Facebook channels and 16 pages for programs, with more than 400,000 fans altogether. ‘Nowadays, our programs are being watched by more and more people in their hands and, during the program, the viewed content is discussed on real time with friends and other viewers on Facebook.’

For event shows as Megastar, The Voice or The Big Duet, the viewers are particularly eager to provide immediate feedback about the performance they have just seen. And about our infotainment programs (Mokka), Facebook is also used by the growing circle of viewers: insight is provided into the background of the events on the screen, with behind-the-scene posts, photos and short videos. The result of our activities can be measured from the traffic sources of the Facebook Insights and TV2’s portal. The more personal and interesting behind-the-scene secrets and information is shared, the more people talk about it on the fan pages and in the social media in general.

Lastly, Viasat3’s Nemeth highlights: ‘The Hungarian audience is spoilt in a way. High-quality US series are on air some months after their US premier and top television formats arrive in the country sometimes earlier than to bigger markets. Our audience gets everything that is new and trendy on the international television market. This could be the reason why VOD and other time shifted viewing forms hardly reach 1.2% of total viewing.’

**Hungary: Ad Spending evolution by media (2009-2013, estimated)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>TV</th>
<th>Digital</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>800</td>
<td>700</td>
<td>100</td>
</tr>
<tr>
<td>2010</td>
<td>850</td>
<td>750</td>
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<td>2011</td>
<td>820</td>
<td>780</td>
<td>140</td>
</tr>
<tr>
<td>2012</td>
<td>850</td>
<td>800</td>
<td>150</td>
</tr>
<tr>
<td>2013</td>
<td>880</td>
<td>820</td>
<td>160</td>
</tr>
</tbody>
</table>

Source: AEGIS Media

**VOD among the whole new media approach**

Competition RTV’s Portis: ‘VOD services, both transactional or by subscription, are not mature in Hungary. In our catch-up services, people usually talked about change options, and they rarely want to pay to watch. In Central & Eastern Europe, there is also a problem with the dubbing costs, the process is expensive as you have many small countries with different languages. So, international players prefer to develop services in other markets where the original versions with subtitles work. Therefore, Netflix and other services with the same stature, are not available yet in CEE.’

TV2’s Kiss comments: ‘In coming years, competition in the Hungarian VOD industry will intensify, with service providers trying to attract consumers with lower priced and better viewing choices, both in terms of content and access. Our content is available through the VOD function of the top Hungarian cable providers, despite the number of downloads, we say it is popular. Naturally, more people would like to watch against a payment program, rather than a news program.’
Ukraine is the second largest TV market in the CIS region after Russia. With a population of 45.6 million people, there are a total of 36.2 million television households and approximately 24 million TV sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 16 channels of that kind in the country. This situation is about to change dramatically after the analogue terrestrial switch off that is planned for summer 2015. The number of digital terrestrial networks that will have national-wide coverage will increase to 32.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in Ukraine: StarLightMedia (belongs to Viktor Pinchuk, operates STB, ICTV, Novy Channel, M1, M2 and GTV channels), Inter Media Group (belongs to Dmytro Firtash, runs Inter, NTN, K1, K2, Mega, Enter-film, MTV Ukraine, Pearl channels), 1+1 Media (owned by Igor Kolomoiskiy, operates 1+1, 2+2, TET, Pluzhuchannels), and Media Group Ukraine (belongs to Rinat Akhmetov, runs TRK Ukraine, Football, Foot Plus, Dorada, SingTV, SphireTV and NLO TV channels).

Government-owned TV channel First National is not so popular, as private broadcasters. Nevertheless, it belongs to Top-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned First National TV channel is currently underway. Government-owned TV channel First National is not so popular, as private broadcasters. Nevertheless, it belongs to Top-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned First National TV channel is currently underway.

From the advertising point of view, Ukraine is the second largest market in the region after Russia. The total volume of its TV ad market amounted USD 483 million in 2012 and is forecasted to grow 9.5% in 2013 up to USD 529 million, according to All-Ukrainian Advertising Coalition.
Central & Eastern Europe, at the Multiple-Screen Era

Central & Eastern Europe nowadays, shows a good level of what is happening worldwide, in the whole content market, worldwide on one side, is suffering a global economic crisis, with the exception of a few countries of the region. But on the other side, there are a lot of new programming opportunities appearing, including free TV, pay TV, IPTV, VOD and mobile services. In fact, CEE is one of the regions where new TV channels are launched, even Free TV ones. What must be done to go up in the industry?

The global content market has two big issues today: the own production, which let broadcasters make the difference about ratings. And the multiple-screen era, where the broadcasters move themselves from one TV channel to a group of channels, to compete now not only against other free TV channels as in the past, but also against other TV, satellite TV, Internet, SVOD and VOD services. The two issues have the same problem: the development process is getting more and more expensive with time. So if the advantage is moving from the traditional markets (and the production companies related) to produce more content and more channels with quite the same money. This is the big cross-roads today of the content industry, and that’s why the alternative solution appears: co-production projects between big players of different regions, production sharing models, or other new ideas for content, like licensing, merchandising, special Government production support plans, etc.

Production sharing is to share a same shooting location among two or more channels, which can coordinate a content release with two or more channels at the same time — Free TV + cable + Digital platform + mobile — to be cheaper and share costs, generating promotional synergy. And “branded content” is to include the sponsor from the beginning of the production process, to share costs and generating promotional synergy, or to make alliances with big brands for many projects.

Central & Eastern Europe was a big player of content in the past, now is a smaller player. We have the cases of Russia and Turkey that turned to top-selling stars, but most of the country-level they are no longer their own grown production and they need to sell abroad and to try the alternative options mentioned above, making big businesses, Poland, Romania, Hungary, ... so this is a great moment to put co-productions, second screen and branded content ventures in the region.

And the CEE region also has to manage its own particularization into 3 TV channels in very small countries, strongly digital development opportunities, co-productions of content, and second screen and branded content ventures in the region. And the CEE region also has to manage its second screen opportunities into 3 TV channels in very small countries, strongly digital development opportunities, co-productions of content, and second screen and branded content ventures in the region.

The New Multi-Screen Era, Today

2 Pillars:
1. Own Production
2. New Media Model: DTT, IPTV, VOD, Mobile, etc.

3 Trends:
1. A Great Future
2. Current Cost Crossroads
3. Emergent Markets

6 Solutions:
1. Co-Production Projects
2. Production-Sharing
3. Second Screen
4. Branded Content
5. Auxiliary Businesses
6. Government Support

The Newest Things in New Media

Format Trends: Thematic Channels in YouTube

Hollywood Studios: VOD Thematic Services

Hollywood Studios Live Broadcast Services to Share Smart Phones and Tablets

Independent New Options of Second Screen

New Media and Licensing Players to Produce Own Contents

Theatrical and TV Industries, Closer

Franchise Product Management

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In the Multiple-Screen Era

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Franchise Product Management
International expansion is very important to Natpe and we are committed to constantly increase the efficiency of regional market events such as Natpe Budapest 2013,” Rod Perth, CEO at Natpe, stresses to Prensario that the organization aims at ‘connecting content producers and buyers from the United States and countries around the world in the most effective and cost-efficient way’.

‘The international TV programming business has been through difficult times in 2012 but the potential is there and we decided to listen to the customers, see the way in which we can make Natpe Budapest 2013 more efficient both to sellers and buyers; we invested in research and I am now pleased to announce that this year participants will be greeted with a series of features that we expect will help by turning the market experience into a more efficient and pleasant one.’

‘One important news is that we have separated the Studios’ screenings from the actual market days. This way, we think we have fixed the conflict; there will be less distraction for participants when they discuss deals with other distributors. We ... “concierge service”, a navigation system that connects buyers and sellers, reduces the number of meetings, converts them in effective melting. We believe this will help people to conduct business more efficiently.’

According to reports received by Prensario International from East European buyers, moving the screenings to Monday June 24 has been a helpful move; many of them don’t attend the L.A. Screenings and are happy about being able to review the new product in Budapest, closer to their home country. And, vendors are happy, too: in the past two years there have been complaints about buyers skipping appointments because they were still attending a screening at that time.

In addition, we have established a partnership with FRAPA, the Format Recognition and Protection Association, through which they are able to assist people at the market with advise concerning format production and acquisition issues, as well as helping them navigate through this aspect of the business.

‘There is a daily online news service by Broadband TV News and a Breakfast Program called “Extending the value of contents beyond and across platforms”, moderated by editor Julian Clover, in which participate Antony Root, EVP original programming & production at HBO Europe, Nassima Boudi, international sales manager, Eurodata TV Worldwide, Patty Geneste, Chairman at FRAPA, and a representative not yet confirmed from Chello Media’, comments Perth.

‘Participants have access to the Online Market Guide with all the data required and an App for smartphones and tablets, two additional tools we believe they will find helpful, too.’

‘A big cocktail party has been scheduled for the opening day, June 25, at 6pm at Sofitel Hotel restaurant & terrace, and will also be celebrating Natpe’s 50th Anniversary with another cocktail. All in all, we think we have been successful at fighting the realities of the international television programming business and are very optimistic about the outcome of Natpe Budapest 2013. We are committed and trying to be responsive.’
Victoriam Yarmoshchuk, director of MRM, the organizer of Kiev Media Week, told Prensario International: ‘The trade show will be more international, efficient and active, and hopefully bring more business and inspiration to its participants. During 2012, the Kiev Media Week participants got an access to information about their company’s export, partners and their company’s participation in all KMW events in the current year.’

**KEY FACTS**

- **A THOUSAND OF MEDIA BUSINESS PROFESSIONALS FROM 400 COMPANIES ARE EXPECTED TO ATTEND KMW 2013**
- **THE GEOGRAPHY OF ATTENDANTS HAS EXPANDED SIGNIFICANTLY: A NUMBER OF LEADING INTERNATIONAL COMPANIES FROM CIS REGION, BUT ALSO FROM EUROPE, ASIA, AFRICA AND THE AMERICAS WILL JOIN THE EVENT**
- **THE MARKET CONSISTS OF FIVE MEDIA EVENTS: FORMAT SHOW, UKRAINIAN CONTENT MARKET, FILM BUSINESS AND DIGITAL BROADCASTING**
- **PRODUCTION PROJECTS, CONSIDERED BY ORGANIZERS AS 'THE FUTURE OF TV BUSINESS'**
- **WEBSITE AND LAUNCHED NEW DATA ACCOUNTING SYSTEM TO GET MORE INFORMATION ABOUT THE ATTENDEES AND THE COMPANIES**

**SPECIAL INTERVIEW | TV TRADE SHOWS**

**Entertainment content prevails almost in all CIS markets. However, in different countries of the region certain TV content restrictions exist. For example, in Moldova, TV channels are not allowed to broadcast foreign movies in Russian translation; in Ukraine panel games are prohibited on TV. But the most strange restriction (we are not talking about Turkmenistan, where almost all foreign entertainment content is forbidden) was introduced this year in Azerbaijan where starting from this May foreign TV series are prohibited to broadcast by TV channels,’ says Y armoshchuk.

Russia dominates in the region by the quantity of locally produced TV content. There are more than 150 production companies in the country that are supplying channels with the newest TV formats from core international distributors including ITV, Armoza, Armeena, DRG, Eyeworks, Global Agency, among many others.’ We’ll host arranged presentations from European series in the digital CISTV Format market analysis charting 2013 and beyond and special sessions dedicated to global trends of the industry in partnership with Entertainment Master Class. Confirmed companies include Venueshine, Eyeworks Global TV, BBC, wildAces, Endemol, All3Media, Zodiak Rights, Televisa, Global Agency, DRG, Mentor TV, ITV, VIFT Media, Central Partnership, Star Media, Filmkultura, and many others.

**CISTV market**

‘TV business in the CIS countries is a rapidly developing industry both in terms of the quantity of TV channels and locally produced television content. For the past ten years CIS TV market have dramatically, especially in such countries as Russia, Ukraine and Kazakhstan, which within the biggest regional TV markets. Nevertheless other have evolved rapidly: Uzbekistan, Kyrgyzstan, Azerbaijan, Tajikistan, Armenia, Moldova and Baltic states. The only one that closed for the others’ eyes market of the througlands Turkmenistan, where there are only five TV channels, all of which are state-owned. The most competitive TV markets of the region with the biggest number of national-wide analogue TV nets are Russia (10 national-wide TV channels), Ukraine (14) and Kazakhstan (13). At analogue switch off (in the majority CIS countries deadline for digital terrestrial TV switch off is set for 2015) the number of national-wide terrestrial TV channels will double or even triple in the CIS countries.’

‘We updated website and thanks to that participants got an access to information about their companies and their participation in all KMW events in the current year.’

**ACTIVITIES**

In the course of KMW, five important media events will take place: international conference and screening of new TV formats, Format Show, International Audiovisual Content Market, Ukrainian Content Market, International B2B conference, Film Business and Television as Business, and the International Forum on Digital Broadcasting. Format Show will include screening program of the newest TV formats from international distributors including TV Armeena, Armoza, DRG, Eyeworks, Global Agency, among many others.’ We’ll host arranged presentations from European series in the digital CISTV Format market analysis charting 2013 and beyond and special sessions dedicated to global trends of the industry in partnership with Entertainment Master Class. Confirmed companies include Venueshine, Eyeworks Global TV, BBC, wildAces, Endemol, All3Media, Zodiak Rights, Televisa, Global Agency, DRG, Mentor TV, ITV, VIFT Media, Central Partnership, Star Media, Filmkultura, and many others.

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Alex Ruzek, director of television channels and programming of TV Nova, describes to PRENSARIO: "During the last year there was a boom of channels in the Czech Republic. Nova Group was the most active in this manner, launching five channels. Family, TMR, Nova Kids, Nova Films and Nova Sport, together operating four and public broadcaster Czech Television operating four, as the shutting down of independent channels has showed that stand-alone niche channels are not a viable business enterprise in our market. All in all, the number of FTA channels has increased from last May by seven: from 23 to 30 channels. Explains Ruzek: "This widened dramatically the viewer’s choice and therefore his or her viewing habits. In addition, there were more than 100 channels on TV platforms in the Czech Republic, in which Nova Nova Group operates two, Nova Sport and MTV Czech. The largest change in recent years has been digitalization, which has allowed us to give our viewers a portfolio of channels from which to choose. Our goal has been to maintain a strong mainstream channel in order to enable effective communication for our clients, augmented with niche channels for them to reach specific target audiences. The highest rated programs are news and local drama series. Our main news program has regularly achieved 46.7% share in our target group 15-54 target group 15-54, 3.4% share in 15-54, against two news programs on competing television stations. We are expanding our local content, starting this summer with a new prime time drama series, The Collage. We will also continue to develop new formats for television across all our channels. We will also continue to be sellers of this content, both as a finished product and as formats for adaptation."

PREMIUM INTERVIEW | BROADCASTERS

TV NOVA: THE BOOM OF CHANNELS

IN CZECH REPUBLIC

Czech Republic market share, per channels / Prime Time 15-54 target group (1Q 2013)

<table>
<thead>
<tr>
<th>Channel</th>
<th>15-54</th>
<th>12-24</th>
<th>25-34</th>
<th>35-44</th>
<th>45-54</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nova 1</td>
<td>32%</td>
<td>32%</td>
<td>32%</td>
<td>32%</td>
<td>32%</td>
</tr>
<tr>
<td>Nova 2</td>
<td>15.3%</td>
<td>15.3%</td>
<td>15.3%</td>
<td>15.3%</td>
<td>15.3%</td>
</tr>
<tr>
<td>Prima Cool</td>
<td>5.6%</td>
<td>5.6%</td>
<td>5.6%</td>
<td>5.6%</td>
<td>5.6%</td>
</tr>
<tr>
<td>Nova 3</td>
<td>13.1%</td>
<td>13.1%</td>
<td>13.1%</td>
<td>13.1%</td>
<td>13.1%</td>
</tr>
<tr>
<td>Ceska Televise 1</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Ceska Televise 2</td>
<td>2.2%</td>
<td>2.2%</td>
<td>2.2%</td>
<td>2.2%</td>
<td>2.2%</td>
</tr>
<tr>
<td>Ceska Televise 3</td>
<td>1.7%</td>
<td>1.7%</td>
<td>1.7%</td>
<td>1.7%</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

"In the free to air broadcasting, the most active are large media groups, with CME’s Nova Group operating five channels, MTG’s Nova Prime Group operating four and public broadcaster Czech Television operating four, as the shutting down of independent channels has showed that stand-alone niche channels are not a viable business enterprise in our market. All in all, the number of FTA channels has increased from last May by seven: from 23 to 30 channels. Explains Ruzek: "This widened dramatically the viewer’s choice and therefore his or her viewing habits. In addition, there were more than 100 channels on TV platforms in the Czech Republic, in which Nova Nova Group operates two, Nova Sport and MTV Czech. The largest change in recent years has been digitalization, which has allowed us to give our viewers a portfolio of channels from which to choose. Our goal has been to maintain a strong mainstream channel in order to enable effective communication for our clients, augmented with niche channels for them to reach specific target audiences. The highest rated programs are news and local drama series. Our main news program has regularly achieved 46.7% share in our target group 15-54 target group 15-54, 3.4% share in 15-54, against two news programs on competing television stations. We are expanding our local content, starting this summer with a new prime time drama series, The Collage. We will also continue to develop new formats for television across all our channels. We will also continue to be sellers of this content, both as a finished product and as formats for adaptation."

PRENSARIO INTERNATIONAL

Alex Ruzek, director of television channels and programming of TV Nova.
RTL CROATIA: ‘WE CAN ALSO BE SUCCESSFUL WITH SMALLER BUDGETS’

2013 has been a good year for RTL Croatia so far. We are the only main channel with growth in prime-time, and together with RTL2 we also have had the strongest growth as a group. This is thanks to a successful mix of acquired and locally produced shows and our continuously strong news offering.

Kaspar Pflueger, programming director, RTL Croatia explained: "We have noticed a trend in the advertising market in 2012 has meant further budget cuts. But we haven't shown over the last year, we can also be successful with smaller budgets. These are times when it really comes down to creativity and nimble actions."

Scripted series dominate network's weekday prime-time schedule. "We were very successful with season two of our locally produced daily drama About a Missing Girl, which was a huge success, so more such events will follow."

Company's second-generation entertainment channel RTL2 continues to do extremely well by simply focusing on the best US sitcoms of recent years," remarks the executive, who highlights the series Two And A Half Men, The Big Bang Theory, Modern Family, etc.

About the market itself, Pflueger says: "Croatia continues to be a stripped market. All major stations schedule horizontally on weekdays. This means that the highest volume of episodes, Turkish series and locally produced drama series are doing very well, as do daily reality series like Big Brother."

"In general, our focus is on delivering events. For example we are mainly interested in Turkish series, when they offer something really new and different. We were the first channel who introduced Turkish series (FremantleMedia) and the biggest talk about the season, Turkish hit series Suleyman The Magnificent. Accurate hit means the weekend belongs to locally produced light entertainment."

Pflueger continues: "We were the first channel in the territory in years to introduce a daily game show in access-prime-time, a local version of Pointless (Endemol), which has continued to do incredibly well, especially amongst young audiences. And the fourth season of Farmer Wants A Wife that did very well on weekends. News and informative programs continue to go from strength to strength, including in-house produced event documentary Anteija about a missing girl, which was a huge success, so more such events will follow."

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“Throughout the calendar year, RTL Serbia is the biggest catch-up service in the market, and getting the relevant rights is now a pre-requisite for program deals. For our other entertainment offerings, we are of course working on interactive offerings, for example for our new game show, comments Pflueger.

And he finalizes: “We have just started shooting for a new daily drama series, which will launch in fall and will be shorter than our previous series and more focused on one storyline. So, this time more intense and less soap. Also we are investing in local comedy and will start our first locally developed sitcom this fall, production has just commenced in Sarajevo, with some of the best artists from the region starring. We will have a fresh season of Magnificent Century, too. I’m being asked every day when the series will return!”
TV Markiza has been the market-leading channel in Slovakia since its launch in 1996. It is a general entertainment and family-oriented channel targeting individuals aged between 12 and 54 years old. In addition, the Markiza group operates three other channels in the territory: DOMA, a female-oriented channel, Dajto, a male-oriented channel and Fooor, a comedy channel.

Silvia Porubska, Head of TV at the Markiza group, speaks with Prensario about the position of the company in this market. She highlights: ‘Our main channel offers a wide variety of content from high quality news programs, local fiction and reality and entertainment programs to foreign acquisitions. Currently, the most successful programs on Markiza are the main news at 7pm, a weekly feel good show Modre z neba which is in its 10th season, a local fiction series Taste of Love which launched in January of this year bringing immediate leadership in its slot and established itself as the highest performing local fiction on the market, and other programs such as the 3rd season of Czechoslovak Idol. With the growing number of both local and foreign channels on the market, the audience has been more selective in viewing preferences which brings higher pressure on us as a broadcaster to offer the highest quality productions and a wide variety of programs. The top performing programs are both fiction and reality and entertainment but mainly local content; comments Porubska.

‘The foreign acquisitions have been on decline in the past few years due to the higher penetration of cable and other channels and also Internet piracy. The exclusive local content is what drives main audiences on our channels. From fiction we mainly concentrate on family romantic series and from reality and entertainment it’s a mix of daily reality shows and big entertainment shows, she adds.

About programming trends in the Slovakian market, the executive expresses: ‘We are concentrating on an easy-to-read strategy of one content multiple distribution, which means that we not only operate our Free TV channels but also build other distribution platforms which enables our content targeting several means of viewerhip pattern. We launched a SVOD platform called Voyo which brings exclusive premiere products to the market both local and foreign before it can be seen on our Free TV channels.’

‘Last February we launched our 4th channel, Fooor, following our multi-channel strategy. Our main goal is to continue strengthening the performance of our group via high quality local content. This fall season we will launch a brand new fiction series from the creators of our currently successful Taste of Love’, completes Porubska.
**Pink: The Biggest Broadcasting Platform in Southeast Europe**

The Pink Media Group (PMG) is the largest private broadcast, media and entertainment group in Southeast Europe, headquartered in Belgrade. PMG has operations in the Republic of Serbia, as well as in the neighboring countries of the Republic of Montenegro and Bosnia and Herzegovina. Pink is currently expanding business into other markets in the region, including Slovenia.

PMG gathers seven individual, legally and financially independent companies that have diversified but complementary operations in: film studios, terrestrial television production and broadcast, satellite television production and broadcast, radio broadcast, motion graphics and animation production, music recording and audio production, CD/DVD replication, business aviation (jet) services, everything under the leadership of Mr. Zeljko Mitrovic, president & CEO.

PMG’s television, radio and satellite broadcast operations offer a full range of foreign and domestically produced programming.

**A REFERENT**

Pink evolution is a reference of what has been happening in Central and Eastern Europe in the last years. Medium-sized companies have become large groups of media reaching each segment of business inside the TV industry and operating in many regional markets. More related-business, more territories, covered. Expansion is the answer to crisis.

**Pink International Company, Serbia, last MIPTV: Dragan Jelicic, head of film department, acquisitions and programming; Ivan Vlatkovic, VP; Barbara Sandic Stetic, head of administration & communications; and Zeljko Mitrovic, president, during last MIPTV**

On-screen, audiences is very popular in Serbia with 1000 episodes in its 14th season, including quiz shows, comedy and children programming. “In Serbia we have very popular music shows and reality shows as well as sitcoms and soap series, which are always strong,” says Jelicic.

Apart from the local production and Turkish series, which are usually the most popular, there is a very interesting trend in the region: the Hindu series. “They are very popular among our audiences, for example the one of more than 1000 episodes, still on air.”

**Pink launched a package of 30 TV channels in May**

Last May, leading basic cable operators in Serbia, Bosnia and Montenegro were among the first to offer their customers the so-called Pink Package consisting of 30 television channels. Pink had announced that there would be 60 channels by September and eventually 100 channels in total available to subscribers by the end of the year.

**Pink: The Biggest Broadcasting Platform in Southeast Europe**

Pink’s terrestrial television channels have the highest audience share in all three markets: RTV Pink with 25.3% of market share, Pink TV with 13.3% and Pink TV with 20% (dated the first three months of 2013).

In 2005, PMG launched its most recent venture, Pink International (PFI), a division of Pink International Company, with the start of construction of a new movie studio. The complex is located over 17 hectares on Belgrade’s periphery, will house nine large sound stages and multiple production offices and facilities. To support this infrastructure, PFI will offer a complete package of services to attract international film production.

The company has become a referent in the main three segments of the content business: development, production and emission, adding recently an international division to distribute its more than 30 pay TV channels worldwide. At MIPTV, it had a booth in the floor promoting its brands.

Dragan Jelicic, acquisition manager, explains to Prensario: “The group runs movie studio with 9 sound stages and 3 leading TV stations (with one being launched in Slovenia). We are not only leaders in free TV business, but also in cable and satellite and film production, and now all this is available internationally.”

Company’s catalogue includes more than 60 local films, as well as thousands of hours of entertainment formats, magazines, drama and comedy series, among others. One of the top ones is GrandPara (coproduced with Latin American company, 5% of the revenue). The group also acquired the catalogue of two of the most recent, from Canada TV Grand, and in its 3rd season, including quiz shows, comedy and children programming. “In Serbia, we have very popular music shows and reality shows as well as sitcoms and soap like Zvezdara, with 14 episodes in its first season, adds Jelicic.”

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TV7, BULGARIA: ‘OUR MAIN GOAL IS TO BE A NATIONAL LEADER’

TV7 recently changed its ownership and now it is owned by the UK based financial and consultancy agency Alegro Capital. This is the first deal for the company in Eastern Europe. Would you disclose a few of the details behind this deal? Was this the only company that had an interest in the acquisition of TV7 and what was the reason for the sale of the TV group?

Nikolai Barekov: I think the big business around the world is always interested when there is a good media company or a good media group for investments. During the last months the group of channels around TV7 and TV7 itself really became a good basis for investment in Bulgaria. I cannot comment on any details of the contract with Alegro Capital. They are a famous and popular fund around the world. I think that it is normal for other big investment networks to have an interest in investing in a similar group that is developing very dynamically. It would be undemocratic that only for the last few months since I’ve been in operational management of these channels, TV7 has tripled its results in primetime and at the moment it holds the most attractive TV stations both for watching and airing of commercials.

cceetv: Which are the most competitive programs in TV7 and what is the current position of the station in the ratings? What are your ambitions in this regard and what was the reason for the acquisition of TV7?

NB: Our main goal is to be a national leader. I think that in 2014 TV7 would take the first position in the ratings. My belief in this comes from two things: first, the digitalization will equalize the abilities of the main groups of channels like TV7, bTV, Nova and BNT; second, our program at the most is more qualitative than the one of our colleagues. Unlike them, who invested in cheap foreign products, we invest in Bulgarian productions. In Bulgarian series, in Bulgarian reality formats, and we are working with many of the proclaimed Bulgarian producers. At the moment we are fighting for the second place with NovaTV. Many of our programs are first place in the ratings but in the average shares the battle is with NovaTV for the second place. The morning block, of course, is firmly on second place fighting for the first place with bTV. There is a very high increase in the News, The Mole, the reality format, which at the moment is the only reality show which holds the ratings for about four hours in the primetime. It showed results that were even better than those of established shows like bTV’s Slavi’s Show.

ceetv: Our Saturday-Sunday program is an absolute flagman in the air of the Bulgarian television. The most established publicists are with us – Karbowski, Kohlukov, Diana Naydenova, Lyuben Dilov. And of course, something where we are a complete leader with a great market share over 40% share, this is the Bulgarian Football Championship. Now, the way it is made and is being aired on TV and NEWS7 has nothing in common with the amateur attempts that have been made till now. We made a global investment in this product, we developed it in a marketing kind of way. We invested a lot in the program and its sport football championship. We became the main sponsor of the championship through NEWS7. We are definitely the leader in this product where we are Sharia our games. Our colleagues from bTV, Nova and BNT are losing 2/3 of their market shares. Plus, there we are leading with shares of 30-40%.

ceetv: This spring some of the most expensive projects started in the air of TV7 – the periodic drama The Tree of Life, the reality show The Mole, you also attract some of the biggest producers from other TV stations and their shows. Is this strategy successful and what are your expectations from the spring season in regard to the ratings?

NB: We tripled the ratings in the average watching time, which is in primetime we made them fluid in the market, and of course, this is very good and very strong managerial move that has been made. The main strategy is actually by developing the operational management of the channel group, my personal goal was the stating of some very serious market niche through the production of quality products. The best Bulgarian producers are working with us because we engrave in our engagement with them and we are fulfilling our contracts. We’ve got well-bred relations. I believe that now we are developing this market niche with the family saga The Tree of Life, which is accepted very well by the audience and The Mole, which is a reality format originally intended to compete considerable market results and that’s...
I am regularly astonished to see how many high value local TV content is produced in Estonia. There are some format based shows that look as great on our channel as they do in countries that are many times bigger and have much bigger budgets.

KANAL 2, ESTONIA: ‘WE HAVE TO FIGHT FOR EVERY EURO’

OM: The production costs are significantly lower than in Western countries and you could probably produce a full season of a weekly drama with the budget you will receive for one episode in the UK or Germany. Still, as the ad market is also tight the budgets cannot be higher because it would be impossible to make even

ceetv: What was 2012 like for Kanal 2 and are you satisfied with the spring season? Olle Mirme: In 2012 we were the most watched commercial TV channel in Estonia and only narrowly missed the pole position among all channels. It is a rather remarkable result as 2012 was a big sporting year with football championship and Olympic Games that gave the public broadcaster a slight edge. Our spring season is up and running with promising ratings and positive feedback to our shows. We are ready focusing on our fall season, which should be equally strong. As the most popular commercial TV channel in Estonia we will be celebrating our 20th birthday in the fall. This means additional highlights for Estonia TV viewers.

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OM: The year has started with several new local shows for us. One of the most high-profile is Tohter Olaf (local version of The Dr. Oz Show). After the success of some pilot last fall we launched another quiz show, Mist Kus? Millal? based on the long running and legendary Russian format What? Where? When? We also launched two weekly sitcoms: a female oriented romcom Best Before and The Guys from Dead End Street, which is much edgier and quirkier. In addition, after two successful pilot episodes last fall we are producing a full season of entertainment shows that was the top-rated format The Departed to live with no intention of returning. All in all, these shows span all genres of TV so we aim to offer a large range of variety to our loyal viewers. Of course we have also continued with our established hits such as the weekly drama Under the Clouds.

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CME: ‘CEE IS THE REGION WHERE LOCAL DIGITAL PLAYERS STILL HAVE THE CHANCE TO GROW’

Robert Berza, Head of Internet,
CME, which highlights his company’s digital business all across the region: ‘Besides Slovenia where we have been present since 2000 with the current market leader, 24ur.com, CME started building a digital strategy and product portfolio in 2006. Since then we have launched and new overall over 50 portals across territories, dozens of mobile sites and apps and the regional blockbuster in SVOD, Voyo’, describes Berza.

‘As it eventually crystallized in the past two years, our strategy is, on one hand, to grow the audience of our free websites (news, portals, niche sites) and introduce revenues from the very competitive advertising market and, on the other hand, to increase the number of Voyo subscribers and, naturally, the revenues from this stream of advertising. ’

“Our initial plans involved a TV website, primarily serving as a marketing tool for broadcasting, but later developed into a complete portfolio. We have one of the best news portals across CME and we launched sports as well as tabloid websites and niche portals. We own and operate prominent blog platforms in Croatia and the Czech Republic, game portals and e-commerce pilots, focusing on different demographics and target groups. Our goal is to attract more revenue than just from the internet ad market and to create value for different content, marketing and sales together with our broadcast and the content production engine of CME’.

‘Being the leaders in Slovenia, 40 in Slovenia, #1 in the Czech Republic and among top 5 in the other territories, I can say we do a pretty good job on the free portals side of our strategy. Our most pivotal project over the past two years is undoubtedly Voyo, a SVOD platform that distributes both our online and exclusively online channels, along with movies, series, shows, sport live and amny channels ranging from USD 4.5 to USD 9 (VAT included), depending on the territory.

‘It’s practically a new market emerging in the region, under heavy competition from illegal video portals and internet torrents and with customers not at all willing to pay for content, let alone on the “free Internet”’. Still, at the end of Q3 2013, we proudly reported about 125,000 paying customers across the region and are enjoying high growth rates also in Q4.

‘CME produces content for all distribution windows and our digital strategy was mainly to offer to our visitors or customers the key prime-time productions (fiction, reality and entertainment) or daily news and sports plus programs licensed by CME (mainly foreign fiction). We believe that for Voyo we first need to have the most extensive library possible coming from these sources, in numbers. Of our subscribers considerably and only then drive them to look for exclusive video on-demand formats. For example, we created a spin-off exclusively for Voyo of Lara’s Choice, the most successful locally produced fiction series in Croatia ever. In Romania we experimented rather in the sports segment where we find it decisive to build distribution exclusive on Voyo and only later on TV, whereas in most of our operations we premiere block of fiction series on Voyo and later deliver them on the main TV channel’.

‘In the countries where we have revenue on a local version of Voyo as the starting string websites, ranging from Austria in Slovakia to over 20 in Romania. Regarding new launches, our focus on growing the product we already have, Voyo or the ones with high audience potential, and not necessary by launch new portals’. ‘CEE is one of the areas where the big global players just started to show their muscles. You already need to be very competitive in order to be profitable with a digital operation merely from the advertising market. Despite the fact that we see growth and potentially more companies transferring their marketing budgets from other media to the Internet, more and more of this money will go to the likes of Google. As a result, the “locals” will get less and less and the markets will eventually consolidate with maximum three local Internet players generating enough revenues to survive and grow’.

‘CEE is now the region where local digital players still have the chance to grow and establish themselves as leaders in some segments on the non-advertising online world: e-commerce & paid services. It’s still a matter of several years till companies like Amazon, Netflix or Apple start focusing on regions, but one can already notice the reaction of newspaper and commerce leaders across the region’, completes Berza.

Source: CME Quarter Report

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Source: CME Quarter Report
CTC Media: Digital Strategies Boost Company’s Leadership

CTC Media is Russia’s largest independent media company operating three free-to-air channels in Russia: CTC, Domashny, and Peretz, as well as two stations in the CIS countries, Channel 31 in Kazakhstan and CTC Mega in Moldova, with total potential audience of 150 million. The company is also actively developing its content production and digital media capabilities, this last division is lead by Yulia Mitrovich, Chief Strategy and Digital Media Officer, who describes to Prensario: ‘Distinguished quality content is one of the most valuable CTC Media assets. We do our best to make it available via various platforms: on air, online, via mobile and Smart TV applications. Today, the monthly audience of our digital resources exceeds 12 million people.

CTC channel application has recently joined Top 5. Smart TV applications, outrunning all other TV channels and major video resources. We have launched an innovative mobile cooking application ‘Domashniy’ which provides access to thousands of expert recommendations, timer and other useful services without touching the screen. In 2012, our digital media resources nearly tripled compared to 2011.

The convergence of traditional and digital media is getting stronger. In 2012, CTC Media was the first on the Russian market to develop and implement a large transmedia project on the overlap of TV and Internet. The ‘Real Love’ project reached 53 million people: 30 million CTC channel viewers and 23 million Internet users, that accounts for 1/3 of Russian population. That is an unprecedented case for an advertising market. TV and Internet reach were balanced for the first time.

About the strategies to make your content available on digital, Mitrovich explains: ‘We use streaming technologies to make our content available on demand. All videos are ad supported. We think it is the most efficient model for the Russian market. Digital platforms can offer much more content than it is present on air. For example, there are backstage materials, contests, protagonists’ personal life details interesting to the general public.’

‘We try to provide the audience with interactivity, hold online Q&A with actors from the TV shows. The online quizzing application has been recently rewarded as the best Russian off-air initiative.’

SPECIAL INTERVIEW | NEW MEDIA

Yulia Mitrovich, CTC Media’s Chief Strategy and Digital Media Officer

As the number of Internet users in Russia is one of the highest in the world – 68 million people in 2012 (48% Internet penetration), the time spent online is expected to grow by over 40% by 2015 compared to 2011. Internet consumption is growing fast but not at the expense of TV usage, which is giving up as well. Therefore, in Russia, like in many other countries, we see the growth in the overall media consumption fueled by proliferation on broadband, mobile devices, etc. Completes the executive: ‘Today’s audience enjoys cross-platform approach, people possess numerous gadgets and are positive about complex stories that are told with the help of multiple resources. Digital media is a segment where brands should experiment. Our experiments are based both on the video content and technology development.’

MAIN FIGURES

- The number of Internet users in Russian is one of the highest in the world – 68 million people in 2012.
- The Internet penetration in Russia is of 48%.
- The time spent online is expected to grow by over 40% by 2015 compared to 2009.
**TV MARKETS: GEORGIA, ARMENIA, TURKMENISTAN AND BELARUS**

**Georgia**
- The country has begun a DTT trial, which has been running since the summer of 2009 in the city of Tbilisi. For digital terrestrial TV implementation Georgia will use DVB-T2 standard with MPEG-4 compression. The analogue switch-off should be completed in the country till June 17, 2015, although there is yet no special DTT Deployment Programme approved by the Georgian authorities. Unfortunately, data on TV ratings and share of the TV channels in Georgia is not available because of the absence of national-wide TV researches in this country. Nevertheless TV advertising is a rapidly evolving industry – the total TV ad spend exceeded $100 million in 2012.

**Armenia**
- Although the vast DTT deployment in the country is rather small for such population as it is in Belarus today. TV advertising spending reached last year a bit more than $100 million (5.6% of total advertising expenditures). The TV channel ratings and share are available on the analogue terrestrial platform. They are Armenia 1, Armenia 2, Almani, Almanya TV. The second national public service broadcaster is maintained and operated by the government-owned transmission company TV and Radio Broadcast Network (TVRBN). It has a terrestrial network of 203 transmission sites.
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**Turkmenistan**
- Turkmenistan’s terrestrial digital control channel (CCTV) was launched in February 2009 and the number of subscribers has been growing. Satellite TV penetration is less than 5% and used only in such large cities as Tbilisi and Batumi (approximately 20-30% of households). There are less than 200,000 pay TV subscribers (less than 14% of the total number of households) in the country.

**Database (2013)**

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<th>Pay TV subscribers</th>
<th>Pay TV penetration</th>
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</thead>
<tbody>
<tr>
<td>Georgia</td>
<td>9.5 million</td>
<td>3.7 million</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Armenia</td>
<td>3.5 million</td>
<td>1.2 million</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Turkmenistan</td>
<td>0.5 million</td>
<td>0.1 million</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

**Sheet**
- The number of TV households per country: 3.7 million in Georgia, 1.2 million in Armenia, and 0.1 million in Turkmenistan.
The Polish TV market is dominated by the public group TVP and their satellite group Polsat, which have seen their market shares decrease further over the past year. TVP had seen its share of second place overtaken by TVP1 with 2 points increase compared with 2011, followed by TVN with 1.1 point down in 2012. TVN lost its position of second most watched channel, allowing TVP2 to take its lead. TV Polsat, however, is growing rapidly with a 0.4 point increase in 2012. The Polish market has become a key player in the digital switchover, which has also started swelling in their own programming.

One of the biggest changes over the past year was the analogue switch off which started in November 2011. Public service broadcaster TVP has been working on the switch off for several years, allowing them to reach a wider audience. The switch off has also allowed for the proliferation of new players, offering a wider offer of content, boosted by the TV consumption which remains above the world and European averages. The situation is even more interesting in Poland’s major cities, with young adults 15-24 reaching more than 4 hours and 3 minutes and 1 hour and 58 minutes.

Sport, particularly football, which is usually a generator of ratings, is a key genre in Poland. Long-running series like “A short farewell to a long goodbye” have seen their market shares decrease further over the past year, allowing them to reach a wider audience.

The United States continues to be the main player in terms of finished series as showed by the Russian hit “Anna German, the Mystery of the White Angel.” This biopic of Anna German, a famous Polish singer, ignited ratings on TVP1. The series recorded a huge 38.8% share for its premiere, more than 20 points up compared with the slot average of 16.2%.

Finally, the Warsaw-based channel TVN has recently launched “Lekarze,” which gathered in its premiere almost 3 million viewers and 18.6% share. The series, a medical drama, was well-received with a market share of almost 30%, up compared to the channel slot average of 16.2%.

In terms of successful new series, TVN has been expanding its multi-platform strategy over the years including its digital content on TVN Player, which has experienced a huge success since its launch.

The development of online content is bound to be one of the new perspectives for the Polish market, as the channel has been working on the switch off for several years, allowing them to reach a wider audience.

The past year was an important one seeing that Poland was the host country for the Euro 2012, a major football competition. As an example, the Polish versus Russia football match attracted more than 13 million viewers for a 75.3% share on TVP1. It was the best performance in the 2012 football World Cup. Moreover, TVP1 covered part of the London Olympic Games, which brought to the channel good performances last summer.

Fiction, especially local productions, is a key genre in Poland. Long-running series like “A short farewell to a long goodbye” have seen their market shares decrease further over the past year, allowing them to reach a wider audience.

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SOCIALBAKERS, leading social media analytics company, released an analysis of selected top rated television shows (selected based on the CME rating from 2012) throughout Poland, Croatia, and the Czech Republic and measured their performance on Facebook. The time range was 20-28 May 2013.

The Polish series *M jak miłość* earned the top spot out of the three countries, with the largest fan base on Facebook. This storyline focuses on three generations of one family, from grandparents to grandchildren, their experiences and antics, and most importantly, love.

The official Facebook page for *M jak miłość* boasts a whopping 219,474 fans and took fourth place in average post engagement rate with 0.27%. When ranking the top posts by interactions, *M jak miłość* took the number one spot, posting a photo from one of the episodes, telling people not to miss their favorite program.

The Croatian series *Na dobre i na złe*, the Polish medical series, earned second place, both by fan count (125,223) and average post engagement (0.32%).

Croatian series, *MasterChef Hrvatska*, took third place in number of Facebook fans, totaling 84,369. However, none of their Facebook posts made it to the rankings, neither by interactions nor average engagement.

The Czech medical series *Ordinace v růžové zahradě 2*, the Czech medical series, had the fourth largest fan count on Facebook with 74,103 fans. Their post settled at third place at a 0.30% engagement rate, but earned second in number of interactions. The show’s most popular photo-post, which received 842 interactions, depicts a mysterious image of one of the surgeons and viewers were encouraged to guess who was behind the mask.

Larin izbor, the Croatian drama, ranked at fifth place with 71,384 fans. They consistently took fifth in the rankings, both throughout average post engagement and post interactions, 0.11% and 0.27 respectively. Although Ranczo, another Polish series, did not make it to the top 5 ranking by number of Facebook fans, but had the most engaging post, at 0.50%.

### Top 5 TV Shows by Number of Facebook Fans in Czech Republic, Poland and Croatia

<table>
<thead>
<tr>
<th>TV Show, Main Markets</th>
<th>Total Number of Fans</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>M jak miłość</em></td>
<td>219,474</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Ranczo</em></td>
<td>199,200</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Na dobre i na złe</em></td>
<td>125,223</td>
<td>Poland</td>
</tr>
<tr>
<td><em>MasterChef Hrvatska</em></td>
<td>84,569</td>
<td>Croatia</td>
</tr>
<tr>
<td><em>Larin izbor</em></td>
<td>71,384</td>
<td>Croatia</td>
</tr>
</tbody>
</table>

### Top 5 TV Shows by Average Post Engagement Rate in Czech Republic, Poland and Croatia

<table>
<thead>
<tr>
<th>TV Show, Main Markets</th>
<th>Average Post Engagement Rate</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>M jak miłość</em></td>
<td>0.27%</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Ranczo</em></td>
<td>0.30%</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Na dobre i na złe</em></td>
<td>0.32%</td>
<td>Poland</td>
</tr>
<tr>
<td><em>MasterChef Hrvatska</em></td>
<td>0.42%</td>
<td>Croatia</td>
</tr>
<tr>
<td><em>Larin izbor</em></td>
<td>0.27%</td>
<td>Croatia</td>
</tr>
</tbody>
</table>

### Top 5 Posts by Number of Interactions in Czech Republic, Poland and Croatia

<table>
<thead>
<tr>
<th>TV Show, Main Markets</th>
<th>Top Post Number of Likes</th>
<th>Top Post Number of Comments</th>
<th>Top Post Number of Shares</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>M jak miłość</em></td>
<td>1345</td>
<td>1304</td>
<td>41</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Ranczo</em></td>
<td>746</td>
<td>51</td>
<td>0</td>
<td>Poland</td>
</tr>
<tr>
<td><em>Na dobre i na złe</em></td>
<td>756</td>
<td>74</td>
<td>0</td>
<td>Poland</td>
</tr>
<tr>
<td><em>MasterChef Hrvatska</em></td>
<td>298</td>
<td>39</td>
<td>0</td>
<td>Croatia</td>
</tr>
<tr>
<td><em>Larin izbor</em></td>
<td>194</td>
<td>176</td>
<td>23</td>
<td>Croatia</td>
</tr>
</tbody>
</table>

There is obviously a desire for people to connect to their favorite programs and shows that they are fan of. It’s important that companies, which produce content, consider social media as a tool in generating buzz as well as gauging the popularity of characters and acting as a guide of how to best feature them in their marketing mix.

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Jan Rezab, CEO of Socialbakers

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Jan Rezab, CEO of Socialbakers
Alessandra Vannin, director of MRM (Ukraine) with Intra Communications (Russia), director of acquisitions, and acquisition executive and sales for the film and television market.

Sergei Khutko, director of TV Channel, Konstantin Popogly, international relations, chief specialist, Konstantin Kyrilov, head of acquisitions, and Alexei Krepnev, director of TV, Konstantin Popogly TV and Radio Co., with two Russian producers and distributors, Sergei Kryuchkov, Ivan Vengerov, and Sergey Gerasimov.

The acquisitions team of Kanal 2, Estonia: Giorgi Lominadze, head of acquisitions at Rustavi 2, and Giorgi Gachechiladze, producer general of Georgian Public Broadcaster (GPB), both from Georgia (extremes) and Fabricio Ferrara, Prensario International.

The acquisitions team of RTL Klub, Hungary: Gabor Fischer, head of programming; Bernadett Ofalvi, junior acquisitions manager; Anita Kiss, programming coordinator; Szilvia Albert, programming manager.

Poland: Alicja Gancarz, acquisitions manager, Film and Ale Kino+, and Joanna Rathe, acquisitions specialist, DOMO + Kuchnia +, at the new media player nc+.

Mohammed Al-Refaie, deputy head of content and programme acquisition at Bahrain Media. Talal Al-Balas with Arabic Voices, sales of TV Channel of the United Arab Emirates.

The acquisitions team of Nova, Czech Republic: Alexandra Bezepalova, acquisitions manager, and Petra Bohuslavova, acquisitions executive.

The acquisitions team of Kino TV, Ukraine: Oleksandr Ishchuk, acquisitions, with Ivan Prymakov, head of acquisitions.

Chris Philip, CEO at Sierra Engine, with Antoanella Ungureanu, content manager VOYO (new media) Czech Republic, from the CME Group.

Krzysztof Krzysztowiak, head of acquisitions and programme development, and TV Polonia, head of acquisitions.

Sorina Big, head of acquisitions, and Dariusz Burksztyn, acquisitions, coordinator from ATV (Netherlands), and Fiber Force, head of program acquisitions (not held) at Hub (Hungary).

General Producer Center, distribution company for Belarus and Russia: Anastasia Ripinskaya, assistant director, Alexander Mishaov, general producer, and Kristina Pershko, producer.

Poland: Adam Urbanowski, acquisition executive from TVN (Poland)

Pol-Sat Television, Poland: Robert Berg, programming director, and Marcin Turoak, head of acquisitions programming and acquisitions standards and Venice, the third channel of the market.

 xrange, acquisitions manager, HBO Czech Republic and Slovakia, and Martin Havlicek, acquisitions and new projects manager, HBO Central Europe.

MH Distribution, which buys for the Serbian television channel, Serbia, Gigashow, head of digital media development, Kristina Brincheva, international sales, acquisitions manager, and Taras Mitin, general director.

Polcast Television, Poland: Piotr Borys, programming director, and Piotr Lenarczyk, head of programming and acquisitions (borders) and Maria Eugenia Costa, Telefe International.

Poland: Pawel Jordan, managing director, TVN Turbo, Poland.

Sabina Hadzi, head of marketing and programming, and Andra Toth, program director of ATV Russia.

MTV Russia: Anastasia Korchagina, head of acquisitions, and Maxim Krivitskiy, program director.

Sorina Big, head of acquisitions, and Dariusz Burksztyn, acquisitions, coordinator from ATV (Netherlands), and Fiber Force, head of program acquisitions (not held) at Hub (Hungary).

Jovan Milenkovic, head of Prava I Prevodi, Serbia.

Hungary: Peter Czirndi, managing director from the production company ART Entertainment, and Priska Szilagyi, O+P creative producer from the winner, the third channel of the market.

Pol-Party TV, Poland: Radoslaw Dzikowski, director, and Krzysztof Krzysztowiak, head of acquisitions.

Maria Eugenia Costa, Telefe International.

Vladimir Denyatkin, Disney Russia; Olga Zhurova, Fox Crime and Fox Life for Russia, CBC, and Vitaly Lomtev, VP head of acquisitions and sales for the film and television market.

Jacek Swoboda, programming executive from Telewizja Silesia (Poland) with Adela Velazco, sales of TV Azteca/Comarex Mexico.

MTV Russia: Anastasia Korchagina, head of acquisitions, and Maxim Krivitskiy, program director.

Poland: Piotr Borys, programming director, and Piotr Lenarczyk, head of programming and acquisitions (borders) and Maria Eugenia Costa, Telefe International.

We are proud to announce the following suppliers to our expanding slate of acquisitions:

Hungary: Ralf Bartoleit, COO, Peter Kiss, programming director, and Gergely Okros, chief creative officer, all from TV2, with Peter Marschall, CEO of Paprika Latino.

Russia: Andrey zonder, head of acquisitions at NHK Hungary, and Gordon Cungekides, producer general of George Public Broadcasting (Greece), both from George Public Broadcasting (Greece).

The acquisitions team of Kino TV, Ukraine: Oleksandr Ishchuk, acquisitions and acquisitions manager, and Karina Maksimchuk, producer general, and Oleg Gabay, acquisitions executive.
The leading channel in Turkey, Kanal D: Ozlem Ozsumbul, head of Sales and Acquisitions; Emrah Turna and Ezgi Ural, sales executives; and Amac Us, sales and acquisitions specialist.

TV 7, Bulgarie: Veselko, Sr acquisitions manager, Krasimir Hristov, Sr acquisitions manager, and Maria Iliyska, acquisitions manager.

Jurnal TV, Moldova: Dorina Cojocaru, producer, and Nata Albot, general producer.

Star, Greece: Eleni Paschalidou, foreign programme manager, and Gina Dimitriadis, international acquisitions manager.

Blizoo, number 1 Triple Play operator in Bulgaria: Zornitza Grozdanova and Sofia Shtereva, programming managers.

The Washington channel in Turkey, Kanal 24: Deniz Ertas, head of Sales and Acquisitions, and Nevin Keles, sales and acquisitions specialist.

KTK from Kazakhstan: Talgat Dairbenko, advisor to the GM, Kocheva Yekaterina, marketing director, and Natalya Freiman, head of acquisitions.

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KESHEt, ISRAEl:
‘WE ARE NOT A TYPICAL COMPANY’

Founded in 2003, KESHEt Media Group is a leading Israeli media player where core business is free TV with Channel 2, the country’s major commercial network, which has consistently dominated ratings and market share with a daily TV reach of 62% of household (38% upscale); on prime time share averages at 35% with top programs achieving 45%.

The company is quickly expanding as a leading Israeli media player whose core business is free TV with Channel 2, a commercial network, who has consistently dominated ratings and market share with a daily TV reach of 62% of household (38% upscale); on prime time share averages at 35% with top programs achieving 45%.

‘Like every producer, we pass through various changes but this is the engine for further evolution. In a nutshell, we are adapting on a constant basis to the market and its expectations, keeping up the standards that we’ve prided ourselves on for some time now regardless of the economic conditions while providing high quality content to the broadcaster and the audience itself.’

Carmin Ion, Head of Local Entertainment, MediaPro Pictures Romania, comments to PRENSARIO: ‘We have produced a few TV shows that did their best on their time slots. Romania’s Got Talent won the leadership during the last season. Masterchef Romania has captivated the local audience and we aired the second season of The Voice, which again was successful.’

Speaking of the audience preferences, Ion remarks: ‘Romanians are enchanted by intrigues and stories with strong stakes that appeal to their emotions or to their sense of humor. As for television shows, these indeed work the best locally due to the high-standard production, to the lack of content and competition urged wholly brought by each season. Romanian TV market is constantly rearranging, says the executive and adds: ‘Now the most visible trend is towards TV shows. In our market, the producers, including us, opt for adapting international franchises that have proved already in reaching generous market shares, like The Voice, Got Talent, Dancemaster or Dreamers etc. We have continued developing and producing fiction programs like the teenagers TV series A bit with life, in its 4th season and the most successful comedy in Romania, La Çântarit, in its 3rd season.’

Lastly Ion concludes: ‘Our strategy is to keep a close look on the expectations and needs of the market. Basically, we run periodically researches that can help us maintain the right track of the production field having at the same time the synergy with the broadcaster. As for the production itself, we have an important state of projects in development covering both drama and comedy. We learnt to get more involved in partnerships with ourselves and with all the projects we’re involved in. This enables us to keep up being the major producer in the country.’

ISRAELI AUDIENCE MARKET SHARE (2013)

<table>
<thead>
<tr>
<th>Channel</th>
<th>55.6%</th>
<th>14.0%</th>
<th>30.4%</th>
</tr>
</thead>
</table>

MediaPro Pictures: CHANGE, THE ENGINE FOR EVOLUTION

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SAMANYOLU: A PIONEER IN THE TURKISH MARKET

Hasan Bozalan, international director, Samanyolu Broadcasting, describes to PRENSARIO the moment of the channel. Drama series are now a pillar of programming with 30% of the market share. The channel’s success is not only limited to Turkey. The Turkish and Yezidi ethnic clientele in Iraq, Syria and Lebanon, as well as a large diaspora in Europe, have been key to the establishment of Samanyolu in the Turkish market. The channel has signed a number of agreements with companies such as Star of Georgia and Vahanel. The international division is doing good business in the Middle East just before the premiere, as well as in Iran.

The channel is also working on local productions in collaboration with companies such as Proleza in Greece and Bandeirantes in Brazil. The channel is also planning to produce local comedies in the future, which it considers a key element in the Turkish market.

RUSTAVI2, GEORGIA: NEW LOCAL SITCOMS

Founded in 1994, Rustavi2 is the most popular broadcasting company in Georgia currently reaching 95% of the population and 31% of market share. Giorgi Lominadze manages the programming department and acquisitions of licensing product for NewChannel, which is the TV station affiliated to Rustavi2.

Giorgi Lominadze, head of acquisitions,

Rustavi2 is the brand new series for prime time, said to BIC.

The channel is also working on local sitcoms and drama series, as well as on the acquisition of foreign products. The channel is also planning to produce local comedies in the future, which it considers a key element in the Georgian market.

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THE KEY TALENTS OF ENDEMOL CEE

“Despite the recent economic downturn in CEE, we strongly believe in the future growth of the region and the market. However, the advertising market has been weak in Russia in 2012 vs. 2011, which is a great source of confidence in the region as advertising revenue in some major western European markets has declined.”

Marina Williams, CEO of Central and Eastern Europe Endemol.

“We have set up wholly owned production companies in Poland and Turkey. In Russia’s CIS we have a joint company with Valt Media working with local entrepreneur and producer Timur Valeninov (Endemol owns 51% of the company), where we decided to partner with an experienced local producer and our business is 50-50 between non-scripted and scripted. In other markets we are still predominantly a scripted producer.”

“Our strong partner in Balkans has been the producer Emotion, who has been producing right through for many seasons. We produce high budget shows such as antibody and we produce reality and lifestyle shows, like Big Brother and Fish on the Cake. Our key talent is to show initiative in our propositions and locally develop in Russia, 50% of our content is locally developed scripted product. We also match quality with the best price.”

“We are opening up our Baltic operations, bringing fiction to Hungary and we expect more growth. Our strong partner in Balkans has been the producer Emotion, who has been producing right through for many seasons. We produce high budget shows such as antibody and we produce reality and lifestyle shows, like Big Brother and Fish on the Cake. Our key talent is to show initiative in our propositions and locally develop in Russia, 50% of our content is locally developed scripted product. We also match quality with the best price.”

“Recently we have added Slovenia, Macedonia and Georgia. We have produced over 250 episodes of The Money Drop in our region. My Kitchen Rules, a successful UK reality TV show that has potential to translate into international markets, we were pleased to have shown Pointsline, on RTL in Croatia. This format was created in the UK and is a long running hit series for BBC One. Lastly, Williams complete “We are looking into expanding further into international markets in Turkey and build synergies with other markets of CEE and Middle East where Turkish series has been very popular. In relation to new production companies, we are always very opportunistic and once we feel that there is enough volume of business to justify a local operational company we will be there.”

Paprika Latino: Smart Solutions

Founded in 2004, Paprika Latino was acquired in June 2012 by MTG Studios, ModernTimeGroup content division, who took 53% of its shares. Peter Marschall, CEO, explains: “We entered the Czech market with our first commission for Prima TV. We are opening up our Baltic operations, bringing fiction to Hungary and we expect more aggressive growth in our Latin American local operation in the near future.”

“The Voice for the Middle East where Turkish series has been very popular. In relation to new production companies, we are always very opportunistic and once we feel that there is enough volume of business to justify a local operational company we will be there.”

Peter Marschall, CEO.

Paprika Latino, led by CEO Peter Marschall, is a Latin American content specialist with a focus on scripted programming. The company has produced over 250 episodes of The Money Drop in the CEE region, and has expanded its operations to Russia, Turkey, and several other Eastern European countries. Paprika Latino is known for its ability to produce high-quality scripted content at competitive prices, and has been recognized for its innovative approach to production in the Latin American market.
The LA Screenings, the event where distributors of U.S. TV series to the international markets gathered, took place last month in Los Angeles, USA. About 1200 international buyers attended the show, quite the same volume as a bit less people from last year. Though, content business is up.

The Hollywood Studios screened at the market much more scripted product than in 2012. Nowadays, not only the free TV, but also pay TV and the digital platforms, are producing original fiction content, to make the difference with their customers. Due to the fact, most of the studios had record figures of TV series renewed, and the meantime dramas than comedies, comparing to last year.

The genre trends get very clear, along the screenings, there were a lot of new or new formats, and drama series, and tradition series, and reality shows, and interactive series, and even virtual reality series, but in most of the cases with a twist: a blind cop, in a wheelchair, etc. There were quite less medical drama than in the past.

Astro U.S. market suffered from global crisis, the studio produced more risky product, not so conventional. This has provided advantages and disadvantages, as some bad shoots and good shoots. The fact is, screenings sometimes are bad. They asked for more series about common people with usual problems. Also, the Weinstein series are back — when the inside stories last two-three episodes — against the TV series where the story is start and end per each chapter.

Another important tip is that very popular Television stars — actors, directors and producers — are moving to TV series: John Malkovich, Christian Slater, etc. This is very good for TV business.

In the event, there were a lot of new and innovative services. But during the screenings days, the managing of the VOD and digital windows, was a hot topic.

LA SCREENINGS 2013:
GET SURE OR DYSFUNCTIONAL

The LA Screenings were also an event that allowed us to see the future of the industry. The market is changing rapidly, and the traditional models are being challenged by new players. The digital landscape is constantly evolving, and the borders between traditional and new media are blurring.

The Hollywood Studios scored big at the LA Screenings, with record attendance and strong interest in their lineup of new series. The studio showcased a diverse range of shows, from dramatic thrillers to reality competition series, and everything in between. The buzz was high, and the studio executives were confident about the future of their content.

Astro U.S., on the other hand, had a more mixed reception. The studio produced a mix of conventional and risky content, with some hits and misses. The studio executives acknowledged the challenges of the current market, but remained optimistic about the potential for growth.

The Weinstein series were back with a bang, with some strong shows like *Under the Dome* and *Resurrection*. The studio executives were pleased with the positive response from the market, and were looking forward to further growth in the future.

In summary, the LA Screenings were a key event for the industry, providing valuable insights into the future of content development and distribution. The market is turbulent, but the potential for growth is undeniable. The key is to stay agile and innovative, and to adapt to the changing landscape. The Hollywood Studios and the Weinstein series set the tone for the future of content development, and their success will be watched closely in the coming years.
TELEVISA: STRONG BET ON LIGHT ENTERTAINMENT FORMATS

Televisa International (Mexico) is strongly betting on formats, after some successful alliances, such as the joint venture with the Spanish company RAI, beginning at the beginning of the reinforcement of the format area. Televisa will generate and exploit more owned formats together with other strategic partners throughout the world, explains Ricardo Ehrsam, general director of Televisa International Europe.

The good results of Everybody and their brother after MIPTV, where it was optioned to La Compania de生产s announced at the beginning of this year. The company has recently appointed Ricardo Ehrsam, general director for Europe, Asia and Africa as the key inside of the international division to command the company’s expansion on the light entertainment format business.

Everybody and their brother have a tremendous MIPTV, being optioned in many countries throughout the world crisis context. The channels are not producing fiction, so those slots go to entertainment and we cover that business as well.’

On behalf of televisa, at the beginning of this year, the company has recently appointed Ricardo Ehrsam, general director of Televisa International Europe, Asia and Africa as the key inside of the international division to command the company’s expansion on the light entertainment format business.

About Natpe Budapest, he continues: ‘We are probably partner with a local company to develop the first fiction series ever produced here. We know this moment would come and did it in a great moment of the company in the CEE region,’ completes Ehrsam.

ARMOZA: CONNECTED, ASIA & EUROPE

ZEE TV, includes the second-largest media and entertainment company has commissioned a new factual format Global Connected (Israel), while in Estonia, a first season has been commissioned by Kanal 2, the biggest commercial channel in the country, for a 30 episode series which has started production. The format self-filmed journey of five women/men who don’t know each other, but who will become connected thematically.

In Israel, a fifth season is now in production and will launch this summer. The series, produced by KDDA has six records of stardom for HOT TV, and it has been selected for the Best Documentary at the Israel TV Academy Awards. A second season has just ended airing in Finland on MTV’s Sub channel and, previously, was aired in Denmark (DR2), when won the best observational documentary series for 2012, in Norway (TV Norge - FEM), Netherlands (NED3) and Ukraine (1+1), among others.

Another project is Wake Up, a 26-episodes series produced by OnceLoops (Argentina), financial by Coca Cola and that will be premiered on 2 Entertainment Television (Latin America in November. We are looking for this non-traditional alliances with key players from both, broadcast and production executives for all platforms. Prensario International live from Buenos Aires this month in Argentina and

SMILEHOOD: TEEN SERIES, 360 DEVELOPMENT

Smilehood (Argentina) is a young company working on sales and license of top franchises from Latin America to the world. Through Silvana D’Angelo, sales director, the company is commercializing own licenses of both, animation and teen fiction.

We are an open-minded company with positive and very active executives. After the production of our star product, Plim Plim, we created a wholly new area of ‘SMILEHOOD’ which will turn into a new brand, dedicated to distribute and produce contents for all platforms. Prensario International live from Buenos Aires this month in Argentina and

since 2014, it will begin the Latin American tour, says D’Angelo.

‘On the other hand, we are working with the family comedy Segun Roxy, heavily required in both, its web version – through the big success in social media in Argentina – and its format TV. Its highly innovative media, fresh and universal in the most demanded genre nowadays, continues the executive.

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**ALL3MEDIA: constructed reality on top**

**All3Media International (UK)** is one of the UK’s leading independent television programming distributors, offering quality programming to broadcasters and media platforms around the world. Its catalogue of approximately 5,500 active hours covers all major genres, with a focus on drama, factual and entertainment programming and formats.

At Natpe Budapest, **Stephen Driscoll**, SVP International Sales and **Sabrina Daguet**, VP Format Sales, highlight the company’s strength in CEE intelligence to protect the nation. **Gogglebox** is an audacious factual entertainment format that captures first-hand reactions to the week’s television broadcasts.

The **Inside Job** (4x'60) is another factual entertainment format where job applicants undergo the ultimate performance assessment; unaware that amongst them is a company mole, planted to spy on their every move. And **Caligula with Mary Beard** (4x'60) is a factual entertainment format where a woman investigates the scandalous reign of Roman Emperor Caligula, who achieved infamy through his predilection for cruelty, excess and debauchery.

**MEDIA Biz: FORMAT AND LATIN TALENT**

**MediaBiz** (Argentina) is becoming an important player as a provider of fiction formats, mainly from the Argentinean production company **Poli-ka**, but also from the authors-writers-creators pool the company manages for the international market.

The last big news is the adaptation of the fiction format **Killer Women** in Hungary, which will be premiered on fall this year. It is an alliance between the talent agency **Latin WE** (Luis Balager and Sofia Bergara) and Electus (Ben Silverman) that produced the series for ABC, whose pilot cost USD 6 million. Balager, Vergara and Silverman are executive producers of the project.

Ale Lagermanino, CEO, explains: “We continue to propose specific projects for international broadcasters with renewed authors and directors from Latin America: Ricardo Rodriguez, Ramiro San Honorio, Ricardo Cabrera, Leonardo Bochich, Oscar Tabernise, Patricia Palacios and Jorge Nisco. Our objective is to offer this talent to the worldwide TV channels and producers.”

**Somos, making focus on CEE**

**Somos Distribution (USA)** is an important independent distributor that is growing fast in the international market, offering a great variety of products: action TV series, sports, teen series, factual, telenovela scripts, etc. It is attending Natpe Budapest with a suite for the first time, and wants to develop strong business in Central & Eastern Europe.

**Francisco Villanueva**, head of sales, Somos Distribution: “We are attending with both our suite and the most important events of the content calendar, as MIPTV and Mipcom, Natpe Miami, LA Screening, now Natpe Budapest and ATF Asia, among others. In the United States we are an important group of production and distribution of content, not only at the TV business but also Theatrical, pay TV, Internet and digital platforms. Music, live events... we develop business 360°.

“Also, we have an important international product to distribute in the U.S. Hispanic and Latin America, as Turkish TV Series from ATV, formats from Sparx, Mega TV USA, etc. To distribute in the worldwide market and in CEE in particular, we have for instance 11.11 (75x45’) a telenovela that is an original co-production between Nickelodeon and Somos Productions. It is a great product for all kinds of broadcasters.”

“Also, we have a wide offer of scripts and finished products of popular and internationally successful telenovelas, including acclaimed writers already for networks: Mercedes Salazar, a popular jeweler that teaches the history, beauty and power of gems (30x45’); and Family Rights (30x45’) about a police woman who has to work back as a therapist, while taking care of her two teen sons. The sport offer includes MMA, the most popular fight sport that combines all martial art in the cage; Mexican Box, the male sport in furious fights; and Lucha Libre, the widely popular wrestling matches with its colorful characters.

“Another very good option is G.A.U.L.A. (45x40’) about a Colombian anti-police unit focused on kidnapping stories, with real footage, research and emotions. We are open also to discuss new content opportunities (production, distribution, special alliances) with Central & Eastern Europe players.”

**VIEWING BOX M02**

**Director: Jorge Nisco**

**Scriptwriter: Ricardo Rodriguez**

**Scriptwriter: Ramiro San Honorio**

**VIEWING BOX M02**

**Director: Oscar Tabernise**

**Scriptwriter: Leonardo Bochich**

**VIEWING BOX M02**

**Director: Leo Bich**

**Scriptwriter: Marcelo Cabrera**

**VIEWING BOX M02**

**Director: Ricardo Rodriguez**

**Scriptwriter: Ricardo Rodriguez**

**VIEWING BOX M02**

**Director: Oscar Tabernise**

**Scriptwriter: Leonardo Bochich**

**VIEWING BOX M02**

**Director: Jorge Nisco**

**Scriptwriter: Ricardo Rodriguez**

**VIEWING BOX M02**

**Director: Leo Bich**

**Scriptwriter: Marcelo Cabrera**

**PRENSARIO INTERNATIONAL**

**EXHIBITORS**
**Telemundo Strengthens its Position in CEE**

Lucy Rawson, Sales Executive in charge of this show, attended Natpe Budapest with great news about titles being sold in the region. Melissa Pillow, sales director, Central and Eastern Europe, explained: ‘Currently, we have in production around 130 episodes which are proving very successful all over the world.’

**Cineflix: Great Expectations on CEE**

The company has a rich portfolio of over 1500 titles that are being sold at the market. The biggest of them is the one-hour special commemorating the 50th anniversary of JFK’s assassination. Those who were there share their first-hand account of the event.

**Medialand: Big Independent Production from Brazil**

Medialand is one of the largest independent production companies from Brazil having worked with broadcasters such as Globo, Turner, and Televisa. The company has produced a guide to plastic surgery called ‘Chef’s Favorite’ for A+E Networks. Its productions have had local and international repercussions and most of the time, Medialand takes the 100% of the investment. Carla Albuquerque, president, and Beto Ribeiro, director, ‘With NatGeo we have produced Police Operation, which has been a great success with 3% of the market share. We are also working on a reality show with kids, which is very popular in Brazil.’

**Fremantle Media: Tattoo Nightmares**

Tattoo Nightmares, a 495 Production for Spike TV, is a show about people with really bad tattoos, ranging from hilarious to downright disturbing. Viewers will watch as they seek the help of three of the best cover-up artists in the business to fix them: Tommy Helm, Big Gus and Jasmine Rodriguez. The series has high ratings and is a hit among viewers. 

**Prensario International**

Prensario International attends Natpe with high expectations and is launching a brand-new slate with a variety of genres.

Lucy Rawson is the Sales Executive in charge of this show.

Filmed on location in Dallas and Washington DC, The Day Kennedy Died is a one-hour special commemorating the 50th anniversary of JFK’s assassination. Those who were there share their first-hand account of the event.

Border Security Canada is a six-part series (30x’60) that follows the armed rangers who protect Kakadu. Starring actors from Australia, Canada, and USA, the series explores the challenges of living in one of the most remote and beautiful places on earth. The series is now well established in many CEE territories, Spanish-language telenovelas are still popular and are finding their way onto new female-targeted niche channels, completing Pillow’s list of successful titles.

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Kanal D: ‘CEE will always be our main territory’

As one of the leading Turkish players, Kanal D International Distribution attended Natpe Budapest through Emrah Turna, sales executive, who is highlighting the company’s drama series. He explains to Prensario: ‘We have added new clients and new territories to our successful stories in the first half of 2013. In every local market, our dramas generated high ratings in prime time slots and this resulted with an increasing demand for our dramas and increased average license fees. Georgia and Pakistan are the main buyers of 2013, remarks Turna and adds: ‘We sold more than ten titles in Pakistan and five titles in Georgia in just 6 months’. The distributor is highlighting its brand new drama Mercy as well as Kuzey-Güney (+400’98), with the story of two brothers’ struggle to survive in their own worlds. Two of top ranked Turkish series of the last years are from Kanal D: the period drama that happens in the 1967 Time Goes By… (+100’95), which gathered 74% market share when it was on air, and Fatmagül (80’90), a story of stolen lives that reached 60% or market share.

Continues Turna: ‘Africa & Latin America are the territories that we are focused on since 2012. We recently closed couple of format deals in the second one. However, CEE is our core market along with MENA. Almost all the prime time slots of CEE countries are full of Turkish Dramas’.

‘As Dogan Group we are not only a content distributor but also a local player in some countries such as Romania and Bosnia & Herzegovina. CEE will always be our main territory. Every single buyer from every single territory has a unique taste. As a result it is impossible to speak generally. However there are some points in common. Optimizing the budget/viewership is the main focus of all the broadcasters.’

And he completes: ‘Turkish productions are telling the stories from both east and west. Our stories are like a glue between different cultures. There is no need to adapt. We are telling their stories because we are not limited in our borders, we are east and west’.

TVN Chile, strong in entertainment formats

Ernesto Lombardi, manager of international business, and Alejus Pivonka, sales and marketing, explains to Prensario: ‘We have long experience in realities, talent and genre shows, which have generated top products of the Chilean industry’.

Telenovelas have always had good results as they are a distinctive product from Latin America. But the Chilean reality shows have a lot to surprise international audiences… they are fresh, original, with rhythm and can work really well in the most demanding TV markets, namely Lombardi and Pivonka.

For the case of Apuesto por ti, for example, which has been optioned in Spain and Argentina. Is a format about people with extraordinary activities that surprise visually: they stretch the skin, eat cloves and walk over the fire. Judges are assessed as they report participants. Calle 7 is another big blockbuster from TVN with five years on air, which has a tremendous success in TC (Ecuador) with 18.5% market share at 5pm with a impressive 360° development through social media.

Rojo – Fama Contrafama was broadcast in the past and returned with incredible numbers as a tournament of 12 dancers and 12 singers that are being eliminated week to week up to the great finale And Precios: who/common people received a hard military training and only the...
Electus International (US), chaired by visionary executive producer Ben Shenkman (TheOffice etc.) and led by Chris Grant, attends Natpe Budapest for the first time. The company was launched over a year ago with John Poltica as President, and Diego Piasek, director international distribution and production, came aboard to oversee business across CEE/MEA, Southern Europe and Israel.

Piasek is in charge of this market, and explains: ‘We have secured hundreds of hours of programming by partnering with big players in the US. In less than one year, we went from having 11 titles on our catalogue to over 100 countries with over a thousand hours of content’. ‘Our biggest expectation here is to build new relationships and expand our footprint across CEE. We have closed over 20 format deals we offer a wide diversity of contents, which allows to service a wide raged channel profile and needs public broadcaster looking for a family “shiny-floor” format (Fashion Star, Bet On Your Baby), to male or a female oriented channel looking for great tape to target their core audiences (The Hero, #1 channel).’

‘We represent brand-integrated contents (Fashion Star, NBC); game shows (Bet On Your Baby, ABC); cooking (Food Fighters, NBC); the summer show The Hero with Dwayne “The Rock” Johnson (TNT), the action-adrenaline packed 72 hours (TNT); the #1 show in HBO, America Unearthed; #1 show on CMT, Dog and Bet On The Hunt, the small hit, just renewed for another season: King Of The Nerds (TBS).’

“My latest production is a duology based on viral shows: Get Out All With Bear Grylls (NBC); naturally number one special at Lornestar Legion (Animal Planet); one of the highest event formats on CNTC Canada: C a n a d a’s Smallest Hero, and one of the biggest franchise on cable Mob Wives, with Mob Wives Chicago and Mob Wives VH1 spin-offs, all in VH1.’

We have partnered with the highest prominent pan regional channel in the region on Discovery Channels, Discovery Channel, Discovery Nimba and Hotwire Chicago, and we have closed deals with some of the biggest broadcasters in the local markets. (3+)Ukraine produced Bet On Your Baby as well as with top production companies. Our commercial objective is simple: continue to grow our distribution & production business with original formats, and to exponentially roll out Electus content across an exciting and fast-growing region, compliments Piasek.

ABS-CBN: THREE HIGHLIGHTS

ABS-CBN International Distribution (Philippines) brings to Natpe Budapest three top priorities, starting with Her Mother’s Daughter (75x45) and Bet Careful With My Heart (80x45). The first one is prime times’ newest sensation, a family drama on high gear, while the second one is network’s daytime frontrunner, a light drama bordering on the romantic. At the end of its run in October 2012, My Eternal Life (75x45) posted a staggering 45.4% rating and an audience share of 46%. The secret behind 2012’s highest-rating series is its absolutely engaging story that portrays the triumph of the human spirit against all odds.

GET SURPRISED WITH TALPA

The winner is… is the brand new game show from the distributor.

Talpa International (Holland) brings to Natpe Budapest a diversify slate of entertainment format, including scripted and non-scripted titles such as talent, game shows, variety and music formats. Laura Rhodarmer, SVP Licensing, is in charge of this market.

Heading the slate is Diversity (13x45), a scripted dramedy about three guys with nothing in common, except for the fact that they are all in the middle of an unexpected and messy relationship break-up. The twist: (10x75) is the brand new variety talent competition where only the best performers, from all over the world, compete to take the show’s hot seat and remain there to win a huge cash prize.

Big expectations shed the distributor on the new game show TheWinner Is… (10x75), s specially promoted in this market; 11 survival seeking gameshow that delivers an unbreakable combination of intense storytelling, fun elements, great social duals, instant cash, dramatic decisions:… and a big cash prize, explains Rhodarmer.

Talpa keeps pushing its well-known format The Voice Kids (9x75): it’s a new format kids show off their vocal talent. Challenge Me (13x75) is a record breaking show in which ordinary people set unique records by doing something unique; bizarre, funny or downright spectacular.

Show Me Your Quiz (13x75) is a fun game show featuring two competitive hosts and their teams. Both have just one aim on each episode: to defeat each other. What do I know? (13x75) is another dynamic and fast-paced quiz show with three national celebrities battle each other in a wide range of general knowledge questions to win a cash prize for a deserving individual. And Body Talk (13x45) is Talpa’s new up-close and personal health quiz full of valuable information, fun facts and surprising fables.
VVI: HD ACTION SERIES & TELENOVELAS

For the first time at Natpe Budapest, Kelly Wright, senior sales manager Keshet International (Israel) promotes the hit telenovela Destiny. Casted as a dynamic and entertaining news magazine in-depth coverage of the largest spectator sport on the planet, the series Extreme Sports is an adrenalin and entertaining magazine representing in-depth coverage of all time-low start planning at helping together, and new football the TVC is a dynamic and entertaining news magazine representing in-depth coverage of the largest spectator sport on the planet. The series Extreme Sports is an adrenalin and entertaining news magazine representing in-depth coverage of all time.

Other titles from the distributors are the reality series My Life In Sayulia (13x45), Latin Angel Special (26x50), the serial Extreme Sports (+100 hours) and the thriller The Lieutenant (10x80). Through Comarex’ independent catalogue its starring by the top actress Gabriela Spanic. The series Confessions from the Beyond (13x80) and The Lieutenant (24x80), produced by Benjamin Salinas about an operation involving the rescue of kidnapped immigrants is another highlight for this market.

Through Comarex (Mexico), TV Azteca brings to Natpe Budapest its brand new telenovelas Destiny (120x60) and Under A Red Sky (120x60). From Comarex independent catalogue its hallmarked by the hit telenovela produced by MTV Networks, the comedy The Shelter (140x100), the interactive format All Connected (24x60) and the talk show for patients and their families to better their lives, Ask Dr. Nandi (300x60).

The Israeli “new wave” comes with Keshet

We are offering our catalogue of over 50 scripted and non-scripted formats that have been successfully adapted in the US and around the world. They are developed at reduced costs, without sacrificing the quality of our storytelling and our production values. Can be easily translate to the CEE, which shares similar budgets to Israel,” says Wright, who highlights the hit telenovela produced by Keshet International (Israel) and already sold in Russia and Turkey. Amongst other territories.

We have from cost-effective game shows like Sure or Insure to shopping budget format Checkout or pressure-cooker Clockwise with a great potential. We were always active in CEE, which have become one of our top priorities: these territories are buying more formats than ever before.

Recently established Keshet UK, an independent production company based in London, have just launched Keshet Australia — a joint venture with Northern Pictures — and new expansion into Northern Ireland. They are driven by the idea of developing and producing in Russia and were seeing opportunities to build on the established Masterclass TV2 and our original home and international War, complete the executive.

Global Agency: to the world

One of the major representatives of the Turkish boom is undoubtedly Global Agency that has become a referent of the Turkish product, but also adding to its catalogue content from other parts of the world.

Launched in the year over 10 new projects and we’ve grown a lot in entertainment formats, close to 60%. All in all, in the last year, we growth 120%

TV Azteca: more telenovelas and action series

Other telenovelas are Trading Lives (120x60) and Under A Red Sky (120x60). From Comarex’ independent catalogue its highlighted by the hit telenovela produced by MTV Networks, the comedy The Shelter (140x100), the interactive format All Connected (24x60) and the talk show for patients and their families to better their lives, Ask Dr. Nandi (300x60).
**Caracol: Telemovelas, Series & Formats**

Caracol International (Colombia) assists to Natpe Budapest to push in CEE territories its latest portfolio, which includes high-end drama series, telenovelas and entertainment formats.

Roberto Corrente, sales executive, is in charge of the market.

“For this year’s edition, we have unique and entertaining productions headlining our portfolio, including the brand-new series Football Dreams (60’x60), about four of the top players of the Colombian National Football Team; and the series The Voice of Freedom (55’x45), about a woman who becomes emancipated during an extremely "machista" time (the 50s).”

After its successful premiere in US, Caracol brings The Lord of the Skies, a co-production with Telemundo. The series tells the story of a man who becomes the leading and only drug dealer in Mexico in the 90s, taking Pablo Escobar’s place in the region.

The distributor is also pushing its new entertainment format, The Dance Floor, an original Caracol TV show that is a revolutionary dance talent competition where 16 dance groups led by 16 experienced Colombian singers will make the audience dance to well-known choreographies belonging to those favorite songs kept in everyone’s memories.

Lastly, the co-production with Sony Pictures Television, The Hypochondriac (120’x60), about an hypochondriac woman who strongly believes that she will die soon, and the co-production with Cadenatres (Mexico), The White Line (80’x60), with four incredible stories about men and women that intervene in each phase of the complex route of cocaine trafficking.

**Globo: Specials & Docs**

Globo TV International (Brazil) released at Natpe Budapest Brazil Avenue (60’x45), a modern telenovela that reveals how blind ambition and selfish cruelty can change the course of a life; also, the romantic comedy Sparkling Girls (120’x45) centered around three young hard-working housekeepers, who reach stardom instantly when an online video clip of them singing surprisingly becomes a hit.

Other top titles from the distributor are Gabriela (55’x45), The Life We Left (70’x45), Dinosaurs & Robots (125’x45), recently sold to ABC (US), The Venerable – The Venom (34’x25), Crazy About Them (14’x30), Slaps & Kisses (season 1: 37’x30 and season 2: 35’x28), the special Ivete Gil Castenh (78’x20) and the documentary serial about Kingston’s heroin LawrenceWelba (30’x23), among others.

**Comercial TV: Historical Series and Telemovelas**

Comercial TV (Spain) is an off and online distribution company founded by its president Santiago Gimeno in 2007. It started the international unit about one year and half ago at Natpe Budapest. Paloma Garcia Cuesta, sales manager, is in charge of the market.

She explains to *Prensario* “We distribute Spanish and Latin American television content comprised by different genres, all of them adaptable in terms of scheduling and slot duration such as telenovelas, fiction series, entertainment programs, Spanish feature films and animation.

With our headquarters in Spain we have a key strategic position to connect Spanish-speaking content to the world. For Natpe Budapest, we highlight the top series from Spanish broadcaster ATRESMEDIA: Bandolera, a historical soap opera with a great success in the country, which has gathered already great expectation in these territories; we are under conversations with some of them.

Furthermore, the distributor offers the telenovelas from RCTV (Venezuela): ‘We are confident on the quality and success of this type of product. We want to follow our strategy to bet for fiction of all type of targets and genres, as they are being received with great interest in CEE region. Our main objective is to be known by more and more broadcasters, not only from the big markets, but also for medium and small ones. This is our third time attending the show and we have been doing contacts from the previous year; many TV channels — free, pay, national or regional — are requesting programming to cover their grid.

‘Natpe Budapest is a perfect place to meet them more specifically and to have more time to know their needs; the market is a great platform to increase our potential contacts from other parts of the world such as North of Africa and Middle East’.”

Complete Garcia.
The biblical series, great results for Record

Joseph of Egypt, the brand new biblical series by Record TV Network (Brazil) has found a rich niche of business with biblical series, having developed titles like Esther, the queen, King David, Samson and Delilah and the most recent one, Joseph of Egypt, that will have probably 30 episodes in total of one hour. Joseph of Egypt is a high-end series shot in Egypt and the Atacama Desert in Chile that cost USD 36 million and is still on air in Brazil with 11/12 rating points. It has a tremendous reception at MIP TV and LA Screenings and now the company is pushing it for Central and Eastern Europe. Moreover, the company got recently great news with its series King David. Delmar Andrade, director of international sales, explains: ‘It was premiered on MundoFox in the US Hispanic and it was a tremendous success, the slot where it was broadcast (8pm) grew 300% in audience with our production. We are really happy and it opens doors for other titles in the future!’

Continues the executive: ‘We premiered on May 21 a new telenovela for the channel (still don’t have the official English name for the international market), but it will be about a very intelligent woman that does great businesses in a street market. It will have over 120 episodes.’

Other titles from the catalogue are the telenovela Tricky Business, a funny story about a woman that got married and pregnant with a young man that has a gambling habit and is drowning in debt; Jackpot (234x’45), another gambling history; and Masks (125x’45), where America, especially Brazil, as well as Russia, France and Western Europe in general..."
New Films International (USA) is making a difference in the content market: produces and distributes big-budget TV movies and TV series with actors and locations from different origins, to apply particularly well the international market. For Central & Eastern Europe in particular, the headline is the very successful Bulgarian crime series, Undercover, already in three seasons. The company is now involved in the production for the fourth season, and has the rights to produce a U.S. remake... This is a good example of how New Films is going further into business.

Nesim Hason, CEO, says: "Our company is 35 years old in the market, first we operated in London, then in New York and now our headquarter is in Los Angeles. We produce 3-4 big budget films per year, and now we want to develop production ventures in different regions of the world, as it is the case of Central & Eastern Europe. We want to be a global and local player at the same time'.

Concerning own produced TV movies, New Films released the biographical film Saving Lincoln, with the story of Abraham Lincoln and his bodyguard. A production of outstanding quality created from actual Civil War photographs—a technique called Cinecollage—with Penelope Ann Miller and Bruce Davison. The drama, Saving Lincoln (‘12) shows a teenage girl, distraught from her vain attempt to connect with her estranged mother, resorts to cutting herself. The main actress is the winner of last year's Oscar for Best Actress, Penelope Ann Miller, who portrays Abraham Lincoln's bodyguard.

The company The Killer Joe (‘10) with Matthew McConaughey, when a debt puts a young man's life in danger, he turns to putting a hit out on his own mother in order to collect the insurance. And the thriller Hesher (‘10), where a young boy haunted by his recently deceased father, during WWII.

At the beginning of the year, the Argentinian DTT network Construir TV has entered into partnership with ITV-Inter Medya (Turkey), who distributes its contents in China, CIS, Balkan and MENA territories. Alejandra Marano, managing director, remarks: 'It was a milestone for us to start working with a leading Turkish distributor and a great step towards our sales strategy in those territories. While at Natpe Budapest, both companies' sales director, adds: 'Our expectations are to focus in distributing and obtaining a strong presence on these major markets in a near future. We are heading to the region with our new documentary series, currently in production and set to be released on primetime next April.'

The story of Ted the Caver (‘12) is a horror film based on the popular ‘Ted the Caver’ Internet urban legend; it tells the story of two estranged brothers, reunited for their father's funeral. Beyond the Trophy (‘97) is a thriller with the story of a man's obsession with power and how far they will go to claim the "PRIZE". About distributed products, Thieme Lajos's drama film about the life of everyday families whose members share vocations or occupations, Building a country, portrays the urgent need of more infrastructures, resources and energy in countries with a growing economy. The work, which shows people so passionate for what they do, and the constructions, before and after that deals with the impact of buildings in society, showing the architectural aspects but also the people using these.

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Building a country in partnership with

33 years old in the market, first we operated in London, then in New York and now our headquarter is in Los Angeles. We produce 3-4 big budget films per year, and now we want to develop production ventures in different regions of the world, as it is the case of Central & Eastern Europe. We want to be a global and local player at the same time. New Films International’s innovative contents are the perfect formula for success.

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Artear: TV series with twist

Artear International (Argentina) highlights a slate of 40 different products and we are for Central and Eastern Europe two series with a twist for late prime time, as well as a complete catalogue of telenovelas and documentaries.

Naked Family (13x’60) shows a very particular family. The Band (13x’60) is a police series —we have more than 6,000 episodes in our catalogue— we are investing today in developing entertainment formats.

MTVA: Hungarian content

Since 2012, MTVA has become an active participant of the most important international markets such as MIPTV, MIPCOM and also Natpe Budapest, which had been the only international place before to be represented.

CBSSI: Under the Dome

Armando Nuñez, president and CEO, CBS Global Distribution Group (USA) announced that Under the Dome series has been licensed to Stepstone King and co-produced by his company Amblin Television and CBS, was licensed in 200 international markets, including Channel 5 (UK), ProSiebenSat.1-Group (Germany), M6 (France), RAUDER (Italy), Network Ten (Australia) and Global TV (Canada). The series will be premiered in CBS US in June 24.

Dori Media, evolution

Sirona Mir, VP of Sales, and Nadav Palti, CEO

The worldwide content market is moving from scripted to unscripted. There is a bigger dynamic, less risk. That’s why, without leaving a producer and without changing a series —we have more than 6,000 episodes in our catalogue—we are investing today in developing entertainment formats.

MTVA: Babel

On the Spot (56x’25) is a sitcom of 25 episodes; Methods (13x’30) covers different branches of art and culture, the creative process behind a work of art; and Tasting Notes (57x’30), dedicated to the spectacular world of wine.

TV Film: focus on CEE markets

TV Film International is a distribution company based in Miami since 1995. From the beginning, Juan Pablo Carpenter, director, has mainly worked with the territory of Latin America. But since the company added the new catalogue from Chilevisión (producing since Natpe Budapest the Chilean broadcaster) telenovelas both, as format or ready made, in the CEE territories.

Luxury Woman (70x’52) is a prime-time telenovela with the story is based on passions, love, sensuality, conflict and pain. Mainly focusing on the most ancient profession of women, but modernized based on the life of Catalina de los Rios y Lisperguer. She gets around with complete confidence and impunity in a violent world, a world ruled by soldiers.

Universal Cineria: Promissory 2013

Universal Cineria Dubbing has been in TV business since 2012 providing dubbing services to companies from the entire world in different languages. The list of customers includes Universal Labs of America with more than 20 years of experience in Miami, USA, Lilián Hernández and Gema López of Amedia hit Natpe Budapest for the first time to meet with producers and distributors from Central and Eastern Europe interested in increasing their international footprint.

In Miami, Universal Cineria operates a complex of 10,000 square feet, providing all facilities for the TV industry in the same place. Both executive highlights that their studios were built in six years with a team of high-qualified professionals. "This expansion allows us to open new markets in several territories from Europe, Asia and Africa," they say. "So far, 2013 has been a great year for us with great expectations after the main markets, Natpe Miami, MIPTV in Cannes and LA Screenings in Los Angeles. Now, we are here in Budapest seeking to meet local and international partners in a new objective to promote Universal Cineria as the #1 dubbing house without forgetting that we've always provided a personalized service with high and technology and quality constantly improving."
ANGRY WORDS IS AN INTERACTIVE ENTERTAINMENT FORMAT FROM SMASHbIsh COMPANY. LA CONTESTANZA THAT WAS OFFERED IN FRANCE AND IS PRODUCED IN LATIN AMERICA.

THE VOICE KIDS IS A VERY GOOD OPTION TO FOLLOW THE SUCCESS OF THE VOICE IN ANY MARKET, FEATURES THE SAME BLIND AUDITIONS AND BATTLES, BUT WITH TALENTED PRODUCED IN THE NEAR FUTURE. DISTRIBUTED: KANAL D, TURKEY

WITH THE STORY OF A WOMAN THAT WORKS IN A GOLD MINE, THE RETURN (120‘X 60) IT’S A BRAND NEW TELENOVELA THAT DEBUTS ON WESTAsia & MEZZE EAST TERRITORIES.

THE POWERFUL DRAMA SERIES WAKE UP IS A 26-EPISEODES TEEN SERIES PRODUCED BY ONCELOOPS (ARGENTINA), FINANCED BY COCA COLA AND THAT WILL BE PREMIERED ON E! ENTERTAINMENT NETWORK IN ISRAEL.

G.A.U.L.A. (45‘X 30) IS ABOUT A COLUMBIAN ELITE POLICE UNIT FOCUSED ON UNDERCOVER POLICE OPERATION IS A DOCUMENTARY SERIES ABOUT THE POLICE FORCES IN SAO PAULO, BRAZIL, THAT HAS REACHED 35% OF MARKET SHARE IN NATGEO BRAZIL.

FOYLE’S WAR IS A PROMINENT VETERAN ATTORNEY FALL DEEPLY IN LOVE AND START PLANNING A FUTURE TOGETHER. DISTRIBUTED: VENEVISION INTERNATIONAL, USA

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