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SPECIAL EDITION

TURKEY COUNTRY OF HONOR MIPCOM 2015

TURKEY HOME OF



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JOIN TURKEY-HOME OF CONTENT PANELS

Monday 5th / 13.30-14.30

Heroes of Content, Meet Turkish Film Musicians
Turkey-Home of Content (C 16 B)

Tuesday 6th / 11.30-12.30

Heroines of Content,
Meet Turkish Women Screenwriters
Turkey-Home of Content (C 16 B)

Wednesday 7th / 10.00-11.00

A Round Table
on Co and Line Production in Turkey
Turkey-Home of Content (C 16 B)



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

Turkey, Home of Content at Mipcom 2015

Driven by the **Istanbul Chamber of Commerce (ITO)** and several Government entities such as the **Ministry of Culture and Tourism** and **Ministry of Economy**, *Turkey Country of Honour* hosts at MIPCOM 2015 an important series of conferences, screenings and activities on 4-8 October, 2015.

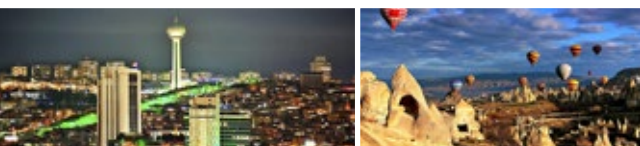
Under the motto *Turkey Home of Content*, the program promises to be a smart experience for the market participants, and a great opportunity for the Turkish industry to be (much more) known by the media world. A dedicated website, www.turkeyhomeofcontent.com, has been previously launched to show the country news. Turkish companies attend MIPCOM with its different branches, including networks, production and distribution companies, digital media and advertisement business along with stars, screenwriters, producers and directors. A major audiovisual forum is taking place offering a deeper look at the growing media landscapes: musician, producers, screenwriters, etc.

44 companies are confirmed as part of the official delegation: 11 of them have their own stand, such as **ITV Inter Medya**, **Global Agency**, **Calinos Entertainment**, **Eccho Rights**, **Kanal D**, **ATV Distribution** and **TRT Sales**, together with **ITO**, animation producer **Dusyeri**, **Horizon Film** and **SemerKandTV**. The Chamber is also organizing

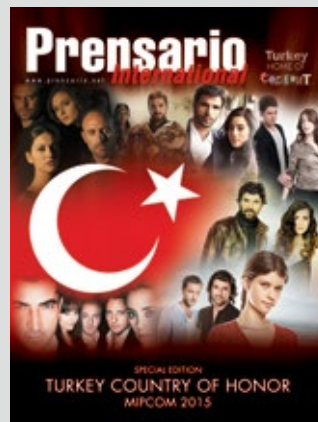


a trade delegation consisting of 33 Turkish companies, which are taking part of the matchmaking meetings. The *Official Welcome Party* on Monday at Martinez Hotel is sponsored by **TRT**, while **ITV Inter Medya** and **Global Agency** host their own parties on Tuesday and Wednesday, respectively, and **ATV** organizes a launch at Carlton Hotel on Monday. Regarding meeting spaces, there is a common sector inside the *Palais des Festivals* for meetings (106.5sqm2) and a tent outside (300sqm2). **PRENSARIO** has been covering the Turkish industry since early 2005 and, it can be assured, the evolution has been notorious. After taking many European, Middle East and North African countries, Latin America continues to be a crucial new region for Turkish content, but South East Asia, with countries such as Indonesia or Malaysia, is on the horizon, too.

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



Event	Day & Time	Place
Snack & Screen (TRT)	Oct. 4, 12.30pm	Conference Room
Turkey: market overview	Oct. 5, 9.30am	Auditorium A
Megasession: dialogue with the Americas	Oct. 5, 9.50am	Auditorium A
Fresh TV from Turkey (The Wit)	Oct. 5, 10.45am	Auditorium A
Turkey Co-Hosted Drama Launch (ATV)	Oct. 5, 12.30pm	Carlton Hotel
Heroes of Content: Meet Turkish Film Musicians	Oct. 5, 1.30pm	Auditorium A
Welcoming Party – TRT Sales	Oct. 5, 7pm	Martinez Hotel
Matchmaking with Turkish Producers	Oct. 6, 9am	Matchmaking Lounge
Heroines of Content: Meet Turkish Women Screenwriters	Oct. 6, 11.30am	Auditorium A
Turkish Public TV on Focus	Oct. 6, 2pm	Auditorium A
Turkey: Home of Dizi Content	Oct. 6, 2.15pm	Auditorium A
The Power of Unscripted: Superpanel	Oct. 6, 3.15pm	Auditorium A
ITV Inter Medya Party	Oct. 6, 10pm	Plage Royal
A Round Table on Co and Line Production in Turkey	Oct. 7, 10am	Auditorium A
Global Agency Party	Oct. 7, 10pm	TBA



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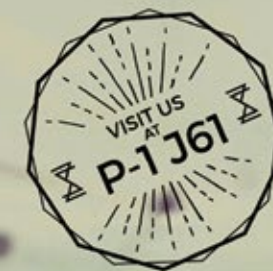
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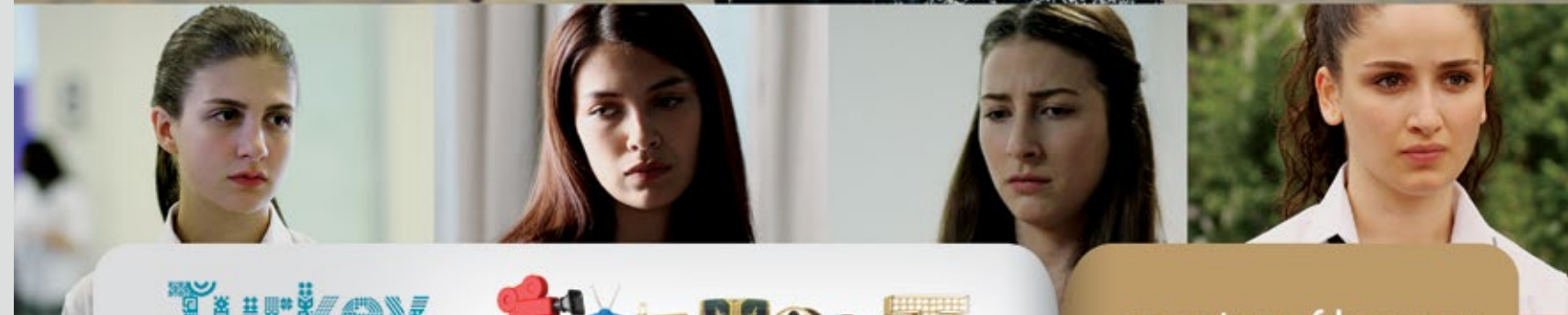
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ORPHAN FLOWERS



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ITO: 'Turkish series rise has just begun and our success will grow'

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

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

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

to the Middle East, Balkans and North Africa', he adds.

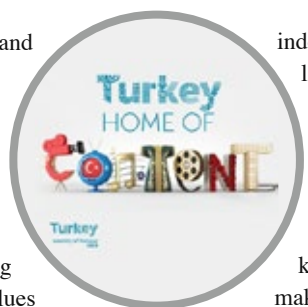
'The reason for Turkish TV series to reach a vast amount of audience spread over the world seems to be our polyphonic cultural mosaic. Discovering new stories bridging both Eastern and Western values attracts the audience. One of the strongest TV series producers of the world, Latin America, has become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

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

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

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

İbrahim Çağlar, chairman, Istanbul Chamber of Commerce (ITO)



indeed are the format based collaboration offers, received from Latin America and Far East. We are expecting increasing developments on this subject. However, we are still not visible enough in American market and our main objective is to make long-term collaborations for this market'.

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

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

Turkey at a glance

- Turkey is the second fastest growing country in the world after China regarding TV sector

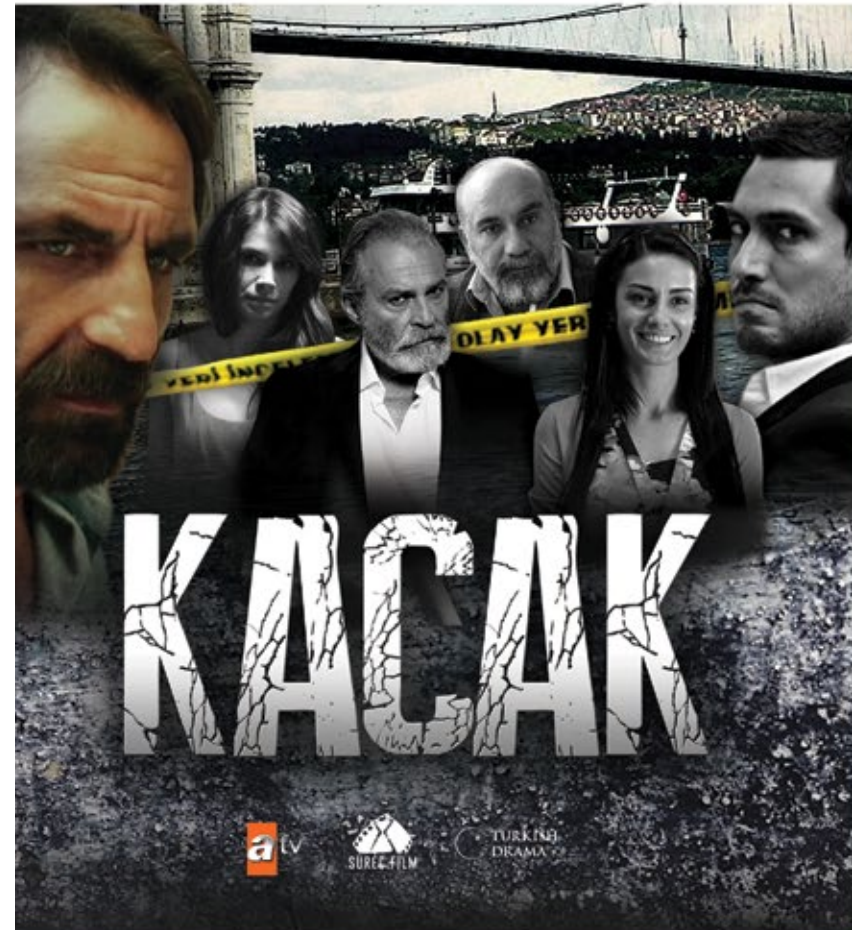
The number of national and local channels in Turkey are 258 and 50 TV series are screened per week

- Today, export amount is USD 200 million and the goal to reach is 1 billion dollars in 2023

- The sector's exports increase with a rate of 4.54% on average in the world, whereas Turkey's exports increase rate is 20%

- Advertisement expenditure in Turkey amount to 3 billion USD and its 52% belongs to TV advertisement

- Turkish film industry is making a distinguished name for itself now. We have films awarded at Cannes Film Festival, The International Federation of Film Critics and Australia Cinema Awards.



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Turkey
country of honour
2015



Turkey the market under the spotlight

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

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

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

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

Television

Turkey has been introduced to TV relatively tardive, in the 70's, but has compensated this delay by a fast adaptation and growth in such a short period. Today, TV is the main medium in areas such as journalism and entertainment in Turkey. It's commonly know that different segments working in fields related to TV need a source in which they can find essential data and evaluations regarding the status of this medium



in Turkey.

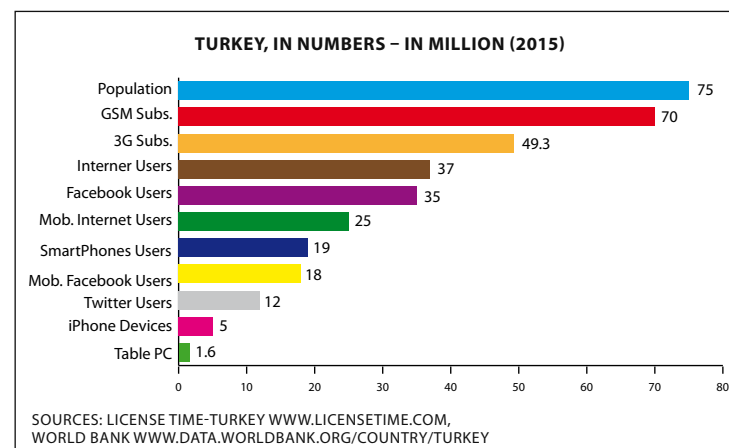
For more than 20 years, TV broadcasts were procured by **Turkish Radio and Television (TRT)** under the state monopoly, but with the 1990s commercial broadcasting has started.

Today, there are 678 TV channels in Turkey that broadcast locally, regionally and nationally. There is a least one TV device almost in every household, more than half of them have two or more and a Turkish person watches TV four hours a day in average.

The most popular channels are the general ones offering the favorites genres of the viewer. Following the success of commercial channels, state broadcasting has also made some important leaps. **TRT**, with its general, thematic, music and sports channels alongside its channels that broadcast in Turkish, Kurdish and Arabic maintains a diversified broadcasting.

TV is the preeminent source of information of the masses, but it is also the main form of entertainment and "cultural activity" of the society because of the changing social structure, economic difficulties and especially because of the behavior patterns that were adopted by the middle-lower classes after 1980s. On the other hand, the historical development that was mentioned above has also played a part in this affinity, which lasted for the last 20 years. Turkish society was obliged to be contented only with one channel for a long period and has enjoyed the alternative programming that is being offered by a liberal broadcasting system to the fullest.

According to a survey conducted by **Turkish Statistical Institute-TURKSTAT** — which has not been updated since 2006— Turkish people spend 87,4 % of their monthly

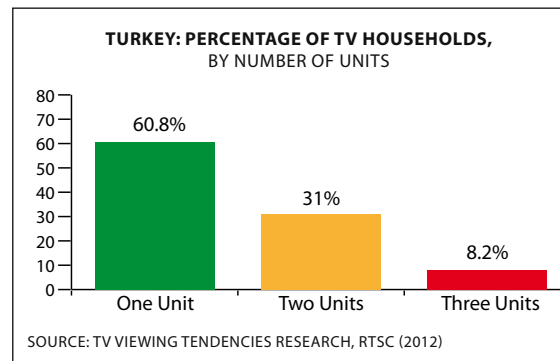


cultural activity time to TV. This rate is a little bit higher among women than it is among men.

The rate of new technology use increases very swiftly in Turkey. According to the results of *The Use of Information Technologies in Households*, a study conducted by **TURK-STAT** in 2013, 48,9% of the population uses Internet and the access rate of households is 49,1%.

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

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

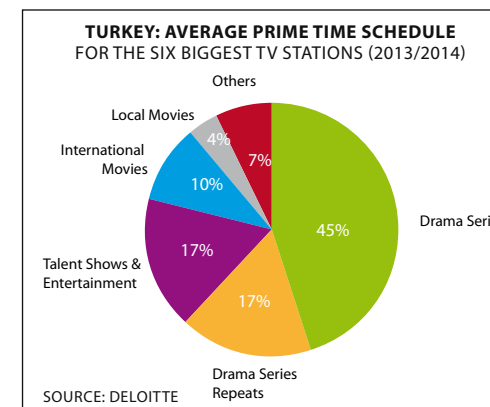


due to retirement regulations in the past. If the fact that, although the child and youth populations is high, preschool education is very rare and preschools and high schools don't offer a full day education that would cover working

cast type.

Historically, **Kanal D** was the leading broadcasters of the country but, since the last quarter of 2012, it has lost its prime time leadership in hands of **Star TV** in both "Total individuals" and "AB", coinciding with the changes on audience measurement panels: along with **ATV**, it has cancelled its agreements with **AGB** and started with **TNS**. **Star TV** used to be part of **Dogan Holding** (owner of **Kanal D**), but in 2011 it was sold to **Dogus Group**.

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



hours, is taken into account, the importance of daytime TV becomes even more obvious.

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

Audience measurement

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

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

GENRE	DURATION (HOURS)
NEWS	1.342,60
DRAMA	1.333,00
CULTURAL	1.093,80
ENTERTAINMENT	1.062,90
CONTEMPORARY	1.024,1
EDUCATION	606,10
CHILDREN	571,10
REAL LIVES	93,60

SOURCE: RADIO AND TV BROADCASTING REPORT - 2014, RTSC

broadcasters on prime time.

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

Genres

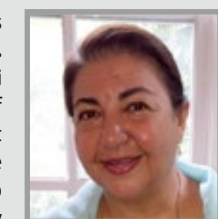
Turkish TV channel programs can be classified as news, dramas, cultural, contemporary, education programs for children. According to its average duration in hour, news rank first with 1.342,60 hours and dramas on the second rank with 1.333 hours.

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

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

Turkish TV, a bit of history

Turkey Country of Honour was supported by **Professor Ms. Arzu Öztürkmen** from **Boğaziçi University**, who was in charge of coordinating the conferences at MIPCOM and volunteered to give a brief on the history of content to a group of journalists hosted by Turkish industry players, including distributors and channels. She has been studying the history of Turkish TV since four years ago, and is about to release a book about it. She explains to **PRENSARIO**: 'The history of television in our country is not so long. It started in 1968 with the launch of public TV channel **Turkish Radio & Television (TRT)** and continued during the '70 and '80 decades with a State-monopoly broken in 1990 when the first private networks were launched: **Star TV, Channel 6, Star TV, ATV**, among others were on air by mid-'90s.'



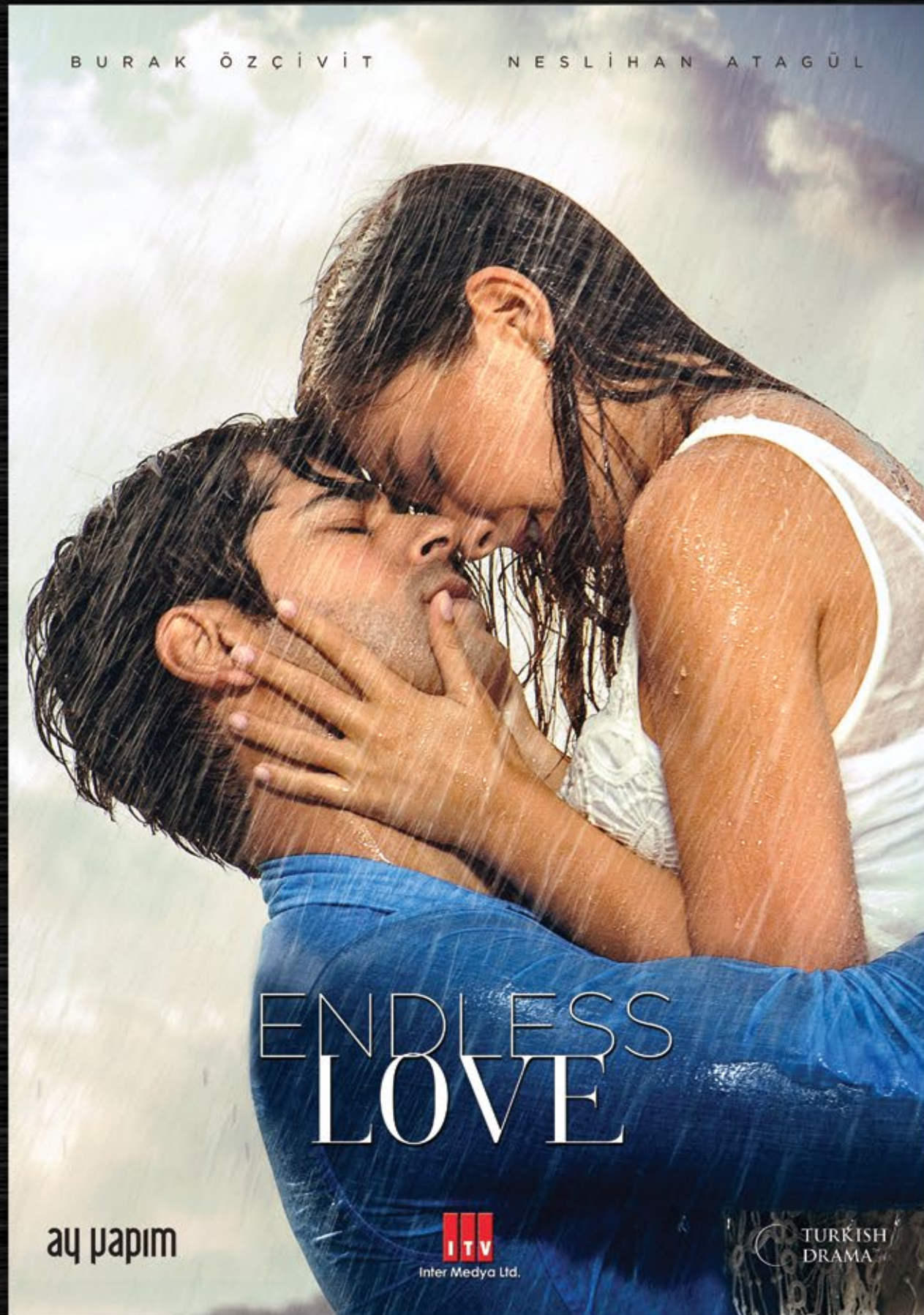
Professor Ms. Arzu Öztürkmen from Boğaziçi University

Since the very beginning, there were interesting experiences of Turkish drama, but **Öztürkmen** clarifies that they were different from the actual: 'As the first productions were done by movie directors, those series were more similar to movies dynamic and thematic. Inspired by classical Turkish novels, the initial drama productions in the 1970s did not captivate the TV audience, shifting in the 1980s to original scripts focusing on family conflicts, romance, social life during Ottoman Empire, etc.'

'There were not much TV sets in Turkey so people used to join in their homes with family and friends to watch it. We grow up with a television we were not able to produce: Italian **Rai** entertainment shows, or prime time American series such as *Dallas* or *Fugitive*, and old Hollywood movies with stars such as *Eva Gardner* or *Cary Grant*. Those were our models', she adds.

'The initiation of the *dizi* genre arrived by the mid-80s with two ground breaking TV dramas: a sitcom called *The In-Laws* (10 episodes) and a period drama, *Forbidden Love* (6 episodes), the first version of the one we know. The novelist **Attilâ İlhan** started more intellectual productions that succeeded by the end of the decade. **TRT** sponsored historical dramas as well during the '80s'. With the launching of private networks by the '90s, long form soaps from Latin America and other territories invaded the Turkish market: *Isaura Slave* (1990), *Marimar*, *Maria Mercedes* and *The Bold and the Beautiful*. Trained in watching the soap and telenovela genres, private networks gave the final touch to the *dizi* genre promoting local productions in following years. Turkish audience was now ready for it: even **TRT** production model changed as a consequence of more competition, among commercial channels, with the adding of advertising to their screens. Soon, 1 or 2 local series were on air during a week, pursuing some topics: class conflicts, comedies, period drama, etc. Talk shows, political programs and game shows also started to appear.

At the same time, more conservative channels were also launched like **Kanal 7** or **Samanyolu TV**. Women's daily talk shows appeared more on TV, new formats arise and critical TV programs were programmed. The advertising not only brought more money to content production, but also to infrastructure and technology. Turkish series were taking shape.



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Turkey

The challenges of a growing broadcasting market

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

TV ownership is around 99%, which is almost 76 million in Turkey, where people have really intense TV viewing habits. TV viewing hours are still increasing and on fall season it reaches close to 4.8 hours a day. According to Eurodata TV Worldwide the daily viewing time increased from 4:02 hours in 2012 to 4:07 hours in 2014. Almost 70% of the population prefers watching TV as their favorite leisure time activity.

The Turkey Statistical Institute reported

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

Media Groups

One of the biggest media groups in Turkey is **Doğuş Media Group**, which takes part in several areas such as energy, retail, financial, industrial, as well as media, where it owns newspapers, radio stations and TV channels. Among the former one, is one of the leading Turkish broadcaster **Kanal D**, but also **TV2** and **Turner Broadcasting System's** networks **CNN Turk** and **Cartoon Network**. It used to be also the owner of **Star TV**, but it sold the channel to **Doğuş Media Group** in 2011.

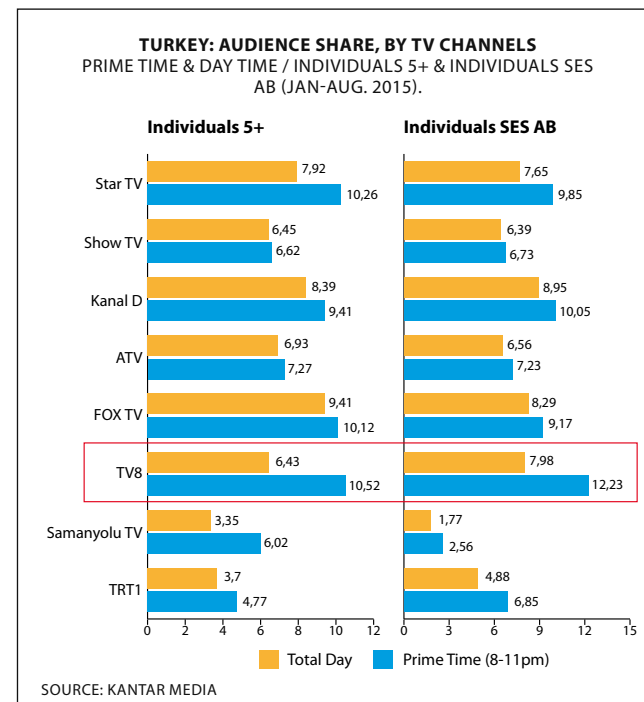
After this acquisition, **Star TV** has been the leading broadcasters for three years (2012 to 2014), starting a new era of the channel. More series and in house productions have been created under the motto *High Quality Entertainment for Everyone*. **Doğuş Media Group** also runs the news channel **NTV** and sports channel **NTV Spor**, as well as other pay TV networks like the music **Kral TV**.

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

Çukurova Media Group is another Turkish media corporation operating radio sta-

tions. The Group's **AKS Televizyon Reklamcılık ve Filmcilik** was established in 1992 and started broadcasting as **Show TV**, which was acquired in 2013 by **Ciner Media Group**, another media conglomerate established in 2007 that also owns a newspaper, radio and the TV stations **Habertürk TV**, **Show Türk** and **Showmax**; it co-owns **Bloomberg HT** and publishes a range of magazines. Acquired by **News Corp.** in 2006, **FOX TV** is one of Turkey's leading networks, while **Yayınçılık A.Ş.** operates **Samanyolu TV**. Lastly, is **Acun Medya**, owner of **TV8**, which is the big surprise of 2015.

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



Ömer Özgüner, general manager, Star TV



Pelin Diğtas, editor in chief, Kanal D



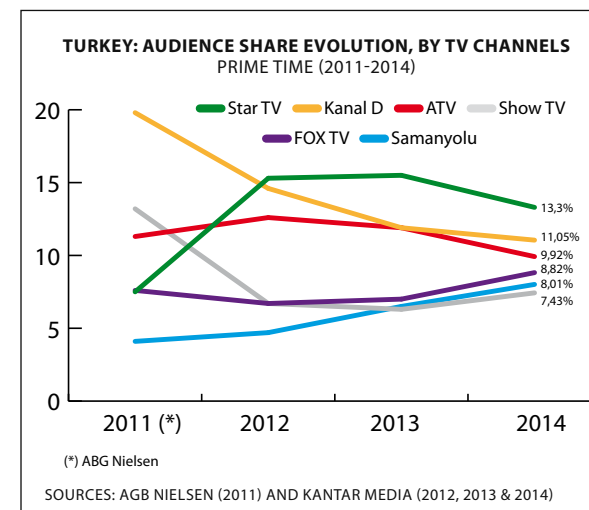
İbrahim Eren, Deputy Director General, TRT



Mutlu İnan, Deputy General Manager, ATV



Burcin Gulsen, Head of Marketing, FIC Turkey



Audience measurement

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Historically, **Kanal D** was the leading broadcaster, but since the last quarter of 2012, it has lost its prime time leadership in hands of **Star TV** in both "Total individuals" and "AB", co-

inciding with the changes on audience measurement panels: along with **ATV**, it has cancelled its agreements with **AGB** and started with **TNS**.

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

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

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

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

The protagonists

Since 2012, **Star TV** has begun a new era on Turkish TV. New high tech studio in Maslak were inaugurated: 'We set the trends in broadcasting, marketing and advertising, taking the viewer's demands into account and reflecting the dynamism and interests of the audience', explains **Ömer Özgüner**, general manager.

'During the day, we broadcast magazine shows and two shows geared towards women are our most popular ones. Our prime time starts at 7.15pm on weekdays and we offered in the past drama series such as *Deniz Yıldızı* and *Kurt Seyit and Şura*, which was one of the most important series in 2014'. For this year, the channel is awaiting for the premier of *Kosem Sultan*, the spin off *Magnificent Century* produced by **TIMS**.

Özgüner: 'For the past 3 years a new era began in rating measurements. Targets changed and the numbers increased. In turn, viewer profile changed. People wanted more entertainment and to relax. They request game shows, which have broken rating records. But a return



On of the top-rated shows this year on Kanal D is the series *For My Son*



The historical drama is back with *Kosem Sultan*, spin off from *Magnificent Century* that Star TV is premiering this season

AUDIOVISUAL FROM SPAIN >

SPANISH COMPANIES NATIONAL PAVILION

NEW TV SERIES at MIPCOM 2015
R7.J11



THE AVATARS
52x23 - BOOMERANG TV



PLASTIC SEA
13x70 - ATRESMEDIA TV



I KNOW WHO YOU ARE
10x70 - FILMAX INT.



REMEMBER WHEN
208x75 - GRUPO GANSA





On Wednesday, TRT1 is #1 channel with *Resurrection: Ertugrul*

to drama began with the arrival of the new season. Demands of the viewers and the sector led TV to go back to drama.

There is tough and devastating competition in Turkey, so big investments are needed to bring more shares from advertising. At the same time, our dramas are picked up all around the world. This success has made local TV managers and producers to think globally. Through **Global Agency**, we are distributing some of our productions. The most recent sales and deals in the globe were for: *Village Girl*, *Runaway Brides*, *Reaction* and *Broken Pieces*, he concludes.

Pelin Diştaş, editor in chief, and **Ozlem Ozsumbul**, head of sales and acquisitions at **Kanal D**, explain: 'Our situation in the market is not presenting a pleasant panorama at the moment. The increasing competition, decline in the ratings and shortage in the diversity of projects restricts all the players in the game. There will be a new path for sure to come out of this situation'.

'Top-rated shows of **Kanal D** this year are *Sunshine Girls* and *For My Son*. Since September we have been launching new drama series such as *Story of Summer* and *Love & Sin*. Apart from them, we offer game shows and realities to keep the balance between genres', they say,



In summer, lighter drama series were preferred with the exception of *ATV's Orphan Flowers*: strong storyline and enchanting characters

adding that even some reality game shows draw attention of the audience, 'their prior preference is still dramas, with romantic comedy stepped forward'.

Diştaş and **Ozsumbul** point out that the number of broadcasters has grown but the ad spending has not risen up to meet this demand. 'Competition has become quite harder than it used to be. And digital media is a new area still to conquer. There is a transition and integration of the traditional TV to the digital media all around the world. We are seeing significant growth in the use of desktop, tablets and phones to access our content, therefore VOD services and digital media is extremely important part of our future strategy'.

'Every year, Turkish content is watched by over 1 billion people in more than 100 nations. We are better known as an exporter rather than as an importer of content. Great storylines, wonderful locations and settings, strong casting and high quality production combine with our cultures strong stories. With all those effects Turkey is increasing its market leadership in some territories and we are sure that we will add new countries to our portfolio in near future', they conclude.

Recently, **ATV** was awarded with a quality medal **QUDAL** by the Swiss independent organization of **ICERTIAS**. The medal was given as a result of a domestic survey conducted among Turkish viewers and consequently the broadcaster was awarded with this medal, due to its high quality programming.

ATV deputy general manager, **Mutlu Inan**, remarks: 'Top Turkish dramas of 14/15 seasons were *Kara Ekmek*, *Karadayı* and *Kara Para Aşk*. Fiction programs dominate our programming schedule, however **ATV** also has entertainment shows and formats. Turkish drama series continues to be the most important elements of our broadcasting. Foreign acquired content such as international movies, entertainment formats are aired in late prime time slots'.

'In the past season, we have witnessed

the rise of the historical dramas. The summer season also showed us that teen-dramas also worked very well. The audience seems to select high quality dramas at all times. In summer, lighter drama series were preferred with the exception of **ATV's Orphan Flowers** that follows a strong storyline. In high season, strong drama series take over the screens'.

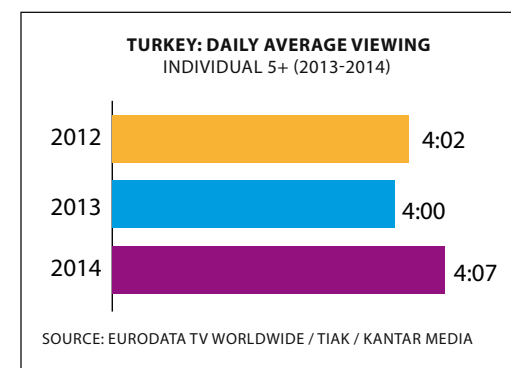
'TV business has to cope with fierce competition in Turkey. Million dollar budget projects played by the best actors of the industry might be canceled after a few episodes due to lack of audience interest. This is a very common case for the Turkish TV business nowadays. Rating results and the people meter directly affect the decision about a program's future', he concludes **Inan**.

By the end of 2014, **Fox International Channels Europe & Asia** announced that it has combined **FIC Turkey** and **FOX TV** into a single operational business unit. The former one broadcast local series, shows and news, as well as top box office Hollywood movies and local movies. 'Even it is the youngest station, its loyalty percentage is higher than the competitors. It is among the top 3 channels in terms of *Top of Mind*', explains **Burcin Gulsen**, head of marketing, **FIC Turkey**.

'It's perceived as a family channel offering qualified and original content, targeting all age, sex and SEG group segments. This 2014-15 season, **FOX** has kept its #1 position in total all day in 5 out of 6 months. We are also #1 on prime time, by broadcasting the most watched nationwide news bulletins with *FOX Main News*, *Main News Weekend* and *Calar Saat Weekend*'.

Karagul, *Kiraz Mevsimi*, *O Hayat Benim* and *Kocamin Ailesi* are among its top local productions. New series for this season are *Adi Mutluluk* (June 23) and *Inadına Aşk* (July 2). 'Turkish audience loves watching drama. It's a highly increasing trend mostly due to diversifying high quality drama portfolio of TV channels. Along with it, they also like entertaining programs such as music and stage performance shows. Watch-together as a family trend still continues for linear TV, however along with rising Internet and electronic device penetration, younger audiences started to prefer watching TV from digital offerings more'.

Gulsen finishes: 'TV market keeps growing despite the crisis. 2014 was a lucky year for Turkish TV market for the fact that our content has been acquired by global broadcasters from all around the world. We continue investing in the acquisition of local movies as well as Hollywood movies and we'll also definitely



benefit from our **20th Century Fox** output deal. So, drama will still predominate, but we'll also have first-on-TV movies and entertainment shows'.

Samanyolu Broadcasting Group concluded a great 2014 in a top position in the ranking with its in house drama series *Little Bride*, *The Hill* and *Others*, produced by the owned **prodco Ser Film Productions**, which is the new brand the company is pushing in the international markets through its director, **Hasan Bozaslan**.

He describes: 'We have one different series each day of the week (six series on air at the same time) and one daily soap *Torn between worlds*, which place us in the first positions during the week. We'll have second seasons of *The Hill* and *Little Bride* this year'.

According to the executive, content trends are changing in Turkey: 'The series are not being so long and the topics of them are mostly local issues. The epic series keep taking the attention of the audience, specially the stories from the Southeast Turkey: smuggling, traffic, bands, etc. Entertainment shows don't work much in our network, but neither in the country. Series leads by far'.

On the public broadcasting side, there are great news. **Ibrahim Eren**, deputy director general of **TRT**, joined two years ago the corporation: 'In short time, we reached a strong market share. In April, May and June 2015, **TRT1** held 4th or 5th place in market-share of



One of **FOX TV** new season series is *Inadına Aşk*

AB audience category. On Wednesday, **TRT1** is #1 channel with *Resurrection: Ertugrul*. And this happens for the first-time in the history of Turkey's public TV channel'.

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

people clean family entertainment. *Filinta* is well received with its top-production quality, in one of the biggest shooting sets in Europe using modern state of arts, with the participation in the first episode of the series of the renowned director of *Lost*, **Tim Roth**.

The Green Sea is another big project, as well as *What Happens to My Family* (adaptation from a Korean series) that started this summer, and at the moment it is #2 show on Sunday prime time. 'We keep the pulse of the Turkish audience. Our screen is not a typical public TV screen, but with its variety of top shows compete with private TV channels. Our market is tough and strongly competitive. This year, **TRT** shall broadcast *UEFA Champions League* matches as well. We are digging deep to have a top place in the market', adds **Eren**.

'We are planning to open a slot for TV movies of our own production. We hope that TV movies slot shall be an addiction with new talents' story-telling abilities. We invest in local commercial feature films. And we also acquire top international films, especially American blockbusters. On **TRT1** and other channels we offer A-class content. **TRT Çocuk** is #1 TV among kids' channels in Turkey with its own productions (see interview in this edition). We redesigned our **TRT Documentary** channel with a fresher look of contemporary human interests', he remarks.

Turkish audience's top choice is local drama. **Eren** continues: 'There is window for top formats such as *Survivor* or *The Voice* and some local formats. Of course, football is always a winner. And **TRT** shall have an advantage as the address for *UEFA Champions League*. But, local dramas are and shall be the main driver of the market. And I have a good team for drama development to catch the audience. Indeed, Turkish programming trends do not show much difference from global trends, but local versions of those trends'.

The executive says TV business is healthy in Turkey. 'People are used to watch long hours of TV in their living room. But as the generation

TRT World, the first Turkish global news network

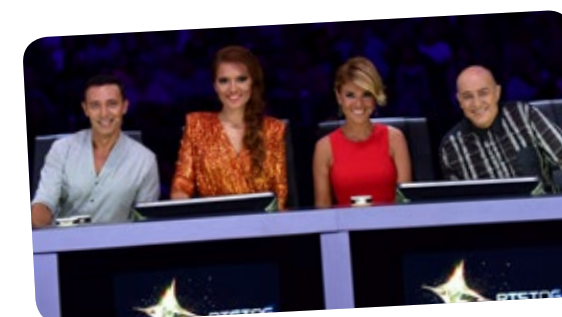


Ibrahim Eren, deputy director general, TRT at TRT World studios

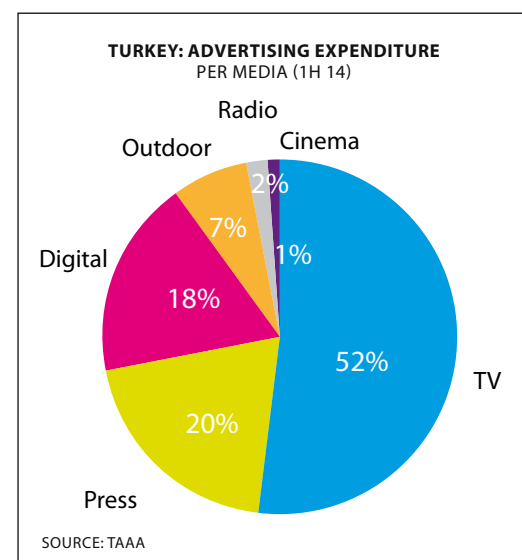
One of the biggest news for TRT this year is the release of **TRT World**, which, according to **Ibrahim Eren**, deputy director general, shall make Turkish presence 'to be felt in the league of global news channels with its peculiar philosophy and approach'. The worldwide news English channel will be ready before the end of the year and the distribution team is working on big agreements with top PayTV providers in MENA, Balkans, Asia and Latin America.

changes culture and habits change too. Content, of course, is the key and king for every platform, for that reason we invest in content and copyright. Digital media is important as it offers varieties of new models, which are not yet fully explored. In that sense, convergence is a must and inescapable fact for the future of entertainment'.

'As there is strong competition at home, there is always a race to produce the best. Turkish content's rise in the global markets is a good example of going from local to universal. I believe Turkish content shall have its place in the game expanding its reach to more conservative territories over the time. We contribute to this international expansion by investing in co-productions, mini-series and TV movies. With these new content, we shall reach new markets by exhibiting the different and endless story treasure of our culture, history and civilization', he concludes.



Rising Star is one of the top rated entertainment shows on TV8, the big surprise of 2015



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Turkey Drama series, one step ahead



PRENSARIO has been witnessing the growth of Turkey since the very beginning, and the evolution is notorious. The local TV industry shows high-end quality productions and new twists on the series stories that mix drama, suspense, thrillers, and mystery in both, series and miniseries. Production companies are gaining spaces, as the audience has got used to watch one different series each day of the week. This means a lot of work and employees dedicated to this business that shows strengthen year-to-year in all aspects.

According to figures from the **Professional Union of Broadcasting Organization (RAT-TEM)**, Turkey has become the second biggest producer of content (in volume) in the world after the US, and before Brazil. The **Istanbul Chamber of Commerce (ITO)** confirmed USD 200 million of exports for 2014-2015, and its chairman, **İbrahim Çağlar**, expects to reach USD 1 billion by 2023 when Turkish Republic celebrates its 100th Anniversary.

All these production needs to meet the international market to complete the cycle, and the Turkish distributors have done a great work: there are new companies and alliances, and the existing ones are getting more professionalized with better investments on advertising and promotion; market coverage and stronger attendance to global tradeshows. At the beginning they work with regional distributors (i.e.: in Latin America) and now have designated specific executives to attend those regions directly.

The Middle East region has the higher market share for Turkish series export. Addition-

Turkey is one step ahead this 2015. The domestic market continues growing (and changing) in all business segments and the movements in the channel's ranking, as well as the higher quality productions, keep motivating the advertising expenditure that has reached record numbers last year. Globally, the success of the Turkish series has allowed the international distributors to gain new markets, such as Latin America. Trends & figures in the report below.

ally, the former countries of Yugoslavia (Serbia, Bosnia, Croatia, etc.), CEE (Romania, Hungary, Bulgaria), Central Asia (Kazakhstan, Pakistan), CIS (Russia), Asia (China and India) and since the end of 2014 they have penetrated and consolidated in the key territories of Latin America. Moreover, **ABC (USA)** has confirmed the development of five pilots: among them, there is a show based on the Turkish drama *Son* (aka *The End*), internationally distributed by **Eccho Rights**. It is the second Turkish format to be chosen for the domestic market after *Game of Silence (NBC)*; but the third if it is considered *Forbidden Passion*, the Latin adaptation from **Telemundo**.

In Asia, distributors **ITV Inter Medya**, **ATV**, **Samanyolu** and **Eccho Rights** concreted sales in the Islamic countries such as Indonesia and Malaysia. From the former one, *Elif* is a big success in **SCTV (Indonesia)**: the lead actress (6 years old) had an amazing reception in Jakarta, while the fiction format of top rated series *The End* was acquired by **Hub Media** (Malaysia).

Milestones

In 1981, 52 productions including documentaries, movies and series were sold to 9 countries mostly in Europe. In 1986, **TRT** was represented in its own stand of representation in Cannes Film Festival. However, Turkish TV programs became really widespread in the 2000s.

Kanal D's TV series *Gümüş* was sold to Egypt and then to other Middle Eastern and Gulf countries as a result of international connections built up by the broadcasting company. As a result of this expansion started in 2006, *Gümüş* had a great success in these countries just like *Dallas* or *The Young and The Restless* once had. Its name was changed as *Noor* and became a sensational phenomenon. As stated by the producer of this series, many factors had their share in this success.

First, the positive image that Turkey has gained recently in the Middle Eastern and Arab-Muslim societies. Second, although having a Muslim population, Turkey has much more liberal life styles, so it became a model for

Distributors prepare an exporter association

Broadcasters **Kanal D**, **TRT** and **ATV** along with distributors **ITV Inter Medya**, **Global Agency**, **Calinos Entertainment** and **Eccho Rights** will launch in early 2016 an association of content exporters that will represent the Turkish productions inside and outside the country.

'We have been working together for at least a year and a half and we think this is the right time to do this, specially thanks to the boom that our content is having internationally', they explain to **PRENSARIO**. The objective is to promote new industry policies, related to legal issues and piracy, which is one of the main problems that they are facing. Also to generate standards and the implementation of new rights policies, authors and producers work, among others. 'We will follow the model of other associations of the country have been doing', they indicate.

these countries and such kind of life styles was transmitted through *Gümüş* and other TV productions. Third, the main character of the series was a strong and independent woman who can overcome difficulties with her own determination without the help of a man.

Turkish series have presence in more than 100 countries. Nowadays, the top rated series are **ITV Inter Medya's** *Black Money Love* and *Black Rose*, **Global Agency's** *Magnificent Century* and *1001 Nights*, **Kanal D's** *Time Goes By...* and *Fatmagul*, **Eccho Rights' Ezel** and *The End*, **ATV's** *Sıla* and *Unforgettable*, **Calinos Entertainment's** *The Girl Name Feriha* and **TRT's** *Resurrection: Ertugrul*, among others. These productions were exported more and more frequently to different countries, being Latin America and Asia the most recent ones.

Ministry of Culture and Tourism declared that TV series export in Turkey increased by



1001 Nights is one of the most popular TV series from Global Agency, sold in 70 countries worldwide. It was also the first series to penetrate Latin America, where it was a huge success in every market

20% at the end of 2013 while it increased by 4,54% in the world. Export of 12,000 hours TV series has a positive effect on Turkish economy. *Gümüş* became one of the most viewed TV series around the world and its final was watched by 84 million people in the Middle East.

Meltem Demirhan, head of the TV Department at **TRT**, the public broadcaster, explains: 'TV serials have an average cost of between USD 250,000 and USD 700,000 per episode depending on the project and quantity of episodes. And the regular length is '90 because of two main reasons: the first is that being the cost so high we need more time to sell more ads; and second the audience prefer them longer'.

According to a leading Turkish TV production company, the top series are being sold for USD 150,000 per episode in the biggest territories (Middle East, etc.), which can be considered as an appreciable increase from an average price of USD 4.000 per episode five years ago.

The television productions exported to other countries are not only limited to TV series. Many original TV shows or game shows outlast their success in numerous countries from Italy to China. Turkey is gaining a prominent place in terms of entertainment formats. **Global Agency** is an important player with *Perfect Bride*, *Shopping Monsters* and *Keep your light Shining* (40 countries), but **ITV Inter Medya** has announced entering in this segment of business with three new formats to be released at MIPCOM.

Content diversification is also a reality, with Turkish documentaries and animation being watched in other latitudes. The aim of *Turkey Country of Honour* is to show that diversity. Prodcos **NNaco** develops a web docu-series of three seasons (15x'15 each), starred by **Mehmet Gunsur** (*Magnificent Century*), for which is searching a partner for broadcasting and global



Black Money Love is the most important titles from ITV Inter Medya and holds the highest international sales revenue per episode among the Turkish drama series

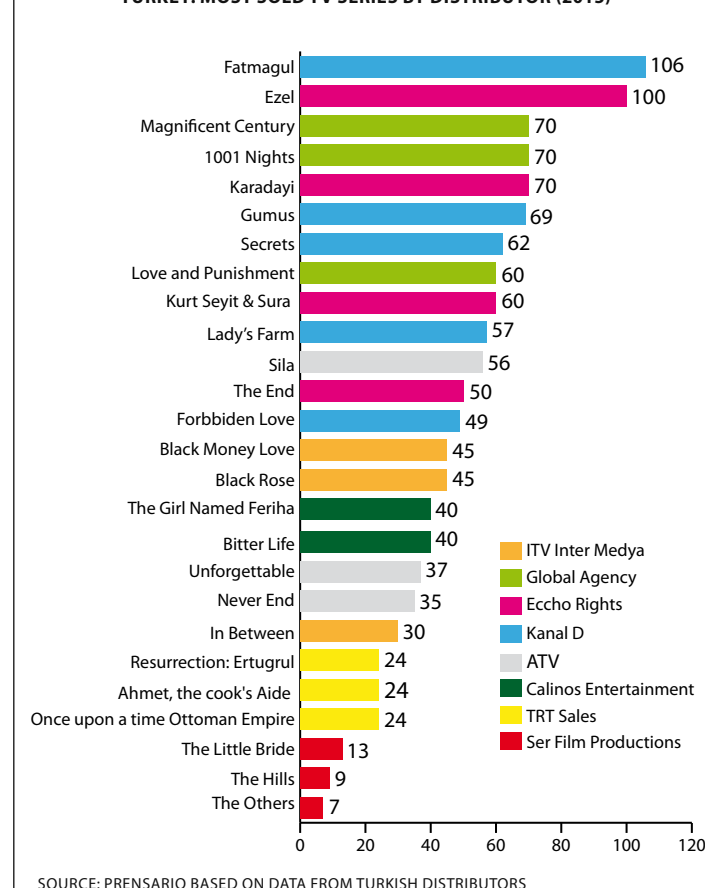
distribution. Its tentative name is *The Players* and is being shot in HD on Southeast Turkey.

Rojda Akbayir, from **The Association of Documentary Filmmakers in Turkey (BSB)** says that even there are 2,000 producers, 'this is not a recognized genre in Turkey' but has a good potential for the international market. 'We have organized local and international *Pitchings* and we have ties with international producers and broadcasters. There are several problems with funding in Turkey, so we need to search for partners in the global market. We are analyzing co-developments and co-productions'.

Conquering Latin America

Latin America, one of the strongest fiction producers of the world, has been importing

TURKEY: MOST SOLD TV SERIES BY DISTRIBUTOR (2015)



SOURCE: PRENSARIO BASED ON DATA FROM TURKISH DISTRIBUTORS



Gumus was one of the top TV series exported first to Egypt and then to other Gulf countries (84 million people in the Middle East watched its finale), and *Fatmagul* is the most sold Turkish drama series. Both productions are from Kanal D

Turkish TV series since 2014. Some companies have sold their titles directly, others with the support of regional distributors such as **Somos Distribution** (TRT, Kanal D and Calinos), the one with more Turkish series available, **Comarex** (Calinos) and **Latin Media** (Ser Film Productions).

It was not until late 2012 that came into specific business approaches to sell their products to the region. Turkish disembark has taken place in two phases, and both had as star one company: **Global Agency**, led by its CEO, **Izzet Pinto**. It first licensed the scripted format of *Forbidden Love* (Kanal D) to **Telemundo**, which adapted under the name *Pasion Prohibida* and premiered in January 2013.

The second one was much more louder: a disruptive agreement between **Global Agency** and **Mega** (Chile) for *1001 Nights*, where the broadcaster took over the dubbing together with **D.I.N.T.** (Chile) to ensure a proper use of language and a better reach of audience in that country. In exchange, **Mega** receives commissions from the sale of its Spanish version to other markets. This agreement resulted in a phenomenon of audience in Chile, as *Las Mil y Una Noches* was the top watched TV program in 2014: in August 24th reached 46.1% share and 34.9 rating. Nowadays, babies born in this country —and other of the region— are given Turkish names such as “Onur” and “Scheherazade”.

After *Las Mil y Una Noches*, **Mega** acquired *Fatmagul* and *Love*, from **Kanal D**. Other Chilean broadcasters, except from **TVN** (the dean of local TV *teleseries*) began to program them: **Chilevisión** bought *Time Goes By ...* (Kanal D), while *Forbidden Love*, *Magnificent Century*, *Kuzey Guney* and *Secrets* (Kanal D) were premiered on **Canal 13**.

The rest of Latin America was observing the Chilean process with attention, until the phenomenon became undeniable and channels began to look to the distributors, whose number has been increasing market to market. Between November 2014 and January 2015 an important number of deals took place.

Las Mil y Una Noches was sold to Argentina,



Son (The End), produced by Ay Yapim and globally distributed by Echo Rights, is the Turkish series with more international adaptations, more than 10

Uruguay, Peru, Brazil, Ecuador, Paraguay, Bolivia, Panama, Costa Rica, US Hispanic, Chile and Colombia; *Fatmagul* to Argentina, Peru, US Hispanic, Uruguay, Paraguay, Brazil, Ecuador and Bolivia. *Sila* (ATV) to 14 territories, *Ezel* (Echo Rights) to 10 territories and *The Girl Named Fariha Sila* (Calinos Entertainment) to 8.

Black Rose and *Black Money Love*, from **ITV Inter Medya** to Chile, Uruguay, Peru, Venezuela, US Hispanic, Central America and the Caribbean. **Can Okan**, CEO, and **Ahmet Ziyalar**, managing director, say: ‘We are honoured to say that *Black Money Love* has the highest international sales revenue per episode among the Turkish drama series’, confirmed **Okan**. In all the Latin markets the process was pretty similar: during the first episodes, there was a mix of skepticism and curiosity in the audience to watch a production/story really different from the ones they know, but during the followings emissions the program consolidated and won the slots —even against local fictions series— because its story and development.

The high production quality, the sceneries from Istanbul, the similitude with the Latin actors, the profundity and universality of the history (a woman that fights for its sick son), helped this production to consolidate as #1 in prime time in all countries. Channels that were ranked second, got the leadership in prime time (**El Trece**, **Latina**), and others significantly improved their market position.

Future

The increasing global demand for the Turkish TV led to a high demand for country’s international trade, too. The TV series and movies sectors have not only commercial potential for its own, but also strategic importance for others. That’s why **ITO** takes this opportunity of *Turkey Country of Honour* to promote this business, but also the country as a whole.

By means of these TV productions, other Turkish products gained widespread brand recognition, and their demand increased: clothing, household textiles, accessories, furniture, automobiles, technological and food. The popularity of the works on media has positive effect on the country’s tourism and fashion trades. The amount of touristic visit to Turkey has grown since the exports of TV serials started.

Fans of Turkish TV series visit Turkey to have a tour around the film locations of their favorites. Places, towns, regions, districts where TV series are shot became the favorite stops of domestic and international tourism.

For instance, after *Magnificent Century* all over the issued countries, the number of domestic visitors of the Topkapi Palace has drastically

Basic Lead: Turkey, a well-known market

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

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

TRT or **Global Agency** get close to us worried about these things and, together, we plan Discop Istanbul. At the very beginning, it was focused on Turkey but then we started to see more players from Middle East (UAE, Lebanon) and Central Asia (Kazakhstan, Afghanistan) and we change the focus to integrate everybody in the same market.’

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

‘Most of them work locally, but they are also focusing the global market: they have closed distribution deals with **Global Agency** (**Endemol**, **TIMS Productions**, **TMC**), **Eccho Rights** (**Ay Yapim**) and **ITV Inter Medya** (**Focus Film** or **ABSAR**, producers of *Black Rose* and *Love is in the Air*). The independent production pole is also moving fast and needs visibility: the stories and quality are improving, as well as the concepts and format development.’

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



Patrick Jacaud-Zuchowicki, general manager,



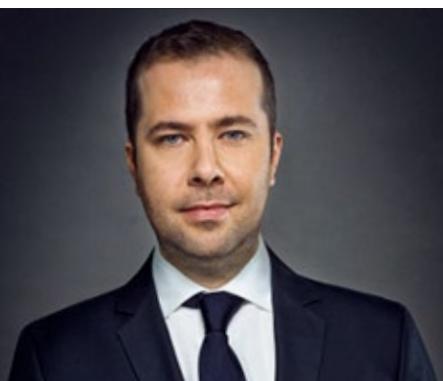
We connect the world by storytelling. That’s why we celebrate our 10th anniversary with millions of fans in 150 countries.

NOT JUST DRAMA. AY YAPIM DRAMA.

ay yapim
10 years

increased. Furthermore, there was an increasing interest towards publications and TV discussion programs about Ottoman history. This reveals that TV productions and movies do not have only commercial values but also positive features regarding culture.

Global Agency, expansion as a motto



Izzet Pinto, CEO

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

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

In September 2012, it entered the business of finished content, trading under the banner of **World Wide Entertainment**, after acquiring the brand rights to the leading Australian

factual entertainment distributor. It is a joint venture between **Global Agency** and **TIMS Productions** (*Magnificent Century*). The new brand has created a new catalogue, acquiring the latest programming from some of the world's biggest producers of factual entertainment, reality, documentaries and lifestyle.

There are three big business segments: series, TV films and formats. 'Our slogan is "Content that Creates Buzz" and we live up to it through distribution of our hit content, including the top drama series *Magnificent Century* and *1001 Nights*, sold to over 70 countries —#1 program in Chile in 2014, #2 in Argentina in 2015—, and *Love and Punishment* distributed in 60, as well as the formats *Shopping Monsters* and *Perfect Bride* adapted, sold and optioned in 40 territories. With *Keep Your Light Shining* we reach 25 countries, including Brazil (**Globo** is on its second season), Georgia (**GPB**) and Ukraine'.

Global Agency reaches 75 countries with its series and 80 with its formats. *Shopping Monsters* has been produced in France and Germany (200 episodes) and Croatia (180 episodes), and the most recent one *It's Showtime* —launched at Discop Istanbul (February)— was produced at **RTL Hungary**.

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

Production needs a lot of time, he says. 'We do have strong relationship with producers: we work with companies from Spain, Romania, USA, Israel, France, among other, which titles represents 30% of our catalogue. The rest is from Turkey, where we mainly work with **TIMS**, **TMC**, but also represent **Endemol Turkey** titles and **Star TV**. In

BOOTH: #R8.B9



Kosem Sultan, brand new period drama serie



1001 Nights is one of the flagship series of the distributor catalogue, sold in 70 territories

terms of sales, recently we did some strong collaboration with **Zodiak** and **Fremantle-Media**, for instance'.

PRENSARIO wants to know which are **Pinto**' feelings about how the industry see **Global Agency**: 'We are a fun and easy going company. Our content brings huge profit to our clients, which is the most important value in the industry. We bring 7-8 new formats and 5-6 new series every show. Buyers and clients have a lot of expectations in our product and we have a big responsibility to bring the groundbreaking productions that provide high ratings', he answers.

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

On the format side, it is launching six new titles, being the most important *Fame* (daily), *I wanna married you* (wedding) and *Is that really your voice* (talent). '65% of the formats are own developments and the rest are from third companies. We expect that this genre occupies 50% of our catalogue in the near future', clarifies **Pinto**.

Future? **Pinto** concludes: 'Our plan is to invest strongly within the next 3 years to reach new strategic territories such us Western Europe (Italy, Portugal, Germany) with our dramas. Last month, we launched the *Format Project*, a competition to find the best formats, which will be funded and traded by us. Winners will be announced at **MIPTV 2016**. Moreover, we will have our own content show: *Global Agency Screening & Hangover* (lessons + party), which will take part in June 2016 in Bodrum, Turkey'.



Keep Your Light Shining and *Shopping Monsters*, adapted, sold and optioned in 40 territories

Touch people's souls

Imagine a story

Make an impact

Share from the heart



"Creates Just Good Content"

ITV Inter Medya: 'It is important to have something desirable for buyers in our portfolio'



Ahmet Ziyalar, managing director, and Can Okan, CEO, ITV Inter Medya



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

'As the business grew, we faced difficult news: in 2000 Turkish economy entered in one of the most complicated economical crisis. While US dollar increase its value, the channels decided not to buy any more films and had to re-think other alternatives', explains **Okana** to PRENSARIO.

Part of a family of more than 50 years involved in the postproduction business, the executive did not wait sitting for the good luck to come. 'We redefine our strategies from 2000 and started to distribute small independent films to CEE and Central Asia, expanding our borders. We were one of the first companies to do this. Business started to recover slowly and, with it, our hopes', he adds.

Until 2008, that was the main devotion of the company. But since that year, Turkish series began to be a serious think. Using its good relations with local independent production companies such as **Focus Film**, **Avsar**

Film or **Ay Yapim**, **Okana** decided to make a definitely step in his career: to market and take Turkish drama series worldwide.

ITV Inter Medya continues with theatrical and TV distribution in CEE, where it offers more than 800 titles. And it has also partnered a distribution company in Middle East (based in Dubai, UAE), with which it is investing strongly in dubbing. Of the USD 250 million of Turkish content exported in 2014, **Can** confirmed the company takes 25% of that pie.

'Buying and selling titles was to risky when the global financial crisis of 2008 started. We found on Turkish series a life jacket. At that time, it became very popular in the region: Balkans, Middle East and North Africa (MENA) and Central Asia, among others. Among the first titles we had, it was included *1001 Nights* for example', says the executive.

In 2010 and after more than 25 years of friendship, **Okana** joined **Ahmet Ziyalar**, managing director, as its new partner. With a background on chemistry and advertising, this it was Ziyalar's first experience on content distribution. He accepted the risk and both executives took **ITV Inter Medya** to consolidate as one of the leading Turkish independent distribution companies.

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

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

'We designated a team to create formats: from 15 original ideas we choose three very



Endless Love, brand new series for MIPCOM



Answer if you can, brand-new quiz show to be launched in Cannes

fresh for MIPCOM. We believe it is important to have something desirable for buyers in our portfolio', both agree. And they complete: 'We are in a context that we need to have a better management of our properties and to find the best moment to launch and offer them'.

On dramas, distributor is premiering *Endless Love*, from **Ay Yapim**: it is on air this season on **Star TV**; also another series produced by **Focus Film** for **TV8**, whose name has not been disclosed yet, and a third title from **Ay Yapim**. 'From now on, the two business lines, dramas and formats, will run parallel. We expect to have 30% of our incomes from entertainment format in two years', remarks **Okana**.

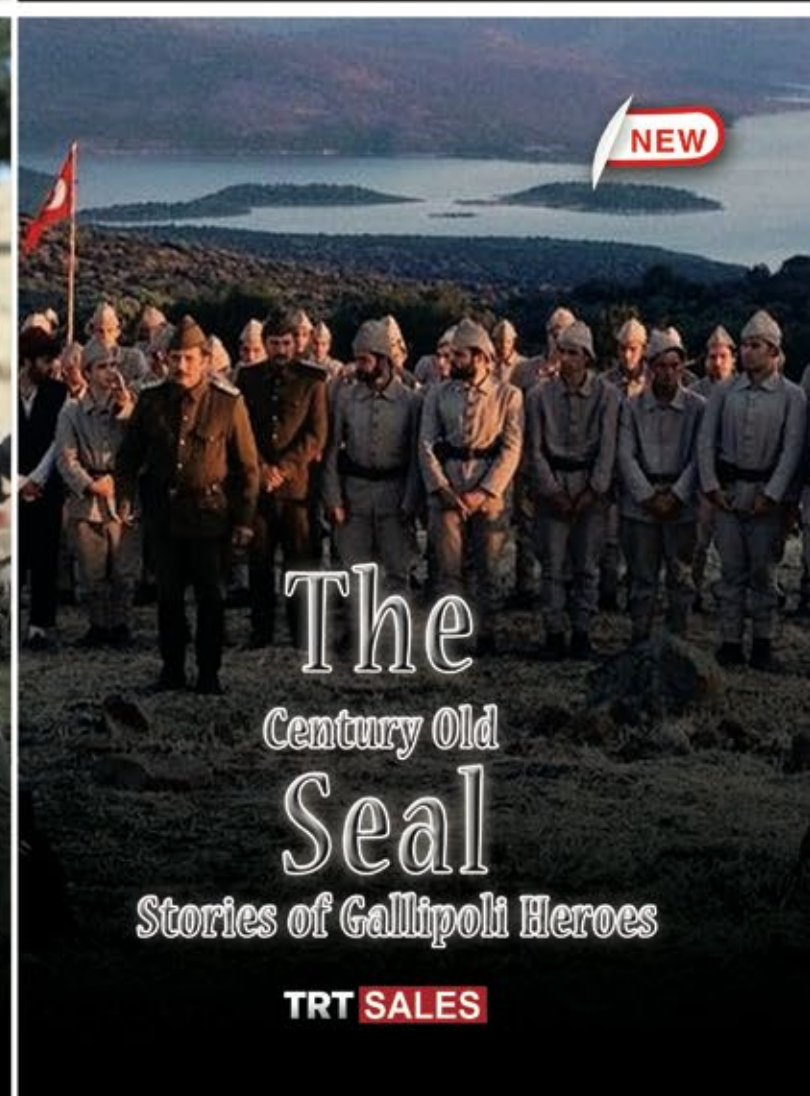
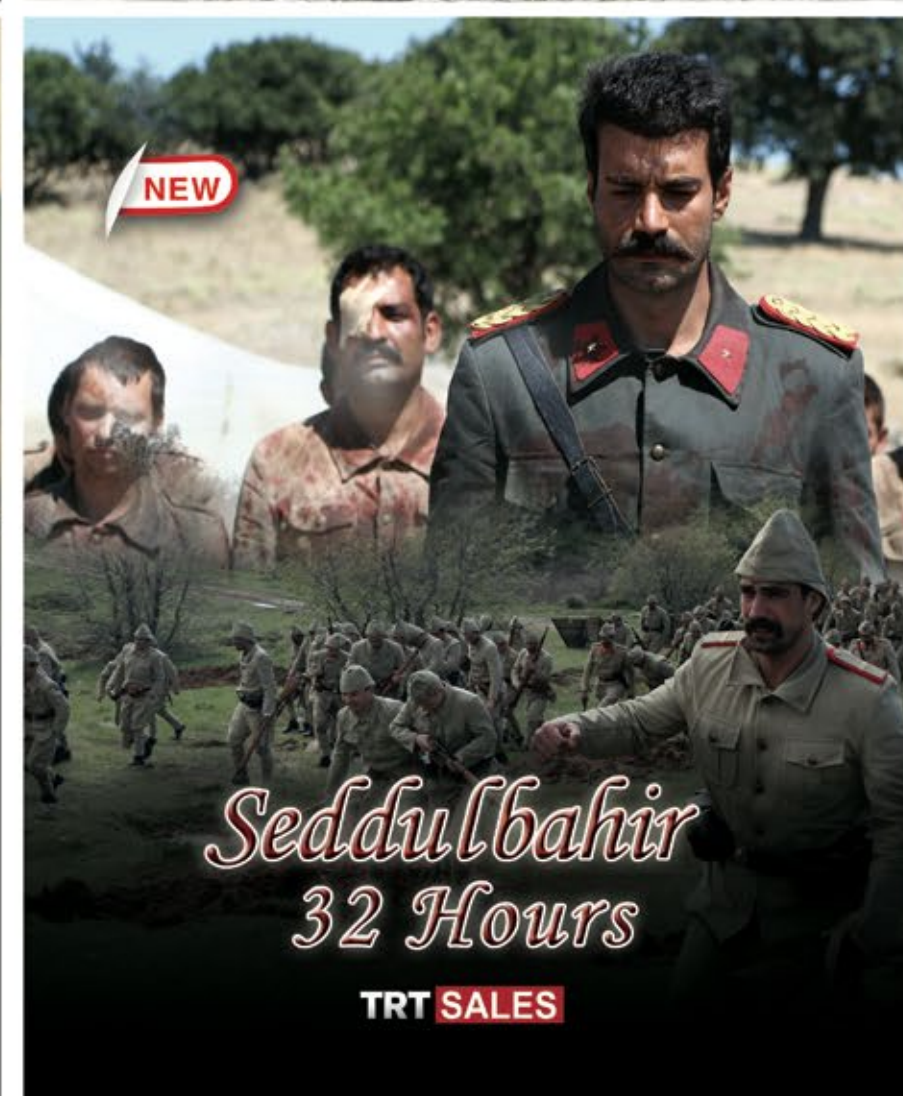
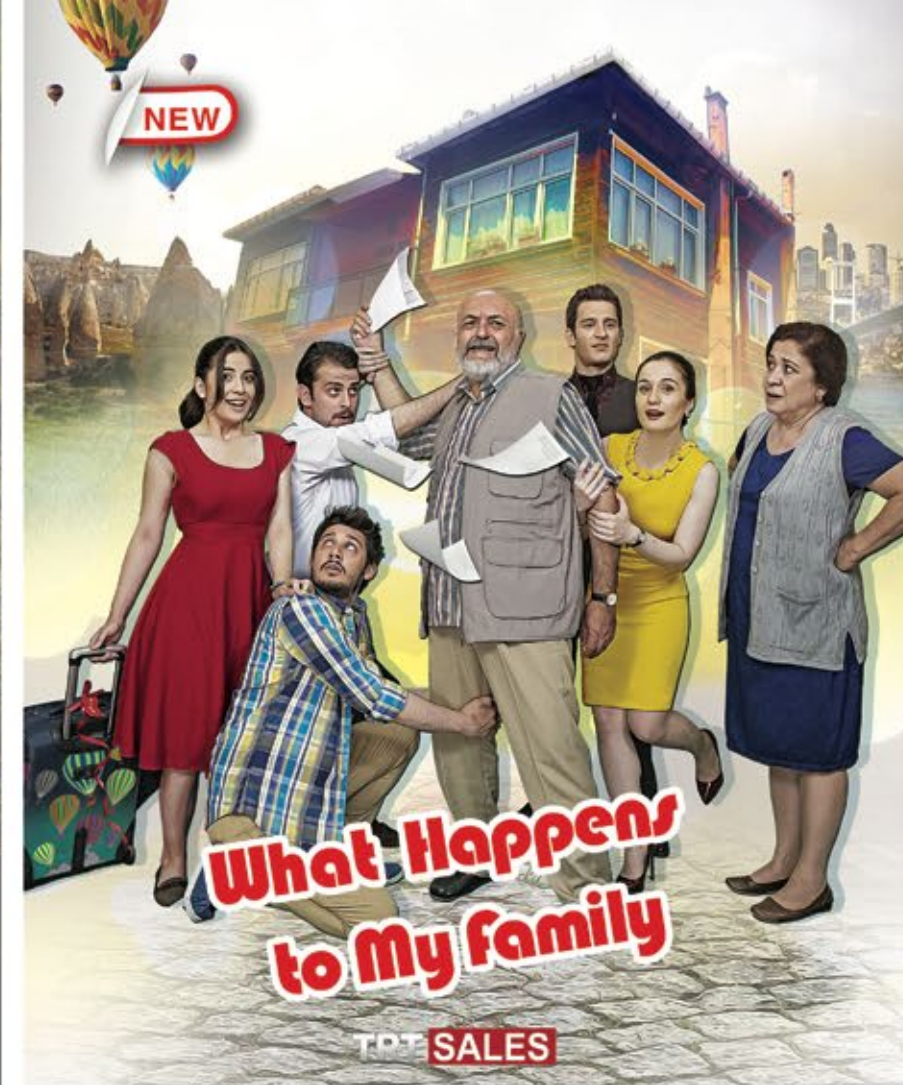
For the new formats, which have not been presold or commissioned yet, the company is also interested in investing for production, apart from development and distribution.

Future? The executives conclude: 'We are very happy with our results, and we have proved that Turkish series have global appeal and can travel well. The best thing is that there are much more stories to narrate. The industry is maturing (stories and quality) and we expect great products for the next years'.

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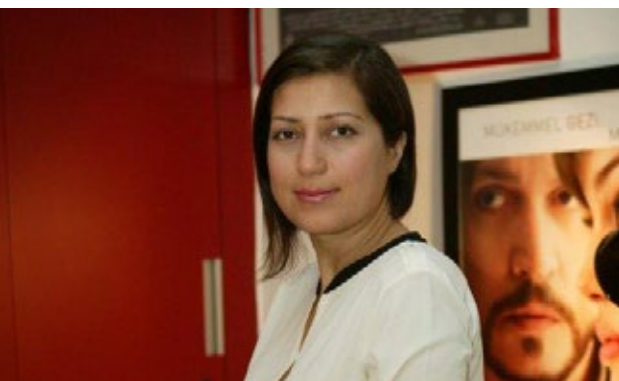
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Kanal D: 'We do not want to be forgettable in the content business'

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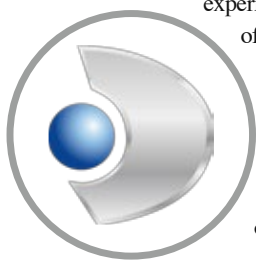


Ozlem Ozsumbul, head of sales & acquisitions, Kanal D

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

Ozlem Ozsumbul, head of sales & acquisitions begins this interview highlighting the company's main focus on local market, and not in global distribution. But the real numbers indicate another thing: **Kanal D** has become one of the top 3 distributors from Turkey in terms of revenues and territories. For instance, its blockbuster *Fatmagül* is the Turkish series that has reached more countries: 106.

She continues: 'We have great talent and experienced crews, and a wide range of production locations to fit any scene in Turkey to offer global taste with local flavour. Being a dynamic energy in this business and high competition, quick solutions are some of our advantages'.



Sunshine Girls is the brand new series for MIPCOM

Turkish dramas are king and queen of the TV screens. 'We are proud to say that not only has it been a hit with our audience, but it has also received very strong and positive reactions on the international market. Turkey has the very good of chance of being located at the cultural crossroads between East and West. We have an impressive portfolio of dramas that have been seen all over the world and will continue like this'.

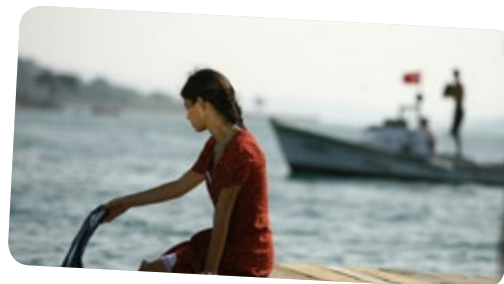
'Being named *Country Of Honour* this year is an acknowledgement of our competitiveness, quality, talent and creativity and we proud of it. MIPCOM 2015 will bring in interested buyers and new opportunities to us. We are launching new titles such as *Sunshine Girls*, our drama that we started on summer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

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

Regarding territories, **Ozsumbul** says: 'Within the last three years we have reached Latin world and America. This was a dream few years ago but the success and the satisfaction helps us a lot. We have different ways of working styles in each territory'.

Our first aim share our content with others, answer their needs and requests in best way for both sides. We also started to work with some Far East territories. We will try to widen up that portfolio in the next months'.

Kanal D is trying to create a successful business not only in distribution of finish programs (series), but also in production as well. 'Last summer we produced a reality program that will be broadcast in MENA in near future. This was a good example for us. Turkey offers a unique variety of landscapes and cities, plus



Fatmagül was licensed in 106 territories worldwide becoming the #1 Turkish series sold abroad



Matter of Respect is the Turkish version of Mediaset Italy's scripted format *Rispetto e il Honore*

plenty of resources in terms of equipment and facilities. This will help to reach new business opportunities in production and content area', she adds.

As said, the top title from the company sold abroad is *Fatmagül*, broadcast in 106 territories, followed by pioneer *Gümmüş* (69), *Secrets* (62), *Lady's Farm* (57), *Forbidden Love* (49), *Bidding Farewell* (46), *Kuzey Guney* (41) and *Time Goes By* (37).

'Keeping Turkish productions worldwide in a long-lasting trend is our first and main target from the beginning. Keeping this business in longstanding way is the most important issue for all of us. We do not want to be forgettable in the content business. We believe our stories, productions and audience very well. We are listening them a lot and trying to improve or react to their needs and hopes'.

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



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TRT: 'We have changed the concept of public TV in Turkey'



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

Turkish Radio & Television Corporation (TRT) is the public broadcaster of Turkey and celebrating its 51 years in TV. It owns a network 14 TV channels from general entertainment to kids, documentary, sports and news. Our **TRT1** is one of the major TV stations in Turkish TV industry with its competitive market share.

'We have a great library expanding each day with high quality drama, animation, documentary, mini-series and TV movies. TRT is part of international events from the start, for example we participated in MIPs editions from the very first day of the event. Our sales

department increased its activity since 2009', says **Mehmet Demirhan**, deputy head of TV Department, which he joined two years ago.

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

Latin America, Austria, Indonesia, Malaysia, Thailand, India and Africa'.

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

'In Cannes we bring more miniseries: *Sedd'ul-Bahir*, *The Century Old Seal*, *The Great Exile "Caucasia"*, *The Slave Sultan* and *Ciragan Conspiracy*. This year is 100th Anniversary of Gallipoli and these miniseries are full with heart-touching human stories. We also present the first samples of our **TRT TV Movies Project** launched during Discop Istanbul. We produce 35 TV movies, which are designed for the Sunday, prime time of our flagship **TRT1**'.

Turkey Country of Honour is an opportunity to 'crown the increasing global market presence of Turkish content', says **Demirhan**, and continues: 'At **TRT**, we are



What happens to my family, new drama series based on a Korean scripted format is #2 show on Sunday prime-time on TRT1 and is one of the new titles for MIPCOM

hardworkers. We reached Latin America, Africa, India, Indonesia, Malaysia, Austria and some more territories and still moving on. We establish both global and regional alliances. In Latin America we work with **Latin Media** and **Somos Distribution**. And we are open to collaborations which could be mutually beneficiary. We are flexible business-wise but with our solid principles, which makes us care about our clients and also solution partners'.

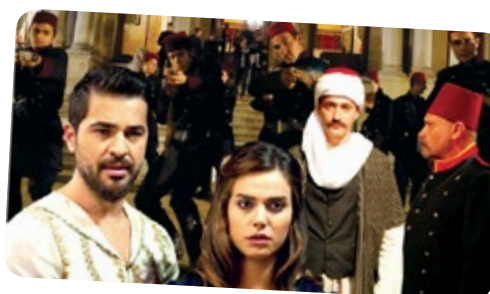
Resurrection: Ertugrul is TRT's best seller with 24 sales: season 1 so far sold to Romania, Macedonia, Pakistan, Afghanistan, Kazakhstan, Indonesia, MENA and the company is under negotiation among other territories as the show is new. *Once upon a time Ottoman Empire* and *Ahmet, the cook's aide*, were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

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

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



The Great Exile "Caucasia" and Ciragan Conspiracy are TRT brand new miniseries launched at MIPCOM



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ATV Distribution: fast and far



Ziyad Varol, licensing and digital manager, acquisition & sales, platforms

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

Varol explains to PRENSARIO: 'Drama series are highly in demand in international markets. Our sales territories include the five continents, and in each of them we are adding new territories every day. In 2013, our foreign content sales roughly make the 10% of the total revenue which rose constantly from very tiny shares. Our main objective is to increase these ratio year by year. We observe that this share is ideally 1/3rd of the revenue for media giants and we are determined to reach that level in the future'.

'ATV Distribution uses the advantage of being one of oldest private TV networks in Turkey. Due to its history, we are holding an extensive library of TV series. This year in



Unforgettable, is the second most sold series from ATV: 37 territories

Cannes, we are launching *Orphan Flowers* and *Eskiya Dunyaya Hukumdar Olmaz* as the new titles. *Stolen Life* on its second season, *Price of Love* and *The Noble of Today* are also in the spotlight. Our bestseller titles such as *Sila*, *Unforgettable* and *Becoming a Lady* which are also attracting attention from the relatively new territories such as Latin America and Southeast Asia', he adds.

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

A single deal was signed with **Albavision Group** and the territories include: Honduras, Guatemala, El Salvador, Nicaragua, Costa Rica and Dominican Republic'.

'On the other hand, we also signed with Indonesia and this also represents our first deal in this region. All of these deals were concluded within 2015 and we are looking at the future brightly', remarks **Varol**, who adds: 'The most sold title is *Sila* with presence in 56 countries, *Unforgettable* follows with 37 countries and *Never Ending Song* reaches 35 countries'.

For the season of 2015/2016, **ATV Distribution** will be following up new sales targets in Latin America and aiming at countries such as Brazil and Mexico, which can be classified as the 'land of series' within the region. Asia and Europe would be also our next target markets'.

'Turkish series stand out with their different storyline and production value in the international arena. The market share for Turkish series are fast growing and local regulations and practices have to adapt to

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Sila is the top rated drama series already sold to 60 countries, followed by Unforgettable, sold to 37

this environment as well. Turkish TV industry didn't focus on foreign sales before and in old TV series we are encountering some technical problems such as lack of scripts, sound files, etc. These details are developing and we are able to supply excellent technical specifications for the new titles'.

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

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



The Noble of Today, another big title from the distributor

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

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Fredrik af Malmberg, managing director, and Nicola Söderlund, managing partner, at Eccho Rights

With offices in Stockholm, Hong Kong and Istanbul, **Eccho Rights** (Turkey) has established itself as a leader in distribution of Turkish dramas such as *Ezel*, *Son (The End)*, *Karadayi* (280x'45) and *Kurt Seyit & Sura* (46x'45), but also top products from Scandinavia, Western Europe, Korea and Japan.

Fredrik af Malmberg, managing director, comments to PRENSARIO: 'Our first major international success in drama was *Ezel* that was launched by the Turkish producer **Ay Yapim** some 6 years ago. This one of the pioneers in the global success of Turkish drama

and has so far sold to over 90 countries with huge ratings everywhere. In Latin America, we have soon closed every possible country with leading broadcaster in each country'.



Kacak, from Surec/ATV, is scoring great ratings in Asia and Eastern Europe

Since its launch, it has continued out close co-operation with **Ay Yapim** with the launch of *Son (The End)*, adapted in France, Spain, USA and five more countries, and globally sold in 50 territories; *Karadayi*, sold to 70 countries globally, and **Star TV's** *Kurt Seyit & Sura*, sold 70 territories abroad. In recent years, the distributor has also launched hit Turkish series such as *Kacak* (126x'45) from **Sure Films/ATV** and *Elif* from **Green Yapim/TV7**, scoring very strong ratings in Asia and Eastern Europe'.

At MIPCOM, **Eccho Rights** launches 2-3 new series. 'Since the very beginning, we have been a pioneer of the Turkish drama series boom. To have Turkey as the *Country of Honour* this MIPCOM is great fun for us and we will do more activities than normal. We will also arrange panels and special events'.

For Latin America, a region in which the company has been putting special emphasis, it has been working very successfully through **Somos Distribution**. 'This summer, we have recruited **Barbora Susterova** from **Imagina** (Spain) to head our Latin American business, as the continent is getting more and more important'.

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

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

Apart from Latin America, the distributor has had great success in Asia. He contin-



Star TV's *Kurt Seyit & Sura* is one of the most important series, having sold it in 60 countries

ues: 'We are independent and are focusing on top titles. We have so far not entered into volume deals, as we believe more in focus. The new world of drama is all about focus and we have so far been very successful with all our launches. Our focus is to represent the world's top producers in drama and entertainment. We believe in producers with an independent spirit and a focus to deliver the very best work. In drama, our focus is on Turkey but we are also actively looking for new titles'.

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



Sold in 70 countries, *Karadayi* was recently picked up by **Telefe** (Argentina) and **Albavision** (Central America)

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Calinos Entertainment, the pioneer Turkish series distributor

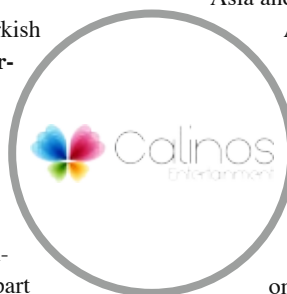
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Besir Tatli, general manager, Calinos Entertainment

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

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



ries, movies and television programs in the international platform.

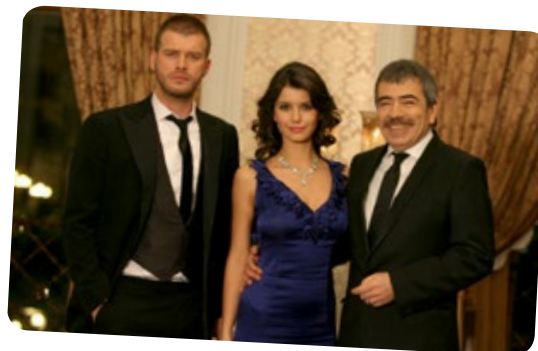
The Turkish series *Deli Yürek* (Show TV) was sold to **Xabar** (Kazakhstan) in 2001 and it became a milestone not only for Calinos Entertainment, but for all the whole Turkish industry. After that, the company has extended its share in foreign markets and ensured its permanence by distributing movies,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

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

Besir Tatli, general manager, **Calinos Entertainment**, comments to Prensario: 'At MIPCOM we are presenting our classic series *The Girl Named Feriha*. There is still so much interest and it helps us to enter new markets. We are also very happy to present **Mahsun Kirmizigul**'s new movie *Miracle*, based on a true story and Turkey's highest box office movie of 2015. Another title is the animation movie *Evliya Celebi: Elixir of Life*. As Turkish production, we have only a few programs for kids. We always wanted to have a program for kids and happy to have such a special movie'.

'We think that being *Country of Honour* this MIPCOM is a great support to advertise Turkish Content abroad, and help us to expand into new territories. It will not only emphasize the power of Turkish Content and but also helps us to be known widely. For these reasons, we may not be benefiting directly but indirectly', adds **Tatli**.

Regarding the international expansion, the new territories Turkey has conquered within the last years, the executive says: 'As we



Forbidden Love was the first Turkish scripted format adapted in Latin America as *Pasion Prohibida* by Telemundo International



The animation movie *Evliya Celebi: Elixir of Life* is among the top offers this MIPCOM

maintain our presence in Balkans, MENA and CIS countries, we have entered new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei in the last three years'.

Calinos Entertainment top three most sold titles are the series *The Girl Named Feriha*, *Forbidden Love* and *Bitter Life* with more than 40 countries. The second one has also become important in Latin America, as it was the first Turkish format sold to the region, adapted by **Telemundo Internacional** (USA) as *Pasion Prohibida*. In Latin America, *The Girl Name Fariha* was sold to 8 countries. **Calinos** signed a distribution deal with Mexican **Comarex** for *Dangerous Beauty* and *The Karadag Family*, and with **Somos Distribution** for *A Love Story*.

Tatli concludes about the next steps of the company: 'Africa is our target. We think that there is so much potential and Turkish Content will be appreciated in Africa. We will be attending the markets in Africa to get in touch with the broadcasters directly'.

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The Girl Named Feriha is one of the three most sold titles from Calinos Entertainment in 40 countries of the world

Ay Yapım, a production house of successes



Kerem Çatay, CEO

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

It is just enough to look at the names to recognize their success. 'TV series such as *Karadayı*, *Medcezir*, *Black Money Love*, *Kuzey Güney*, *Forbidden love*, *Ezel*, *The Fall of Leaves* and *20 Minutes* have been followed by millions of people worldwide', remarks its CEO, **Kerem Çatay**, who was also producer of those successful dramas and its following production *Medcezir*. 'Our productions have left a mark on Turkish prime time. During the last decade, we have produced 18 series, 4 movies and many TV shows', he explains.

'We continue to reflect the sceneries of everyday life onto the screen, with all their excitement and reality. From September 2014 to July 2015, we produced 278 hours of content, which means 138 episodes, 301 teasers. Our productions have been released in five continents, 83 countries. Beginning from September 2015, three new TV series are being released on Turkey and also there are 2 new upcoming movies'.

Çatay says it is 'difficult' to make a distinction between projects since his TV series 'have become second nature': blockbusters with influential actors, actresses, directors and screenwriters have been broadcast in their original versions, but also as local adaptations: *Ezel*, *Forbidden Love* and *Son (The End /Runner)* have been versioned to different cultures in Europe (Spain, France), America (USA) and Russia.

Ay Yapım drama series are being distributed by different companies: *Karadayı*, *Ezel* and *Son (The End /Runner)* by **Echo Rights**; *Kara Para Aşk* and *20 Minutes* by **ITV Inter Medya**; *Forbidden Love* and *Kuzey Güney*, by **Kanal D**.



Endemol Shine Turkey, drama expansion

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

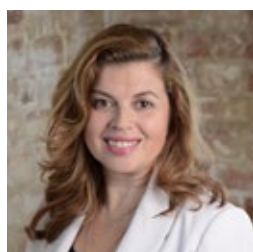
Other credits include *Big Brother*, which will premiere in Turkey for the first time later this year also on **Star TV**; **Armoza's** *The People's Choice*, a live multiplatform game show that recently launched on **ATV** and entertainment series *Deal or No Deal*, *The Money Drop* and others.

Marina Williams, COO of International Operations, explains: 'Turkey is an important market to us and we are extremely pleased to have a thriving local presence there. We have a talented team with **Gokhan Tatarer** and **Hakan Eren** in management, **Nilufer Kuyel** overseeing formats and acquisitions and **Hulya Vural** leading drama. The Turkish market is driven by drama and we have now expanded in this area and are very proud of *Broken Pieces*, which has been a ratings winner for **Star TV** with a second series launching soon'.

Endemol Shine Turkey launched in 2008 and from the outset was very successful in unscripted programming. Continues **Williams**: 'We have produced many of our global hits for the local market, most recently with shows like *Deal or No Deal* and *The Money Drop* and later this year we will launch *Big Brother* for the first time. We have the advantage of being the only international player with our own production company and with that comes our fantastic catalogue of tried and tested formats available to Turkish broadcasters'.

As well as delivering a huge television audience for **Star TV**, *Broken Pieces* was also a social media hit with 40 million **YouTube** views, 145 000 **Facebook** fans, 25 000 **Twitter** followers which also saw the show trending worldwide. It's a fast paced family saga and stars Turkey's top actors **Erkan Petekkaya** and **Nurgul Yesilkaya**.

'We've produced other dramas there such as *Sparrow Palace* and *Destiny* for **Star TV** and *Overtun* for **ATV**. These weren't as popular as *Broken Pieces* but Turkish market can be quite tough and we're still extremely proud of these shows', concludes the executive.



Marina Williams, COO of International Operations at Endemol Shine Group



Broken Pieces, top drama series produced for Star TV and sold by Global Agency to 20 countries. A second season is confirmed

Period drama has a name: TIMS Productions

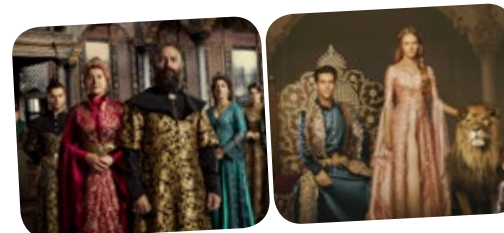


Timur Savci, owner and CEO, TIMS Productions

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

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

He asked writer **Meral Okay** to develop a script for the new project about the Ottoman Empire. *Magnificent Century* was a top rated series aired from 2011 to 2014, first on **Show TV** then in **Star TV**. **Global Agency** was immediately on board for international distribution, up to date sold in more than 70 markets.



From successful *Magnificent Century* to the brand new *Kosem Sultan*: Turkish period series live at TIMS

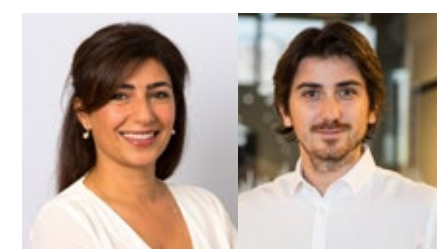
'When producing, we first think in Turkey, but the international market is very important, too. The projects' costs must to be fully covered in the local market. With *Magnificent Century* we had expectations for a worldwide success, but it went beyond our expectations', he highlights.

The company will premiere in November on **Star TV** *Magnificent Century: Kosem*, a spin of *Magnificent Century*. 'The studio built in Hadimkoy (Istanbul) plus the pre-production and first episode cost us USD 28 million. It is a much bigger project', explains **Savci**.

He concludes about the Turkish industry challenges: 'First, we need to solve the funding problems; second, the writers and authors have to swim deep in new local stories; third, the production companies strategies: at **TIMS**, we have one writer working for only one project, not two or three as it happens in other companies. All these guarantee the quality of the series'.

FremantleMedia focused on Turkish developments

FremantleMedia International's business operations for the Middle East, Africa and South Eastern Europe are managed out of Dubai. Turkey is a non-production territory but the Dubai office, headed by **Anahita Kheder**, SVP of Middle East, acts as the central hub for any of our ongoing sales activity.



Anahita Kheder, SVP of Middle East, Africa and South Eastern Europe, and Amac Us, sales director

The appointment of **Kanal D's** former sales executive **Amaç Erol** Us, as sales director of **FMI** in Dubai, aims to increase company's presence in the country, especially on the development area.

Kheder: 'We've recognized real growth potential in Turkey amongst other markets. The scripted space is definitely an area we are exploring and we've got some very exciting things in the pipeline'.

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

Top **FMI** formats adapted in Turkey includes the culinary game show *My Mom Cooks Better Than Yours (TRT)*. 'The revered series *Family Feud* has found a home on **TV8**: 80 episodes of the game show have been produced and it's been airing for a couple of years. *Got Talent* has been huge success on **TV8**, and we are now pursuing interest in our recent formats, such as the studio game show *Heaven Or Hell*, and the real feel good format *Most Beautiful Woman*', concludes **Kheder**.



Got Talent has been a huge success on TV8

MINT, adapting to global trends

Founded in 2002 by its CEO, **Birol Guven**, **Made in Turkey (MINT)** is a Turkish production company dedicated exclusively to comedy series. After several successes such as *Çocuklar Duymasın (ATV)*, with 29 rating points and 70% of share, *Kadın İsterse (Star TV)* and *Arka Sradakiler (FOX)*, the company it is now changing its strategy.

'Because of the global success of Turkish drama, we decided to produce our first drama series, based on a Korean drama (**MBC**) called *May Queen*, which we are adapting for **Show TV**. And we are looking a dis-

tribution company to see the chance of selling worldwide. Dramas are being sold well, but comedies are not', he explains.

Apart from it, during 2015 is developing two more comedies: *Seksenler*, about a Military Coup in 12 of September 1980 for **TRT1** and *Zengin Kız & Fakir Oğlan*, about the classic history of rich girl & poor man for **FOX**.



Birol Guven, CEO



TMC

TMC was founded on May 1993, and it is one of the pioneer Turkish independent production companies, having generated from documentaries to TV movies, series and music production. It has produced the TV show *Golgeleler (Shadows)*, prepared and hosted by **Funda Arar** and **Kirac**, which was broadcasted in 2006 on **TRT**

and in 2007 on **Show TV**, is also a joint **TMC/TRT** common production.

By 2000 it added film production and since 2001 TV series: *Zerda*, *Bir Istanbul Masali*, *Aliye*, *Yagmur Zamani*, *Hirsiz Polis*, *Beyaz Gelinlik*, *Bicak Sirti*, *Binbir Gece* and *Canım Ailem* are among the top ones. Some of **TMC** series are being distributed by **Global Agency**.

Turkey

At the forefront in content production

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

Beykoz Kundura team: Dergen Dogan and Buse Yildirim, location architects and Serpil Yildirim, executive director



Based in a former shoes factory, **Beykoz Kundura Studios** occupies an important piece of land by the Bosphorus, where some of the top Turkish series exported worldwide have been produced. 'We are one of the studios with more locations in the city: here were shot *Times Goes By* (Kanal D), *Ezel* (Eccho Rights), *Valley of Wolves* (ATV) and *Karadayi* (ITV Inter Medya), among many others', said **Serpil Yildirim**, owner of the complex acquired in 2006.

Actually 10 series, from 10 different producers, are being developed in **Beykoz Kundura**: *Sunshine Daughters* (Kanal D), *Happiness* (Surec for FOX TV) and *Resurrection* (Tekden for TRT1), etc. There have also been shot miniseries and TV films.

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

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



Beykoz Kundura used to be an old shoes factory. The main machines of those times were located in a special place, as a museum

Seka Park Film is a TV studio located in Izmit, in the Asian side of Turkey. There, **ES Film** is shooting the second season of *Filinta* for TRT1. It's a film set installed on what used to be an old factory. It belonged to the Government, but then it has been privatized and several production studios were constructed.

It has 170 acres, which are rented by **Maya Synemedia TV**, which has reproduced the ancient streets of Istanbul in the late XIX century, when *Filinta* history takes place. It is one of the largest studios of Turkey and Europe.

Mehmet Coban, CEO, **Maya Synemedia Film**; **Osman Kaya** director of the series; and its protagonists **Onur Tuna** (*Filinta*), **Sem Ucan** (*Ali*), **Berrak Tuzunatal** (*Farah*) and **Savi Eren** (*Milos*) highlighted that the second season premiered on September 11 on the pubcaster TRT. It's expected to have about 26 episodes all in all.

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

Turkish talent

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

Writers **Eylen Canpolat** and **Sema Ergenekon**, creators of *Sila*, *Gumus* and *Black Money Love*, described to PRENSARIO that in Turkey 90% of the writers are women. 'The



Osman Kaya, director of *Filinta*, with protagonists **Onur Tuna**, **Cem Ucan** and **Berrak Tuzunatac**, and **Ersagun Servi**, program sales manager of TRT



Filinta shooting locations at **Sera Park Film**



Sewing workshop for *Filinta* costumes

main problems we have to face are the rights: we are not owners of our creations, which are locally exploited by the broadcasters, and then worldwide: we don't receive any compensation for that. We have founded 3 years and a half ago the association **Senarist 1** to defend ourselves'.

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

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

Even when he is working in two projects for Turkey, **Oya** has changed his strategy. After *The End* (which was not successful in Turkey but worked very well internationally, sold in 50 countries), he has focused with **Ec-**

cho Rights' directors, **Nicola Söderlund** and **Fredrik af Malmberg**, in searching for possible international co-productions in France and UK, as well as another project in Germany.

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

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

'We have this huge success in our hands and we are about to lose it. We must rethink the genre future. Is a very complex political moment in Turkey, with social divisions and economic crisis. The media reflex that situation, it is natural', reflexes **Oya**, and exemplifies that there are channels that are adapting Korean series (**MINT** with *May Queen* for

Show TV or **TRT** with *What Happen to my Family*), which he considered 'very risky'.

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

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

Berkun Oya, writer of *The End*, sold by **Eccho Rights** to more than 50 territories



Evrin Alasya and **Emre Kinay**, leading actors of *Sunshine Girls* at **Beykoz Kundura**, which premiered in June in Kanal D and will continue on air during winter



Yilmaz Sahin, writer, and **Aytekin Atas**, music creator of *Magnificent Century* and *Kosem Sultan*



Music composer and author **Toyger Isikli** with script writers **Eylen Canpolat** and **Sema Ergenekon** (borders)

Cinergia, the dubbing house chosen by Turkey



Lilium Hernandez, president and managing director, and Gema Lopez, president and operations director, at Miami's offices

Lilium Hernandez, managing director at Universal Labs of America, partnered Gema Lopez in 2012 and founded Universal Cinergia Dubbing. Based in Miami, Florida, the executives led this high tech dubbing company set in a 10,000 square foot building that provides services for the worldwide television industry.



Gema Lopez and Lilium Hernandez (center) with Ziyad Varol, licensing and digital manager acquisition & sales, and Müge Haniççi, sales executive from ATV, during LA Screenings



Gema Lopez and Lilium Hernandez (borders) with Emre Gorentas, sales executive at Calinos Entertainment during Discop Istanbul

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

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

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

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



Lilium Hernandez and Gema Lopez (below) with Ignacio Barrera, content director at Grupo Albavisión (USA), Beatriz Cea and Annabelle Aramburu, sales from ITV Inter Medya



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



Gema Lopez and Lilium Hernandez (borders) with Turkish producer Burak Sagyasar, from Focus Films at ITV Inter Medya booth during MIPTV



Gema Lopez and Lilium Hernandez, with Emrah Turma, sales executive, Özlem Ozsumbul, head of sales and acquisitions, Kanal D, during LA Screenings



Lilium Hernandez and Gema Lopez (borders) with Amac Erol, sales director, FremantleMedia International (UAE) and Francisco Villanueva, VP & COO, Somos Distribution (USA) during MIPTV

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Dubbing & Distribution

BY RICK QUINTANA, REPORTER

BOOTH: #P-1.H29

Caaliope, business diversification and growth



Alicia Flores and Carlos Sanchez, founders and managers of Caaliope

On its 10th Anniversary, **Caaliope** (Mexico), one of the leading Mexican dubbing houses, has dubbed leading productions such as *From Dusk Till Dawn*, *Happyish*, *Complications*, *The Last Men of Hearth*, *Ash vs Evil Dead*, *Blunt Talk*, *Flesh and Bone* and the Turkish series *Kacak*, a segment of business in which the company expects to growth. This is the main objective for this MIPCOM 2015's *Turkey Country of Honour*.

Clients such as **FOX, Miramax, Starz, Showtime, Telefilms, VIP 2000, Azteca America, KBS, EBS, AMC Networks, Shine Endemol, Somos Distribucion,**

Spring Media, Power, Screen Media y RAI are according to **Alicia Flores**, VP of Operations, 'our best promoters'. The company reaches USA, Europe, CEE, Asia, and most recently Turkey.

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

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



Candan Erkmén, Turkish dubbing coordinator at Caaliope

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

Caaliope has also diversified into the area of producing original programming. Recently, it produced 10 episodes of the series *Escandalos* in Mexico City, which is being globally distributed by **VIP 2000**,

who has placed the series in 12 markets in Latin America and USA.

At MIPCOM, it brings renewed energy driving them into a new era of business diversification and growth. It is very clear that success and good results are due to the satisfaction of their clients with their work.

Dubbing House, building global alliances



Paola Felgueres, VP, and Jorge Arregui, president, celebrating the company's 10th anniversary

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

With 29 years in business (19 of them formed in **Televisa**), **Arregui** is a very well known face in the international fairs, which have been attending with Dubbing House's VP, **Paola Felgueres**. Both are authorized voices to explain how is the Mexican dubbing business going on, while they celebrate Dubbing House's 10th anniversary.

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

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

'We are glad to work with the most important media companies such as **20th Century Fox Movies & Television, Universal Pictures, Anima Studios, Comarex, Dargaud Media, Dori Media, Deluxe, Marvista, NBCUniversal, Passion Distribution, Saban Brands, Starz, Televisa, Televisa Networks** and **Televisión**, all of them with great titles like *Minions*, *Boxtrolls*, *Hitman: Agent 47*, *Sleepy Hollow*, *The Strain*, *Modern Family*, *Sons of Anarchy* and *Scandal*, among many others'.

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

BOOTH: #R8.B3



The People's Choice

Armoza: The People's Choice

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

MIPCOM 2015
P-1.F24 / P-1.G23

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BOOTH: #P-1.G14

Somos, the pioneer of Turkish dramas in Latin America



Luis Villanueva, CEO

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

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

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

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



Mercy from Kanal D

BOOTH: #P-1.F24

Latin Media, the essence of traditional novels'



Jose Escalante, CEO-Director

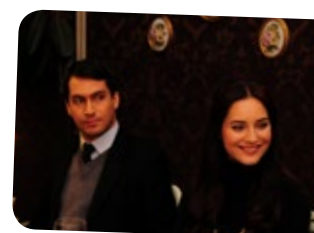
Latin Media Corp (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian and Latin fictions. The company added a new product for the international market in 2014: Turkish dramas.

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

Esposa Joven (99x'45 & 120x'45) was sold in several territories and most recently in **El Trece** (Argentina). 'Nowadays audience wants to get back to the classic telenovela', he adds.

At MIPCOM it launches *Recuerdos Tristes* (26x'80), by **TIMS Productions**. 'Those who like a good melodrama will be fascinated with this new production. It's being dubbed into neutral Spanish', resumes the executive.

Other highlights are *Cain y Abel* and *La Sombra de Cinar*, a slate of Asian novels and two series from **America TV** (Peru): the historical *Micaela-La Perricholi* (73x'45) and *Amor de Madre* (80x'45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for a history of excellence, sacrifice and struggle.



Recuerdos Tristes, new drama produced by TIMS Productions

ICEX, top quality Spanish blockbusters

BOOTH: #R7.J11

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

international market.

From the animation slate, **Anima Kitchent** highlights the family TV series *Cleo Telerin* (52x'7), while **Film Factory** introduces *Mortadelo & Filemon*, *Mission Implausible* ('88). Regarding fiction, **Grupo Ganga** is producing the 17th season of the classic Spanish long running series *Remember When* (268x'75) for **RTVE**.

Filmax International highlights the series *I Know How You Are* (season 1 10x'45 & season 2 10x'45), while the other broadcaster **Atresmedia TV** releases the its brand new drama *Plastic Sea*; and **Boomerang TV** the teen series *The Avatars* (52x'24), worldwide co-distributed with **Onza Distribution**, and the



drama *The Secret Of Old Bridge* (17 seasons, 65x'50).

On realities and entertainment formats, **Mediaset España** launches *Make Me Over*; **Phileas Productions**, *Sight Unseen*; **Prointel**, the reality sport show *Pure Adrenaline*; **ItsOk.co** the celebrity fashion game show *The Fitting Room*; **Onza Distribution**, the adventure family format *Panic In The Stands*, and **Secuoya Content Distribution** its reality *Time Box* (13x'70).

Lastly, but not least, the film *Matador*, from **Sogepaq**, and the documentaries in 4K *Flamenco Passion* (13x'50), from **Medina Media**, and *FC Barcelona, Passion & Business* ('50), from **Comercial TV**.



From Grupo Ganga, *Remember When* is the classic Spanish long running that returned this season to RTVE

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Dusyeri, animation for the world



Nazli Guney Uysal, marketing manager

Apart from drama series, another genre that is growing strongly in Turkey and has a huge potential in the international market is animation. Betting for the first time with a booth at MIPCOM, **Dusyeri** expects this market to give the first push towards global expansion.

Its marketing manager, **Nazli Guney Uysal** explains about the company: 'In 2007, **Ayşe Sule Bilgic** and **Kırac**, two Turkish actors and singers were worried about why Turkish kids were not watching Turkish animation. And they decided in 2007 to invest and launch in the first independent animation producer with a first project, the preschooler series **Pepee**, which is nowadays a huge success'.



'There was no Turkish channel for animation at that time, but **TRT** was analyzing to launch one. When **Pepee** was born, the broadcaster launched **TRT Çocuk** and become the best partner', reminds **Guney Uysal**. Three seasons (52x'11) have been produced and broadcast on **TRT Çocuk**, **Show TV** and **Planet Çocuk TV**. For this former one, **Dusyeri** also partners the management of the channel with programming, planning and the international acquisitions.

Pepee, a huge success on TV developed in a 360 degree project

Pepee is a phenomenon of audience and a fantastic 360-degree project with more than 3,000 items on sale, including magazines, merchandising, toys, live shows and music. It was the 1st and 2nd most video in **YouTube** in 2011 and the most searched word in **Google** in 2014'.

For the international market, the company has other four series, also broadcast in **Planet Çocuk TV**: the preschooler series **Leliko** (52x'11), **Pisi** (52x'9) for preschoolers and **RGG Ayas** (52x'12), focused on 6-9 kids, of which **Dusyeri** is also developing a 360-degree strategy. 'We are also shooting our first live action series **Aydamaya** (13x'30), about an outer space girl that lands in Istanbul and find the friendship. It was premiered last month', ads **Guney Uysal**.

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



TRT Çocuk, in all platforms for Turkish kids



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



İsmihan Yılmaz, director, TRT Çocuk

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



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

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

'The popularity of **TRT Çocuk** exceeds television screens with its monthly magazine **TRT Çocuk Dergisi**, which has rich educational content for school age children combined with their favorite on screen characters. Also, the site **trtcocuk.com** that allows children to play interactive and educational games featuring beloved TRT Çocuk characters and has over 1 millions members', concludes **Yılmaz**.



Tilki, nominated for International Digital Emmy Awards

TURKISH BUYERS



Ozlem Ozsumbul, head of acquisitions, Kanal D (center), which has adapted Mediaset scripted format *Matter of Respect* in Turkey, with Dogan Ercan and Idil Belly, from the Turkish distribution company Sera Films; Manuela Caputi, Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D



Star TV, Turkey: Pelin Dogru, acquisitions director, and Can Aycetin, acquisitions authority



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



Ibrahim Eren, deputy director general, and Mehmet Demirhan, deputy head of TV department, TRT (center) with Osman Alkan, general manager, Telesine and Kamil Cevikalp, executive producer, Arzu Films, during the launch of TRT TV Film



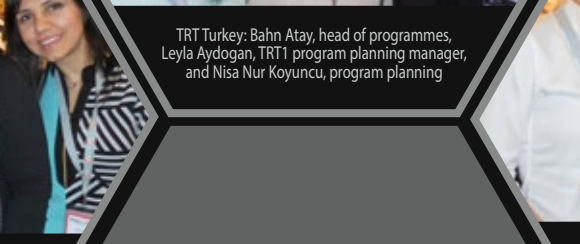
Turkey: Senay Filiztekin Turan, head of drama acquisitions, Global Agency, and Tunay Ergin, foreign formats & movie acquisitions manager, FOX TV



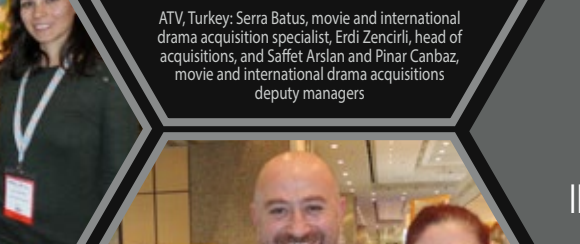
TRT Turkey: Bahn Atay, head of programmes, Leyla Aydoğan, TRT1 program planning manager, and Nisa Nur Koyuncu, program planning



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



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



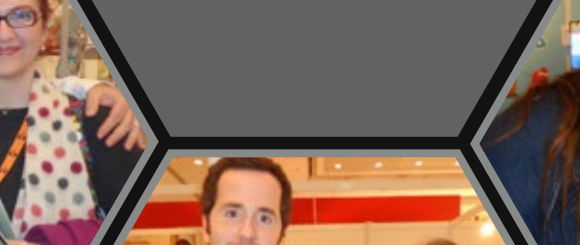
TTNET VOD buyers from Turkey: Seda Haberdar, purchasing & Tibibu content specialist, Emre Orhan, marketing, linear channels and content purchase, and Ozge Gultaslar, marketing, Tibibu content acquisition assistant



ACQUISITIONS EXECUTIVES ATTENDING THE INTERNATIONAL MARKET



Kanal 7, Turkey: Merve Tufekci, senior acquisitions executive, Baris Turanlı, programme manager, and Gaye Arman Bickacioglu



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



Efe Beseleser, senior content manager, and Esra Acar, consumer product manager, at telecommunication company Turkcell, with Sibel Ozorhon, business development director, Calinos Entertainment



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