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Special Annual Issue: Asia - ATF 2014

ATF & ASIA: TOP DOWN AND BOTTOM UP

According to **Laurine Gaurade**, head of TV division at **Reed Midem**, Content Business has entered a 'Golden Era', due to irruption of digital platforms. There are many new programming outputs everywhere, to push both sales and production.

Other strong pillar is the growth of emerging territories. Asia, Latin America, Middle East, Africa... while central countries have problems, the developing regions are a booming land of new opportunities. They are not only buying but also producing, and then selling. We find now fresh ideas and very good productions everywhere.

Within this picture, Asia appears in a privileging state: a large region, very powerful players, important support from different government entities to develop production hubs, a strong internal market between the different countries... Asia is one of the most developed regions in digital platforms, with steadiest growth for the near future.

Southeast Asia is, inside Asia, a pole of important business. Singapore, Malaysia, The Philippines, Indonesia... they all head the region about sophisticated business models and international expansion. Of course the titans of the continent are China, Japan,



India, South Korea, but here business gets particularly interesting to switch the region and the world.

ATF is the top trade show in Asia about international content business. There are others, of course, but ATF has exploded the last 2-3 years with the digital move and it promises to continue gaining market share. At this PRENSARIO ATF issue, we show Asia from inside: figures & trends, broadcasters, producers, digital newcomers, business twists, what it is important to take in mind during the show. Business is built both by great actions and details, let's take care the two matters.

THE BASICS


For those reading PRENSARIO INTERNATIONAL for the first time... we are a print-online publication with more than 25 years in the media industry, covering the whole international market. We've been focused on Asian matters for at least 15 years, and we've been attending ATF in Singapore for the last 10 years. If you are not receiving our online daily newsletters during ATF and the other big international shows, please read them at www.prensario.net.


Nicolas Smirnoff




Prensario International

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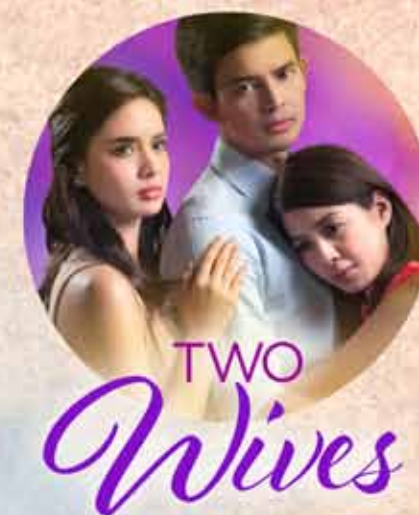
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ATF 2013: MAIN SCHEDULED EVENTS

Event	Date & time	Place
Format Keynote: Keshet International looks East	Tue. 9, 9.30am	Level 4
Emerging Trends in Asia's Content Market	Tue. 9, 10am	Level 4
Asia's Growing OTT Market	Tue. 9, 11.45am	Level 4
The Acquisitions Panel - What do buyers' want?	Tue. 9, 2pm	Level 4
Official Opening Ceremony	Wed. 10, 9.30am	Level 4, Roselle Ballroom
Opening Party	Wed. 10, 7pm	TBA
What are kids consuming today?	Thu. 11, 12.30pm	Level 4
Digital for kids	Thu. 11, 2pm	Level 4
MIPCube: Social Media TV	Fri. 12, 10.10am	Level 4
MIPCube: Localising Asian Format	Fri. 12, 12.30pm	Level 4

SCTV / INDOSIAR: HOW TO LEAD THE INDONESIAN TV MARKET

Since July 2013 up to date, SCTV has consolidated its position as the #1 broadcaster in the strategic TV market of Indonesia, while Indosiar is #3 in terms of TV share. Both networks belong to SURYA CITRA MEDIA (SCM), the group that also controls 51% of the production company PT SCREENPLAY PRODUKSI (SINETRON).

'We are consistent to strengthen our flagship program which are local daily drama series (*Ganteng Ganteng Serigala*, *Emak Ijah Pengen Ke Mekah*), local TV movies (four times a day, romantic comedy for teens), Indonesian movies, music & variety (*Inbox*) football (*UEFA*) and entertainment (*La Academia Kids*) for SCTV; and local music (*Dangdut*) talent search (*D'Academy*) is the highest rating music talent with 27.2% of share), variety, quiz (*New Family 100*), local TV movie, and children animation (local series *Keluarga Somat*) for Indosiar', explains to PRENSARIO Harsiwi Achmad, director of Programming and Production, SCM.

'We keep reinforcing the performance of each program in prime time and non-prime time slot. As part of the program development strategy and application, everyday we work closely with production houses, news and in-house production team. We run effective

placement of on-air promotion program and coordinate with our social media and digital platform line of businesses. Synergy within the TV channels under the holding company is no less important.

SCTV and Indosiar synergy in term of

program strategy, cross-promotion program, etc. that is tailored to its target market of each, she adds.

'Local drama series *Ganteng Ganteng Serigala* is a top-rated Sinetron's production, launched on April 2014. It has reached 6.9 rating points and 31.2% TV share. SCTV is pioneer in making and plotting well the local TV movies. *Para Pencari Tuhan* is a religious drama comedy series specially made for Ramadhan month every year. *Putih Abu-Abu* is a trendsetter on local drama series for teenager. The in-house production is strong with music program and variety programs such as *Inbox*, on air for 7 years', she adds.

'Indonesian TV market is very competitive with 11 big existing FTA channels plus some new local FTA channels. To win, we have to be sharp and carefully formulate our programming strategy. We must elaborate the performance data thoroughly and from that we can predict and sense what the market wants. Then we need more and more new creative ideas that have no limit', adds Achmad, who stands that local content is still leading. 'Good content and creativity in produce programs is the key factor to attract a lot of viewer; then win the competition', she completes. Digital media is something new and mushroom everywhere. Continues the executive: 'A new generation is getting used to digital devices and the Internet user is continuously increasing. However, in Indonesia, traditional media (TV set) still cannot be replaced by new media. Digital media penetration is still very low compare to traditional TV.'

'But after all, the new media business development is promising but more for medium term period/plan. Digital is a complement of free TV, it can enrich the media business. Luckily, within our business group, we have so



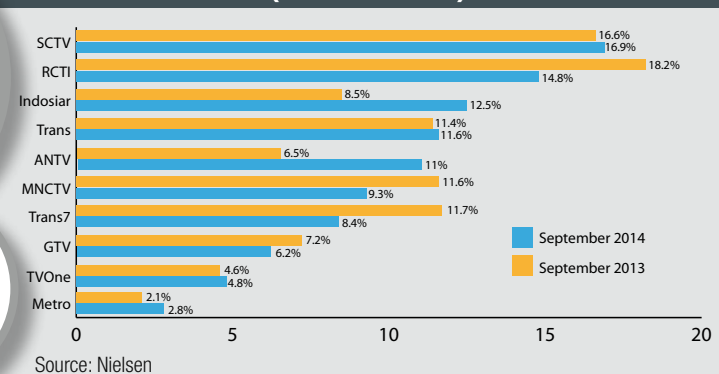
D'Academy is the highest rating music talent with 27.2% of share on Indosiar

many digital media platform that can support each other with traditional TV media. We have news & entertainment portal named **liputan6.com**, video sharing website **vidio.com** and upcoming channels and platform ahead. In this former, SCTV and Indosiar supply content for such as VOD, catch up TV, etc.'

About the future, Achmad says: 'We will launch new big format program very soon, *Hell's Kitchen Indonesia*, and will produce *Top Chef* season 2. We already done deal for 3 seasons of *Barclays Premier League* starting 2013/2014, and already done deal for 3 years contract for Indonesian Football Youth National Team starting 2014, as we knew that Indonesia U-19 National team is rising this year and success as top tiers national team in Asia.'

'Lastly, we will launch new titles from Sinetron that will compete in prime time slot and believed to become big hit. SCTV & Indosiar are Indonesia official TV partner of SEA Games 2015 in Singapore', finalizes.

INDONESIA: AVERAGE AUDIENCE SHARES – ALL DEMOGRAPHICS 5+ (SEP. 13-SEP. 14)





ASTRO: 'THERE ARE TWO GROWING PLATFORMS IN MALAYSIA: INTERNET AND US'

Astro is chosen and subscribed by over 60% of Malaysians, what means 4.2 million homes or 16 million viewers. On average, its viewers spend 4 to 5 hours per day watching TV; and two thirds of their time are spent watching Astro-branded channels. The customers have a choice of over 180 channels, of which 73 are Astro branded channels and 48 are HD channels.

Henry Tan, COO, Strategy, Content & Marketing: 'We provide a whole range of content to cater to the varied preferences. Our flagship offerings include strong Malay franchises such as *Akademi Fantasia* (Azteca) and *Maharaja Lawak Mega*, Malaysia's number one reality and comedy show; *Astro Hua Hee Dai*, the #1 and only 24/7 full Hokkien channel and *Vinmeen*, the first HD Tamil channel in South East Asia.'

'Our main objective is to provide relevant and compelling content that is worth paying for. The signature programs mentioned before were watched by 2 million paying viewers, which have doubled over the past year. There are two growing platforms in Malaysia: Astro and the Internet. We are the only TV platform that grew in terms of viewership and time spent for 5 consecutive years.'

'Our most successful shows are our own homegrown signatures that are created across a variety of genres, which include Islamic (*Pencetus Ummah*), comedy

(*Betul ke Bohong* and *Skool of Lawak*, spin offs *Maharaja Lawak Mega*), sports (*Astro Arena*), community (*Hua Hee karaoke*, *Hua*

Hee Makan, *Hua Hee Hokkien Class*) and education (*Tutor TV*).

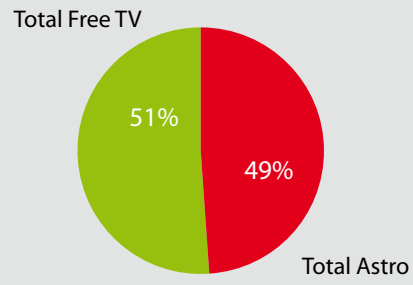
'Partnerships? With *Azteca* (Mexico) and *Global Studio* (Malaysia) we are co-producing high quality telenovela formats adapted for the Malaysian and regional audiences, starting with *A Love to Remember*. We are also taking the lead by bringing US & UK series on a same day and date basis as its country of origin. This *Same Day as The US* campaign delivered a 30%-60% increase in viewership with many raving comments from happy customers,' adds Tan.

Regarding digital, Tan believes it 'complements traditional rather than competes with it', and he offers some numbers: Malaysians are the most mobile connected consumers in SEA, with 150% mobile penetration and 50% *SmartPhone* penetration (2014). On average each 'connected' Malaysian has at least two Internet enabled devices. They spend most of their time on social networking (90%) followed by watching online videos (72%). On a daily basis, connected Malaysians seek news, sports & entertainment content online. Malaysians have a higher interest and demand for local content in the digital space than international content. Social media is the #1 online activity amongst Malaysians today.

'These trends provide us the opportunity of using digital media as an effective promotional tool that provides accessibility to content, facilitates audience interaction which encourages the word of mouth effect and this in turn leads to stronger engagement and brand affinity. Astro currently has over 25 websites, 52 mobile applications, 100+ social media properties and is the #1 YouTube channel from Malaysia which in total gives us 15 million fans and followers in the digital platform', he says.

Local programs dominate social trends and talkability e.g. *Oh My English* (#1 language learning brand with 8m viewers on TV and +14m views), *Maharaja Lawak Mega* (5m on TV and 30m digital views in 3 months on YouTube, alone), *Akademi Fantasia* and *Thomas Cup*, taking over the social media space surpassing worldwide topics, trending on *Twitter*, which reached out to over 30 million unique digital users. 'Traditional TV viewing remains popular when complemented

MALAYSIA: ASTRO VS. FREE TV



Source: Nielsen - TV Viewership 2014



135 episodes of Azteca scripted format *A Love to Remember* will be co-produced by Astro, Azteca and Global Station in Malaysia



Maharaja Lawak Mega is not only a successful show on TV (5 million viewers), but also on digital platforms (30 million views in 3 months on YouTube, alone)

with the second screen experience and interesting program content online', concludes.

Astro is continuously expanding other digital content offerings to consumers covering four main areas: 1) Watch 2) Listen 3) Read 4) Play. 'For example, Audiences of *Akademi Fantasia* are highly interactive and multi-tasking whilst watching the show is their preferred behavior. As such, interaction with them comes in all forms (live updates via social media, voting through mobile app, etc.). Online audiences were very opinionated and wanted a voice. Representing the voice of the online fans, it was featured on air and became one of the main highlights of the show', concludes Tan.



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Henry Tan, COO, Strategy, Content & Marketing at Astro Officer of Celcom Axiata Berhad



ABS-CBN ENGAGES FILIPINOS

Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution at ABS-CBN (The Philippines) explains to PRENSARIO: 'We continue to lead in the *Filipino* market, especially during the toughest part of the day, primetime. Our offerings in this highly competitive block make up the roster of Top 20 programs nationally. This is welcome news as it means advertisers will continue to support us in this competitive timeblock.'

'Aside from capitalizing on dramas, which continue to be our core strength, we've managed to increase engagement for a returning franchise, *The Voice Kids*. The kids version had 60% share during its run, and it is still the highest for this year among all programs in the Philippines. There was also sustained interest in the 11th edition of *Pinoy Big Brother*', she adds.

'Our early evening newscast likewise remained as the most watched daily news on TV. The drama offerings meanwhile, kept audiences glued to their sets with its diverse mix of experiences ranging from family-friendly soaps (*Honesto, Dyesebel, Mirabella, Dream Dad*) to youthful romance (*Got to Believe*), and emotionally moving relational dramas (*The Legal Wife*).

ABS-CBN programs occupy 23 slots out of the top 30 programs from January 2014 to October 2014. Continues Raymundo: 'Our primetime leadership was driven by two top-caliber primetime dramas which just ended last month.: *No Greater Love* is an epic drama about a love between a plantation worker and a daughter of a landed elite, which garnered an average national TV rating

of 29.7%; and *Tomorrow Belongs To Me* that revolves around two different women who will be united by fate and their hunger to seek truth and justice. It also finished strongly with 27.3%.

The two of them were replaced by *Forevermore* and *Two Wives*, which are doing very well. The first one captivated the audiences when it was launched in October, centered on the unlikely romance between a hard-headed and reckless son of a hotel magnate, and a feisty and devoted daughter who cultivates strawberries for a living. It is the #1 scripted drama in the Philippines today with an average national TV rating of 26.6% and 54% share.

Two Wives is Philippine's adaptation of a Korean drama: it is consistently winning in its timeslot with a national TV rating of 22.4% and 50% share. Raymundo adds: 'Most of our aired programs are produced in-house, with entertainment accounting for about 41% of total broadcast hours while fiction takes up another 33%. Our news and current affairs comprise the remaining 26%.'

Regarding the Filipino TV market, the executive says: 'Over the years, *Filipinos* have been exposed to various types of content on free TV, including drama, variety, reality, game, musical, and live events to name a few. This has resulted in a higher level of discernment on their part. They easily show higher level of interest and engagement with characters who uphold the values they strongly believe in amidst challenging life circumstances and tests.'

'Characters must exhibit admirable qualities, and have strong others-orientation, which should manifest in how they care deeply for their family, friends and partners. Apart from the relatable values, these characters also need to have interesting journeys. Their need for a good mix of program offerings to complete their day is also very apparent.'

About digital, Raymundo describes the strategy: 'ABS-CBN is harnessing online technology to better serve its audience. Launched in 2009, iWanTV is our VOD/catch-up



Forevermore is the #1 scripted drama in the Philippines with an average national TV rating of 26.6% and 54% share

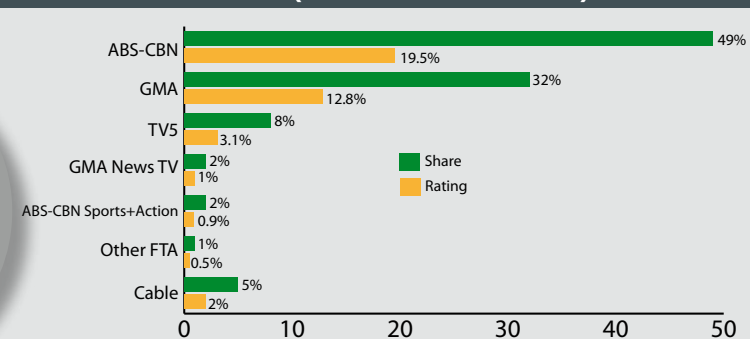


On entertainment, The Voice of the Philippines is a top show still on air on ABS-CBN

service that allows viewers to watch the episodes they missed on the main channel. This year, we launched our mobile phone service that leverages on our strong contents. Subscribers can now access exclusive content available only for this platform. They can also receive personal updates from their favorite ABS-CBN stars.'

The group has a slew of sites that target specific demographics of audiences. Each site has focused content that answers the need of its specific target resulting to deeper engagement with the users. 'In the past year, the share of ABS-CBN Online sites in the Philippine market multiplied a hundredfold. This is due to the revamped individual website which uploads content 24 hours a day and also its very strong presence in the social media. It is only matter of time when all of our sites will be consolidated into one domain, giving birth to a *megasite* that optimizes the content ecosystem potentials of the ABS-CBN network', concludes Raymundo.

THE PHILIPPINES: AUDIENCE SHARES - 6PM-12AM/TOTAL HOMES URBAN + RURAL (JANUARY-OCTOBER 2014)



Source: Kantar Media TV Audience Measurement

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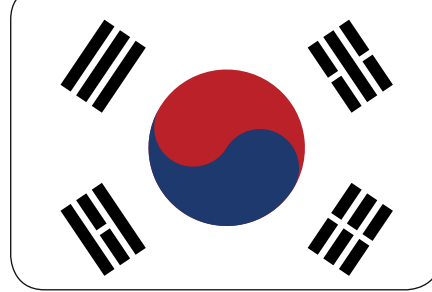
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Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution





REALITY, DRAMA, MUSIC AND FORMATS WITH CJ E&M SOUTH KOREA

CJ E&M is Asia's leading integrated content and media company, producing and distributing content for the broadcast, film, music and live entertainment through various platforms. From the broadcast side, it currently operates in South Korea 18 channels across a variety of genres, including general entertainment, music, movies, lifestyle, animation, games and documentaries targeted to a diverse audience of all ages and gender.

The group top rated channels are tvN and Mnet. The first one is a general entertainment channel that offers original programming in a wide range of genres, including entertainment, talk shows, and dramas. Top programs are the drama series *Misaeng*, *Bad Guys* and *Family Secrets* and the reality social game show *The Genius Game*.

Mnet is one of the most popular music channels in Korea and provides various music entertainment programs. Top programs include the weekly *M Countdown* (K-Pop chart show) and *Superstar K* (singing competition program).

With 15 million households as viewers, tvN is the leading channel of the group.

All other CJ E&M's channels, including Mnet, have same or similar number of households. According to the Ko-

rea Communications Commission data released on July 9, 2014, CJ E&M's broadcast market share is 8.8%. CJ E&M's total households are 25 million.

Mike Suh, EVP and Head of International Business at CJ E&M explains the programming strategy: 'Our media business delivers unique entertainment which has launched its position as a top provider in Korea. Since we have 18 channels, we can deliver targeted content to meet the needs of a diverse range of audience.'

'We are recognized for creating new trends in Korean TV programming with its unique approach to variety show formats. Among one of our top rated channels tvN's target audiences in their 20s and 30s, a new attempt like combining multiple genres has been vastly popular for variety shows lately.'

'For example, social reality game show *The Genius Game* and the hit travel variety show *Grandpas over Flower* have received great response from the both international and domestic audiences. The two contents were sold in Europe and the US respectively: the first to France and Netherlands and the second to the US,' adds Suh.

'For drama series, instead of casting famous stars we put a lot of effort in making changes to the themes and concepts pursuing better quality contents. Other massive hit dramas like *Reply 1997* and *Reply 1994* have created wide buzz among fans across Asia although they do not feature international Hallyu stars.'

At the international market, CJ E&M is interested in scripted formats, highlights the executive. 'Last month, tvN successfully launched *Family Secrets*, the Korean version of the hit TVN Chile telenovela *Where is Elisa*, globally distributed by Telemundo Internacional and hopefully find a couple of other

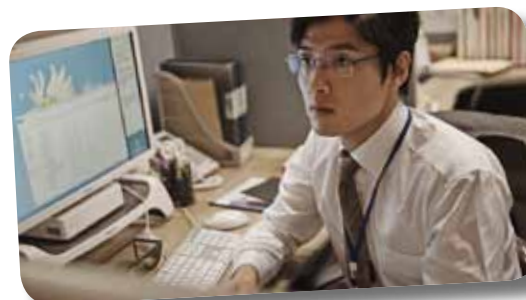
TOP PRIMETIME SCRIPTED DRAMAS (OCT. 27- NOV. 2, 2014)

	TITLE	CHANNEL	RATING (%)
MON-TUE	PRIDE AND PREJUDICE	MBC	10.8
	SECRET DOOR	SBS	6.2
	CANTABILE TOMORROW	KBS2	5.7
	YOONA'S STREET	JTBC	2.83
	LIAR GAME	tvN	0.9
WED-THU	MR. BACK	MBC	13.9
	MY LOVELY GIRL	SBS	5.5
	IRON MAN	KBS2	4.0
WEEKEND	BIRTH OF A BEAUTY	SBS	10.0
	MODERN FARMER	SBS	6.3
	BAD GUYS	OCN	3.8
	MISAENG	tvN	3.7
	THE GREATEST MARRIAGE	TV CHOSUN	1.55

Source: AGB Nielsen Media Research Drama Rank



Grandpas over Flower has received great response from the both domestic and international audiences, and will be adapted in the US market



CJ E&M is also a high end drama series producer with titles such as *Misaeng*, which is among the top rated series on the weekends in Korea

good formats to adapt into Korea on the future.'

Suh concludes: 'We have been interested in expanding to format business. Format business requires low language barrier, which give us more option to maneuver. Also, format's localizing elements provide us entry to a new market. Also co-production is definitely one we are interested. We are shooting the 36-episode romantic drama *Forever Young* with VTV in Vietnam.'



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Mike Suh, Executive Vice President and Head of International Business at CJ E&M





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ATF 2014: WELCOME TO ASIA, THE LAND OF OPPORTUNITIES

ASIA TV FORUM 2014 is being held in Singapore on December 9-12 at Marina Bay Sands Expo and Convention Centre with the same format of the last years: a Pre-Conference Day on Tuesday 9 with strategic panels, and the market exhibition from 10 to 12. For third year in a row, the tradeshow is organized along with SCREENSINGAPORE, focused on the growing Film Asian industry.

As the Asian market, the ATF shows vitality with new activities, players and trends each edition. In recent years, Asian broadcasters have tended towards format and factual TV programs, as independent producers localize international favorites and create original content.

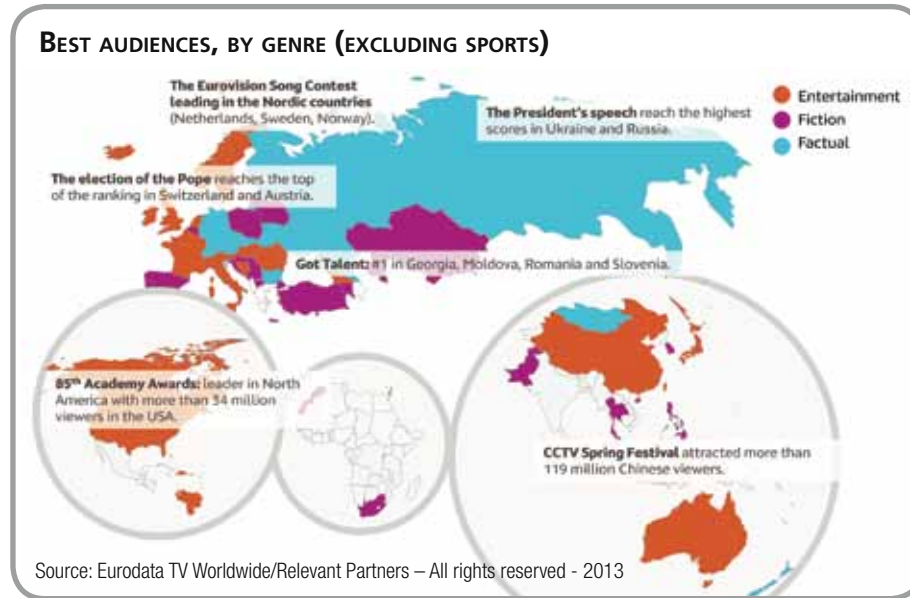
The content business in Asia is definitely growing. The exponential growth in Smart-Phone and Internet users brings exciting business possibilities but also stiff competition. There is demand for good content, and Asian audience are now willing to pay for it. Local players consulted by PRENSARIO agree: 'Companies are investing big on original programming. Take China as example, broadcasters spend big budgets on production to produce high quality content to fight for viewership and sponsorships. Online platforms are also jumping onto the bandwagon, all for the means to advance their profile beyond just an online/ mobile platform.'

Formats are doing well in Asia. With Asian broadcasters focusing more on factual formats, especially reality-driven TV programs in the past few years, there's an increasingly growing trend of localising the international favourites as well as creating original contents here in Asia. There is more information about this on a special report in this edition. The education business is big in Asia, so animation and children's content remains important. It is also a favourite genre for Asian governments to fund co-productions.

Focus on Asia's Growing Content Business – Market Leaders' Discussion Panel gathers Robert Gilby, managing director, The Walt Disney Company (Southeast Asia) (Singapore), Ricky Ow, president, Turner International Asia Pacific (Hong Kong SAR) and Jonathan Spink, CEO, HBO Asia (Singapore). Gilby says: 'Growth is right here in Asia. The rapid transformation in digital landscapes and newer business models are changing the way we look at the industry today.'

INCREASING INTERNATIONAL PRESENCE

Following the global wave, Asian players have started to understand that it is important to build bridges with international companies



The launch of SPARK Asia: Stephan Adrian, EVP and CFO, ZDF Enterprises (Germany); Patrick Hörl, CEO SPARK, CEO Autentic; Henry Tan, COO Content Strategy and Marketing, Astro; Alexander Coridass, president and CEO, ZDF Enterprises; Rohana Rozhan, CEO of Astro Malaysia; Galen Yeo and Khim Loh, directors of Moving Visuals International; and Angeline Poh, MDA.

THERE IS A GROWING ACTIVITY OF ASIAN COMPANIES IN THE WORLDWIDE MARKETPLACE, CLOSING CO-PRODUCTION, CO-FINANCING, CO-DEVELOPMENT DEALS WITH GLOBAL COMPANIES. DEFINITELY, THERE IS A BIG ROOM FOR GROWTH IN ASIA-PACIFIC

Photo Credit SPARK

in all senses: co-operations, co-productions, co-financing, co-developments. Television, free and pay, digital media, multiplatform, 360°, etc. In Asia, everything is possible... if you find the right partner.

Another key characteristic about the Asian region is that it is stable and evolving in all facets of the content business. On one side, the production quality is maturing, the investments—coming from Public entities or private companies—are growing and more focused, and the audiences are requesting new, fresh and international-appeal programming.

All these together have obligated the broadcasters to be more active in the international markets. And MIPCOM 2014 was a proof of that. The Asian companies announcing deals and strategic alliances grew in comparison with other editions. Below, there are some of the most important ones,

to have a better approach about the variety of announcements and agreements.

MDA (Singapore) announced during its Singapore Media Festival the launch of Grace, a four-part horror mini-series co-produced by HBO Asia and Infocus Asia, becoming the second original production in the region, which premiered on October 17; a remake of George of the Jungle is set to be produced in its country with Dreamworks Animation. SPARK/ZDF Enterprises partnered with satellite broadcaster Astro (Malaysia) and Moving Visuals International (Singapore) to launch SPARK Asia, the region first dedicated HD factual and documentary channel.

One Animation signed a co-production deal with ZDF Enterprises and German free-to-air children's channel KiKA for its original 3D animated series Insectibles, about the adventures of a young boy, a crazy old man and three bio-



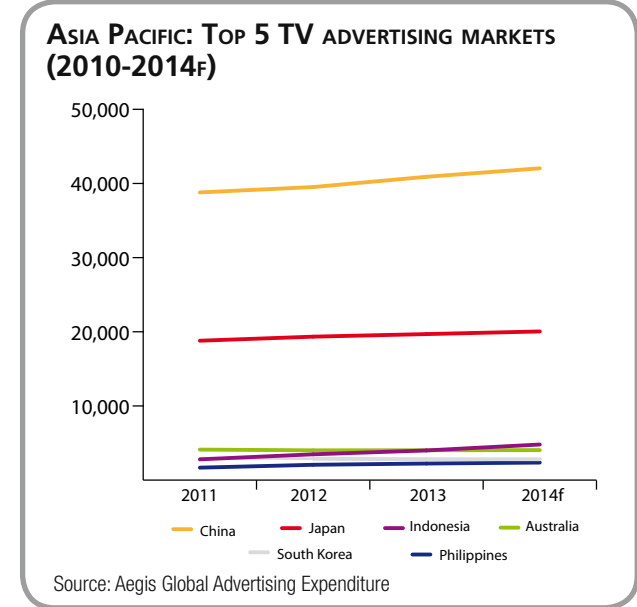
Mysterious Summer is the first Internet-based drama series, co-produced between Japanese broadcaster Fuji TV and Chinese #1 Internet video distributor iQIYI. Pictured on the launch of the series are Mamiko Maekawa, senior executive director, International Department, and Satoshi Kubota, director/producer, International Department, both from Fuji TV, with Ma Dong, Chief Contents Officer, iQIYI, and Japanese actor Yuki Furukawa

CHINA AND JAPAN ARE NOWADAYS THE MOST IMPORTANT MARKERS OF ASIA PACIFIC IN ALL SEGMENTS OF TV BUSINESS: ADVERTISING PIE, NUMBER OF VIEWERS, PAY TV, OTT, SVOD SUBSCRIPTIONS, ETC.

mechanically enhanced insects who have all been downsized by a shrinking machine.

Malaysian producer Global Station and Astro introduced the pilot of Love to Remember, the first telenovela to be shot in the country of the 3-year co-production deal with Azteca (Mexico), announced during MIPTV 2014. The shooting quality of the product was stressed to the attendance, and Comarex (Mexico) is in charge of international distribution. Following with Mexico (it was the Country of Honour), BluePrint and Comarex signed a partnership with Hub Media (Singapore), which starts to distribute—with rights in 13 territories—almost 20 formats for the Asian region, starting with the drama and crime series Pinky Jimenez (13x'45), the thriller Synapsis (13x'45) and the sitcom To Fail Is Divine (12x'24). On the contrary, Discovery Kids Latin America announced the production of Australian format Hi-5, which will be premier in the region during 2015.

Atlantyc IP Agency (Italy), the branch dedicated to the sales of Atlantyc Dreamfarm children's catalogue of publishing has optioned



ATF 2014: MORE CONTENT, MORE BUYERS

This year, Asia TV Forum is part of the Singapore Media Festival (SMF), which brings together four complementary events: ATF, ScreenSingapore, Asian Television Awards and Singapore International Film Festival (SGIFF) under a single umbrella. 147 films are being screened at the film festival, which happens alongside the TV & Film market.

Yeow Hui Leng, Senior Project Director, Reed Exhibitions

'Be it film or TV, the delivery platforms of content today are evolving. The line between TV and Film is blurring', highlights Yeow Hui Leng, Senior Project Director, Reed Exhibitions. 'The strategic coupling of ATF & ScreenSingapore has brought in more content and buyers. Overall, this has resulted in a stronger platform with bigger attendance', she adds.

Industry personalities are here, including Ma Dong, Chief Content Officer, IQIYI, and Jon Landau, Academy Award and Two-Time Golden Globe Winning Producer (USA), also the producer of highest grossing movies of all-time; Avatar and Titanic, as well as Alon Shtruzman, CEO, Keshet International (Israel) and Nicholas Wodtke, VP, Media Solution Center, Samsung Electronics (Southeast Asia & Oceania), among others.

'We expect more big brands and studios participating this year, and a better variety of content from Asian countries. There are new buyers every year, especially from emerging markets such as Myanmar. Attendees can also look forward to a new market layout this year: we are moving the market and majors' hospitality suites from level 1 & 3 to level 5 of the convention centre. The layout on level 5 allows us to put everything on 1st floor, and makes business networking more efficient. This new space definitely provides a more pleasurable business experience for all attendees', adds Hui Leng.

The introduction of MIPAcademy last year was welcomed by the regional producers, and it is back this year on December 12 themed Create Locally for the Global Markets. Held in collaboration with MIPTV and MIPCOM, it gives Asian producers an insight into developing original content with universal appeal. Another return is ATF Animation Lab, a 3-day closed door-pitching event dedicated exclusively for animation producers to pitch their animation projects and ideas to 10 Asian commissioners (vs. 7 in 2013) from Disney, Nickelodeon, Turner and DreamWorks, as well as Sun TV (India), CJ E&M (Korea), among others.

'To expand networking possibilities, we have been investing a lot of resources in the last 3 years to better our conferences and curate more business matching activities, such as the Up Close with Commissioners sessions, which allows animation producers to get a glimpse into each commissioner's programming plans for 2016-2017. We also invite and profile successful personalities such as Kim Tae-ho, South Korea's celebrity producer, who is part of the MIPAcademy', concludes Hui Leng.



MALAYSIA IS A GOOD EXAMPLE ABOUT HOW ASIA HAS BEEN BUILDING STRONG BRIDGES WITH COUNTRIES THAT HAVE EXPERIENCE AND KNOW HOW IN THE CONTENT PRODUCTION BUSINESS

Malaysian Government & ProMexico during MIPCOM: Adam Ham, Reed Midem, Southeast Asia; Dato' Fauzi Ayob, FINAS; Francisco Gonzalez Diaz, ProMexico; Dato' K. Bala Singam, ministry of Communication & Multimedia Malaysia; Carlos E. Sanchez-Pavon, ProMexico; Dr. Fadhlullah Suhaimi Abdul Malek, Pemandu; Dato' Mohd Mahyidin Mustakim, CCAM; Muhammad Farid, KMF MWE; and Azmir Saifuddin Mutalib, MDeC

the TV, licensing and merchandising rights to two of their popular children's book properties: *A School for Pirates* and *Dinofriends* to Singapore based producer, developer and distributor **Hub Media Group** for development into children's entertainment content.

Somos Distribution (USA) and **CCTV** (China) signed an agreement that gives the company led by **Luis Villanueva** the distribution rights of Chinese documentary series in Latin America, starting on *Natpe Miami 2015*. And there is more... **Telemundo International** (USA) distributes **TVN** (Chile) scripted formats, which are in a great moment: the series *Where is Elisa?* has a local version in **CJE&M's TvN Korea**, launched on October 27. The Middle East version of this series has grown from 10% to 40% of market share during its exhibition.

A+E Networks Asia is rebranding **BIO** to **FYI**, a contemporary lifestyle network reflecting how people live their lives today, across South East Asia. It will first launch in Malaysia later this year. The company and **Ideate Media** have teamed to launch a regional production partnership (RPP) designed to kickstart content development in Asia, with programming that targets regional and global audiences.

TRENDS & NEWS

Asia accounts for 60% of the world population, and recent research shows that total pay TV subscribers in the region will grow to 696 million by 2020, according to the **Asia-Pacific Broadcasting Union** (ABU) report published last September. These figures highlight the importance of keeping pace with the burgeoning Asia market and corresponding consumer demands

ABU's study, entitled *China, India & Southeast Asia to drive future Asia Pacific TV growth*, highlights: 'New projections from Media Partners Asia (MPA) indicate that total Pay TV subscribers will grow from 444 million in 2012 to 631 million by 2017 and 696 million by 2020. Penetration of the service will climb from 51% to 68% in 2020.'

China and India alone are estimated to contribute 66% and 21% respectively to the subscriber growth between 2012 and 2020. Driven by digital TV transition in China, India, Korea and Taiwan and the steady growth of DTV pay subs in Southeast Asia, MPA sees total digital subs growing from 257 million in 2012 to 539 million in 2017, and 626 million by 2020. Penetration of total Pay TV subs will grow from 58% in 2012 to 90% by 2020. China will be the major contributor to HD growth, followed by India, Japan, Korea, Australia, Taiwan and Malaysia.

Regarding platforms, for the 51 countries covered in **Digital TV Research's Multiscreen TV & Video Forecasts** report, the gross number of viewers will climb from 5.60 billion in 2010 to 11.32 billion by 2020. The report indicates that by 2020 average person will watch TV and video content (at least once a month) on 2.13 devices, up from 1.14 in 2010 and 1.53 in 2014. Australia (2.88) will be the leading country by viewing devices per person in 2020. In fact, 13 countries will be above 2.80.

3.98 billion people will watch content via a PC or laptop over a fixed broadband connection by 2020, up by 80% on 2013. Smartphones viewers will total 1.53 billion people, triple the 2013 total. Tablet viewers will be 1.10 billion by 2020; five times the 2013 total. Although it will continue to be the dominant device (both by viewers and by duration watched), TV sets' share of total viewers will fall from 73% in 2010 to 42% in 2020. Viewing on the other devices will grow dramatically. China will have 2,890 million viewers by 2020, up from 1,483 million in 2010. India will supply a further 2,347 million by 2020. India will add

nearly 1 billion gross viewers between 2014 and 2020, with China adding 897 million.

INTERNET & OTT

'For the developing markets in Asia Pacific, growth will come from more users of the Internet', remarks the **PwC's Global entertainment and media outlook 2014-2018**. In China and Malaysia, Internet penetration remains below 50%, while in India and Indonesia, wired broadband penetration is under 10% 'showing there is clear room for growth', it adds.

'Total Internet advertising revenue in the Asia Pacific generated USD 31.4 billion in 2013, making it the world's third-largest online ad region. The region is dominated by China and Japan. Although almost equal in 2011—USD 7.8 billion for China and USD 7.5 billion for Japan—the Chinese market has since pulled away and by 2018: it will be the largest online ad market in Asia, worth USD 30.6 billion to Japan's USD 10.8 billion. In 2017, Australia and South Korea will remain the third- and fourth-largest markets in the region', ends the report. Online TV and video revenues (over fixed broadband networks) in Asia Pacific will reach USD 10,19 billion in 2020, according to **Digital TV Research**. 'Online TV and video advertising has been the key driver for the OTT sector with revenues of USD 1.69 billion expected in 2014, up from USD 0.33 billion in 2010.

Online TV and video subscription revenues (SVOD) will soar from USD 110 million in 2010 to USD 1,272 million in 2014 and onto USD 3,493 million in 2020. Japan will lead the SVOD sector by a long way, with revenues of USD 1,927 million in 2020, or 55% of the region's total. The number of homes paying a monthly subscription to receive SVOD packages will climb from 2.27 million in 2010 (0.3% of TV households) to 14.49 million by end-2014 (1.8%) and onto 53.41 million in 2020 (6.0%).



SOUTH KOREA IS AN IMPORTANT REFERENCE OF THE HIGH QUALITY TV SERIES PRODUCTION AND IT CONTINUES LOOKING FOR SCRIPTED FORMATS IN THE INTERNATIONAL MARKET

Jan Ho Seo, head of international acquisitions, CJ E&M/TVN, and T.J. Kim, president, United Media, both from South Korea, with Ernesto Lombardi, international manager, TVN Chile. The local version of the series *Where is Elisa?*, from TVN and globally distributed by Telemundo International, is being aired in Korea

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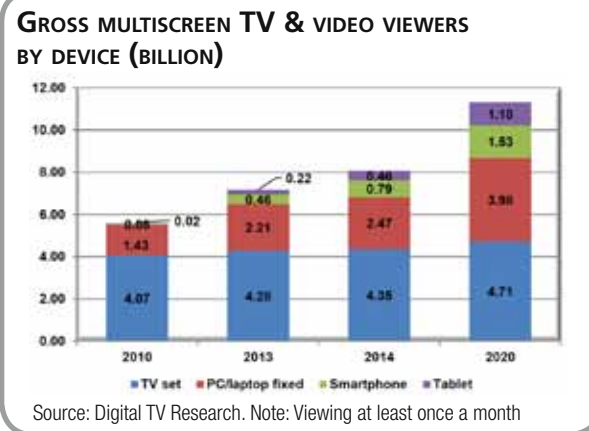
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THE PHILIPPINES MAIN PLAYERS ARE VERY ACTIVE IN BOTH, BUYING AND SELLING ITS DRAMA SERIES, WHICH ARE VERY POPULAR IN SOME AFRICAN TERRITORIES

GMA, The Philippines: Vicky Rivera Pacis, sales; Redwie Magno, VP drama productions; Cecile de Guzman, manager entertainment TV; and Roxanne Barcelona, VP International

TELEVISION

Regarding TV markets, it is always interesting what it is going on in Indonesia, among the top 5 markets in Asia with a TV ad pie of USD 3 billions (4.6 billion forecasted by 2018), according to the PwC's *Global entertainment and media outlook 2014-2018*. The market remains dominated by terrestrial broadcasters but multichannel will expand its share from the current 2.7% to almost 8% over the same period.

This exciting TV market in Southeast Asia has 10 free TV channel competing, with RCTI being the leading broadcaster for more than 5 years. But the leadership has change since July 2013: among its 10 big players and others, SCTV lead with 16.9% share and Indosiar is the third one with 12.1% (January – November 2014 on SES ABC age5+). RCTI was down to the second position.

'We are consistent to strengthen our flagship program which are local daily drama series (*Ganteng Ganteng Srigala*, *Emak Ijah Pengen Ke Mekah*), local TV movies (four times a day, romantic comedy for teens), Indonesian movies, music & variety (*Inbox*) football (UEFA) and entertainment (*LaAcademia Kids*) for SCTV; and local music (*Dangdut*) talent search (*D'Academy* is the highest rating music talent with 27.2% of share), variety, quiz (*New Family 100*), local TV movie, and children animation (local series *Keluarga Somat*) for Indosiar', explains to PRENSARIO

Harsiwi Achmad, director of Programming and Production, SCM (see her interview in this edition). Regarding genres, there is an increasing importance of factual in Asia, following the success in other regions. According to Eurodata TV Worldwide, this was a top-rated genre in Europe (Russia, Ukraine, Finland Germany, Austria, Switzerland, Czech Republic, Slovakia, Bulgaria), as well as Mongolia and New Zealand during 2013.

The trend is confirmed for 2014, as well. A proof of that is the panel held during ATF *The Rise of Factual Entertainment in Asia*, headed by Myleeta Aga from BBC Worldwide, Vikram Channa from Discovery Asia-Pacific, David Haslingden, from a network of TV producers (NHNZ, Beach House and Northern Pictures) from Australia, and Maria Kyriacou from ITV Studios, and Rest of World Production (UK).

Entertainment is always important, of course. Key executives of the industry have once said that it is a genre not so easy-to-adapt for digital media. The most recent news about the launch of Endemol's *Big Brother* in China, through the #1 digital video platform Youku Todou, has surely changed their point of view.

It is the first ever-Chinese version of reality blockbuster (25 series in more than 70 countries only in 2014) to be available to over 500 million active users across screens (200 billion of views).

Endemol China is in charge of the series that will run for ten weeks in early 2015

Endemol's CEO of Asian Operations Arjen van Mierlo, comments: 'In a market that annually generates hundreds of billions of video views, partnering with the #1 player allow us to bring *Big Brother* to a young audience and deliver the most immersive,

interactive and unique experience to fans across the nation'. Victor Koo, chairman and CEO of Youku Tudou: 'We have been advancing our multi-screen media and entertainment ecosystem to provide its users with higher quality original content'.

CONTENT EXPORTATION

Another big trend is the growing Asian content exportation, specially formats and specially Japan. But it is not the only one, as other countries are betting on international distribution, such as the always-active The Philippines with its two biggest broadcasters (ABS-CBN & GMA), Malaysia & Singapore with the support of its governmental agencies such as FINAS and MDA, respectively.

And of course the Korean Wave, which includes the high-end fiction series (highly popular within Southeast Asia) and entertainment formats (talent, singing, dating, reality), but also factual and other important genres. KOCCA and other entities are playing an strategic role in that expansion, supporting Korean companies in the most important tradeshows.

So Fujinuma, general producer, Worldwide Production and Sales, International Department, FUJI Television Network, highlights about this trend: 'Buyers now pay more attention to such Asian productions. As buyers constantly look out for something different, Asian formats, which tend to have a different approach from European ones, could potentially dominate the market in the near future'.

Liu Xichen, president & CEO, 3C Media (China), adds: 'The fact that a number of Chinese formats have made it to the international market indicates that the quality of Chinese productions has increased through the years. As the China content industry continues to advance and become more creative, it will be able to fulfill its dream of bringing more original Chinese TV formats abroad'.

Both executives are part of *The Power of Alliance – Exporting Asia's Format Globally* panel to be held on the Pre-Conference Day, on December 9.



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Kevin Foo, acquisitions manager, Juita Viden (Malaysia), with Bernard Anthony, COO, and Ieng Kimsreng, head of programming, Cambodian Broadcasting System

APART FROM THE MAIN ASIA-PACIFIC MARKETS, THERE ARE SOME COUNTRIES SUCH AS CAMBODIA, WHICH ARE VERY DYNAMIC AT THE INTERNATIONAL TRADESHOWS BUYING FORMATS, READY MADE SERIES, AMONG OTHER GENRES



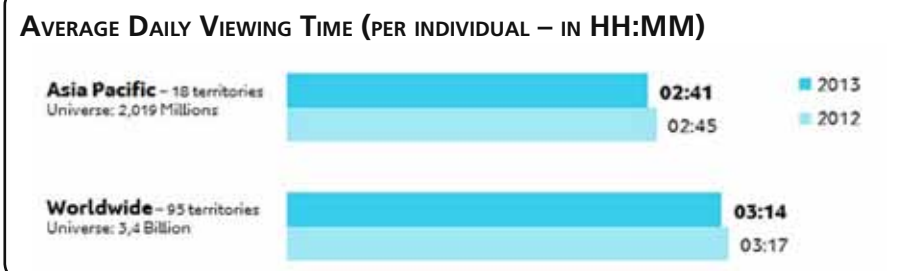
WHAT'S UP IN ASIA?

THE RECENT TRENDS OF ASIAN TV MARKET

In 2013, TV consumption in the total Asia Pacific territory*⁽¹⁾ reached 2 hours and 41 minutes per day on average. Despite the fact that nine markets, including China, India, South Korea, Japan and Vietnam experienced a slight decrease, the time people spend watching TV remains stable in Asia compared to last year.

As the largest continent in the world, each territory has its own particularities. However, when it comes to content, some regional trends have recently stood out. Asian viewers have a strong preference for content from their own markets. Among all the territories studied, all of the 10 top-rated shows of 2013 were locally produced. The only exception was in Indonesia, as the third best performing show of the year was the US movie *Karate Kid*.

TV drama remains a prominent genre on Asian television both in terms of volume of launched programs and the best performing shows. In South Korea, Indonesia, Thailand and Philippines, the most watched program of the year 2013 were drama. In South Korea, nine out of the top 10 most-watched TV shows in 2013 were drama. In China, and in Malaysia, drama also provided respectively five and six of the ten most watched programs last year. In China, the Korean wave continues to play an important role in television scheduling. From the local version of the hit reality show *Dad, where are we going* aired on Hunan TV in 2013, to the recent adaptation of the format *Grandpas over flowers* broadcast by Dragon TV, Korean TV shows which showcase Korean modern culture and lifestyle are always warmly welcomed by the Chinese audience. Among the new programs launched this season, there is the Chinese adaptation of SBS's format *Running Man*. The show registered excellent results among young adults for its launch, as it



reached a 5.9% market share, a score 2.1 times higher than the channel's primetime average. In other Asian countries, there is also a strong taste for Korean programs, especially Korean television dramas. In Japan, among all the new imported programs aired in 2013*⁽²⁾, more than 60% programs were originally produced in South Korea, such as *A gentleman's dignity* and *Dong Yi (DAWN)*. In Singapore, this season saw three Korean programs, including two drama series *The Wang family* and *I hear your voice*.

In the eyes of Western producers and distributors, Asia is no doubt a vibrant market for international deals. Recent trends show that international hit formats continue to enjoy success in Asia. Early this year, Vietnam purchased five formats from the UK's Shine international, including *The Biggest Loser*, as well as the *Beauty & the Geek*. Both of the two adaptations will be aired on the state-owned network VTV. In November 2014, China's CCTV launched the local version of Israeli interactive talent format *Rising Star*. In 2013, FremantleMedia sold 25 formats, including the entertainment hit *Got Talent*, in seven different Asian countries.

While searching for successful formats from abroad, the cross border productions are also on the rise in this region. For instance, Korea's KBS

and China's CCTV created a new partnership this year, developing together a documentary co-production about the Japanese invasion of Korea in the 16th century; meanwhile, Korea's MBC and CCTV planned to jointly produce a documentary that centers on the topic of the climate which should be simultaneously broadcast in Korea and China in late 2015. In July 2014, a Korean-Japanese co-production was announced by both of the two countries. The program, titled *City of the sun*, is a remake of a Japanese drama aired on NHK network in 2010 (*Tetsu no Hone*).

OTT platforms are seeing a huge uptake in the world, and Asia is no exception. Their ambitions stretch to both their own original productions and international collaborations. For instance, Chinese VOD giant Youku's own web documentary *On the road (Lv Xing in Chinese)*, launched last year, gathered positive reviews from the audiences through the internet. Another key OTT player in the country Tencent tied up a deal in September 2014 with Talpa from the Netherlands to work on a reality format for the Chinese market. It is clear that the proliferation of OTT platforms is ready shaping a new content landscape in this region.

*⁽¹⁾ 17 territories: Australia Regional, China National, India, Indonesia, Japan Kansai, Japan Kanto, Japan Nagoya, Kazakhstan, Korea South, Malaysia, Mongolia, New Zealand, Pakistan, Philippines, Taiwan, Thailand, Vietnam.

*⁽²⁾ Based on the channels monitored by NOTA service in Japan for the year of 2013.

Want to know more about ratings and programming trends in more than 100 territories worldwide? Please order Eurodata TV's "One TV Year in the World" and "International TV Trends" reports.

To find out more about these reports and more, please contact Eric Lentulo: elentulo@eurodatatv.com

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TOP 2 PROGRAMS IN SOUTH KOREA, THAILAND AND THE PHILIPPINES (ALL INDIVIDUALS) – BEST EPISODE OF EACH PROGRAM AND AFFILIATES. SPORTS PROGRAMS, WEATHER FORECAST AND PROGRAMS UNDER 5 MINUTES ARE EXCLUDED

Rank	Channel	Day	Date	Time	Program	Genre	Origin	Rank	View	Share
1	KBS2	Sun	03/03/13	19:35	남남녀녀의 사랑 이야기 (THE WANG FAMILY)	Series	South Korea	25.7	11,000	64.7
2	KBS2	Sun	22/12/13	19:30	황금어장 라디오스타 (THE WANG FAMILY)	Series	South Korea	19.8	9,100	54.6
Thailand										
1	CHANNEL 7	Thu	24/01/13	20:28	YOK LUEAT PANGKORN	Series	Thailand	25.7	14,020	84.6
2	CHANNEL 7	Thu	26/12/13	18:30	PAE KHAI	Soap Opera	Thailand	20.7	13,363	83.8
Philippines										
1	ABS-CBN	Fri	14/04/13	20:37	INA, KAPATID, ANAK	Soap Opera	Philippines	18.3	8303	52.3
2	ABS-CBN	Fri	22/02/13	19:41	ILAN DELA CRUZ	Soap Opera	Philippines	18.7	8128	49.3

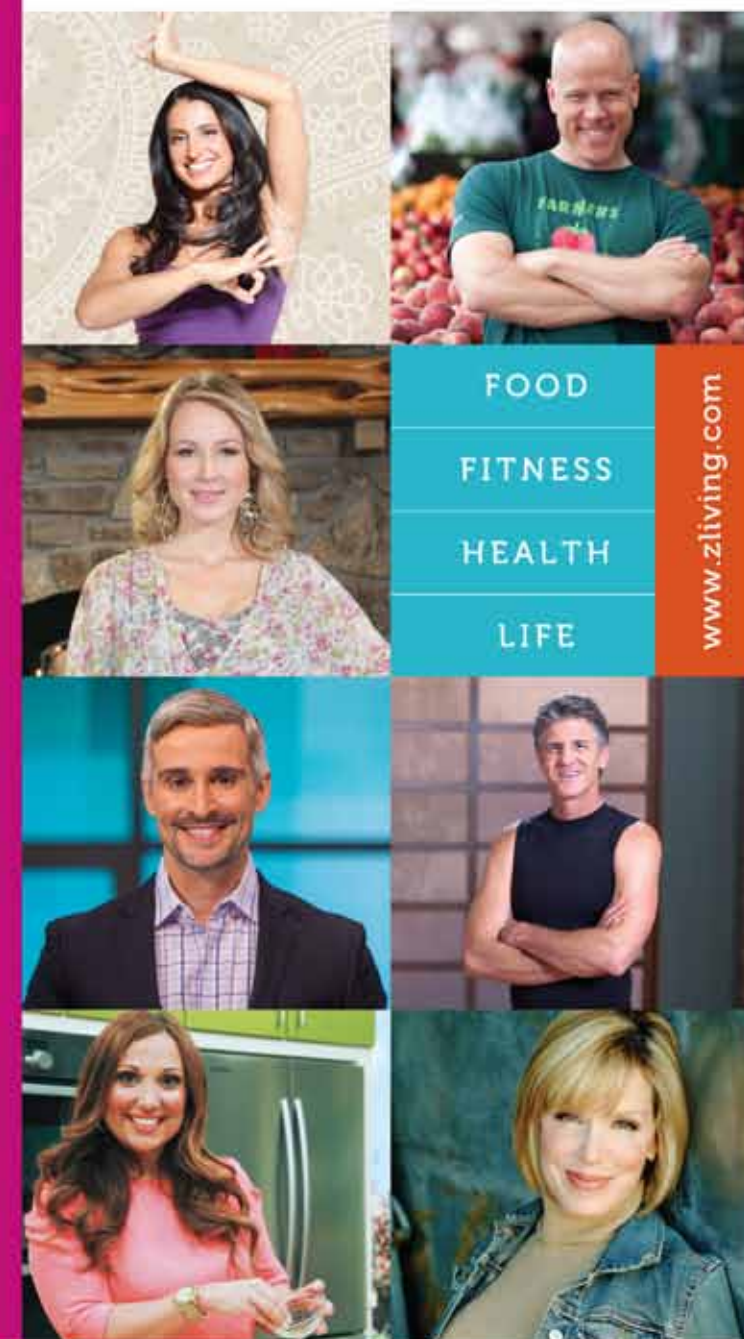
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MDA: SINGAPORE, STRONGER THAN EVER



Angeline Poh, Assistant CEO (Industry), MDA; Yeow Hui Leng, senior project director, Reed Exhibitions; and Jonathan Spink, CEO, HBO Asia, during Singapore Media Festival Networking and Media Party



PRENSARIO interviews Ms. **Angeline Poh**, Assistant CEO (Industry), MDA, who highlighted a bigger attendance of the Singapore enterprises at MIPCOM, with 23 companies bringing up 530 hours of content (factual, drama, infotainment, lifestyle and kids) available in English and

other languages such as Malay, including 16 new series. 'We are reinforcing our international presence to highlight the advantages of working with Singapore. Co-production is a main objective: we have treaties with Canada, Australia and China, and our aim is to enlarge that list', continues the executive.

Regarding trends, she stands: 'The leading pay TV networks with presence in our region are localizing their programs, as well as producing original content with local production companies'. For instance, **HBO Asia** is producing its second series —after *Serangoon Road* in 2013— in Singapore: the four-part horror miniseries *Grace*, co-produced with **Infocus Asia**, was launched on October 17.

About genres, **Poh** says that factual is a becoming really important and that's another reason why the pay TV networks are localizing its content. But there are other popular genres such as animation and formats as well: Singapore company **August Media Holdings** is producing a new TV series based on American classic *George of the Jungle* with **DreamWorks Animation**; **One Animation's** 3D animated series, *Oddbods*, celebrates the fun, humor and quirkiness of everyday life through the eyes of seven adorable characters; and *Dinosaur Train* (Season 1-3), co-produced by **The Jim Henson Company** and Singapore's **Sparky Animation**, has been aired in over 175 countries across the globe. Another example is **Refinery Media's** homegrown format *Supermodelme*, a multi-platform reality series in which 12 models of Asian heritage compete for a chance to launch their career in the fashion industry. Now in its fifth season, the program is the first English-language reality series format from Asia to be picked up by regional broadcaster **DIVA Universal Asia**.

Digital consumption is a serious thing in Asia: 'The business models are changing and Asia is a good proof of it. The changes on the consumption trends impact on the creative process, giving producers more options when they generate contents. When changing the medium/platforms, it changes the story. International broadcasters looking towards Asia for innovative stories with global appeal can also find original formats and content from Singapore', concludes **Poh**.

Lastly, **Gabriel Lim** has been appointed as the CEO of MDA with effect from 8 December 2014, succeeding **Koh Lin-Net**, who will take on another leadership posting in 2015.

FINAS, BUILDING THE MALAYSIAN AUDIOVISUAL IDENTITY



Kamil Othman, new director general of FINAS



Some years ago, not many industry players knew about Malaysia and its enormous potential of expansion on the programming business. Now, the moment of the Malaysian content industry can't be better. FINAS and the other governmental entities have played a key role to reach these goals.

The country is now recognized internationally for its world-class infrastructure and talent, including production and post-production, content developers, animation, 3D and visual effects companies the **National Film Development Corporation Malaysia** (FINAS) supports during the big tradeshows, such as the MIPs in Cannes or ATF in Singapore.

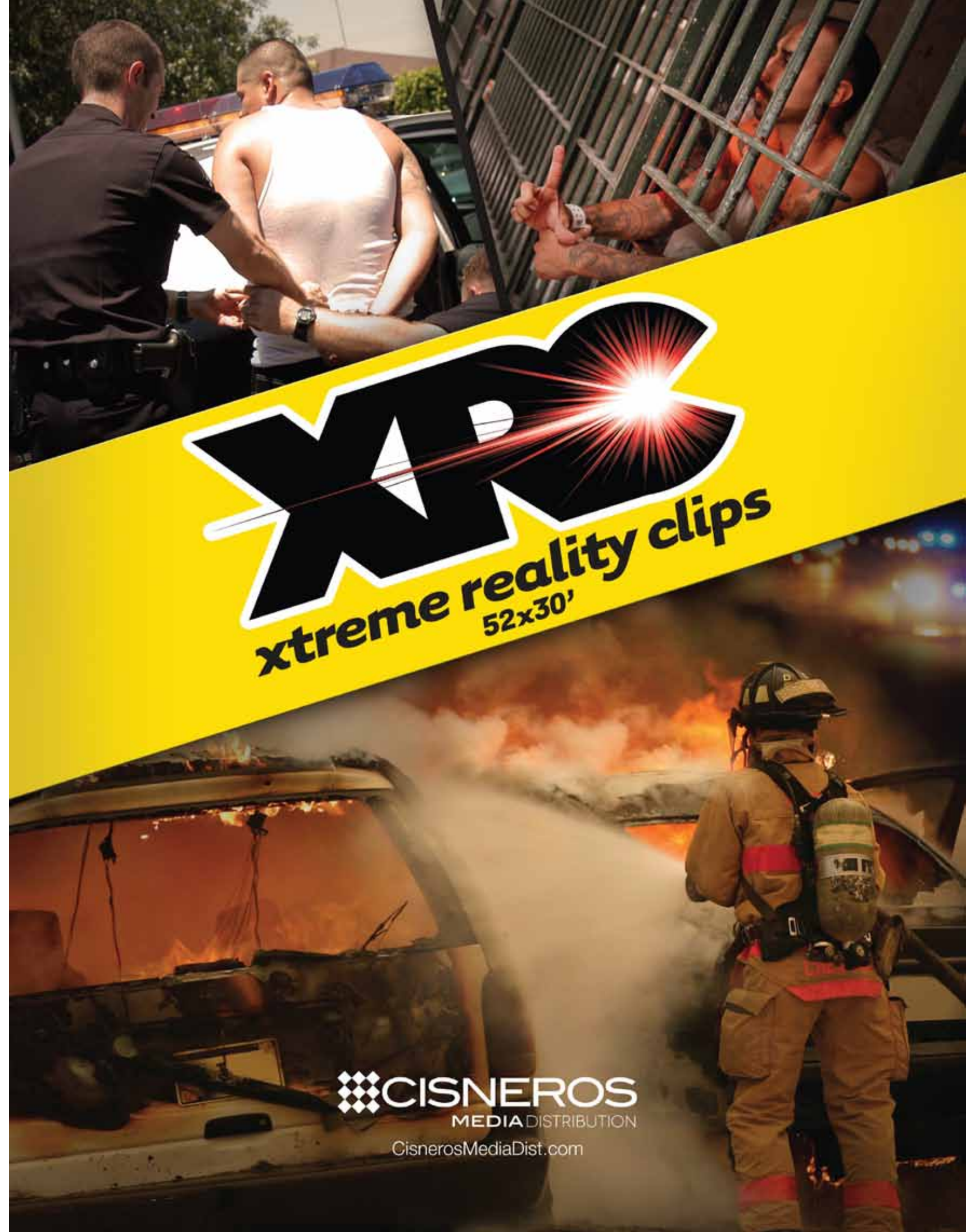
FINAS has recently appointed as the new director general to **Kamil Othman**, a long-time senior executive of the **Multimedia Development Corporation** (MDeC), where it has served as VP for Creative Industry Strategy and Policy for many years —entering the entity in 1999—, for a two-year term.

According to the local media, there is great hope with **Othman** designation because its high knowledge of the content industry, especially on the digital side. For instance, he was actively involved in the planning and production of the 13-episode MDeC co-production with **Al Jazeera Children Channel** *Saladin* animated series, globally recognized.

FINAS main objective is to spearhead Malaysia as the creative content hub of the region through a dynamic ecosystem in digital and broadcast content. The country commitment to support local and attract foreign artist and production companies under the *Film in Malaysia Incentive* is a landmark decision that would develop and further promote Malaysia as a preferred destination and film production hub.

The entity has earned USD 20.1 million in total revenue sales at MIPCOM and expects to achieve its target of USD 49 million by the end of 2014. The country is equipped with value-added enticements to attract foreign productions through a cost competitive and conducive working environment. This is also complemented by the availability of world-class infrastructures that include the **Iskandar Pinewood Studios** in Johor.

Secretary General of the Ministry of Communications and Multimedia, **Dato' Sri Abdul Rahim Mohamad Radzi** said at MIPCOM: 'To date, Malaysia has exported over USD 119.2 million worth of creative content and we are positive at hitting our USD 178.8 million target by year end. We are looking to develop Malaysia's reputation as an efficient and cost effective hub for the creative content industry'.



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THE EXPANSION OF ASIAN ENTERTAINMENT FORMATS

Globally, the Chinese documentaries, the Japanese animation and the South Korean series are very well known genres from the three largest Asian TV markets, but not the only ones. The continent has experienced an incredible growth within the last decade, which has resulted in an expansion of Asian product worldwide. Now, there is a trend towards entertainment formats, and here Prensario publishes some very good examples from the region.

So Fujinuma, general producer, Worldwide Production and Sales International Department, Fuji Television Network, one of the leading Japanese broadcasters and content developers, explains: 'It can be said that it's successful enough if the Asian format are continuously sold to the countries in Europe and USA. Paradoxically speaking, it is important to put away the status of Asia.'

'One of the features of Asian format is its unique ideas, which is good aspect. The other is low-production cost, which supports short-time business efficiently, but doesn't generate long-term profit. There is also another problem that Asian non-scripted programs are not based on seasonal production system, but they continue to be produced and broadcast as long as it's demanded. Asian format has to be keeping a certain budget scale, utilizing Asian unique idea and based on seasonal production system (= to create a clear goal for the program)', he adds.

As the leading TV formats rights broker and content provider in China, 3C Media is specialized in format localization, developing

TV ideas and TV production. Since its foundation in 2004, it has collaborated with almost all the major provincial satellite TV channels in Mainland China (*Strictly Come Dancing* for Hunan TV) on format licensing, TV production advertising and merchandising.

Liu Xichen, president & CEO: 'We must think carefully to find a bonding point to connect Asian culture and Western culture. Second, we have to study on how Western countries treating their TV formats, to contribute clearly structure. And also research on what is Western countries industrialized production methods'. 'Every country has different popular genre. Japan has a lot of extremely successful game shows. But those cannot work in China. This is caused by every country has its different audience preference and culture differences.'

'Where Are You Going, Dad?' (MBC Korea) is a very successful show in Hunan TV with 3 times rating than normal performance. The reasons of its success are firstly, its social value and culture are perfectly meets general Chinese audiences' needs. In China, it was very common to see fathers and children have difficulties in communication. Secondly, it has a breakthrough in content: Chinese audiences hardly to see celebrities on the stage with their children. But this show shattered celebrities concern by using outdoor reality adventure to fulfill audiences' curious.'

Small World IFT (UK/USA) was founded by Tim and Colleen Crescenti and has founded the most unique and entertaining TV properties around the world for distribution.

With over 29 years experience—producing over 159 shows in 63 countries—, this format (game show, reality, scripted) distributor is a trusted brand with some of the biggest names in TV.

Tim Crescenti, president answers to Prensario what does an Asian for-

mat has to have to be successful in the international market. 'It should have a strong track record with ratings success behind it, like *The Fan* or *Fan Pan Tae* from Workpoint in Thailand (over 600 episodes produced). Then it is a mix of factors from being scale-able, meaning can it be weekly, daily, 30 minutes, one-hour along with ability to scale to budgets ranging from a UK/US prime time budget to Eastern European budgets. We also look for elements or a theme that transcends all cultures and having some ancillary tie-ins is helpful.'

SUCCESSFUL TITLES

Fujinuma: 'Almost all of successful formats produced in Asia come from Japan and Korea. For Japanese format, there are three outstanding examples: *Iron Chef* makes cooking to be entertainment; *Ninja Warrior* creates new sports for TV show; and *Shark Tank* (*Dragon's Den*, Sony) makes business pitches to be a game for TV show. All of them have something in common that they are based on everyday battles between people and people. I believe it must be the reason of success.'

'Japanese format has other unique features, which were not so familiar in USA and European countries before: crazy, physical, game show. Korean format, on the other hand, has a different type of feature that well-matches the viewer's needs in China, which is their main target. For example, *Dad where are you going* focuses on parents-child attachment that is caused by a one-child policy in China.'

Crescenti: 'My first experience with finding and selling an Asian format was *Dragons' Den* (Nippon TV) in Japan when I was with Sony. It was not a business show, but about dreams and getting the chance to make your dreams come true: a universal theme of aspiration, yet produced in a competitive, entertaining structure. Japan was the first Asian country to break into the format field mainly because the networks and producers took brave, creative risks with their programs.'

'Grandpas Over Flowers, from CJ E&M (South Korea), tapped into a highly original concept with this format and used all their company's resources to produce it and put it on the air in their home territory. The network and production side were incredibly respon-



So Fujinuma, General Producer, Worldwide Production and Sales International Department, Fuji Television Network (Japan)

sive when the ratings of the first few episodes took off and immediately produced another five in Taiwan. Taking a risk but working together to push it to the next level'. 'That was also the case with our scripted format *The Kitchen Musical* out of Singapore – another strong collaboration between the station and the production team, who worked together to launch the show and maximize its potential from the outset', he adds.

TRENDS

Fujinuma: 'The trends in Asia, for importing perspective, are the formats successful in US and Europe, such as *The Voice*. It is especially prominent among the countries with fast growth of economy such as China and South-east Asian countries (although such successful formats are rarely adapted in Japan who is closed off to the world format).'

'For exporting perspective, the trends are still physical game show from Japan and family themed factual entertainment from Korea. There are not influential production companies who are involved with format business yet, but TV broadcasters in each country still hold an initiative to produce, acquire and distribute formats', he finishes.

Xichen: 'Factual entertainment is rapidly developing in Asia these days. You can see from the number of this genre shows and also from the ratings. In the meantime, studio-based talent shows are also very popular. They have good ratings and big influence on the market'. 'In terms of cross-country collaboration, China and Korea's production companies are enlarging their service range. The cross-country collaborations are leading some production company to a new upper

stage. Especially China, given its huge market, is attracting Asian production companies do more business in the country. The music talent TV formats is the most popular genre in International market. Beside this, the TV formats that are connected with new media are also very popular on the market', he concludes

Crescenti: 'I think that there is a stereotype of lumping all Asian formats and business within Asia together, when it is too disparate to consider it as one territory when it comes to trends. The creative thought process in Japan is so different from South Korea. *Where Are We Going Dad?* resonated strongly in China because their audiences had never seen a

reality format set out of a studio; they had never seen celebrity dads interacting with their families in a real setting. But that would not be so different for American audiences as they are used to seeing celebs dressed down and being real, or as real as the producers contrive them.'

'Add in the completely diverse business practices of Japan or South Korea or China or Singapore and one does not come up with 'one Asia'. Each region within Asia has its own unique set of trends alongside opportunities for international export and key players to build partnerships with', completes the executive.

FILIPINO TV DRAMA, TO TAKE INTO CONSIDERATION

ABS-CBN International Distribution has been recognized as a premier source of high quality Filipino programming in over 50 territories all over the world and has sold over 30,000 hours of content worldwide. The company traditional family dramas with strong romance arcs continue to do well.

Two of the biggest titles this year are the light romance *Got to Believe*, which tells how young love can be magical (with The Philippines' hottest team, Daniel Padilla and Kathryn Bernardo), and *The Legal Wife* tackled not only the issue of marital infidelity, but also the painful outcome of betrayal.

Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution, ABS-CBN: 'Both titles replicated their phenomenal success locally into being top sellers in the international market as well. They will be aired in Malaysia, Cambodia and Vietnam in 2015. *The Legal Wife* was also picked up by Africa and will be seen alongside Filipino dramas distributed in Kenya, Uganda, Tanzania, Nigeria, Zambia, Ghana, Malawi and French-speaking countries.'

Be Careful With My Heart still enjoyed a second successful season locally. First season



Roxanne Barcelona, VP, GMA Worldwide

Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution, ABS-CBN

is performing well in Malaysia, Vietnam, Cambodia and Africa and in fact, Malaysia and Vietnam have already acquired the show's second season. 'Inspired by these developments, we are looking at Indo China as our big potential for expansion together with other Asian territories and the Middle East', concludes the executive.

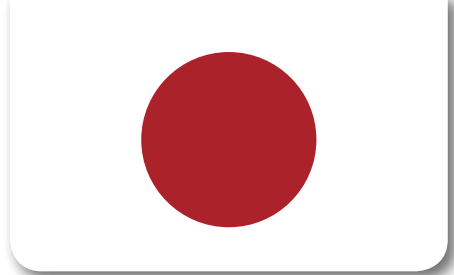
GMA is the other leading Filipino broadcaster, lead by Roxanne Barcelona, VP. At the international markets, its sales division is promoting three main titles for international sales: *The Other Mrs. Real*, the story of two women and their struggle to possess the one man they have both chosen to marry; *Dading*, a touching drama that exemplifies the value of good parenting and the ability of each person to be a good influence on a child, no matter what his or her status and orientation may be; and *My Destiny*, where a fortune-teller predicts that a young will meet his true love at the age of 21'.



Liu Xichen, president & CEO, 3C Media (China)



Tim Crescenti, President, Small World IFT (UK/USA)



NIPPON TV, JAPAN: THE FUTURE IS CLOSE, IF YOU HAVE THE RIGHT PARTNERS



Shigeko "Cindy" Chino, Senior Director, International Business Development

'Nippon TV will probably end 2014 at the forefront of the Japanese TV market, as well as thriving in the area of evolution with tremendous focus on the future. Our success is due in part to our successful leadership. We were the first commercial TV broadcaster to go on air over 60 years ago. We have won the all-day ratings category for the past three years and are on top of all ratings categories so far this year.'

Shigeko "Cindy" Chino, senior director,



International Business Development, describes to PRENSARIO the moment of NTV in the Japanese and international markets, and continues: 'In June, we created a new division named **Cyber Business Strategy (CBS)** in order to speed up the commercialization of the company's Internet-related businesses with the aim of making this a significant source of income for **Nippon TV**.'

'Included in this new division, which is integrating **Nippon TV's** TV and Internet ventures, are **Hulu** and **JoinTV**. CBS is also working to fully leverage second screen technology and data broadcasting to support the creation of programs and programming that puts the viewers' needs at the forefront. The future is bright for us. Our eyes are set on becoming a strong global presence.'

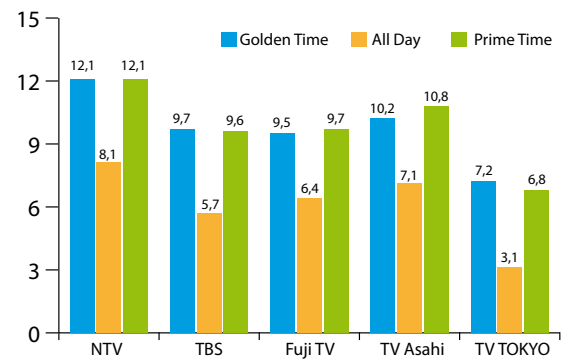
PROGRAMMING

Chino continues: 'Nippon TV produces 90% of our programs in-house. We are fortunate to have a number of top shows on the air. However, if we had to focus on just one it would most certainly be *The Quest*, our Sunday evening entertainment series that is consistently ranked as a top-rated entertainment program that we have been broadcasting for the last seven years.'

It is a hilarious filled series with nail-biting stunts that leaves viewers on the edge of their seats. *The Quest* travels to the farthest reaches of the planet to uncover the world's greatest mysteries while pushing one's self to the limit with incredible adventures.

'In terms of trends, programs featuring foreign people and foreign countries around the world are extremely popular in Japan. We have also found that our primetime and late-night talk shows earn some of our highest ratings. We have also found that format acquisitions are rare in Japan as most broadcasters, including **Nippon TV**, produce a large amount of

JAPAN: RATING SUMMARIZE, BY CHANNELS (APRIL-JUNE 2014)



Source: Video Research

their content in-house', says Chino.

But entertainment formats is not the only thing Japan is made. Its high-end *anime* series are a serious thing, inside and outside the country. The most recent one is *Parasyte—the maxim* that was broadcast and/or stream in over 120 countries immediately after airing in Japan in October. **Crunchy Roll** streamed in the US, Europe and MENA, while **Sony's Animax** premiered in Taiwan and South East Asia, and **Youku Todou** in China (stream each episode 3 hours after the Japanese broadcast)

DIGITAL

'We have been very fortunate at **Nippon TV** having recently acquired **Hulu's** Japan service (SVOD). This has been a tremendous advantage for us. However, we still face the issues of rights clearances for the actors and for the music of the programs. These rights are not usually cleared for usage other than TV broadcast so for SVOD we need to go through many steps to clear the rights. We are definitely making progress in this area', she adds.

'We are delighted to be recognized for our high-quality and unique programs. Our format *Dragon's Den* (*Shark Tank* in the US) is a perfect example. Our business is expanding around the world, especially throughout Asia, and we hope to find new and exciting opportunities in the rest of the world, including Latin America', concludes Chino.



Broadcast on Sunday evening, *The Quest* is an entertainment top rated series that has been 7 years on air



The anime series *Parasyte—the maxim* was broadcast and/or streamed in over 120 countries immediately after airing in Japan in October

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MEDIA CORP, TV & DIGITAL EXPANSION



Bernard Lim, Managing Director, TV, MediaCorp

MediaCorp runs Seven FTA TV channels that cater to virtually every household, providing quality entertainment, news and current affairs programmes that are readily available in digital and analogue TV, online and on-the-go via **Toggle**, its over-the-top interactive service. Renowned for its engaging Chinese, Malay and Tamil vernacular programming, it also has the distinction of being Southeast Asia's largest producer of English and Chinese content.

'In catering to its audiences' dynamic lifestyles and viewing preferences, we produced our first web-to-TV drama, *96 degree Café*. We made further inroads into *transmedia* with our popular TV drama, *The Journey*, which saw radio, print, online extensions and even

tours and a comic book to boot', explains Bernard Lim, Managing Director, TV, MediaCorp.

From January 2015, Channel 5 will telecast *The 5 Show*, a daily topical magazine program every weeknight that discusses different issues



118 is Channel 8's new social drama on air on weekdays from 7.30 pm to 8 pm

MediaCorp has a strong relevance in the lives of people in Singapore. It has the dominant market share of 73%, based on prime time viewing between 7pm to 11pm from January to September 2014, according to Kantar Media.

'Anyone with a TV, radio, computer, tablet or a *SmartPhone* has front row seats to watch Singapore's favourite shows like the *National Day Parade*, *F1 Singapore Grand Prix*, *Star Awards* and *President's Star Charity*, as well as some of the best in drama, comedy and documentaries', adds Lim.

In 2013, MediaCorp revamped Channel NewsAsia, offering 'live' news 24/7 and boosting its line-up with content that would enable viewers to truly understand Asia. It opened a news bureau in Myanmar, and has announced another in Vietnam, which will be its 14th in a network of bureaus in key Asian cities. Today, the channel reaches 55 million households and hotel rooms across 26 territories.

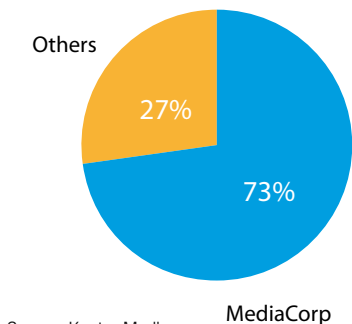
PROGRAMMING

'Come January 2015, viewers can expect a fresh *Local Upsize* line up on the new Channel 5, the #1 English channel, that celebrates the Singapore identity and connect more closely with families than ever. Our local content generally garners higher viewership and appeals better to our advertisers. At present, the local content on Channel 5's primetime slot consists of about 30%, but come July 2015, we hope to increase that to 60%.'

'We have made a real commitment on the quality of our programming, and have engaged international consultants behind successful shows like *Malcolm in the Middle*, *The Academy Awards* and *Entertainment Tonight*. We will launch *The 5 Show*, a daily topical magazine program every weeknight that discusses different issues, as well as the new reality series *The 5 Search*. There will also be an increase in local current affairs and infotainment shows, and we will produce our first



SINGAPORE: AUDIENCE SHARE ON PRIME TIME (JAN.-SEP., 2014)



Source: Kantar Media

daily strip drama for Channel 5, which will be telecast from June/July onwards. On a half-hour format, this drama is set in modern Singapore', comments Lim.

Channel 8 will increase the relevance of its content with mass viewers. 'In 2014, it doubled increased its 7 to 8 pm local content to 260 hours. As part of connecting with the viewers from all walks of life, it added two new long-running series, *Hello Singapore*, a news-focused talk show, and a social drama *118* on weekdays, from 6.30pm to 8pm. These two programs cover current social topics and lifestyle news to better connect with audiences', he remarks.

DIGITAL

The "TV of the future" platform, **Toggle**, now has over 500,000 subscribers who watch what they want when they want to, and on any device. With more than 20,000 on-demand titles and 30 channels to offer, it gives users the ability to discover more content with innovative features that allow quick access to their programs, add programs to a favourite list for quick access or easily share them with their friends and family on social media. In addition, a new notification feature will alert the user whenever a new episode of their favourite series is added.

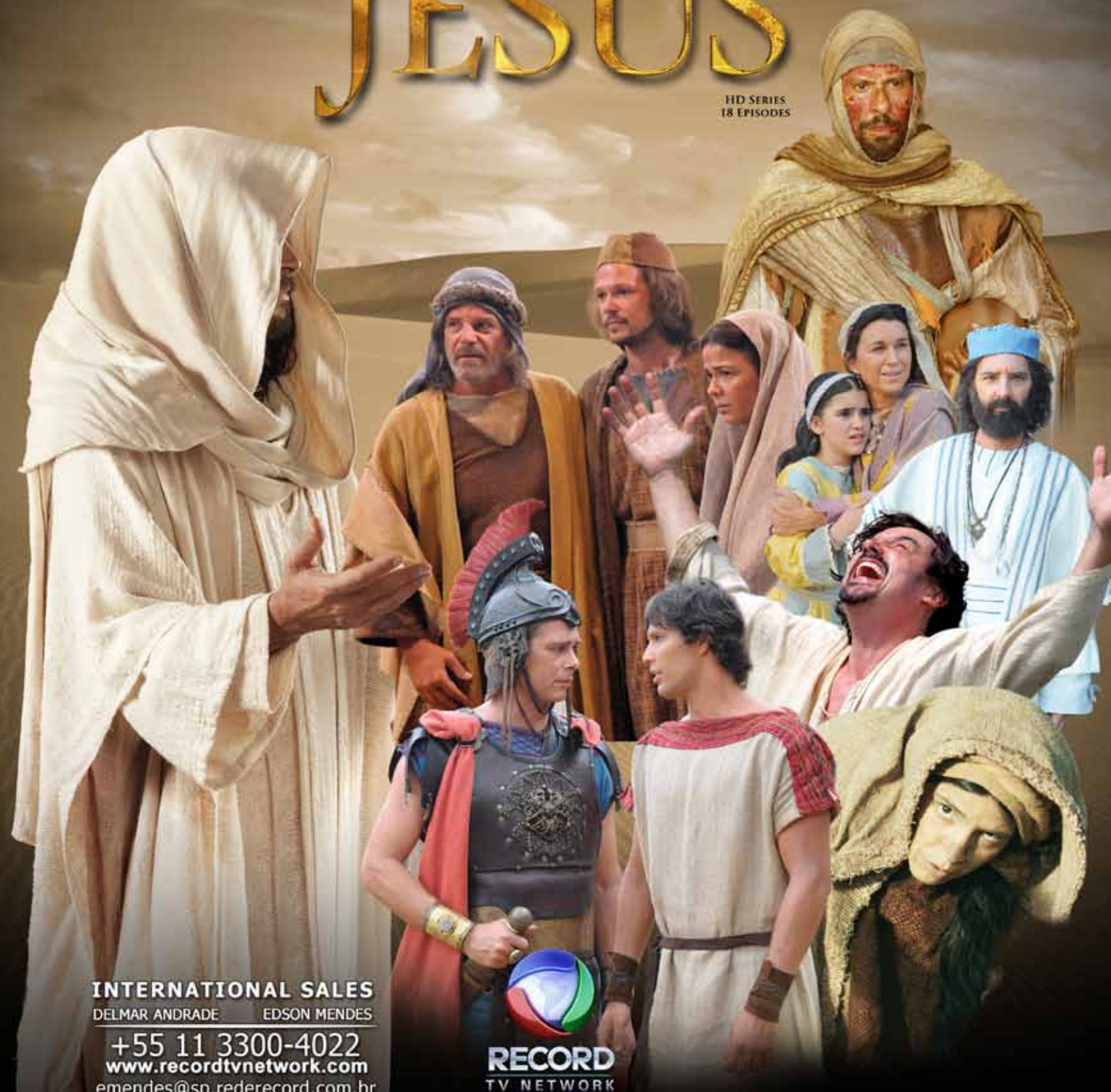
Toggle offers a free catch-up TV service and original content and allows TV viewers to watch shows they may have missed on MediaCorp's FTA channels as well as watch the live streaming of Channel NewsAsia and Channel 8 prime time on the web and on their smart devices.

'Viewers in Singapore can watch these two channels throughout the day on web browsers, selected mobile devices and connected smart TV with Internet connectivity. Singaporeans residing overseas can access **Toggle**'s free selected content via the SGLink section, available at no charge. **Toggle** subscribers may enjoy an advanced screening of their dramas via the *Toggle-It-First* service; its one account gives access to multiple devices for iPad, tablet, PC, Mac, iPhone or android devices', concludes Lim.

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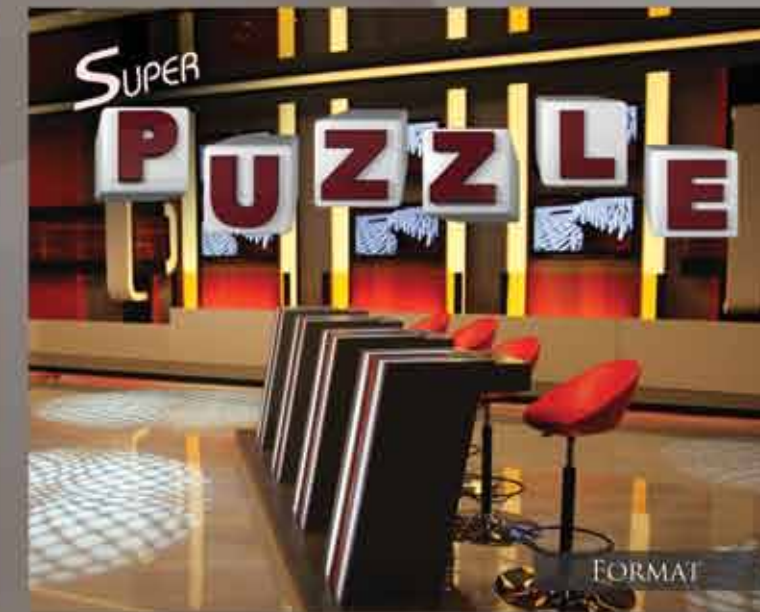
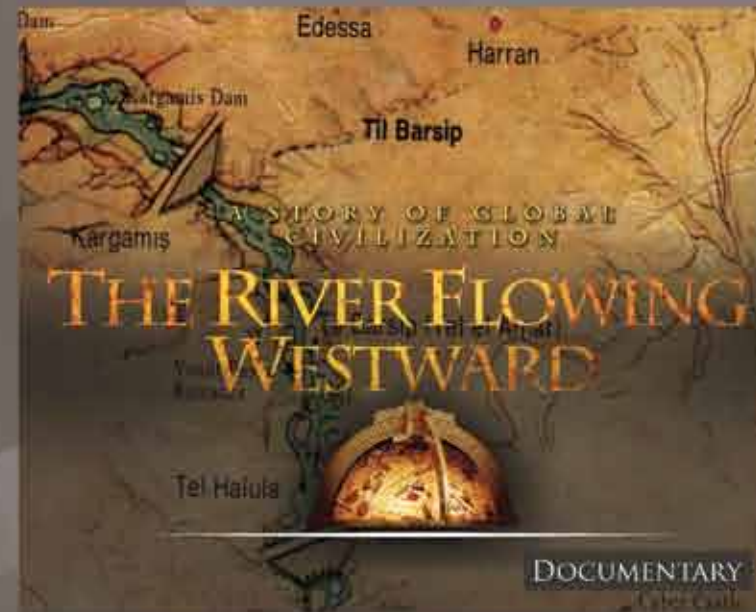
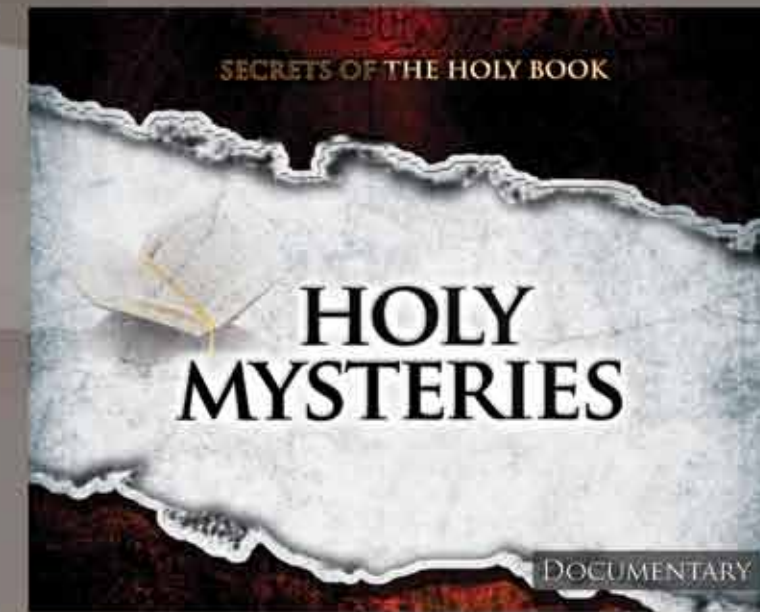


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A+E ASIA: 'CULTURAL RELEVANCE AND SENSIBILITY'



Michele Schofield, SVP, Programming & Production

Michele Schofield, SVP, Programming & Production, A+E Networks Asia, describes to Prensario: 'Predominantly, audiences in Asia want to see local content. We speak

to them in their local language and in its cultural relevance and sensibility', she adds. In terms of drama Schofield doesn't see as much appetite for heavily serialized series in comparison of other markets like US: 'There is less appointment viewing and more inclination towards channel surfing; therefore, procedural dramas still resonate strongly. Reality series deliver a much higher audience across demos than some of the latest dramas.'

She continues: 'It's definitely a very interesting environment; selecting and programming the same content to more than 15 Asian countries. The tastes are quite different and the

grasp of the English language and socio-economic situation is quite diverse.'

A+E Networks Asia has five channel brands within its portfolio: **History** (male, 25+ years), **Lifetime** (female, 25-54 years),

Crime+Investigation (adults 25+ years), **FYI** (18-45 years) and **H2** (male, 25+ years), all them available in HD.

To Schofield formats like *Masterchef Australia* have more success than dramas for many different reasons: it embraces food, passion and aspiration which are common themes that are very relatable; extremely encouraging and supportive judges, and contestants form a great camaraderie with one another, some characteristics that are fundamental in the Asian culture.

'The other points of difference in terms of content resonance really come down to grasp of the English language. In Singapore, where English is a first language, there is more appetite for American drama. In the Philippines, you have wider spread socio-economic demographics, so we see a greater appetite for more visual reality programs', he comments.

For many years the company has produced locally a few series a year for **History** and **Crime+Investigation** but they just launched their first original production on **Lifetime: Mom's Time Out**, a series that takes three moms from Singapore, Malaysia and the Philippines and send them on a luxury week away while their husbands take care of the kids and the household.

Other successes produced for History are the franchises *Hidden Cities*, with Anthony Morse; and *Hidden Cities Extreme*, with Simon Yin. *Hidden Cities* explores the lesser known historical places around a given city or country of Asia, while *Hidden Cities Extreme* looks at the outlandish and extreme cultural practices unique to countries and cities within Asia. The company also produced the second series of *Ride n' Seek* this year and *Photo Face Off*, an original format shot across 6 countries in Asia. Adds: 'For Crime+Investigation, we explored more of Asia's *Underworld* with 8 new episodes in season two.'



SONY BUYS INTO DORI MEDIA CHANNELS

Sony Pictures Television (SPT) and Dori Media Group have entered into an agreement whereby SPT has acquired shares in various Dori Media channels: 50% of the **Viva**

and **Viva Plus** channels and the **Viva Walla** online free VOD service in Israel, along with 50% of DMG's **Baby TV** operations in Indonesia.

Andy Kaplan, president of SPT's worldwide networks, said 'this acquisition builds on our strategy to capitalize on channels opportunities around the world, which includes entering new markets', while Nadav Palti, president & CEO of DMG, commented: 'Their decision to expand our working relationship in Indonesia and in Israel for the first time, reflects the strength of our position in two excellent markets.'

The **Viva** branded telenovela channels are carried by all Israeli multi-channel platforms, and **Baby TV** is Indonesia's first channel for toddlers ages 3 years and younger: it broadcasts 24 hours a day and commercial free on leading pay TV platform **Indovision**, as well as on subscription service **Top TV**. SPT Networks also acquired 50% stakes in DM's **Electronic Program Guide** (EPG) operations and DMG's holding in **Dori Media Ot**, which provides technical services including dubbing, subtitling and closed captions.

'In the English-language space, we are offering the best of US entertainment with same day telecasts as the US. We bring *The Ellen DeGeneres Show* to Lifetime viewers every day, just hours after its US telecast', completes.



George Chien, VP, and Andy Kaplan, president, at Sony Pictures Television International, with Leora Nir, VP of Contents, Tamar Mozes, director, and Nadav Palti, president & CEO, Dori Media



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SBS AUSTRALIA, MULTICULTURAL



Tony Iffland, director of Television

The **Special Broadcasting Service (SBS)** is a national, FTA broadcaster in Australia which purpose is to provide multilingual and multicultural radio, TV and digital media services that inform, educate, entertain and reflect Australia's multicultural society. The bulk of SBS funding —about 80%— comes from Government appropriation, and the remainder—operating budget comes from commercial activities, which include advertising and sponsorship, and sales of goods and services.

'SBS is the only network Australian audiences can come to for a point of difference and stories that truly reflect modern, multicultural Australia: stories about who we are, where we have been and where we are going. It is a unique model in the world,' explains **Tony Iffland**, director of Television.

It broadcasts in more than 100 languages and is watched by more than 7 million Australians each week. 'We have just broadcast a three-part documentary series *First Contact* reaching 1 million Australians. Our Food content is very popular, with series such as *Luke Nguyen's* series, *Gourmet Farmer*, *Food Safari* and *Destination Flavour* all rating well,' he adds.

'We also have some of the best in international drama, which will be returning for new series in 2015 including *Masters of Sex*, *Fargo* and *Vikings*. *Eurovision* is also one of our most popular shows and sport is also really popular with football and cycling the two key sports. SBS has a pedigree in documentary and we will have new series in 2015. Around 40% is original, Australian content, and 60% acquired content from around the globe.'

'Our programming is premium, innovative, influential and it's diverse. We believe in being known in the market for quality content you wouldn't see on any other network. Reality TV formats are popular on other networks and we simply wouldn't touch them.'

'SBS On Demand is on 22 platforms, more than any other Australian media company, while *Social TV* is at the front and centre of event programming. We launched *Movies On Demand*, Australia's largest free library of movies online with over 400 titles, which will become in 600 in 2015. We were the first network to launch HbbTV: by pressing the red button on their remote control, users are able to launch the *SBS On Demand* app,' remarks **Iffland**.

He concludes: 'Our main business overseas is selling content to other broadcasters for example we have recently sold one of our food series with *Luke Ngyuen* to UKTV in the UK. We also sold the format rights of multi award-winning series *Go Back To Where You Came From* to several overseas territories.'



The three-part in house produced documentary series *First Contact* has reached 1 million Australians

SUN TV, INDIA: 'KIDS DRIVE VIEWERSHIP AT HOME'

Sun TV Network is an Indian TV channel under the flagship of the **Chennai based Sun Group**. It now operates 33 TV channels in four South Indian languages other than its diversified business of radio, print, DTH, airlines and an IPL franchise. The network has an unmatched audience base for its bouquet of channels not just in India but worldwide too, including channels of general entertainment, news, music, comedy, kids cluster, action movies and classics.

The channel regularly works with **Viacom** (*Penguins of Madagascar*, *Kungfu Panda* and *Dora the Explorer*), **Sony**, **UTV Pictures** (**Disney**), **20th Century Fox**, **MGM**, **PGS**, **Toonz** and **Warner Bros**, etc. Top shows are *Adventures of Jackie Chan*, *Geronimo Stilton*, *Spongebob Squarepants*, *Barney & Friends*, *Little Krishna* and *Loonatics Unleashed*, etc.

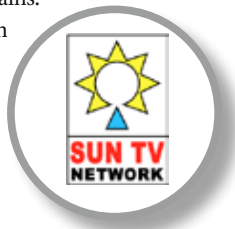


Kavitha Jaubin, Cluster Head - Kids Channel, Sun TV Network Limited, India



Penguins of Madagascar, one of the most successful titles on Sun TV Network's kids channel

Kavitha Jaubin, Cluster Head – Kids Channel, explains: 'With mushrooming channels on kids' space, the children are left with myriad options for entertainment. It hence poses a huge challenge for every player to offer nothing but the best of entertainment for children. They have established the fact that they possess the potential to drive viewership at home. Hence, it is not just a kid who comes on board but also the entire household.'



'With parents in the scene, there is a steady paradigm shift in offering mere entertaining content to inclusion of education content as well. An offshoot to this *family viewership* is that, children are exposed to GEC space. Most often the kids programming has to outwit the GEC content. This is a tough challenge,' she adds.

Though on-air programming is vital for creating prominence, noteworthy on-ground and other out-of-home activities 'are required to stay afloat, but for eons to come, there will be few factors that will govern the success of a channel such as interactivity and innovation,' stands Jaubin.

'We can say it is going to be anything but tough than the current setup. Tech will rein supremacy and this will call for its integration into children's content as well. Round the clock entertainment will be the only way to keep children glued and also stay in the competition. Another concurrent activity will be that of advertisers: it will be *loop-phenomena* where advertisers will be willing to accelerate investment in kids' realm and this in turn will push channels to tighten the on-air content so that more of them will seek their channel.'

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Youku Tudou, China: Sunny Zhu, Chief Content Officer, and Jean Shao, director international communications



Star Media China: Frank Gu, formatting advisor, associate director, Starry Production; and Vivian Yin, VP, Starry Production and chief representative in the UK of Star China



Summer Zheng, Director of Formats, Strategy Development Centre, Zhejiang Satellite TV, China



Beryl Yan, Head of Programme Strategy Department, R & D Center, Hunan Satellite TV, China

Shenthi Ranie, Content Licensing Manager, Entertainment, Samsung, Singapore



SingTel, Singapore: Harold Chan, senior manager, acquisitions & marketing, and Gunasegaran Kaliannan, Deputy Director



Thailand: Tanongkiat Budthasaen, de Partnerlink; Nicha Suebwonglee, head of content, and Wayne Change, Chief Content Acquisitions, both from Ploenjitmedia, new VOD platform in the country; Phiroon and Namir Phihakendr, both from Energy Earth Public Company



Khamdy Bounleutay, programming executive, Laos National Television; Marcel Gomez, senior program manager, AIB (Malaysia); Surasak Hunsachaleekon, senior program officer, NBT (Thailand); Khuay Atitya, programming, TVK (Cambodia); David Pandarakannu, assistant programming manager, Television, Vasantham (MediaCorp, Singapore); and Sariman Bin Abdullah, secretariat, local program, RTM (Malaysia)



Matthew Perry and Thomas Lennon, stars of CBS' The Odd Couple, with Asian buyers: Lanny Huang, MD, Playboy TV Asia-Pacific (Hong Kong); Kwan Lay Hoon, director of acquisitions, and Joy Olby-Ian, VP acquisitions, MediaCorp (Singapore); Jeremy Kung, CEO, TM Net (Malaysia), and Lim Pahn, Thaole Entertainment (Vietnam)

Phan Hong Linh, director, Thaole Entertainment (Thailand), Anand Roy, head of acquisitions, programming, and Leslie Lee, director of programming, The Walt Disney Company Southeast Asia



Channel 7, Thailand: Penuah Wattanachkanun, international program acquisitions, Nichamon Puavilai, acquisitions executive, Krissada Tirshnananda, head of international program acquisitions

Astro Malaysia: Henry Tan, COO, Strategy, Content & Marketing; Agnes Rozario, VP Content Group; and Khairul Anwar Salleh, VP Malay Customer Business

Malaysia: Airin Zainul, group general manager, ntv7 & 8TV, Seelan Paul, CEO, Television Networks, Sherina Mohamed Nordin, group general manager, TV3 & TV9, Media Prima Group; Chen Khen On, content manager assistant, TM; and Cheng Imm, general manager, TV3, Media Prima Group



True Visions, Thailand: Nisa Sittasrivong, acquisitions manager, Arthit Pro, director, programme acquisitions & Localization, and Attaphon Na Bangxang, Chief Programm & Content Officer (borders) with Robert Tam, manager program distribution, The Walt Disney Company Asia Pacific



GMA The Philippines: Vicky Rivera, acquisitions; Roxanne Barcelona, international head; RJ Cuevas, writer, and Lilybeth Rasonable, acquisitions



ABS-CBN, The Philippines: Rachel Simon, VP programming, Liza Aleta, head current, research, customer, business development; Evelyn Raymundo, VP integrated acquisitions & international sales distribution



Dinh Thi Nguyet Anh, program acquisitions manager, and To Anh Nguyet, CEO's assistant, Today TV (Vietnam) with Jahaliah Hasan, manager acquisition, TV3 (Malaysia) and Lway Soe Soe, strategy and planning promotion, MRTV-4 (Myanmar)



Hang Meas Radio & HDTV Station, Cambodia: Eng Lenachong, VP, international business and relations, and Eng Songliep, general manager



RTB, Brunei: Hajah Amnah Haji Othman, channel manager RTB 2, Pg Amiruddin Pg Hj Mohamad, head section of planning and TV Broadcasting, and Hajah Aisah Haji Jaafar, acquisition manager



TV Derana, from Sri Lanka, attended ATF for the first time. Sharmila Dharmarasa, director of programming, and Laksiri Wickramage, Chairman



Carol Sun, from Disney Pan Asia and Southeast Asia, with Michelle Schofield, SVP programming, A+E Networks Asia, and Heather Jones, VP of programming, A+E Networks UK

Syahrizan Mansor, senior director programming, Nickelodeon Asia

Pinewood Iskandar, Malaysia: Masnaida Samsudin Storey, marking manager,



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Japan: Hiro Seki, director, Naoki Nakamura, manager, BMS; Daisuke Miyana, president, Plandas; Mie Horasawa, CBS Studios; Miho Ikuno, Chief programming division, TV Asahi; Toshiharu Tanio, manager programming division, Nippon TV; Ai MOrizane, general



Jongsun Na, senior acquisitions manager, Park Man-Young, drama director, both from KBS Korea; and Se-Ung Kim, president, Kim Media, Korea



CJ E&M (Korea): Ki Hyuk Lee, manager channel sales planning; Yulki Cho, manager movie channel; and Bo Ra Kim, analyst.

Asian buyers: Dave Lee; Gae Yong, Fox Channels Korea; Shin Bong Kang, Disney Korea; Sun Moon, Fox Asia; and Josh Ha, from Disney Korea



SCTV, #1 broadcaster in Indonesia: Harsiwi Achmad, director of programming and production, and Banardi Rachmad, General Manager of Program Acquisition

Indonesia: Lydia Razali, section head of marketing, Estheresia Elisabeth Monika, international manager, and Zafira Shareef, head of international licensing, TransTV; Haryani Suwirman, manager of international acquisitions, SCTV; and Hendra Respati Saputra, research & development manager at NET Media

RCTI, Indonesia: Devi Noviana, Head Section of International Acquisition, and Filriady Kusmara, acquisitions manager

B Channel, Indonesia: Lanny Rahardja, president director, and Olivia Denny, acquisitions executive

Gunawan, program acquisition manager, and Kiki Zukarnain, general manager of program, antv Indonesia (borders) and Sophia Evans, from Evans Communications (Hong Kong)

Triandy Suyatman, advisor EishintaTV, Channel 35 UHF Indonesia

Indonesian distributors: Sophi Djudzman, director of sales & acquisitions, RedCandle Distribution, and Lysia Chatrine, general manager, Unggul Cipta Piranti

IRIB, Iran: Gh. Ali Ramezani, president, and M. Mehdi Yadegari, head of acquisitions

Australia & New Zealand broadcasters: Len Downs, acquisitions; Paul Anderson, COO, Beverly McGarvey, Chief Programming officer, Daniel Monaghan, programming associate, and Azar Marashian, acquisitions, all from Network Ten (Australia), with Mark Caulton, programming at TV3 (Zew Zeland)



Vincent Lee, director of Brand and Licencing, Next Media Animation (Taiwan); Rebecca Liao, producer, Cheer Digiart (Taiwan); Ricardo Gómez Quiñones, director, Kaxan Media Group (Mexico); Phiny Hsu, assistant marketing manager, Next Media Animation (Taiwan); and Ken Tsumura, producer, Next Media Animation (Taiwan).

Taiwan: Ching Swen, EVP, TBS/Taiwan Broadcasting System; Min Chao, Deputy Managing director, and Ming-Te Wu, VP, both from Chunghwa Telecom; James Chang, EVP, Tempo Mass Media; Sunny Ho, from Union Coole

BBC Worldwide Asia: Pruthvi Pandit, acquisition manager, Melanie Owen, senior acquisitions manager, Daphne Kang, manager, programming, and Ryan Shiotani, VP Programming

Middle East: Adham Nasrallah, content manager, Safe Media (Lebanon) with Sanaa Azzi, managing director, and Caline Nassif, head of production, Highway Productions (JAE-Lebanon)

Assel Nukisheva, program director, and Ainur Nussipbecova, chief content acquisitions & sales, Channel Seven (Kazakhstan)

Channel 31, Kazakhstan: Olga Bordeianu, programming director, Iuri Brodskiy, general producer, and Natalya Tsybal, programming director

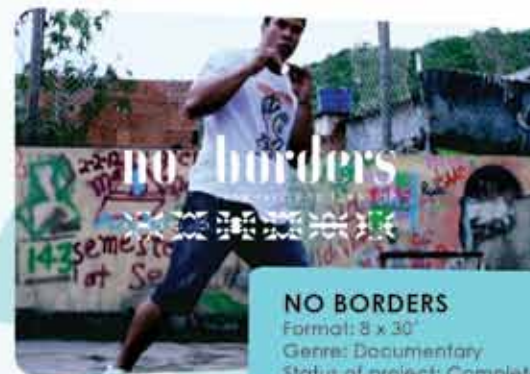
NTK, broadcaster of Kazakhstan: Talgat Dairbekov, advisor to GM, Saida Igenbek, general director, and Gulnara Sazanbaeva, program director

Al Jazeera (Qatar): Ghassan Abu-Husein, manager of program acquisitions; Debbie London, Ahmed Mohmond, and Mohamed Salameh, all from program acquisition department



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TELEvisa, STRONG IN ENTERTAINMENT FORMATS



Ricardo Ehram, head of Televisa Europe

Televisa International (Mexico), traditional titan of Latin American telenovelas, now is particularly successful in entertainment formats, area that has turned to a top priority for the company worldwide. Last MIPCOM, it has a unique success with *Stand up for your country*, a very innovative talent show format that was sold to 14 Western European countries, just during the Cannes 4 days convention.

'Our entertainment formats area has exploded', says **Ricardo Ehram**, head of **Televisa Europe** and one of the pillars of company's entertainment development for the world. '*Stand up* is run through family couples: father & daughter, mother & son, etc. They dance,

they sing, but the very different thing is that you have a 500-seat audience that votes the participants during the performances: if you stand up, it is one vote. The jury is not watched from the audience, so there are no influences.'

'During MIPCOM we sold this format to England, Sweden, Norway, Portugal, Holland, Finland, Poland... 14 different countries all in all in just one week. It is the first time we experience something like this in formats, so



Los Gonzalez, scripted format



BOOTH #G31

Stand up for your country, sold in 14 Western countries during MIPCOM

huge... we are a referent now in entertainment business, with about 15 very strong talent, game show formats worldwide.'

Other top entertainment formats the company is highlighting at ATF are *Los Gonzalez* (26x'30), the first TV series that jokes about hidden cameras, mixing fiction and reality: a family that is not real, but behaves as if it were when they go out to perform hidden camera pranks with real victims. And *Dolphins with the Stars* ('70), a contest, performance and reality show in the water that adds a new twist to the Celebrity-Show: for the first time on TV, celebrities and dolphins pair up to take part in a spectacular contest. During 1 month, 10 celebrities live alongside their dolphin partners and perform for the public in a dolphinarium, which becomes a fabulous TV stage.

MANNAM MEDIA: KOREAN DRAMAS, GLOBAL HISTORIES

Mannam Media (Korea) highlights at the Asia TV Forum a catalogue of series headed by the historical drama *Empress Ki* (50x'75), where love, politics and ambition between two countries in dispute will crash and unleash once again the conflict.

Flame of Desires (50x'75) tells the story of success and devastation of a Chaebol family where an artist and a popular actress involved in scandal. In *Generation of Youth* (50x'75) a young man loses his father at the age of 15 when a Japanese soldier shoots him during the Japanese occupation of Shanghai in the 1930s. But instead of finding justice, he is accused of his own father's.

Starred by **Yoon Kye-sang**, *The Full Sun* (16x'75) follows a hardworking

student who wants an honest life for himself. That is, until he accidentally gets entangled in one of his father's heists the night of a glamorous jewel exhibition opening.

Finally, the distributor highlights in Singapore the drama *Very Good Times* (50x'75), where a man grew up as a smart young boy, but that comes from a poor family background. He is now a successful prosecutor and comes back to his hometown for the first time in 14 years. There, he happens to meet his first love and falls in love with her all over again.



Sebastian Choy, president

BAND BRAZIL, AT ATF FOR THE FIRST TIME



Elisa Ayub, director of international contents

Elisa Ayub, director of International Contents at **Band Contents Distribution** (Brazil), attends ATF for the first time, highlighting from its wide catalogue the best productions Brazil has to offer. 'Our focus is to strengthen even more our relationship with existing customers as well as to attract new partnerships with the most various platforms present on fairs: free TV, pay TV, VOD, and others in Asia', she stands.

Heading the slate is *Amazônia Niemeyer* ('52), a fun, heart-warming portrait of the population living along the Belém-Brasília highway. The documentary *BRICS* (5x'50) tells the impact of economic and social change in the lives of middle-class families in each of the five countries of the group. **Ayub** also recommends the telenovela *Dance, Dance, Dance* (160x'45).

During documentary *Parintins* ('45) the audience travels to one of the largest celebration in Brazil and *Pixo* ('61) discusses the cultural impact of 'pichação', a Brazilian form of graffiti on the streets of São Paulo.

Lastly, **Band** introduces the special *Rio Negro* ('86), a documentary that leads the

spectator through the Amazon's river sights, reporting the stories of the people who live along the river, revealing their lives, the adventures and imaginary of those Brazilians.

Also, the series *Amazônia Niemeyer*, documentary *Cabeça a Prêmio* ('104), *P-24* (87x'45) and the series *The Amazing Professor Ambrosius' Mansion* (54x'5), and the entertainment show *The World According to Brazilians* (76x'60).



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ABS-CBN, FAMILY DRAMAS + BEAUTIFUL LOVE STORIES



Pia Bacungan-Laurel, head of sales

ABS-CBN International Distribution (The Philippines) brings to ATF its new titles such as *Tomorrow Belongs to Me* (65x'45), which ended in October with 59% of audience share in combined urban and rural homes, *Pure Love*, which gives a unique

Filipino twist to the Korean drama *49 Days*, and following the phenomenal success of the young romantic series *Got to Believe* is *Forevermore* (40x'45), focused on a young romantic love.

Pia Bacungan-Laurel, head of sales: 'We are able to exploit this universal theme as a vehicle

for tackling social issues such as what we did in *The Legal Wife* (60x'45) or combining it with intense themes like revenge. Always at the core of our dramas are beautiful love stories. The audience continues to be thrilled by how love defies the boundaries of class or social standing, as demonstrated by our classic story, *The Promise* which remains our biggest seller to date.'

'Both *Got to Believe* and *The Legal Wife* are traditional family dramas with strong romance arcs and that attracts audiences. The series replicate internationally their local success: they will be aired in Malaysia, Cambodia and Vietnam in 2015. *The Legal Wife* was also picked up by Africa and will be seen alongside *Filipino* dramas distributed in Kenya, Uganda, Tanzania, Nigeria, Zambia, Ghana, Malawi and

Tomorrow Belongs to Me ended in October in The Philippines with 59% of audience share in combined urban and rural homes

French-speaking countries', she adds.

'*Be Careful with My Heart* still enjoyed a second successful season locally. The first season is performing well in Malaysia, Vietnam, Cambodia and Africa and in fact, Malaysia and Vietnam have already acquired the show's second season. We are looking at Indo China as our big potential for expansion together with other Asian territories and the Middle East.'

Apart from the finished dramas, **Bacungan-Laurel** emphasizes that the next step in the growth of the company is to expand the business more in format sales of our home-grown game, reality and variety shows.

LIONSGATE, MAD MEN TRAVELS TO ASIA

Lionsgate International (USA) has become in recent years a powerful series producer and distributor globally. The company has recently sold the first season of the drama *Mad Men* (13x'60) and the comedy *Blue Mountain State* to **LifeStyle TV**, the first Asia-Pacific lifestyle channel for men.

Produced by Lionsgate and written and executive produced by **Matthew Weiner**, *Mad Men* has won three consecutive Golden Globes for Best Drama and with its fourth consecutive Emmy win for Outstanding Drama Series, it tied the all-time record for Emmy wins in the category. The

series has been named one AFI's Top 10 Outstanding Television Programs of the Year six times, and earned numerous additional awards.

Peter Iacono, President International Television & Digital Distribution, comments: 'This region is seeing huge growth in multi-platform viewing which, in turn, is driving demand for globally renowned drama with high production values that can stand out in a crowded marketplace.'



Peter Iacono, head of Lionsgate International

SOMOS DISTRIBUTION: CITVC

DOCUMENTARIES

Somos Distribution (USA) and **China International TV Corporation** (CITVC) signed an agreement by which the Somos will distribute exclusively in the Spanish speaking territories a package of documentaries that present important aspects of Chinese lifestyles and history.

The documentaries are *A Bite of China* (8x'50), *Tea, Tale of a Leaf* (6x'50) and *Silk Road* (8x'50), and they show the details and history of the different styles of Chinese cuisine, the tale of teas and its importance in Chinese life and culture and in the world and the road that linked the East with the rest of the world in ancient times.

Luis Villanueva, president & CEO of **Somos Distribution**: 'The quality of production, the excellent development of the stories and the world's fascination with China guarantee the success of the efforts that the company will make to distribute those programs.'



Ma Rusheng, assistant to the president of CITVC, the overseas arm of CCTV (China), and Luis Villanueva, CEO, Somos Distribution (USA) signed an agreement of distribution of Chinese documentaries in Latin America, starting on Natpe Miami 2015

BOMANBRIDGE:

ENTERTAINMENT + CULTURE

Bomanbridge Media (Singapore) highlights at ATF a slate of educational and entertaining formats headed by *Box Yourself* (30x'11), a TV series that shows to kids how to recycle, upcycle and make great things from ordinary everyday cardboard. Also available in 3 or 7 minutes version and 104 new episodes of *Box Yourself Mini* would be coming next year.

Inside Nature's Marvel (5x'50) takes a detailed look at five of the world's most spectacular natural wonders, while *Turf War: Lions & Hippos* (50) is a documentary about the Zambia's Luangwa valley. Other top titles are *Japanizi: Going, Going, Gong* (40x'30) and the format *Doctor What: Diagnosis Unknown*.

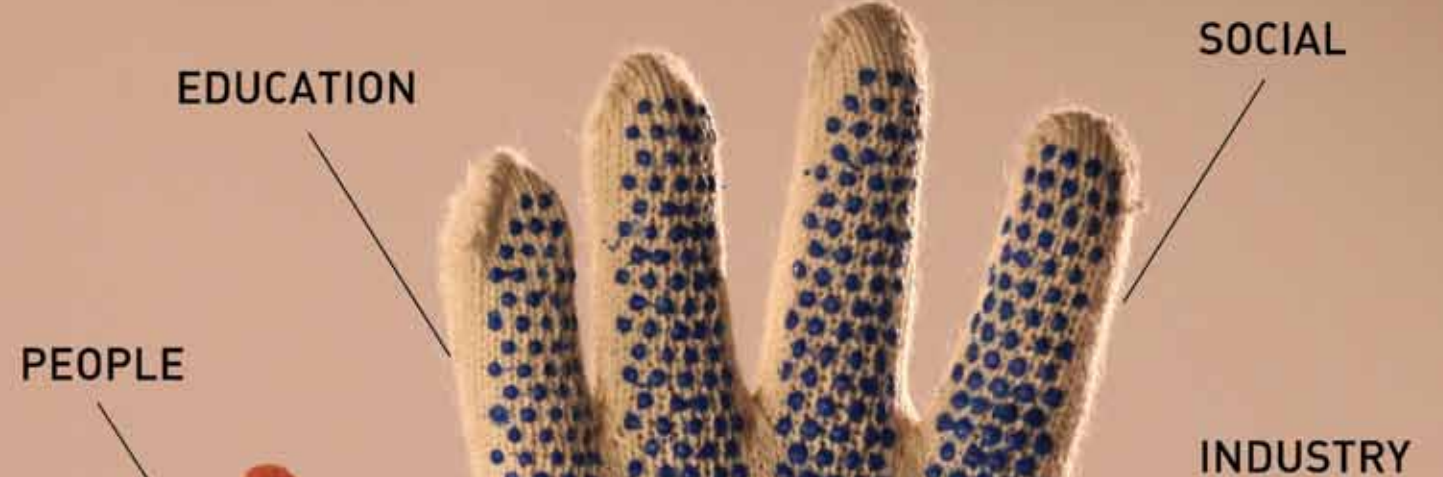
Bomanbridge announced a partnership with Norwegian multimedia children's company, **Earthtree Media** to exclusively represent their entire catalogue of children's TV programming for all of Asia, with the exception of Korea. Some of the titles are *Learn To Draw* and *Box Yourself*, as well as *Right On Top* and *Wild About Cartoons*.



Box Yourself

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TELEMUNDO, RESPONDING TO ASIAN DEMANDS

Xavier Aristimuño, SVP of international business development & digital media, Telemundo Internacional (USA), explains: 'Throughout the last eight years, we have seen an increased interest in ready-made telenovelas for free TV in Asia, as well as in the acquisition of formats.'

'Asian broadcasters are producing local adaptations of outstanding stories, so there is a bigger demand of our formats. Currently, more than five are in production: local versions of *Where is Elisa?* (TVN Chile) are on air in India (Star TV averaged 2 million viewers at 10pm on its premiere) and Korea (CJ E&M/tvN), and it is in production in Indonesia



Telemundo Internacional will work closely with clients in Indonesia, Vietnam, and China to adapt *I'm the Artist* in 2015

and The Philippines. *My Teen Dream* is in production in Indonesia, and *Hidden Passion* in The Philippines and Vietnam', he remarks. Moreover, the company has launched last August a telenovela slot on the **DIVA Channel**, a leading Asian entertainment channels for women, featuring *Aurora* and *Cruel Love*.

For ATF, **Aristimuño** recommends the new entertainment format *I Am the Artist* (13x'120), a revolutionary TV show that became a trending topic even before its premiere in the US on **Telemundo**. Its social media presence, which spread around the globe to Europe, Asia, Africa, and Australia, logged 1 billion impressions for its premiere.

With the help of 100 leading social media influencers, five celebrity industry-expert judges, and one host who is a complete artist him/herself, this show searches for the individual who can do it all - sing, dance, perform and captivate audiences. 'During 2015 we will work closely with clients in Indonesia, Vietnam and China for the production of local versions of this format', says the executive.

The telenovelas slate is headed by *Les Miserables* (120x'60), a story inspired by the

classic literary work of Victor Hugo, which marks the return of renowned actress **Aracely Arambula** (*The Return*). It follows a woman accused of a crime she did not commit and persecuted by the man she loves, while *Part of Me* is the story based on the widely successful format *Second Chance*. In this new adaptation two women's lives cross paths and will be forever marked when their souls exchange in a supernatural series of events.

On series, **Blanca Soto** is the protagonist of *Acero, Woman of Steel* (70x'60), the story of a woman who will stop at nothing to save her son and secure for him a future, becoming in her path the master of a money laundering empire. **Aristimuño** concludes: 'We will focus our efforts on responding to the demand of Asian clients with whom we have worked with prior, as well as attending to new business opportunities within the region.'



Xavier Aristimuño, SVP of international business development & digital media

GLOBO: CARIBBEN FLOWER

Globo TV International (Brazil) highlights at ATF its telenovelas, including *Caribbean Flower* (120x'60), *Brave Woman* (140x'60), *Trail Of Lies* (160x'60), *Side By Side* (105x'60), as well as the romantic comedy *Tangled Hearts* (120x'60), the miniseries *Next In Line* (5x'45), *Siren's Song* (4x'45), *Suburbia* (8x'45), *Xingu* (4 HD episodes) and *Bald Mountain* (4 HD episodes). Lastly, the films/miniseries *Time And The Wind* ('115 or 3 episodes), co-produced by **Globo Filmes**, **Panda Filmes**, **Cereja**, **SR** and **Rio Filme**, and *Till Luck Do Us Part* ('100), produced with **Paris Filmes**, and its second part ('100), co-produced with **Telecine**, **Paris Filmes**, **Rio Filme** and **Lereby**.



Caribbean Flower

KANAL D: TURKEY THINKS IN ASIA

In 2014, **Kanal Sales Team** (Turkey) has reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay. Its titles had good results where they broadcasted, and now it aims to keep that success and try to become one of the best Turkish content providers.

Now, it continues betting on the Asian market, by attending ATF for one more year, where the distributor believe there is a lot of potential of the Turkish drama series. Heading the catalogue is successful *Time goes by...* (+100x'95) set in 1967. A captain sailor spends most of his time away from his family, while his wife takes care of their four children, and becomes both a mother and a father figure. One day he finally comes back home and the lives of every member of the family change.

Love (13x'90) is a drama series starred by a woman and a man, which love was

the only thing they have. But it was not enough... she could barely support her family, and Kerem had been out of work for a while. At the same time another woman appear and modify



Time goes by...

their lives forever.

In *Fatmagul* (80x'90) a woman is counting days to marry her fiancée, but one night she gets raped by people she has never met in her life before. And *Secrets* (18x'95) tells the story of a family that has a life to be envied, but his little son is taken from his home by two police officers one night, and the life of them change forever.



Ezgi Ural and Amac Us, international sales at Kanal D



Not Just Content



MANNAM
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Contact: Sebastian Choy
sebastian@mannammedia.com

KESHET, A SOURCE OF QUALITY CONTENT

With the *Format Keynote* by **Alon Shtruzman**, CEO of **Keshet International** (Israel), taking place on Tuesday 9 at 9.40pm, the presence of one of the main Israeli content developers and exporters at ATF is strong. Moreover, the distributor is taking a booth for the first time in which **Keren Shahar**, general manager distribution, and **Kelly Wright**, sales director, are meeting with the key players in Singapore.

'Back in the early 2000s we were exporting our non-scripted formats, however, it was the adaptation of *Prisoners of War* as *Homeland* by **21th Fox** for **Showtime** which marked a new era in the sale of our scripted content. After that, we knew that the world was becoming

more open to ideas, no matter where they came from', begins **Shahar**.

Keshet has matured to become a more recognized source of quality content around the world and in that expansion Asia is a strategic territory. To the executive, the key was the establishment of its own production out posts in English-speaking territories and growing its sales team in the last two years. 'We can offer tried and tested *edgy mainstream products* with disruptive and original story-telling, and relevant for a wide audience', she adds.

For ATF, **Shahar** highlights the new cooking reality show *Help! I Can't Cook* with celebrities entering a culinary academy to face their fears of kitchen. Also, the fast-selling game show *BOOM!*, launched on MIPTV 2014 that is getting strong ratings in Spain, Kazakhstan and Hungary, and will debut in the

US in the new year. It fuses the drama, intensity and thrill of a blockbuster action movie with the laughter and fun of a colorful prime time trivia show. 'It was the highest-rated game show launch in Israel and, as well as Asia, we *BOOM!* is getting much attention in Latin America', explains **Shahar**.

Another best-known properties are the interactive talent format *Rising Star*, *Master Class* and *Prisoners of War*. 'In addition to our sales into Asia, we have also begun representing *Not A Star Yet*, a high-rating talent show where famous people perform on stage for the first time. It was launched at MIPCOM on behalf of **Zhejiang TV**. We are actively discussing more collaborations in the region and have an open door to companies looking for alliances like this one', concludes **Shahar**.



Keren Shahar, general manager distribution



Not A Star Yet is a high-rating talent show launched at MIPCOM on behalf of Zhejiang TV

Help! I Can't Cook!

CONSTRUIR TV, WORKERS UNDER THE SPOTLIGHTS

Construir TV (Argentina) has become an alternative TV network that combines excellent technique with quality entertainment and social conscience, where workers are the stars. For CIS countries, China, MENA and The Balkans, the distributor of the company's production is **ITV Inter Medya** (Turkey).

It highlights a catalogue of series headed by the third season of *Made in Argentina* (13x'13), which goes over all the phases of the manufacturing process, and gets testimonies and explanations of all the professionals involved in the production chain. *Art & Work* (13x'26) is a program focused on professions associated with art as a means of expression and as a way of life.

Lastly, on *Environment Quixotes* (13x'26) a group of people committed with sustainable development and environmental care design innovative solutions for a healthy life, and *In Team-work*, a series that shows the adrenaline of working against the clock, the problems that come up, the collective response to them and the respect among roles when working in teams.



Alejandra Marano, executive director, at Construir TV



Art & Work

ONZA: YOUTH PROGRAMMING

As one of the fastest growing Spanish producers and distributors, **Onza Distribution** attends ATF to continue enlarging the list of clients in South East Asia. **Rosaura Romero**, sales manager, is in charge of the market.

The company keeps promoting *The Avatars* (52x'24), the youth comedy live action series produced by **Porto Cabo** (Portugal). It has been conceived with an eye on developing the show as a brand. The character design in the animations and graphic design will therefore play a key role. The concept is clear: music, internet, hidden identity and street art.

Being an easily adapted format, *Magic Mania* (26x'12 & 13x'24) is a kids' entertainment show that search to entertain and instruct children all around the world. Other top title is *Join the Beat*, created by the same production company of *The Anthill* (sold to Mexico, Germany, Portugal, China, Brazil, Chile, and Romania).

The kiss of the Scorpion (250x'52) is one of the last biggest hit of the Portuguese TV. Written by the International Emmy awarded Antonio Barrera (*Meu Amor*, 2010), this telenovela narrates the intersection of stories of common people, as they face everyday tribulations, fighting and trying to overcome them. Lastly, *Genocide in the Jungle* ('45), the story of an unconnected Amazonian tribe who has resisted every conquest but is at the same time on the edge of extermination.



The Avatars

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MIRACLES OF RECORD

Record TV Network (Brazil) promotes for Asia-Pacific clients its biblical series *Miracles of Jesus* (18x'50) which, based on Bible stories, every week are narrated the difficulties faced by those before obtaining the blessings of Jesus.

The national political climate suddenly became agitated after a long period of calm at *Obscure Power* (12x'50), a series is about power struggles, ambition, love affairs and betrayal involving three generations of the same family's members. The telenovela *Victory!* is a drama about an 12 years old boy who, after an accident, becomes paraplegic and not knowing how to deal with this new reality his adoptive father decides to distance himself and starts avoiding his son.

Other top titles are *Sins*, the story of a family that arrives to Brazil in the early '70s to escape the police and the financial difficulties of a Europe at war, and *Joseph of Egypt* (38x'60) that tells the story of a young man who returns to reclaim the throne that was stolen and save his people.

The Penny Lady ('45) is about an abandoned, uneducated woman who must work twice as hard to give their children a brighter future, and *Samson and Delilah* (18x'60).



Delmar Andrade, director of International Sales

The catalogue includes the series *Esther, the Queen* (10x'60), the story of a Jewish at a time when her people were persecuted and she must avoid that they're all extinct; and *The Slave Isaura* is the story of an slave's daughter educated by the wife of a Com-mender, who always wanted to have a daughter, but still treated as a slave.



Esther, the Queen

RTVE, HISTORICAL SERIES

Radiotelevisión Española (RTVE), the largest audiovisual group in Spain, promotes at ATF its brand new series, as well as its two international TV networks for Pay TV and telecommunications operators: **TVE** and **Canal 24h**.

Heading the slate is the brand new detective series *Victor Ros*, co-produced with **Telefonica Studios** and **New Atlantis**. Launched first on Telefonica's **Movistar TV** on demand service in April and then on **La1**, it tells the story of the special police force of the nineteenth century that must solve the mysterious crimes that other officers have failed to resolve.

It also presents the third and last season of the multi-awarded *Isabel*, which recreates the arrive of Columbus to the new world and where monarchs must face misfortune people as kings and parents without losing sight of its main objective: to unify the crowns of Castile and Aragon into a single heir. The series has won the National TV Award 2014, given by the Spanish Ministry of Education, Culture and Sports.

The catalog includes Spanish TV movies and new titles such as *Prim, el asesinato de la calle del Turco*, an historical thriller that recreates the conspiracy to kill General Prim in the late nineteenth century in a turbulent Spain where the culprits never responded to the law.

Vicente Ferrer is an historical drama awarded with the Impact 2014: it narrates the story of the last 30 years of the Cooperante in the India and its fight to help the disadvantaged. The detective series *Los Misterios de Laura*, sold to **NBC**; *Ana y los siete*, sold in Portugal, Chile, Italy and Mexico; and *Sanfermines*, aired through **TVE** for over 30 years.



Maria Jesus Perez, VP Channel Sales, RTVE



Victor Ros, new fiction series

LOVE & PASSION WITH ARTEAR



Luciana Egurrola, Executive Senior of Sales

Artear Internacional (Argentina) highlights for the Asian market the series produced by **Pol-ka** for **El Trece** Argentina, headed by *Cunning Girls* (160x'60), about five women that

meet while participating in a demonstration on the doorstep of the bank where they had deposited their savings and which has suddenly closed down.

Dissemblers (160x'60) centers in a prestigious lawyer who was disbarred thus keeping

him from the law practice for a while. But, he decides to re-establish his old firm with new associates: a young lawyer to whom he feels oddly attracted to; an ex-con; a young composed, organized and skillful lawyer, ashamed of her darker side and her well kept secret; and a womanizer, charming ambitious professional ambulance chaser of questionable morals.

In *Same Old Friends* (160x'60) three friends that met at an early age that find each others almost ten years later and try to rebuild the friendship that once brought them together. In *My Love for You* (250x'60), life with other people tends to be a little complicated. However, for janitors, the lives of the people in their building are part of their own stories.

Lastly are the telenovela *Somebody to love Me* (185x'60), the story of two people that are really far away but, soon, they will end up running into each other in the place where their love story will develop: the Southern Community Market; and the series *Teach me How to Live* (140x'60), a story full of love, hate, lies and struggle between social classes.



Cunning Girls

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AZTECA, THE BEST YEARS IN ASIA

'The last couple of years have been by far the best for Azteca/Comarex in Asia, especially with the launch of our drama channel and the several partnerships we have established in the region with broadcasters, production companies and distribution companies.'

Martha Contreras, Sales director for Asia, continues: 'We recently closed more seasons of our hit format *La Academia* with our producers around South East Asia (11 years non stop in Malaysia and Thailand, followed by Indonesia, Singapore, Myanmar and Cambodia) and *La Academia Kids* in SCTV Indonesia. We also signed an output deal for several formats with **Astro** and **Global Station** with *A Love To Remember* being the first production of this agreement with 135 episodes.'

At MIPCOM, the company also closed an important agreement with **Hub Media** (Singapore) and Mexican content format producer **BluePrint** for the exclusive distribution in the Asia-Pacific for **BluePrint's** format catalogue. 'We are in the midst of signing more deals in Indonesia and China and are also in the negotiation process for OTT channels', adds **Contreras**.

It bring to ATF the brand new telenovelas *Así en el Barrio como en el Cielo* (120x'60), *Un Escenario Para el Amor* (120x'60), *The Man of Your Dreams* (13x'60) —adaptation of the Argentinean from Telefe—, *Girls Only* (120x'60) and *Lucky Me* (140x'60). The format *I'm Your Double* (45x'60), an in house entertainment show looking for the most talented imitator, and the series *The Other Side Of The Soul* (124x'60).

Lastly, the cooking reality show *Kitchen To Fame* ('30); second season of *Niñas Mal*, *Senior Year* (70x'60) and *Popland!* (70x'60), all from MTV, and 3 seasons of *Grachi* (75x'60, 81x'60 50x'60), from **Nickelodeon**.



Martha Contreras, Sales director for Asia



Así en el Barrio como en el Cielo, new telenovela

ALL3MEDIA: DISCOVERING KOREAN FOOD

all3media international (UK) attends for one more year Asia TV Forum in Singapore, where it brings a mix of factual programming and drama series, apart from its entertainment formats catalogue, following the local trends regarding content demand in most of the Asian territories.

Heading the slate is *Discovering Korean Food* (10x'30), the new entertainment format that follows a writer, chef and knock-out beauty, while takes the streets of Korea to show us how to cook K-Food.

Indian Summers (9x'60) is an epic and lavish new major drama following the final throes of the British Raj in India as a fever for revolution fills the summer air. The company also is launching at ATF three gameshow formats: *Reflex* (6x'60), *Are you normal* ('60 episodes) and *Algorithm* ('60).

Reflex is the ultimate test of reactions where winning or losing is only a fraction of a second away as two families compete in super-quick challenges, captured on super-slow motion cameras.



Algorithm, new unscripted factual show



Indian Summers, new drama

At *Are you normal* contestants have to answer correctly to stand to win big money, while *Algorithm* is a gameshow where families go head to head with 'The Algorithm' to win big money, but can a computer know your loved ones better than you do?



Sabrina Duguet, VP Formats

LAUGHT AND CRY WITH TVN CHILE

Apart from the successful telenovelas, distributed as finished or format worldwide by **Telemundo Internacional** (USA), **Television Nacional de Chile** is pushing internationally its catalogue of entertainment formats, which are

not only very successful in the local market, but also in some territories of South America, such as Ecuador, Bolivia and Peru, among others.

Ernesto Lombardi, manager of international business, and **Alexis Piwonka**, sales and marketing, explain: 'We have long experience in realities, talent and game shows. Chilean reality shows have a lot to surprise international audiences... they are fresh, originals, with rhythm and can work really well in the most demanding TV markets', they remark.

Some successful examples are *Apuesto por ti*, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina, and *Calle 7* with five years on air on **TVN Chile**. Both have had tremendous



Family Secrets, the Korean adaptation of Where is Elisa? is being broadcast by CJ E&M' flagship channel tvN on prime time

success in **TC Ecuador**, for instance.

Another great news from the company is the South Korean adaptation of *Where is Elisa?*, a top scripted format sold by **Telemundo Internacional** to **CJ E&M**. Under the name *Family Secrets*, the Korean remake about this revenge melodrama premiered on its general entertainment channel **tvN** on October 28, and will have in total 100 episodes from Monday through Thursday at 9.40pm.



With Apuesto Por Ti, TVN Chile is pushing strong entertainment formats in the international markets



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INDIACAST, INDIAN DRAMA ON TOP

IndiaCast (India) presents at ATF five drama series, headed by *Udaan* (77x'30), a series that shows a mission to highlight the grave issue of bonded labour in Indian villages. The show's protagonist is a little girl that symbolizes the unrealised hopes of countless Indians, suppressed by the barbaric practice of bonded labour. She is sold off as an unborn baby, as collateral for money and grows up like any other child would, untouched by the dreadfulness of the world she is born into.

On *Krishna* (285x'30) Lord Krishna's mischievous youth and his many naughty escapades have been immortalized in this timeless classic. *Jai Shri Krishna* is the joyful story of Lord Krishna's childhood adventures that appeals to the entire family. *Beintehaa* (230x'30) is about an unlikely but passionate journey of two equally headstrong protagonists who don't see eye to eye on anything let alone love.

Balika Vadhu/The young Bride (1740x'30) is one of the stars on **IndiaCast** catalogue: it is the sensitive story of a child bride from childhood to adulthood. Married at the tender age of eight, she was forced to accept and accustom herself to a family of strangers. Overnight from a carefree child she becomes a wife, a daughter-in-law and a responsible member of the family, leaving behind the innocence of her childhood.

Lastly, *Uttaran - Second Hand/Discard* (1506x'30) that spans the story of two friends across the years. Despite being from diametrically opposite backgrounds they become the best of friends. Watch the friendship bloom and wither in the face of jealousy, true love and married life.



Udaan and Krishna, two top drama series from the distributor

CALINOS: LOVE, PASSION AND REVENGE

Calinos Entertainment (Turkey), one of the pioneer distributors of Turkish products, brings to ATF a wide offer of contents, including own productions and third party series.

Among the top titles are the new drama series *The Sinner*, about pure love, passion, betrayal and revenge; *A Love Story* (79x'60), the story of Ceylan bringing happiness and hope into Korkut's life after the chain of disappointments and hopeless life he has been living through.

Its own production *The Girl named Feriha* (187x'60) is about the dreams and desires of a young girl who got stuck between two worlds. *Dangerous Beauty* (46x'60) is the story of a family who gets more than they bargained for when they take in their orphaned niece, an irresistible young woman who brings storm clouds to their previously clear skies; *Hidden Lies* is about a young man with a beautiful family that run a successful business, but he met a woman that change his life forever; and *Conquest* ('180) is the story of a man that started a new era and changed the history of the World.

Antidote ('120) is the story of feared leaders of two different generations who have become prodigies of the underworld, and *A Long Story* ('137) is a screen adaptation of the timeless eponymous novel by Mustafa Kutlu. Lastly are the documentary *River Flowing Westward* (20x'45), about artistic, religion and social evolution between West and Middle East, and the second season of *Don't Worry About Me*.



Dangerous Beauty



The Girl named Feriha



Jonathan Laor, CEO

APPLICASTER: CROSSMATES + FEED REPORTER

Applicaster (Israel) provides important broadcasters of the world with smart second screen applications. At Mipcom, the company held a private event at which they presented two products, namely: *CrossMates* and the launch of *Feed Reporter*.

Jonathan Laor, CEO: 'We enable broadcasters to provide their viewers with new levels of participation in their fiction series. With *CrossMates*, the audience has a chance to interact

with their favorite TV characters, and create a long-lasting friendship that enhances their viewing experience.

CrossMates technology is already deployed in Mexico, USA, Spain, Singapore, among many other territories. 'It is not expensive at all, and introduces broadcasters to the new era', adds **Laor**.

Feed Reporter enables on-site reporters to easily share videos and pictures in real time

directly to second screen devices and the broadcast room. Through the app, a reporter can share within seconds, what is happening at a red carpet event, a sports match or any live show. 'It's a new communication channel with the audience, and a good source of new business opportunities', completes.



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MONDO TV: IN SEARCH OF NEW MARKETS



Micheline Azoury, international sales manager

Micheline Azoury, international sales manager, **Mondo TV** (Italy) highlights to Prensario the most recent sales and deals in the region: 'We have a great relationship with various buyers from Malaysia and lately we finalized *Dinofroz* season and *Gormiti CGI*, which will go on air on **RTM**, the public TV channel in Malaysia'

'Indonesia is becoming an important market for us too, and keeps growing day after day', explains the executive and adds: 'Coming to Australia, we

closed early 2014 the first season of *Dinofroz* and *Gormiti 3D CGI* with **Network Ten**'. **Azoury** also remarks the company's collaboration with **Okto TV** (Austria), which went well on several of its latest shows like *Puppy in my Pocket* and *Dinofroz*.

'Our main target for this ATF edition is to focus on countries we never managed yet to deal with like Cambodia, Brunei, China and looking for developing more strongly the digital media business mainly in India and China', she adds.

'The Asian market has still much to exploit. We have alliances with several companies in the region: in Taiwan, for instance, we are coproducing the series *Beast Keeper* with **Nada Anime**. We are collaborating with **Nickelodeon** and **Discovery Kids** in India and soon we will have also some announcements to share related to big media groups from Thailand, Korea and China', she completes.



Dinofroz will air on RTM Malaysia



Gormiti CGI

DORI MEDIA: CIEGA A CITAS FOR ASIA



Pauline Ick, VP of Sales, Dori Media Asia

Dori Media Distribution (Israel) brings to ATF a varied catalogue of entertainment formats, a genre the company is specializing. Also, it highlights its drama, police and teen series. Heading the catalogue is romantic comedy *Ciega a Citas* (140x'60), a Spanish version of the Argentinean series that follows the story of a woman trapped, as usual, in a love triangle unconsciously.

The reality show *Power Couple* that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. *Famous Face* is an entertainment quiz show that takes place on the street, where a couple of contestants are asked questions but are not allowed to answer them; and *Billy the Board* is a street game that enables people to have fun and earn money while waiting. Other entertainment top titles are the game shows *Mission is possible* and *The Money Pump*.

Regarding series, the slate is headed by the tween drama *The Surfers* (50x'23), where a group of cool adolescent surfers who set up a surfing club on a deserted and cursed beach.

In the trivia show *Famous Face* a couple of contestants are asked questions but are not allowed to answer them. They are introduced to a spinning roulette of celebrities. Once receiving a question the roulette spins until it stops on three celebrities, whom two of them got the answer wrong and only one got it right. *Little Mom* (25x'30) is a scripted comedy that reveals the harsh truth of life after having kids.

Lastly are the teen reality show *Boys vs. Girls* and the third season of the teen series *Galis* (166x'30), where a mysterious donation sends three lucky foster home kids to join "Galis", an elite summer camp in a faraway forest.



Ciega a Citas, the Spanish version of one of the hit series from Dori Media

PGS STRESSES ITS HONK KONG OFFICE IN ATF

PGS Entertainment, French producer and worldwide distributor of animated series, had a very good Mipcom in Cannes and will attend ATF in Singapore with top expectations, due to very good business evolution especially in Asia, where it has launched six months ago, an office in Honk Kong to expand regional presence.

Guillaume Souttier, director: 'The last 24 months have been excellent for the company. We launched *Alvin and the Chipmunks*, a mainstream TV series as it is very difficult to manage frequently. It opened us many doors and we can build new alliances with top broadcasters worldwide. We also have *Jungle Brunch*, very strong, and brand-new are *Monchichi*, for upper preschool kids, and *Miss Moon*, for ladies from 6 years. *Alvin* has already a second season... we have more product and strong business expansion.'

'The Honk Kong office has been opened this year and has made us build relationships in South Korea, China, India, Malaysia, not only for sales, but also for acquisitions and co-production opportunities. In fact, *Monchichi* is a Japanese brand. We expect to have a very good ATF, *Alvin* was sold also in Thailand, Indonesia and many countries of Asia Pacific.'

About the world: 'We made a special partnership with **Globosat** in Brazil, for 360 developments about *Alvin*. We have also deals with **Nickelodeon** for USA and Latin America, **Super RTL** in Germany, **AtresMedia** in Spain, **M6** in France... all good news.'



Sandy Chui, sales coordinator Asia, and Guillaume Souttier, director

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MORE ENTERTAINMENT WITH CARACOL!



Estefania Arteaga, international sales executive

Caracol TV International (Colombia) introduces at ATF the new fresh and fun entertainment format *TV Maniacs* (60x'60), a contest where two families made up of members from three different generations must pass knowledge and skill tests, based on TV shows and films that have been broadcasted, in order to advance on an interactive board to win prizes.

The dram slate is headed by the new series *Fugitives* (40x'60), the story of a man accused of a crime he didn't commit and sentenced to 20 years in prison after the wife of his best friend was murdered. Even though his wife abandons him, what hurts him the most is not being able to see his son for whom he would sacrifice his life.

At *Shot of Grace* (60x'60) a theater actor who always dreamed of becoming a star must play a well-known and powerful drug Lord who decides to turn himself to the authorities. During the process of the fake self-surrender, a highly powerful bomb explodes.

Other top titles are *Men Cry Too* (40x'60), the story of a man who believed he had everything he needed in life until the



TV Maniacs, new game show

most desired promotion at work is given to another doctor what makes his world collapse; the reality show *The Challenge Morocco* (80x'60) in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money; and *The sweetest love* (124x'60), the Colombian version of the **Telefe/LCA** format.

BIG FISH MEDIA: CHICHI & CHACHA

Produced by **Big Fish Media** (Malaysia), *Chichi & Chacha* (13x'30) is Asia's first children's edutainment series combining live action and 3D animated characters. It was premiered on **Astro Ceria** (#1 kids channels) and **Astro Maya** (#1 family channel) in Malaysia on October 11th, and a week after that, was also broadcast on **Global TV/MNCTV** (Indonesia).



Michael Lim, managing director, Jojo Struys, executive director, Big Fish Media, and Kamil Othman, new director general, FINAS, with the protagonists of the series during its launch in Malaysia

It was 100% financed by **Big Fish Media**: '*ChiChi & ChaCha* is a 360° transmedia project, including a TV series, magazines (a 5-years deal was closed with **Karagkraf**), live events and concerts, merchandising, mobile gaming and apps, among others', explain **Michael Lim**, managing director, and **Jojo Struys**, executive director of the company.

'Edutainment as a genre is much more bigger than others, and have allowed us to venture in a new world'; they add, after confirming season 2 of the series for 1Q 2015. BFM is a joint venture between **Educate to Learn** (e2L), an learning hub that focuses on the training and development of teaching children, and the production company **Kyanite TV**.



BTVP: BRAZIL MEETS ASIA

Founded in 1999 in Rio de Janeiro, the **Brazilian Association of Independent TV Producers** (ABPITV) gathers independent producers of audiovisual content for TV and new media, and it has 432 members from various regions of Brazil. **Brazilian TV Producers** (BTVP) is **ABPITV's** international program, created in 2004 and held in partnership with **Apex-Brasil** and **SAV/MinC** with the objective of promoting independent audiovisual content in the international market, enabling partnerships between Brazilian and foreign companies (co-productions, sales and pre-sales for TV channels, Internet and digital media).

BTVP celebrates 10 years in business in 2014 with a great news: is participating at ATF in Singapore for the first time with two companies, **Mosquito Project e Visom Digital**. The delegation is headed by **Rachel do Valle**, executive director.

'Asia-Pacific is a key market in our international expansion strategy. The designation of the strategic regions was done in mid-2014 and we've been working since then knowing that we will attend ATF by the end of the year. We are happy to bring two companies with us, and hope to have

more the next years. The main objective is to gather key information, content needs and meet the main players of this region', explains **do Valle**.



Brazilian companies nominated to the International Emmy Awards 2014: Mônica Monteiro, Cine Group; Carina Schulze, Chatrone; Rodrigo Montenegro and Mara Lobão, Panorâmica; Aaron D. Berger, Chatrone; Priscila Beleli and Ludmila Figueiredo, Canal Futura



Luciana Egurrola, Executive Senior of Sales

ZEE + Z LIVING, A WIDE OFFER IN ATF

Zee Entertainment Enterprises Ltd (India) content business has seen an exponential growth over the past 2 years in Asia Pacific. The company has in Singapore two offerings: Indian content (currently **Zee** content in Asia Pacific is licensed in over 15 countries) and lifestyle & wellness programming from **Z Living**.

Sunita Uchil, global head

– Syndication, **Zee**, explains: 'We are seeing greater acceptability of Indian drama series (family & costume) across Asia-Pacific markets: *Jodha Akbar*, *Ramayan*, *Qubool Hai* and *Buddha* are airing on mainstream FTA channels on prime time either dubbed or subtitled in local languages'.

'Our new launch *Maharakshak Aryan* will be the highlight at ATF along with the romance story *Kum Kum Bhagya* (105x'30). Other top titles are the family series *Doli Armaano Ki* (200x'30), with its scripts available for sales, and *Punar Vivaah* (462x'30), available in foreign languages & seasons', she adds.

From **Z Living**, it promotes the travel series *Good Food America* (39x'30), *Nirmala's Spice world*, *Bollyblast*, the fitness show *Rock your yoga* (65x'30), *Yogi Cameron: a model guru* and *Myth Defying with Dr. Holly*, As well as the cookery and food series *Peggy's Kitchen Cures* (39x'60).

'Our key objective for ATF would be to have a few sign ups, build prospect base for **Zee Bollywood & Z Living**, meeting existing partners and showcasing our new offerings and finally to get inroads into new media and untapped markets', concludes **Uchil**.



Sunita Uchil, global head – Syndication, Zee



Kum Kum Bhagya, a romance story



Peggy's Kitchen Cures, from Z Living catalogue

ENDEMOL: BIG BROTHER CHINA

Endemol arrives to ATF after the announcement of a partnering deal with China's leading digital video platform **Youku Tudou Inc.** to launch the first ever Chinese version of *Big Brother*.

The new series will be a collaboration between Youku and **Endemol China**, the new operation that the company has been established in Beijing and is engaged in developing and co-developing formats, providing production consultancy services, exploiting content and promoting Chinese content abroad.

Both parties will contribute their strengths to the co-operation, including Youku's strong digital platforms, its advertising and interactive capabilities and Endemol its production expertise and international distribution network. Launching in Early 2015, *Big Brother China* will run for ten weeks and production is expected to begin soon.

Endemol's hits in China include five series of celebrity talent format *Your Face Sounds Familiar* for **Hunan TV** and *The Brain* for **Jiangsu**, which has won the top award at the **Golden Eagle** ceremony, China's biggest TV awards; and is now in production for season two.

ZDF/GOLDBEE: SALES AHEAD ATF

ZDF Enterprises (Germany) and **GoldBee** have signed a raft of sales in Asia: Thailand's **MCOT** acquired 195 half hours of teen live action programs, including *H2O-Just Add Water*, *Dance Academy* and *The Elephant Princess* while **MediaPrima** (Malaysia) picked up the first two seasons of *H2O-Just Add Water*, and **Spectrum Films** acquired three seasons along with the three TV Movies of the same series for Sri Lanka.

In Singapore, **HBO Family Asia** acquired *Mako Mermaids*, season 1 along with *Wolfblood* seasons 1 and 2; **Okto** acquired *Rusty Knight*, *Sam Fox: Extreme Adventures* and renewed *Sherlock Yack Zoo Detective*. Lastly, *Q Pootle5*, aired in the UK on **CBeebies** and sold to +70 countries worldwide, was acquired on Taiwan's **PTS**.

Christophe Goldberger, managing director, and **Pedro Citaristi**, sales manager, are in Singapore promoting **ZDFE/GoldBee** slate of kids programming, including *Marcus Level* (52x'13) and *The Skinner Boys* (26x'22), among other 40 series.



Wolfblood, sold to HBO Family Asia



NEW PLAYERS ATTENDING ATF 2014

PRENSARIO describes below some of the new buyers attending ASIA TV FORUM for the first time, including free & pay TV channels, digital media and telecommunications companies from countries such as Bangladesh, Sri Lanka, Nepal, Thailand, etc. Players from different countries, which do not usually attend the international market. Meet them in Singapore!

INDEPENDENT TV

TYPE OF COMPANY: PRIVATE 24-HOUR NEWS CHANNEL
EXECUTIVE: RAHMAN M SHAMSUR, CEO



Independent Television is the 24 hours news channel of Bangladesh having its headquarter in the capital Dhaka with 6 bureau offices in 6 divisional headquarters of the country. First on aired in 2011, the channel is best known for its accurate news delivery in every hour of the day.

Employing more than 600 people, ITV delivers hourly news updates and also excels in Business News that covers all aspect of share market scenario, business trend analysis etc. Entertainment unit updates the viewers of national & international latest movie releases, top charts & cultural event updates.

The channel established a different class in media industry of Bangladesh with its flagship programs like *Taalsh*, *Ajker Bangladesh* & *Amrai Bangladesh* where ITV highlights only positive facts of Bangladesh by means of investigative journalism, technology, politics & youth mobilization.



AMARIN TELEVISION



TYPE OF COMPANY: DTT

EXECUTIVE: PUNJARUNGROJ CHOKCHAI, CEO
Amarin Group is one of the new players after the beginning of the digitalization process in Thailand. The group operates the digital terrestrial TV stations Channel 34 and Channel 44, which are now participating in the main tradeshows looking for contents for their grids: they have attended MIPCOM and now they are in Singapore for ATF.



VIKI

TYPE OF COMPANY: DIGITAL MEDIA

EXECUTIVE: SARA JEN, DIRECTOR



Viki, a play on the words video and wiki, is a global TV site powered by a volunteer community of avid fans. Launched in December 2010, it now has tens of millions of users every month watching and sharing TV shows, movies, music videos and other premium content from around the world, translated into more than 160 languages.

With over 2 billion video streams and more than 400 million words translated to date, Viki uniquely brings global prime-time entertainment to new audiences and unlocks new markets and revenue opportunities for content owners; thousands of hours of video from content providers like NBC, BBC, KBS, SBS, TV Asahi and many others.

Viki is backed by leading venture firms Greylock Partners, Andreessen Horowitz, Charles River Ventures and Neoteny Labs, among others, as well as strategic investors SK Planet (a subsidiary of SK Telecom) and BBC Worldwide.



SUBISU CABLENET

TYPE OF COMPANY: TELECOMMUNICATIONS COMPANY (PAY TV & INTERNET)

EXECUTIVE: PARAJULI SUDHIR, PRESIDENT



Subisu Group has a diversified operation in the field of trading, cable TV and cable Internet services. **Subisu Cablenet Pvt. Ltd.** was established in 1999 and provides internet through its existing HFC network along with 75 TV channels both free to air and pay channels providing avenues of entertainment for the people of Kathmandu. Subisu Cablenet is the first and the only cable Internet service provider and the only cable operator in Nepal to be certified ISO 9001:2008.



ANIPLUS ASIA HD

TYPE OF COMPANY: PAY TV CHANNEL ABOUT ANIMÉ
EXECUTIVE: MINWOO HYUNG, EXECUTIVE OFFICER



Aniplus Asia HD is an animation Pay TV channel running in South Korea, Singapore, Indonesia, Thailand and Philippines. It offers includes a *TV Everywhere* option with multi-screen (PC, SmartPhones and tablets) broadcast rights. Its main targets are teenagers and young adults and its main genre Japanese *anime*, that's why some of the series are simulcast with the Japanese TV Stations.

It was launched in January 2013 on MeTV, the IPTV system from **Telecom Thailand**, and on April it was established as a Singaporean Corporation. During September was launched on **Big TV**, the satellite TV operator of **First Media** (Indonesia), and by November same year it was launched on **MediaCorp's OTT Toggle** (Singapore).



CHUKYO TV BROADCASTING CORPORATION



TYPE OF COMPANY: FREE TV
EXECUTIVE: RYOJI IKEOKA, DEPUTY MANAGER
CTV was established in 1969 and serves about 11 million viewers in Tokai region, which is the prosperous central part of Japan encompassing Nagoya, Toyota, Ise, etc. During its 45 years, it has been producing programs of all genres, including news, sports, documentaries, dramas, to pop culture entertainment. In the latest survey, CTV have earned the top viewing rates among the local broadcasting stations in every time category: golden, prime, non-prime, and all-day.

TV DERANA

TYPE OF COMPANY: FREE TV
EXECUTIVE: SHARMILA DHARMARASA, DIRECTOR OF PROGRAMMING
TV Derana is a Free-to-Air Terrestrial channel based in Colombo, Sri Lanka, which provides premium entertainment to the local audience. 'We are looking for Children's content, including cartoons and animation that can be dubbed into the local language', explained **Sharmila Dharmarasa**, director of programming.



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