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# LADY

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ATF | Stand E29  
December 2-4, 2015  
Marina Bay Sands  
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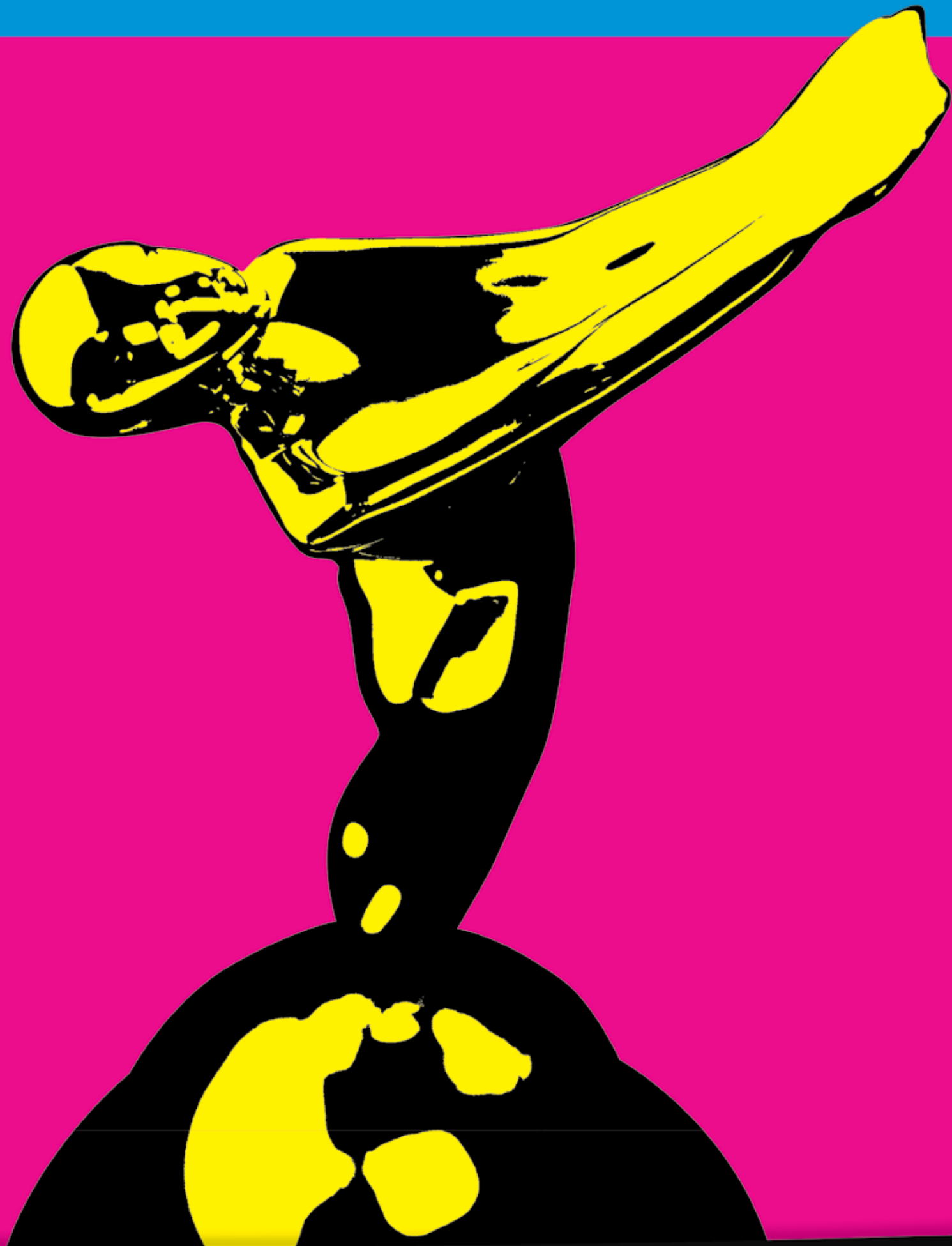
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SPECIAL ANNUAL ISSUE: ASIA PACIFIC - ATF 2015



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# Business from and towards Asia

For many people at the international content industry, Asia is the region with fastest growth, as it handles together the two pillars of a top growing market: high-end developed companies, both in content production and the new multiple screen Era, and emerging markets, with everything to be done.

A region is matured when business traffic between its own local players is intense. A region is good to invest when local Governments develop production hubs and support international coproduction projects. Two items more in favor of Asia, especially at South East nations, where ATF is held, to attract the world to do business



But... everything is fine about Asia? Of course, many business tips must still be improved. Many companies from the West, even some very important, don't feel well dealing with Asia. Cultural barriers, different ways of managing business, different 'time to market' levels, the 'bureaucracy' of some Government entities... still stop a good part of emerging business. For them, Asia is far, expensive and difficult.

At this ATF issue, we show what is happening with main broadcasters, producers and digital players of Asia, with top interviews and locally produced reports. One tip to stress: in Asia, as in other regions but especially here, 'What the buyers want' is involved to sell later. Content is good if lets players expand business outdoors.

So, we see a crossroads here: it is still difficult to enter and grow in Asia, but Asia is fully devoted on International development. So, a lot of networking is anxiously awaited. ATF, a market that started to grow strongly again the last 3-4 years, promises to be an important step on the right evolution.

## The basics

For those reading PRENSARIO INTERNATIONAL for the first time... we are a print-online publication with more than 40 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 other big international shows, please read them at [www.prensario.net](http://www.prensario.net).

Event	Date & Time	Place
Into The Future Of Television: Asia's Move Forward (CJ Korea)	Dec. 1 / 10am	Level 4
Development And Expansion In Asia's Digital Marketplace (Maker, USA)	Dec. 1 / 10.40am	Level 4
Enriching The Digital Dimension - Digital Content: Cashing In Or Cashing Out?	Dec. 1 / 2.30pm	Level 4
In Conversation With Steve Macallister (all3media international)	Dec. 1 / 4.30pm	Level 4
What Do Buyers Want?	Dec. 1 / 5.15pm	Level 4
Opening Ceremony	Dec. 2 / 10am	Level 4
The Ultimate Audience (kids content)	Dec. 2 / 3.30pm	Level 4
On the Prowl for Asia's Original	Dec. 3 / 10.40am	Level 4
Freshest Content: What's trending in South Korea?	Dec. 3 / 11.30am	Level 4
Southeast Asia: overview of Southeast Asia Film Financing	Dec. 4 / 1.20pm	Level 4
Megapanel: meet the financiers	Dec. 4 / 2pm	Level 4



Published by Editorial Prensario SRL  
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Mailed by subscription  
One year, air mail:  
Americas: USD 150  
Rest of the world: 150 €

## Prensario International

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# JSBC, China: format research & development, co-production, global investments

PRENSARIO publishes in this ATF edition the second part of the interview did for MIPCOM edition with **Qiu Yuan Yuan**, president of **Jiangsu Broadcasting Corporation International Company Ltd. (JSBCI)**, responsible for a wide range of international commercial activities of the corporation. She is taking part of the ATF panel *In Conversation*, which takes parts on December 1 at 3.30pm.

Established in June 2001 out of merger and acquisition, **Jiangsu Broadcasting Corporation Group (JSBC)**, incorporates various media clusters, including 15 TV channels, 10 radio frequencies, 1 newspaper and 5 periodicals, plus IPTV, mobile TV, CMMB, Web TV stations and online TV portal, and other media and cultural industries.

In the last years, it has been growing by leaps and bounds through tireless efforts to become the most powerful and influential market player and pacesetter of China's media and cultural industry. **Jiangsu Satellite Channel**, the leading channel of the group covers a population of over 1 billion in Mainland China, Hong Kong, Macau, Taiwan Province as well as North America with **Direct TV**. **Jiangsu International Channel**, launched on the **Great Wall Platform**, covers 6 continents. **JSBC** co-launched in 2015 with **PCWW** the Pay TV channel **now Jelli** covering Malaysia, Hong Kong and Thailand,



Qiu Yuan Yuan, president of Jiangsu Broadcasting Corporation International Company Limited (JSBCI)

aiming to mold it as the best entertainment channel in Chinese-speaking market.

**Jiangsu Satellite Channel** has been ranking first in both coverage and audience rating at prime time slots nationwide ever since the beginning of 2012. As a group, it produces all kinds of contents, including news, current affairs, drama, feature films, documentaries, reality shows, quiz shows, music, infotainment, talk shows, lifestyle, sports, animation, children and educational programs, etc.

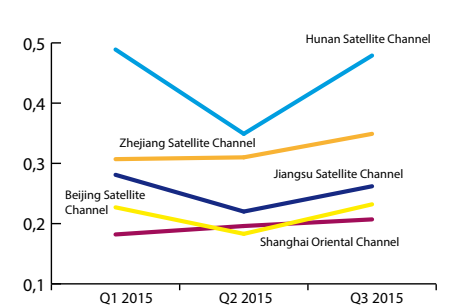
**Qiu Yuan Yuan**, president of **JSBCI**, explains to PRENSARIO about the Chinese TV market: 'According to statistics, ever since 2010, the beginning of the new media era, there is a continuous decline both the number of Chinese audience and their average time spent on TV programs. While new media is penetrating in the age group of 15-34, the 35-64 age group is witnessing a slight decline in its average viewing time, and the 65+age group remains loyal to television'.

In 2014, the top shows were drama series, news and variety shows, accounting for 56.5% of the total programs. While State-owned **CCTV** and terrestrial channels focus more on news and current affair programs, various satellite channels, the leading channels of provincial-level media groups contributing 80.5% of the total variety or entertainment shows.

There are several trends on entertainment, according to the executive: 'Satellite channel are producing hit seasonal shows around the year; they are also including comic elements; there are more outdoor reality shows about sports, military training, game show, pets, overseas tours; more family-oriented shows about tours, lives and communication between the kids and parents; all kinds of singing competition for common people, stars, chorus, etc.; and colorful reality shows focused on cooking, family, life, tour, relationship and so on'.

Regarding its international expansion, **Yuan Yuan** says: 'We have expanded our content business to over 50 countries in all the continents. Today, with 150 executives we have reached beyond our borders after 8 years of development. We rank second among all state-owned Chinese distributors, only next to **CITVC**, the international arm of **China Cen-**

CHINA: RATING EVOLUTION IN TOP 5 PROVINCIAL SATELLITE CHANNELS (Q1-Q3, 2015) IT DOES NOT INCLUDE CCTV CHANNELS



NOTE: Q1 and Q2 ratings are based on CSM 50 figures and Q3 on CSM 34 figures since the figures for Q3 were not informed. It may be noticed some difference in the evolution  
SOURCE: [HTTP://WWW.ASKCI.COM/ENT/2015/07/03/93126ENME.SHTML](http://WWW.ASKCI.COM/ENT/2015/07/03/93126ENME.SHTML)

tral Television, CCTV'.

'We plan to expand to format research and development, content production and investment as well as overseas platform operations. Joining hands with **Lion TV** (UK) the co-produced documentary *Valley of the Kings* is under post-production, and will be broadcast through **Channel 4**, **ARTE** and other international channels. Two successful examples are *Perfect Match*, aired at **SBS** Australia for 3 years, and *Super Combat Teams*. We have closed a deal with **NICE-MTG** (Scandinavia) and **Tresor** (Germany) to co-produce local versions of the shows in those territories'.

**JSBCI** is cooperating with Southeast Asian **PCCW** and US media operators to co-launch joint ventures and overseas all-media platforms. Moreover, it also collaborates with African broadcasters in its digitalization transformation as well as program format licensing and localization.

'Future plan is to establish an R&D center in Europe and media center in North America. We have also set up branches in US and UK in 2013 to better integrate with international media resources', she concludes.



Twin Flowers is a drama series adapted by a hit novel, a romantic love story

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**GON**  
Daewon Media  
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Anyzac  
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# SCM: the challenges of the leading Indonesian TV group

PT Surya Citra Media (SCM) is one of the leading media conglomerates in Indonesia, operating two national TV channels: SCTV, the market leader with 16.7% of audience share, according to Nielsen (January 1, 2014 – October 17, 2015); and Indosiar, a networks acquired in 2013 which is now the #3 of the Indonesian TV market with 12.4% in the same period and source.

'SCTV has strong image of drama channel, with local drama series at prime time such as *Pangeran*, *GGG Returns*, *Para Pencari Tuhan*, telemovies and international non-prime time series. Besides that, the channel strengthens also for awarding programs such as *SCTV Awards*, *SCTV Music Awards*, *Infotainment Awards* and *Inbox Awards*', describes Harsiwi Achmad, director of programming and production at SCM.

'Indosiar is strong for its in-house production programs, especially *The Dangdut Academy* talent search (a talent search based on dangdut music), *Stand Up Comedy Academy* (a talent search to find stand up comedians), and also *D Terong* variety show (dangdut variety



Harsiwi Achmad, director of programming & productions, SCM

show)', she adds. The composition of SCTV grid is as follows: 30% of series, 27% of movies, 14% of news, 13% of entertainment, 7% information; 5% sports, 2% religious, and specials, children and filler with 1% each. While Indosiar's is: 32% entertainment, 18% movies, 13% news, 9% information, 8% for series and religious, 7% children, 4% sports and 1 for specials (Nielsen, all time, all 10 cities).

For 2016, the new releases on SCTV will be Turkish series *Elif* on season 2, and Indian series *Gangga* and *Udaan*, as well as *Kucuk Gelin*, *Elif Indonesia* (local adaptation), *Para Pencari Tuhan Season 10*, and *3 Semprull Mengejar Surga Season 4* and others new series. For Indosiar, *Dangdut Academy Season 3* and *Dangdut Academy Asia*, *Stand Up Comedy Academy Season 2*, *Comedy Show* and *Stand Up Comedy Club*.

About the programming trends in Indonesia, Achmad continues: 'Local content is still the main genre for Indonesian's audiences. Within 2015, local drama series dominates at central prime time. SCTV positioned several titles that have decent performances'.

'However, Indosiar has successfully brought up the talent search shows based on dangdut music that is extremely booming this year, which the program called *Dangdut Academy Season 2*. Furthermore, it is followed with other similar programs such as *Bintang Pantura* (dangdut's talent search), and *D Terong* (variety show)', she adds.

Indosiar is also a successful 'trendsetter as a national TV channel, which capable to create *Stand Up Comedy Academy* and got its big hit in its inaugural year'. Besides that, few Turkish dramas in 2015 are booming in Indonesia. After SCTV was successful with the Turkish Drama *Elif*, it was followed by other stations. 'The hype of Turkish Drama is proved when we brought this for SCTV anniversary's celebration. They are tremendously welcome by their fanatic Indonesian fans', remarks Achmad.

And she continues about digital: 'Although Pay TV penetration keeps growing —still be-

low 20%—, it is relatively small if compared to the population in Indonesia. The majority of Indonesian audience is still relying on Free TV. However, we keep preparing ourselves to face various new challenges that are getting more competitive. The contents' strength is one of keys that SCM keeps expand in order to win the competition.

Achmad concludes about what she feels about the future of the industry: 'TV business in Indonesia is at the transition between traditional media going towards digital media. Although TV is proven as the main choice for the audiences and advertising media, there is an increasing usage of the Internet. So, it becomes a necessity for the TV business to transform by developing digital based media business, and SCM has been preparing itself to face the new challenges'.

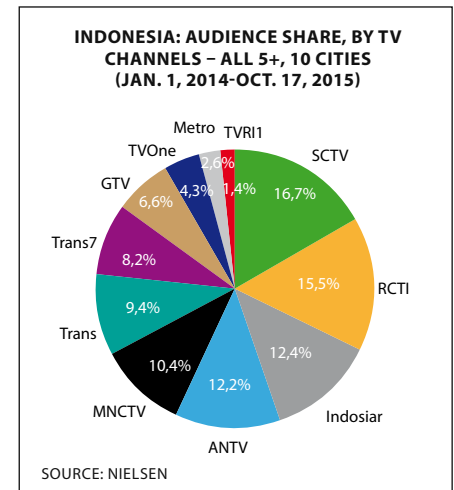
low 20%—, it is relatively small if compared to the population in Indonesia. The majority of Indonesian audience is still relying on Free TV. However, we keep preparing ourselves to face various new challenges that are getting more competitive. The contents' strength is one of keys that SCM keeps expand in order to win the competition.



SCTV leads the market with local series, such as *GGG Returns*, as well as foreign series, such as Turkish *Elif* on its second season



Indosiar is more focused on entertainment with *D Academy* on its third season, and *Stand Up Comedy Academy*



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## Turner: pan-regional reaction to Asian content demand



Turner Broadcasting System Asia Pacific distributes several brands throughout the region running 59 channels in 13 languages in 38 countries: CNN International, CNNj, CNN, HLN, Cartoon Network, Adult Swim, Boomerang, POGO, Toonami, World Heritage Channel, Warner TV, Oh!K, TCM Turner Classic Movies, truTV, WB, Mondo TV, TABI Channel and HBO in South Asia, while it also manages distribution for HBO Defined and HBO Hits in India.

Marianne Lee, VP – Content, General Entertainment, Turner International Asia Pacific, is in charge of programming strategies on Warner TV, Oh!K, truTV, TCM Turner Classic Movies and World Heritage Channel. She explains to PRENSARIO: ‘Pay-TV subscribers in Asia have access to their favorite shows across a number of entertainment programming genres and platforms. Turner has reacted to this demand by launching a number of new general entertainment offerings around the Asia Pacific region in the past couple of years, and re-gearing its content strategies’.

Last October, Turner launched the new brand Oh!K: it is a Korean general en-



tertainment channel featuring high profile drama and variety series and with a growing distribution in Southeast Asia. Turner also took full operational control of Warner TV in January. ‘The launches didn’t end there. Early in 2015, we created a new factual brand called World Heritage Channel, which effectively formed a fourth documentary genre-pillar for us in Asia’, she adds.

These new channels gave to the portfolio a ‘wider breadth and depth’ beyond the better known brands of Turner. ‘We’ve worked hard to ensure that some of the very best available content from around the world is not only seen on our channels but also delivered at speed, which means that audiences can watch content as soon as possible after its premiere in the US, Europe or Korea’.

For Warner TV are *Blindspot*, *ARROW*, *Gotham*, *iZOMBIE*, *Agent X* and *The Big Bang Theory* with subtitles and localized audio on the same day as the US. ‘This is a real boon for younger viewers, who appreciate the channel’s positioning: sharper, classier and darker, and the home of the best superhero franchises’, adds Lee, who remarks that ‘impressive ratings’ are achieved in competitive markets such as Singapore (#1 English channel) and Philippines (*iZOMBIE* and *Blindspot* reach young males while *Gotham* connects key demographics).

‘Warner TV takes content from Warner Bros., TBS and TNT. TCM has a library of classic content, while truTV has its own original programming source, and Oh!K is powered by one of Korea’s biggest content creators, MBC. The former network programs language premieres for 2 new drama series every week with 24 hours of the Korean telecast. That’s in addition to express variety titles such as the ever-popular *Infinite Challenge*’.

‘If an opportunity for original production or with independent production houses exists, we would certainly explore them. For example, we recently bought all rights in selected Southeast Asian markets for *Saimdang*, one of Korea’s most hotly-anticipated productions for 2016’, she comments.

About programming trends in Asia, the executive says: ‘The biggest observation would be the demand for a non-linear viewing experience. Undoubtedly, as mobile device usage and broadband speeds

both continue to increase, almost all of Turner’s affiliate partners in the region now want SVOD rights. For some time, we’re also identified a trend for binge watching and so catch-up rights are also desired. Asia Pacific is not a homogenous region, so some markets require more localization that others, meaning that we need to provide local content with locally relevant advertising, promos and of course language options’.

‘We released World Heritage Channel to satisfy the demand for niche and informative documentaries. Factual programming is something of rarity and we intend to plug that gap. Likewise, Oh!K was timed with viewer desire for quality Korean drama and variety shows. One thing hasn’t changed: the demand for blockbuster Hollywood TV and theatrical content. However, undeniably there is an increasing appetite within Asia for more local and regional content – particularly Korean TV’.

Lee concludes: ‘It’s been a busy and successful 2015 for our general entertainment channels and we’re carrying plenty of momentum into 2016. With distribution for our channels expanding, this will bring a whole new set of expectations in new markets – and we look forward to entertaining and engaging a growing audience’.



*Saimdang*, one of Korea’s most hotly-anticipated productions for 2016



The demand for Hollywood blockbusters continues to be strong with series such as *Blindspot*, highly successful in Philippines and Singapore



Marianne Lee, VP – Content, General Entertainment, Turner International Asia Pacific

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# ATF 2015: how to take better advantages in Asia Pacific

Asia TV Forum & ScreenSingapore 2015 is being held in Singapore on December 1-4 at Marina Bay Sands Expo and Convention Centre, with the same format of the last years: a Pre-Market Conference Day on Tuesday, December 1 offering strategic panels, and the market exhibition from 2 to 4. For the fourth year in a row, the tradeshow is organized along with ScreenSingapore, focused on the growing Film Asian industry.



Malaysia deputy minister of Communications and Multimedia, Dato' Jailani Johari, and Istanbul Chamber of Commerce chairman, Ibrahim Caglar, along with Turkey and Malaysian delegations met during MIPCOM to discuss opportunities of producing Islamic content for both countries

**FINAS (Malaysia) is a good example about how some Asian economies are taking the audiovisual business seriously**

Still, there are some difficulties with Latin America, a region that many Asian companies want to explore. But, except for Japanese *anime* or entertainment formats (distributed by **FremantleMedia**), other genres are a bit more complicated. Even with the foreign drama boom in 2014/2015 TV season, Asian companies were not able to take advantages of it except from Korean dramas, whose series are on air in the region since 2007.

Broadcasters from The Philippines are also trying: **GMA** is looking forward to expanding its business in Latin America, while **ABS-CBN** has already closed a deal to produce a scripted format of one of its series together with **Resonant TV** (Argentina). Both are looking for the best TV channel to offer it.

China is an interesting example. Interviewed at this edition, and being part of the *Pre-Market Conference*, **Yuan Yuan Qiu**, president of **Jiangsu Broadcasting Corporation International Company** (JSBCI), says: 'Chinese media and culture industry is witnessing a dramatical growth. But, still the international influence of Chinese content doesn't not match the international status of China mainly due to culture differences. We have to better understand the preferences and provide targeted product for the niche market through local operators'.

Something similar is happening to India. The country is



Jonas Engwall, CEO, Andreas Fisher, VP acquisitions, and Jennifer Batty, EVP, RTL CBS Asia (Singapore); Nicole Sinclair, Asian sales for CBS Studios; Michele Schofield, SVP programming, A+E Networks Asia; and Solar Entertainment (The Philippines): Isabel Enriquez, senior acquisitions executive, Georgette Tengco, VP channel manager, and Edell Pepito, acquisitions executive

**Free and Pay TV channels from Asia-Pacific are producing more local contents, but always complementing their grids with foreign series, especially US drama, which works well in Asia-Pacific**



SCM Indonesia: Lily Suhardiman, deputy head of international program acquisition, Indosiar, Banardi Rachmad, general manager programming acquisitions, SCTV, and Harsiwi Achmad, director, SMC, which operates both networks

**Indonesia is a key TV market in South East Asia with 10 national broadcasters competing strongly for the first position. Even when most of them produce local drama, they broadcast foreign fiction—Indian, Korean—following a global trend**

Pacific. Much of this is being seen during this ATF, the tradeshow that has better understood the Asian needs and receives the biggest and more diversified number of regional attendance.

On the other, there are much more original contents being developed in the continent. To the traditional China, Japan, Korea, India and Philippines, it must be added the great results of local production in Vietnam, Cambodia, Thailand —there are exhibitors from this countries offering their content to other Asian broadcasters— and of course Malaysia and Singapore, both focused in the international expansion, too.

The first group of countries is already promoting a wide offering of programming in the markets: from drama and formats to documentaries, realities & variety shows and animated series. Korea is highlighting more and more companies, fully diversified and technically prepared. The three main broadcasters from The Philippines, **ABS-CBN**,

**GMA** and **TV5**, are heavily investing in the main tradeshow to exhibit high-end dramas (all of them are exhibiting in ATF), while Japan is consolidating its position in the global scene, as physical entertainment game shows —in which it specializes— are requested in many parts of the world.

The challenges continue to be how to expand the "Asian Content Wave" in the world. Some companies have closed strategic alliances with distributors to take their content to key markets —USA or Europe—, or have announced partnerships, such as the one **Nippon TV** (Japan) sealed with **Red Arrow International** (Germany) to co-develop entertainment and reality formats for the global market.

## ATF 2015, content creation & digital business strategies



Yeow Hui Leng, Senior Project Director of Asia TV Forum & Market and ScreenSingapore, Reed Exhibitions.

**Asia TV Forum & Market & ScreenSingapore 2015** is taking place from 1 - 4 Dec. at the Marina Bay Sands, Singapore. This year, the key focus areas include content creation and digital business strategies. **Yeow Hui Leng**, Senior Project Director of ATF & SS, at **Reed Exhibitions**, explains to **PRENSARIO**: 'As consumer patterns evolve and technological advancements continue to play a strong role in moulding viewer preferences, digital involvement will be a key aspect for buyers and sellers alike within the film and TV industry in the years ahead. In view of the growing trend, ATF has curated its market and conference to reflect trends in these key focus areas'.

*The Junior@ATF Conference* covers a wide spectrum of genres for kid's content where leading commissioners, financiers and buyers can uncover talent and new kid's content. *Formats@ATF* is an initiative that was developed with producers in mind to create, develop and market ideas with format experts through a conference setting, as well as *Masterclasses*.

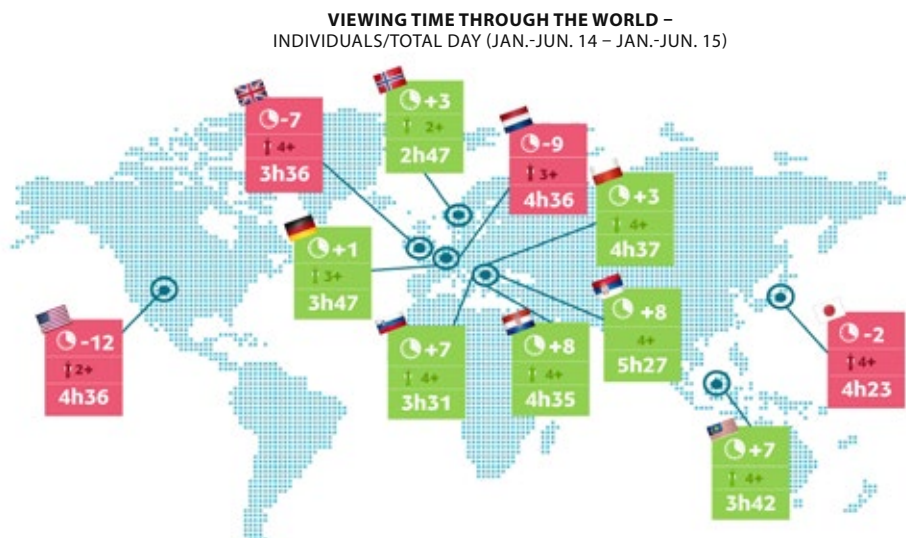
'A bigger variety of the Asian countries are covered for conference line-up, giving this edition more holistic view of the Asian entertainment content industry. We feature a stellar cast of the industry's thought leaders such as **D.J. Lee**, president, media content business, **CJ&M** (Korea), and **René Rechtman**, head of international, **Maker Studios** (USA) to deliver the pre-market conference keynotes *In the Future of Television: Asia's Move Forward* and *Development and Expansion in Asia's Digital Marketplace*, respectively'.

'The commonality between both TV and film industries is content development. In order to keep up with the evolving trend of content consumption among today's distracted audience, both TV and film industries need to keep abreast of the latest know-hows on content creation and distribution to engage with viewers'.

In that sense, *ScreenSingapore* addresses talent development of Asian filmmakers, producers and scriptwriters. **Hui Leng** continues: 'This year the spotlight is focused on film financing, a subject that is close to the heart of the film industry in Southeast Asia. The *Southeast Asian Film Financing (SAFF) Project Market* is a brand-new feature jointly organized by *ScreenSingapore*, **Southeast Asian Audio-Visual Association** (SAAVA) and *Ties That Bind* producing program from Europe that bring in investors and co-production partners to meet with promising talents to collaborate on their projects'.

Regarding trends in Asia, the executive sees more content creators and distributors becoming more active in the OTT market. 'Content owners are coming up with creative business strategies and approaches that can offer their content direct to consumers, navigating around the premium subscription packages and geographical barriers often posed by licensing. They are digging deep to produce good content, one of which is *transculturality*, where audiences from different cultures can relate to the show'.

'There is an ever-increasing emphasis among content producers to create more localized content in order to appeal and resonate with domestic viewers. For example, more content owners are taking popular TV shows and transferring adapted versions of them overseas for foreign audiences by adjusting the content to local conditions and such a trend is likely to continue for a while', concludes **Hui Leng**.



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According to organizer **Reed Exhibitions**, **Asia TV Forum & Market & ScreenSingapore 2015** is being attended by 4,800 participants from 60 countries, similar numbers to the 2014 edition. The participants connect with some 850 international sellers and Asian buyers, including major Hollywood Studios and official pavilions such as Australia, China, France, Japan, Malaysia, Singapore, South Korea, Taiwan and UK.

As it has happened with **ATF**, the Asian market has shown its strength in the last decade: on one side, it had been seen a tremendous increase in the number of players and platforms all across the region, but especially in China and India, two of the largest markets in Asia-



Star TV India: Akhil Mehra, commercial manager; Nimisha Tiwari, international acquisitions; Dharmesh Gandhi, acquisition strategy, and Yogesh Manwani, English cluster, general Entertainment

**India is one of the biggest content producers in Asia in all genres, and it is now growing strongly to increase its international presence. Indian drama series have been premiered in CIS countries with success.**

one of the largest content producer as it has a huge domestic market crowded with more than 2,000 broadcasters. Just imagine the number of hours produced by year. Indian series are incredible popular in the Balkans, and they are now starting to travel to Russia and other CIS markets: *Star TV's How do I call this love?* was successfully sold to UTV in Russia in March 2015.

Satellite TV channels such as **Zee TV** and **Indiacast-Viacom18** are putting special emphasis in clearing borders between cultures. The first one is promoting two types of catalogues: one dedicated to drama content and another one, *Z Living*, dedicated to lifestyle content, yoga, well-being programming. The second is also targeting Latin America: it has partnered **Castalia Communication** (USA) to distribute its blockbuster drama series *Balika Vadhu*, which is being dubbed by **Made in Spanish**.

Another Indian company doing strong efforts to expand internationally is **TravelXP**, who is offering both, its international 4K-network and the documentaries and lifestyle programming produced for it. 'The content is not Indian or Asian, it has a universal appeal — thematic and artistically — in order to reach more global markets', explain **Prashant** and **Nisha Chotani**.

**Governmental entities**

During MIPCOM, the Malaysian **National Film Development Corporation** (FINAS) launched its *Pitching Center*, a special area dedica-



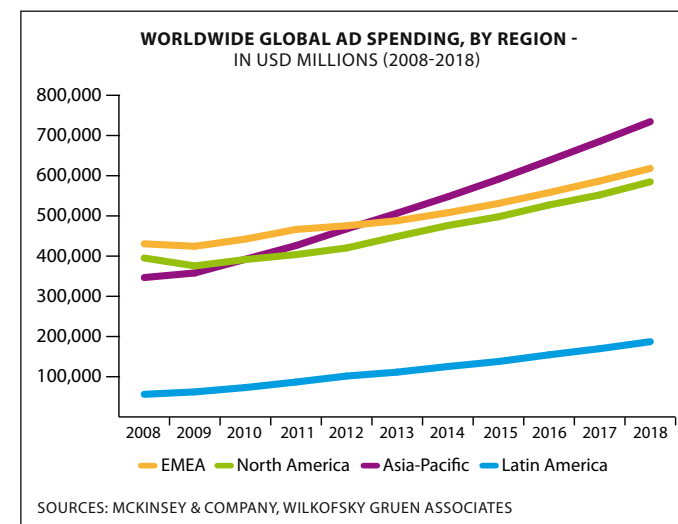
Mark Chan, head media distribution, Disney Southeast Asia; Attaphon Na Bangsang, chief programme content officer, TrueVisions (Thailand); Lina Priscilla Tanaya, managing director, and Valencia Tanoesoedibjo, executive at CEO office, MNC (Indonesia); Amit Malhotra, general manager, Studio Entertainment; Carol Sun, director in-home marketing; and Rob Gilby, managing director, Disney SEA

**Thai players have been attending ATF to buy international programming since the very beginning, and for this ATF some of them are also selling original content**

ted exclusively to detect and bring in Malaysia top global productions projects. The country has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in. For instance, **Netflix's Marco Polo** has been shot by **The Weinstein Co.** at **Pinewood Iskandar Malaysia**, a high tech production pole inaugurated a year ago which is attracting big global companies to generate content at a very attractive cost-quality equation.

Now **FINAS** is enhancing its industry for feature film, documentary, TV series, post-production services. The continuation of *Film in Malaysia Incentive* (FIMI) in 2014 has retained the momentum of estimated production spend in the country from approximately USD 35 million in 2013 to USD 79 million in 2014 (Pemandu, 2014).

The **Media Development Authority** (MDA) from Singapore celebrated the first Singapore production to be recognized at the *4th International Emmy Kids Award* (April 5th, 2016 in Cannes during MIPTV). Along with domestic broadcaster **MediaCorp** and producer **Oak3 Films** the series *Spelling Armadillo* was nominated in the category of "Kids: TV Movies/Mini Series". It was produced under the MDA's



Public Service Broadcast (PSB). MDA's Assistant CEO (Industry Group), **Angeline Poh**, says: 'We hope that with PSB support, more local production houses can create engaging content of high quality that resonates with audiences locally and abroad'.

For second year, **MDA** organizes the *Singapore Media Festival* (SMF), to take place from November 26 to December 6 and gathering more than 17,000 executives in the strongest audiovisual markets **Singapore International Film Festival** (SGIFF), **Asia TV Forum & Market** (ATF), **ScreenSingapore** (SS), **Asian Television Awards** (ATA) as well as the latest addition to the festival **Branded Ltd.'s Digital Matters**.

**Robert Gilby**, chairman of the SMF Advisory Board and managing director of **The Walt Disney Company** (SEA), explains: 'The stronger focus on digital content at this year's SMF promotes greater collaboration and partnership across the Film, TV and digital sectors — a key differentiator from other traditional film and TV events. The new elements will also strengthen investment opportunities for media players, establishing SMF's valued position as a key connector and platform for global media players venturing into Asia, and for Asian media professionals going global'.

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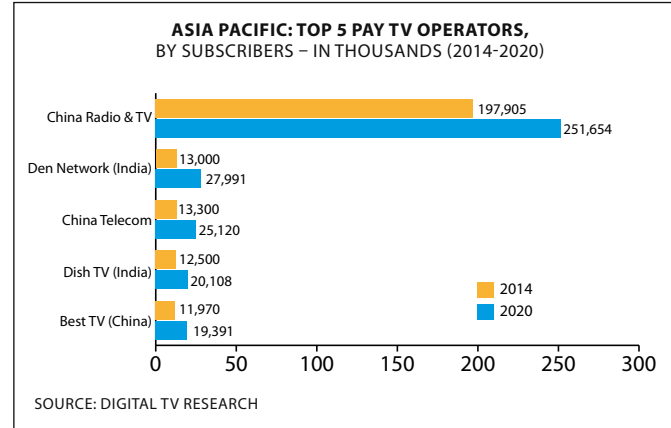
**JiangSu Broadcasting Corporation**





Buyers from Japan: Toshiharu Tanio, producer, manager programming, Nippon TV; Seiji Naka, assistant manager, programming, Asahi Broadcasting Corporation; and Naotaka Kito, producer, director of programming, Nippon TV

Japanese physical entertainment formats have been really successful globally and they now want to expand their business to other genres, such as drama series



**OTT: Netflix's effect**

Netflix is set to reach 100 million global subscribers by 2018, according to IHS Technology, being UK the biggest market outside US with 7.1 million clients. Last February, the giant and #1 global SVOD was launched in Japan, where it has opened regional offices lead by Gregory K. Peters, general manager, to attend this huge market, where Hulu and Amazon Prime – the biggest competitors in USA – already had presence.

As in most territories, when Netflix service is launched the market changes forever. But the effects are most of the time very positive as it

awakes both, the traditional market (TV) and the new media (digital), by launching new platforms or offering more online programming. Good examples of this are Australia and New Zealand, where the platform arrived in March 2015.

For several years, both countries have registered a decrease in the average viewing time of their young population. This is not going to stop since 2015 marked the arrival Netflix in both countries, which could highly benefit from this decrease and get the attention of all millennials. 'Nevertheless, local productions could once again be a huge challenge for Netflix, considering the great results achieved by home-produced content on TV in both countries recently', explains to Prensario Anna Ankri, analyst from Eurodata TV Worldwide.

The arrival of Netflix had already shaken up the markets and boosted local creations. Indeed, well-established SVOD platforms launched original creations such as the crime series *Wolf Creek* and the political drama *Enemies of the State* expected to be released in 2016 on Stan, co-owned by Fairfax Media.

Other platforms focused on dealing with exclusive rights with distributors to provide recent and qualitative content to their subscribers. For instance, the drama *Mr. Robot* was exclusively available on Foxtel platform Presto a few weeks before its TV broadcast on Seven. 'To resist in this fast-changing environment and to attract younger audiences, traditional broadcasters rely on new digital strategies to distribute content such as binge watching', she adds.

Following the premiere of its new drama *Glitch*, Australian pubcaster ABC made the entire series immediately available on ABC iview. The show recorded 1 million iview plays. In September, ABC launched the comedies *Sammy J* and *Randy in Ricketts Lane* and all six episodes will be available on iview for a full month, ahead of the October premier on TV.

What's going to happen in the rest of the Asian markets? During September, Netflix has announced new releases for early 2016: South Korea, Singapore, Hong Kong and Taiwan. Reed Hastings, CEO, commented: 'The combination of increasing Internet speeds and ubiquity of connected devices provides consumers with the anytime, anywhere ability to enjoy their favorite TV shows and movies on the Netflix service. These four markets well represent those trends'.

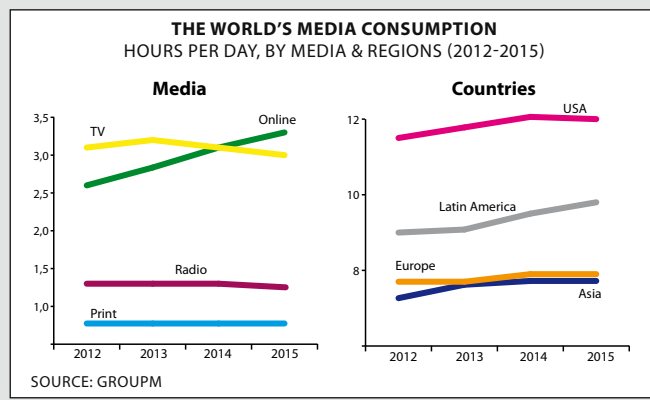
Ted Hall, research director, IHS, concludes: 'Meanwhile, traditional broadcasters and Pay TV networks are launching it own services reaching their viewers directly: HBO Now, Discovery DPlay and DisneyLife. The core concept of the channel is fragmenting, as audience behavior is changing and broadcasters are adapting to meet evolving viewer needs'.

**Asia Pacific, one of the fastest growing media industry**

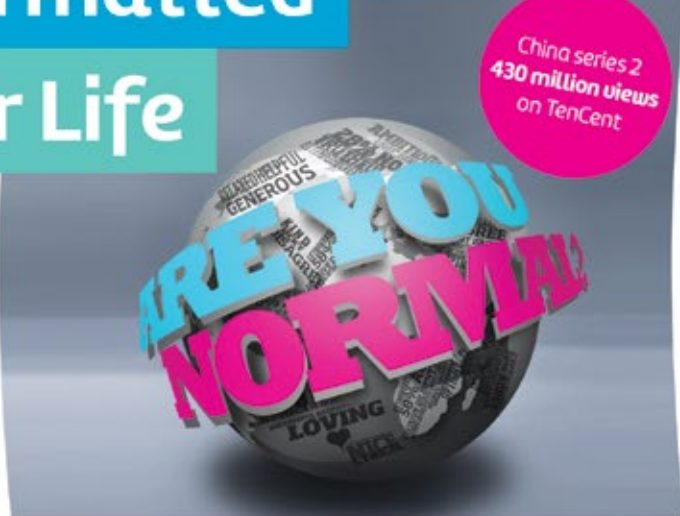
Among the different regions in the world, the media industries in Asia Pacific and Latin America have been the fastest growing for years and continued to be so in 2014, with the first one rising 8.4% and the second one increasing 9.7%, the 2014 Global Report by McKinsey & Company says.

'High inflation in some countries and expanding economies have fueled growth in the region, although the gain in Latin America was actually the lowest of the past five years as the Brazilian economy weakened somewhat. In Asia Pacific, 53% of the increase in 2014 was generated by China; excluding China, growth for the region was 5.7%', it adds.

Both regions will continue being the fastest-growing regions over the next five years, with compound annual increases of 10.9% (Latin America) and 7.7% (Asia Pacific), respectively. As a result, together will account for 43% of total global spending by 2018, up from 40% in 2014.



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## What's going on in Asia Pacific?

**Alibaba to buy Youku Tudou**

Alibaba Group Holding Ltd. (China) it would buy for USD 4.4 billion the Chinese online video provider **Youku Tudou Inc.**, in which already owns about on-fifth stake, informed The Wall Street Journal. **Alibaba** will pay USD 27.60 an American depository share, a 35.1% premium over the closing price of **Youku Tudou's** stock on Oct. 15, the day before Youku Tudou announced it had received the buyout proposal from Alibaba, and a 13% premium to Youku Tudou's trading price on Thursday.

**Third edition of MTF in Mongolia**

Nomin Chinbat, CEO of **Mongol TV**, confirmed the dates of February 25-26 for the *3rd Mongolian TV Forum*, following 2 successful editions. 200+ broadcast professionals are expected to gather in the capital city of Ulaanbaatar to meet Mongolian broadcasters and government officials. The next edition's theme is: *How will Mongolian Broadcasters step up to western standards and anticipate exporting content?* **The Format People**, owned by **Michele Rodrigue**, will be co-producing the event for the third year.

**Fox International Productions partners Huace Media Group**

**Fox International Productions (FIP)** has entered an agreement to co-produce Chinese language movies with Chinese content producer **Huace Media Group**. 'What's important to us is that they are well established as creators and great storytellers. To us, finding a partner who knows good storytelling is everything', **Tomas Jegeus**, president of FIP told Variety. 'The deal will be for the Chinese market first and foremost. So the priority for us is to make Chinese-language films for China. Second to that will be China-US co-productions', he concludes.

**CTE and Viva launch Celestial Movies Pinoy**

A localized Chinese movie channel for the Philippines, **Celestial Movies Pinoy**, has been unveiled by **Celestial Tiger Entertainment (CTE)** and content creator **Viva Communications**. CTE, operator of Asian pay-TV channels, and the Filipino producer and distributor **Viva** are set to launch the channel on the Philippines' direct-to-home (DTH) platform **Signal TV** in January 2016. 'The combination of our Chinese blockbusters and programming experience, **Viva's** local expertise, and **Signal TV's** extensive coverage will make **Celestial Movies Pinoy** a premier TV destination in the Philippines', said **Ofanny Choi**, EVP, TV Networks, CTE.

**Boomerang: new digital experience in Asia Pacific**

**Boomerang's** launched in October a new mobile app that is available throughout Southeast Asia and Australia: *Boomerang Watch and Play* is a free app with a twist, allowing users to simultaneously watch video from their favorite animated content and play games. Complementing, **Boomerang's** new-look websites also went online today with the creation of **www.boomerang.asia** for markets in Asia and **boomerangtv.com.au** for Australia. *Cartoon Network Watch and Play* app was launched in 2013 and has already been downloaded almost 650,000 times, accumulating more than 24 million video views in less than two years.

**Warner TV: Gotham, success in Philippines**

**Warner TV's** *Gotham* cleaned up in Philippines' primetime: season 2 of the series was the #1 drama series in September among Cable 20-44 households, followed by *ARROW* and *Vampire Diaries*. *Gotham* airs every Tuesday at 9pm, the same day as the US. In Singapore, **Warner TV** was also the top-reaching English Entertainment package channel on **StarHub TV** for individuals aged 25-44 in cable households.

**Viacom18 names its digital VOD platform VOOT**

**Viacom 18 Digital Ventures**, the digital arm of Viacom18, has unveiled its OTT video platform's brand name and identity: *VOOT*, which is expected to go live in coming months. **Viacom18** group CEO, **Sudhanshu Vats**, said, 'digital content creation, delivery and access are essential focus areas for driving growth. It will have a strong focus on original programming created especially for the platform'.

**CTC: premium online access to TV series**

**CTC Media, Inc.**, one of Russia leading independent media company, and **Yandex.Money** offered in October to viewers a unique opportunity to watch the hottest TV premieres before they are aired. On October 21, five days before the launch of the third season of TV series *Molodezhka* on **CTC**, the conglomerated offered exclusive access to the first four episodes of the new season. Viewers bought 4 episodes before the launch on **videomore.ru** website. Special edition of the *Second Screen* app for *Molodezhka* had over one million downloads during the season.

SOURCES: THE WALL STREET JOURNAL, RAPID TV NEWS, TELEVISION POST, THE COMPANIES, OTHERS



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# What do Asian buyers want?

Prensario shares a special report provided by Asia TV Forum and Market, that has interviewed buyers from Asian TV channels, distributor and licensing companies about what are they looking for, and what they consider to be the best way to pitch a project.

## Questionnaire:

- 1 - Company description
  - 2 - What are you looking for in the international market?
  - 3 - What territories do you buy from?
  - 4 - What kind of sales pitches do you best respond to?
- What type of information should be included when you evaluate programmes for buying?





**Seungtaek Jeon**  
Representative Director, Aniplus

- 1 - Aniplus HD is an animation channel run across different platforms such as cable TV, satellite IPTV and OTT mainly in South Korea, Singapore, Indonesia and Thailand, covering over 20 million subscribers Asia wide.
- 2 - Animation.
- 3 - Japan, Korea, Germany, France, China.
- 4 - Clear and suitable audience targeting based on stable quality. It should be possible to simulcast with origin country by supportive and timely logistics.




**Mariani Abdullah**  
Head of Acquisitions, DM Don Square Entertainment

- 1 - DM Don Square Entertainment is a local company based in Negara Brunei Darussalam. We are now 12 years as film distributor. Prior to this we were in the film/movie business since 1992. As Film Distributor we have acquired and licensed programmes and films from Australia, Canada, China, India and the Philippines.
- 2 - Tele-dramas, costume dramas, lifestyle programmes, youth oriented programmes and films.
- 3 - Philippines, China, Australia, Canada and India.
- 4 - The sales pitch depends on the approval of the committee with the guidelines of moral and education values. Good stories and entertainment.





**Jovita Toh**  
CEO, Encore Inflight

- 1 - Encore Inflight is an inflight distribution company focusing on English (non-Hollywood), European, Russian, Chinese, Japanese and Korean movies. We have a network of 91 airlines that we distribute to and are interested in worldwide inflight rights.
- 2 - Documentaries.
- 3 - Worldwide.
- 4 - Work best with sales companies that do their homework and reach out to me because they already know what I want. I never look at general mass marketing blitzes. Length of programme, production year, broadcast date, territories it has been sold to.





**Airin Zainul**  
Group General Manager, Media Prima Berhad

- 1 - 8TV and ntv7 are the top 2 channels in Malaysia serving the Malaysian Urban Chinese audiences. Home for award winning local dramas and top entertainment programmes, both 8TV and ntv7 are also made available on tonton.com.my for premium and catch up content.
- 2 - Dramas, variety, reality, factual wildlife and game shows.
- 3 - Korea, Taiwan, US, UK and Australia.
- 4 - The sales pitch must be no longer than 30 seconds, succinct, dynamic and with visual reference.





**Toshihiko Tommy Tomita**  
VP, International Department, Nikkatsu Corporation

- 1 - Nikkatsu is one of the oldest Japanese film productions and distributing company. For approximately one century, we have produced several thousand films and TV series including the works of Seijun Suzuki, Kon Ichikawa, Takeshi Miike and Shion Sono. Recently, we also embarked on foreign film acquisition and international co-production.
- 2 - Feature Films, TV series and Documentaries.
- 3 - USA, UK, France, Hong Kong and China.
- 4 - We appreciate sales pitches which show us the background of the story and make us understand the storyline easily.




**Mohammad Sophi Djudzman**  
Director, Sales and Acquisitions, Redcandle Asia

- 1 - Redcandle Asia is a distribution company founded in 2004 as an independent Indonesia-based company distributing all genres of programs and formats to television in South East Asia. The Acquisition team has been continuously buying almost all kind of foreign programs and formats from around the world including from major studios.
- 2 - Animated series and movies, drama series, fantasy series.
- 3 - USA, Latin America, France, India and Australia.
- 4 - We like to hear the synopsis, and content sample is included. Without a sample or screener we rarely consider it. Information should be as complete as possible such as year of production. Providing the ratings/shares information would be nice but is not one of key points as every country is different.





**Lynn Ng**  
Director of Programming, Discovery Networks Asia-Pacific




- 1 - Discovery Communications is one of the world's #1 pay-TV programmer. Discovery is dedicated to satisfying curiosity, engaging and entertaining viewers with high-quality content on worldwide television networks. In Asia Pacific, 15 Discovery brands reach 674 million cumulative subscribers in 36 countries and territories with programming customized in 14 languages and dialects.
- 2 - We are looking content that includes themes like military, extreme jobs, science, space, technology and engineering, blue chip natural history and pets, all locally relevant for Asia Pacific. Also personally driven wildlife content, animation and live-action for 5-8 year olds and lifestyle (travel, cuisine, food - cookery, business, reality, competition, luxury, weddings and fashion).
- 3 - Worldwide.
- 4 - A good pitch is one which gets to the heart of why the program is unique and how it fulfills the needs of the network. Number of episodes, synopsis, production budget, commissioning network and tape format are some basic information we require.







**Tatiya Sinhabaedy**  
Chief of Content Acquisition, Dentsu Media

- 1 - CIA (Content Ideation & Acquisition) has been established as an individual unit under Dentsu media, a communication agency that offers diversified service to pursue clients' success business. It consists of 3 media agency units 1 holistic communication design unit and 1 content business unit.
- 2 - Format for all platform, digital content and finished content.
- 3 - Japan, USA, UK, Korea and Australia.
- 4 - Understanding local market situation and flexibility in terms of localization and adaptation. We rather prefer to work with a long term win-win business. Fair play and honest business partner are the best to work with. Other than the concept of the program itself, the success case in other countries, average rating and whether it is advertiser's friendly or not is the key concern.

**Kavitha Jaubin**  
Cluster head-Kids Entertainment Channel, Sun TV Network

- 1 - Sun TV Network, India's largest media conglomerate has power packed Thirty Three TV Channels with the reach of more than 95 million households in India. Sun TV Network's channels can be viewed in 27 countries including USA, Canada, Europe, Singapore, Malaysia, Sri Lanka, South Africa, Australia and New Zealand.
- 2 - Children's entertainment, Hollywood movies and Formats.
- 3 - Worldwide.
- 4 - Comprehensive sales pitches that contain complete information about the content including the target, year of production, storyline, if broadcasted elsewhere the ratings, promotion options and merchandising opportunities. This is because at one go, one can evaluate if it is profitable to acquire the property. Since content can be judged only with samples, a sales pitch should ideally comprise of a link to the content.

**Kamal Jain**  
CEO/Partner, Superfine Films

- 1 - Superfine films and its sister companies are highly reputed importers and distributors for India & Subcontinent. Over the last 29 years, our primary focus is on importing Foreign Commercial Driven, Action, Adventure, Special Effects, Fantasy Big Budget Genre Films & Programs for all Rights with 'A' credits and franchise films.
- 2 - Action/Adventure, documentaries on disasters and major events shot in motion film-like script and character, high octane and edge-of-the-seat thrillers with well-established cast and crew, and Major Studio quality fantasy oriented, special effects driven motion film contents.
- 3 - North America, Europe and Asia.
- 4 - The kind of sales pitch that is high on quality content with reasonable price. It should include genre, cast, budget, studio release or not, synopsis, production notes, trailer link.




**Jing Lei**  
General Manager, Universal Full Band Media

- 1 - UFB Media, registered in Hong Kong and based in Beijing, is one of the leading distribution companies in the fields of cinema and television. We've been active in both foreign programs importation and domestic industry for almost 10 years, which includes movies, TV series, and also documentaries.
- 2 - Feature films, documentaries, animations and content in 3D and UHD-4K.
- 3 - Worldwide.
- 4 - The sales pitch would be great for us if it fits the appetite of Chinese audiences, is fast-paced and exciting. What's more, we prefer the ones who can supply full version screeners, synopsis, and posters.





**Shalline Chok**  
VP Sales & Acquisitions, YooHoo Media Solutions

- 1 - Established in 2005, YooHoo Media Solutions is a fast growing international company involved in acquiring productions as well as distribution of high quality content to broadcasters and other clients around the world. YooHoo Media Solutions currently acts as an acquisitions office to many channels throughout Australia, Asia and CIS.
- 2 - Documentaries, current affairs, dramas, movies and entertainment/lifestyle.
- 3 - USA, UK, Singapore, Korea and China.
- 4 - We respond best to sales pitches when sellers truly understands our requirements and needs. We encourage sellers to provide us with as much information as possible which includes description, synopsis, length of program, year of production, script and any publication materials.



# MediaCorp targets the sophisticated and global Singaporean consumer



Debra Soon, head, family segment (English)

Irene Lim, head, family segment (Chinese)

**Channel 5**, Singapore's flagship family entertainment channel introduced a brand new prime time grid and 'upsized' local content from 30% to about 50% this year. 'We continue to reaching out to and engaging the largest customer segment in English, the mass family segment. We have grown from a monthly average reach of 2.9 million (2014) to 3 million in the first 10 months of 2015', explains **Debra Soon**, head, family segment (English).

'We have re-introduced locally produced English drama in a big way with the daily social drama, *Tanglin*, which has been growing steadily. We did a major change in the daily programming by moving the news to 9pm with *Tanglin* scheduled at 8.30pm leading into the news followed by a lead out with other local productions. This is part of the strategy to engage Singaporeans and make them feel that it is *Good to be Home* on 5 and to reinforce the appeal of local content'.



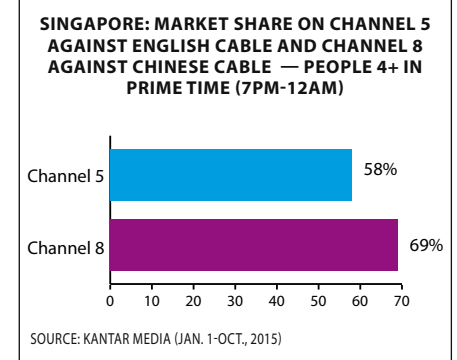
The key investment is in local content, particularly drama and a long running drama series. The overall number of hours has risen from below 40 per annum to over 140 in 2015. **Soon** adds: 'We invested in a daily talk show, the 5 show, and are relooking at the format, adjusting the content from audience feedback and engagement'. **Channel 5** offers foreign series such as *The Flash* and *Supergirl* (**Warner Bros.**) and **FremantleMedia X Factor UK** air within the day or up to a week from the country of origin's first telecast; catch-ups are provided by **MediaCorp's OTT Toggle**.

'Local viewers are increasingly digitally savvy, consuming content on any digital devices on the move. **Toggle** has recorded an impressive week-on-week digital footprint increases, particularly for catch-up streams on **Channel 5** and **Channel 8** drama series. We invest in 360° content, think out of the box and create content to ensure we stay relevant, edgy, and accessible'. A recent **Nielsen Media** index indicates that FTA still retains a lions' share of viewership: the group engages audiences more intimately, augmenting FTA business and elevating it against the Pay TV and digital platforms.

'Singaporean consumer is a sophisticated, global. The challenge is to produce local quality content such as *SG50 Jubilee year for Singapore*; the 'live' state funeral of the late Mr Lee Kuan Yew; 28<sup>th</sup> *SEA Games*; 50<sup>th</sup> *National Day* to the General Elections, all displa-

yed on TV to reach out to the nation, rally the people, resulting in record TV viewership'.

**Irene Lim**, head, family segment (Chinese), **Channel 8**, continues: '*The Journey* trilogy is a *transmedia* series through radio, online, magazine, comics and on-the-ground events. *The Crescendo* drama and concert brought viewers into the story through the drama script on TV, while they immerse in a 'live' concert edited as a part of the finale episode for TV. *Body SOS* is being extended into a radio talk show, online clinic and on-the-ground events. And we introduced the drama *118*, which successfully increased the reach and appeal for the time belt'.



With the tagline *Live It Up!* **Channel U** streamlined its schedule for habitual viewing. 'There is a revamp of the prime time, and target audience profile has been changed to complement **Channel 8**. The network collaborates with **CJ E&M** (Korea) in *Miss Korea*, which received online viral success. And the extended 2-hour weekday Korean drama belt saw the ratings improve vastly', she adds.

**Channel U's** star performer the *Voice of China Season 4* (**MediaCorp** and **Star China**) aired live in tandem with **China Zhejiang TV** on **Toggle**, and **Channel U** did a next-day telecast. '**Channel 8** is focused on its drama and variety programs, with long-form social-themed dramas being scheduled at 7.30pm through weekdays. Foreign acquisitions include mass family appeal content: **Jiangsu TV's** physical telematch variety series *Super Combat Team* and the worldwide acclaimed drama *Tiger Mom*', concludes **Lim**.



With *Tanglin*, Channel 5 re-introduced the locally produced English drama with great success



*The Journey* trilogy is a *transmedia* series through radio, online, magazine, comics and on-the-ground events

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These interviews have been provided by Reed Exhibitions, which made it with top broadcasters from Asia that are attending Asia TV Forum 2015



## BBTV Thailand: successful local TV series



Krissada Trishnananda, Head of Acquisition and Right Management, Bangkok Broadcasting & TV Co., Ltd.

Established in 1967, **Bangkok Broadcasting & TV Co. Ltd (BBTV)** operates **Channel 7**, one of the leading TV channels from Thailand. It was the first TV station in Southeast Asia to broadcast in color via PAL system and achieved nationwide coverage with a total of 37 transmission stations all over Thailand.

In 2013, Thailand has entered the digital terrestrial transition, and **BBTV** secured HD channel license positioned on number 35. The new **Channel 7 HD** currently simulcasts with the analog network. Nowadays,

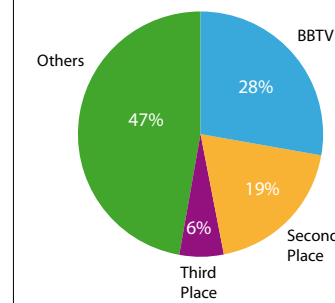


**Channel 7** is the industry leader among 24 DTT channels, with the highest market share at 28%.

The most successful shows on air are local dramas, such as *Proud*, *The Disparity* and *The Sisters*. 'Approximately, the own production is about 70% versus the canned content that sum up 30%', explains **Krissada Trishnananda**, head of acquisition and right management at BBTV.

And he adds: 'We have several internationally well-known formats on board such as local versions of *Money Drop*, *Still Standing*, *Sing Your Face Off*, *Takeshi Castle*, *Iron Chef*, among others. We have also improved our dramas production with more CGs and refreshing new plots'.

THAILAND: MARKET SHARE IN THE THREE MAIN DTT CHANNELS (OCTOBER 2015)



Source: BBTB

Regarding ATF 2015, **Trishnananda** says: 'The market has grown up so far from its start to be now one of the key markets of the 4<sup>th</sup> quarter of the year. We are looking for high quality formats, feature films, and documentaries from Hollywood major studios and regional distributors'.



The most successful shows on air at Channel 7 are local dramas: *Proud*, *The Disparity* and *The Sisters*



## CBS Cambodia differentiates

**Cambodian Broadcasting Service Co, Ltd (CBS)** operates three FTA channels in that Asian market: **CTN**, a nationwide TV station launched in March 2003 with entertainment and educational programmes, news, documentaries, drama, sport and concerts; **MyTV**, a modern channel launched in January 2009 that shows a modern look targeting to age group 15-35; and **CNC**, a news & entertainment channel launched in June 2012; and one pay TV, **CTN international**, available via IPTV in USA programming local contents targeting to the Cambodian community living abroad.

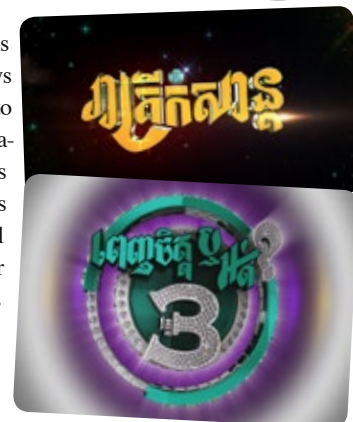
Some of the successful shows on air are *Entertainment Tonight* on **CTN** and *Like it or Not* on **MyTV**. 'These are just few of the programs gives us good ratings', explains **Carlos Philip B. Gatdula IV**, PR & marketing manager, **CTN & MyTV**, who adds: 'For **CTN** 60% of our programs are produced internally compared to 40% canned content. On **MyTV** the balance is 40%-60%. For our newest channel, **CNC**, which is concentrated on news, 80% are our own and 20% canned'.

Regarding the local TV market, the executive comments: 'The competition is getting tough. 17 FTA channels in this market makes us very competitive and always on our toes on how to get decent audience share. This is a manifestation that the market is growing. Competition takes place in different levels: audience share, programming (including news) and competition for advertisers. The broadcasting industry is faced with technological change and innovation adding the popularity of competitors and government restrictions may affect our strategy and our production'.

**CBS** is looking for its channels TV shows and programs, always following the same philosophy: to entertain its viewers. 'We have various providers and partnerships with other related industries across the region. This is to ensure global creativity will be adopted to our system. Some of our major partners and providers are **KBS**, **MBC**, **GMA7**, **MediaCorp**, **ABS-CBN**, **CCTV**, **FremantleMedia**, **Endemol Shine**, just to name a few', concludes **Gatdula IV**.



Carlos Philip B. Gatdula IV, PR & Marketing Manager, CTN & MyTV



Two of the biggest shows are *Entertainment Tonight* on **CTN** and *Like it or Not* on **MyTV**

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## FINAS, at the forefront of Asian co-productions



Deputy Minister of Communications and Multimedia of Malaysia, Dato' Jailani Johari (center), with the representatives from FINAS, MDeC and KKMM, SKMM and CCAM at the Malaysian booth at MIPCOM 2015

The **National Film Development Corporation (FINAS)** has strategically positioned Malaysia as the creative multimedia hub of the region and as an ideal filming destination. The industry has been growing significantly and there has been an exponential growth in the number of government funding and incentives available through **FINAS** and its *Pitching Centre*.

Moreover, the support and assistance cover a wide range of content from *Creative Industry Lifelong Learning Programme (CILL)*, development funding, production, co-production, pre-seed, VFX, commercialization, R&D, tax breaks, cash rebates, marketing and promotion, and more. As a result, Malaysia has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in.



Deputy Minister of Communications and Multimedia of Malaysia, Dato' Jailani Johari, with Ibrahim Çağlar, chairman of the Istanbul Chamber of Commerce (ITO), organizer of Turkey Country of Honour

Animation production services are among the biggest contributors to export revenues in the industry. Malaysia has developed itself for international co-production, which has brought together collaborations with **Cartoon Network**, **Disney Channel** (*Supa Strikas*), **Hasbro** (*Transformers: Rescue Bots*), **Nickelodeon**, **NBCUniversal**, etc. This can be

seen from the increasing revenue of exports from creative content, which has doubled to USD 144 million as at end of 2014 from approximately USD 47 million, before the Economic Transformation Programme (ETP) (Pemandu, 2014).

First time in Cannes, Deputy Minister of Communications and Multimedia of Malaysia, **Dato' Jailani Johari** represented 25 companies last MIPCOM, which has offered more than 200 new titles and had announced key partnerships and co-productions between Malaysian and South Korean, Turkish, Australia, British and French companies. 'The sector is truly pushing the country's economy. For instance, at **Pinewood Iskandar Malaysia** we are producing 5 big international projects', he explains to PRENSARIO.

The focus for Malaysia, under the **Dato' Jailani Johari** words, is co-productions with more companies outside Asia-Pacific, which includes Latin America, Turkey, USA, among others. This was one of the main objectives during MIPCOM, where the deputy minister visited the Turkish delegation — this year *Country of Honour* —, headed by **Ibrahim Çağlar**, chairman of the **Istanbul Chamber of Commerce (ITO)**.

During MIPCOM, the Deputy Minister presented the *Memorandum of Agreement (MoA)* between **Lil' Critter Workshop** (Malaysia) and **Grafizix** (South Korea) that will co-produce the 2D cut-out preschooler animation comedy *FrienZoo*. The studios will

start developing the animation by December 2015/January 2016, which is slated to be aired on **EBS** (South Korea) in late 2016.

**Dato' Jailani Johari** also announced the launch of Malaysia first creative industry digital app *Kr8tif Express*, which provides effective communication and information on policies, programs, achievements of the government and promoting the country through various media channels to the public. The tool was developed by **FINAS** and the **Ministry of Communications and Multimedia Malaysia (KKMM)**.

'*Kr8tif Express*

was created as a solution for international content collaboration and promotion apart from various initiatives and incentives to accelerate the industry growth', says **Dato' Kamil Othman**,



Dato' Kamil Othman, director general of FINAS

director general of FINAS. Under his leadership, **FINAS** is working towards further developing the Malaysian film industry and currently in the midst of working on a plan to expedite the production of Oscar-worthy films. Hence, an *Oscar Selection Committee* was formed to handpick the best of the best film and to evaluate and set a higher standard for local production.



Deputy Minister of Communications and Multimedia of Malaysia, Dato' Jailani Johari, with Angelina Poh, Assistant Chief Executive Office (Industry Group), Media Development Authority (Singapore)



BOOTH: #H08/E08



## MDA, the evolution of Singapore programming



Beach House Productions nature documentary *Wild City*



Angeline Poh, Assistant Chief Executive Office (Industry Group), Media Development Authority (Singapore)

2015 marked a fruitful year for Singapore's media industry even as the country celebrates our nation's *Golden Jubilee*. There were a number of initiatives, from celebrating Singapore's film heritage to spotlighting up-and-coming creative talent, as well as the launch of *Discovery First Time Filmmakers* (FTFM) in partnership with **Discovery Networks – Asia Pacific**.

Under this project, five local filmmakers were selected to each produce a '30-documentary for a series with the theme *The Singapore Story* for **Discovery Channel** and **MediaCorp's Channel 5**. 'The initiative aims to nurture local filmmaking talent, while engaging the audience with Singapore stories told from fresh perspectives', explains to PRENSARIO **Angeline Poh**, Assistant Chief Executive Office (Industry Group), **Media Development Authority** (Singapore).

She continues: '*Spelling Armadillo*, a Public Service Broadcast programme, has received a nomination for the *International Emmy Kids Awards 2016*, being the first nomination for Singapore. Local prodcos **IFA Media** has snagged its first ever *2015 International Gold Panda Award* for "Best Documentary Series" (Society) for *How China Works* at the *2015 Sichuan TV Festival*. It was produced for **China International Capital Corporation** and **Discovery Channel**'.



*Spelling Armadillo* has become the very first Singaporean production to receive a nomination for the *International Emmy Kids Awards 2016*

*China From Above* is a documentary co-produced by **Beach House Pictures** (Singapore), **China International Communication Center** and **NHNZ** for **National Geographic Channels International** and **NDR** (Germany). It generated 130 million views on **Tencent** (China) in 2 weeks.

'We are hosting the second edition of the *Singapore Media Festival* (SMF) that features for the first time *Digital Matters*. The *Singapore International Film Festival* (SGIFF) kicks off *Future of Cinema* to explore how new distribution platforms can help filmmakers reach a wider audience. Our Pavilion at ATF & SS hosts 60 companies showcasing 1,050+ hours of factual, drama, infotainment, lifestyle, animation and film', adds Poh.

'Singapore's TV industry has evolved from producing content primarily for the domestic market to being sought-after international production partners. Today we have a stable of production companies and talent who are able to partner these networks to deliver high-quality programmes, such as **BHP** nature documentary *Wild City*, or **HBO Asia** who produced original content like *Grace* and *Serangoon Road* within the last few years; and this year it will premier *Halfworlds*'.

'One pillar of MDA industry development strategy is to build a media ecosystem in which *prodcos* can thrive. This includes helping our creative talent enhance their mastery of skills to conceptualise, produce and market compelling stories. We kicked off the inaugural **FOX Formats Lab** (FFL) in partnership with **FOX International Channels** for programming development for its networks. With **The Walt Disney Company's** **Maker Studios** we partnered for *Maker Bootcamp* on May this year, which helps budding local talent advance their content creation skills. Lastly, **Sparky Animation** has partnered **The Jim Henson Company** to produce 3 seasons of the animated series, *Dinosaur Train*. Fourth season is due to be completed in 2016'.

'We are building *Creators' Space* as a shared facility to draw in and build a community of professional online video creators. The space will be equipped with production studios and co-working spaces, and we plan to work with industry partners to run a variety of workshops and master classes for Singapore's online video creators there. We aim to nurture a new generation of storytellers and content creators', concludes the executive.



## Regions of Japan, for the second year in ATF



BOOTH: #B30



Michiyasu Shuichi, director

The *Regions of Japan* booth is organized by **Screen Authority Sapporo** (SAS), the official film commission to Sapporo City, Hokkaido. **Michiyasu Shuichi**, director, explains: 'We are a showcase from which you can discover the charms from various regions of Japan. Each one has its own distinctive history, lifestyle and cuisine. We bring together 15 companies from 7 regions: Sapporo, Niigata, Nagoya, Kyoto, Fukuoka, Saga and Okinawa'.

The special feature of the booth is 'the diversity of regions and the cooperative work between public and private sectors', he remarks. And

continues: 'Visitors do not only find TV shows, films and animations. They can meet future co-productions partners and gateways to local governing bodies. We welcome to the film commissions for local assistance'.

On its second attendance to ATF, **Regions of Japan** hopes to bridge ATF participants to the representatives of each region 'in order to contribute to local promotion and help energizing the community', concludes **Shuichi**.

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## Viki, expanding Asian content worldwide



Anaheli de los Santos, business development, Latin America

Founded in 2007 from a startup company in Singapore, **Viki** jumped from a beta phase to a VOD service for the general audience in December 2010. In September 2013 it was acquired by the Japanese group **Rakuten** for USD 200 million, which is the present owner of the company.

It has offices in Singapore, San Francisco (USA), Indonesia, and Seoul (South Korea) and offers 2,000 TV shows and films from South Korea, Japan, India,



Taiwan, Philippines, USA, Venezuela and Colombia, etc. to more than 35 million subscribers worldwide. That programming is dubbed and subtitled in 200 different languages by the platform's users.

**Viki** has strategic expansion plans, especially in Latin America, where **Anaheli de los Santos** is in charge of business development for the region. She explains to **PRENSARIO**: '**Viki** was born as a software to learn languages through the subtitling of videos, but soon we discovered that there was a high demand for Asian content all over the world and decided to begin to license new series. Nowadays we have partnerships with **KBS**, **MBC** and **SBS** Korea, **TV Asahi** and **Bandai** (Japan), **PBS** (USA) and **Caracol** (Colombia), among others'.

The platform has two subscription models: a free one, funded by advertising (Advertising Video On Demand, AVOD), and a premium subscription that gives users access to HD content without ads for USD 3.99 per month. 'We began to bet strong in the international market since 2013 (after the acquisition by **Rakuten**) and we saw a growth of 200%, being Latin America the fastest growing region (25%). Our niche is very specific: Asian contents. We have a young and active audience, ad 63% are **Millennials** looking for new cultures', she resumes.

'Korean dramas are the content that travels the best, especially since there is a policy from the Government to promote the economic reactivation through the investment in audiovisual content for export. Contents with high production values, international appeal, full of drama, romance and glamour', concludes **de los Santos**.

**Viki** is planning for IQ 2016 to launch its first original series **Dramaworld**, a 10-episodes comedy shot in Seoul and USA, co-produced with **Jetavana Entertainment** (China) and to be broadcast in the first **Global TV Awards** next April.



Dramaworld, original series co-produced in Seoul and USA and to be premiered in IQ 2016



## WebTVAsia: development & monetization

Established in 2005, **Prodigee Media** (Malaysia) started as a music company before transforming into a media entertainment house focused on film & TV, music, artist management, events and marketing. In 2013 it launched the digital media brand **WebTVAsia**, a **YouTube** certified **Multi Channel Network (MCN)** that produces, manages, markets and monetizes the most wanted Asian video content.



WebTVAsia: Chu Soon Seng, CEO Thailand, Fred Chong, Group CEO, and Desmond Ngai, VP Strategy & Partnership

It operates 160+ channels serving China, Korea, Japan, Hong Kong, Taiwan, Thailand, Malaysia, Indonesia and Singapore with over 650 million views and 2.5 million subscribers.

Last April, the company debuted at **MIP Digital Front** during **MIPTV** and looked forward to producing, distributing and acquiring original content produced primarily for online audiences. It also promoted itself as the best Asian partner to penetrate the growing Southeast Asian and Chinese online market.



The MCN has access to **YouTube** content management system, digital rights, maximum monetization, preferred promotion and exclusive feature, production support and creator cross collaboration.

In Cannes it sealed a multi-year partnership with global video platform **Dailymotion** to collaborate on a 100-channel rollout as well as exclusive co-production for Asia. Previously, it was appointed by China's largest online video platform **Youku-Tudou** to manage **Youku Original** content marketing and promotion, including their biggest online series **The Unexpected** that has gained 130,000 subscribers. Besides, it also represents **Little Apple**, **Tencent's U17 & TFBOYS** (China), **T-ARA** (Korea), **FHPProduction & Dayo Wong** (Hong Kong), **Lollipop-F** (Taiwan), **Phranakorn Film**, **Heeha TV & Buffet Channel** (Thailand), and **Namewee & Joyce Chu** (Malaysia).

Furthermore, it has collaborated with top artists and **YouTubers** across Asia to launch original music videos that went viral with 200 million views in 3 months, and resulted in 30,000 parodies worldwide.

**Fred Chong**, Group CEO, and **Desmond Ngai**, VP, Strategy and Partnerships, explain that in the future **WebTVAsia** plans to expand to USA, Europe and Australia, where there is an increasing demand for Asian content. 'We deliver the very best and most wanted premium content by working with the most popular creators in Asia and globally, and we aim to become the biggest MCN and digital studio in the continent'.



Youku-Tudou's original series **The Unexpected** is marketed and promoted by WebTVAsia

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BOOTH J26

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# Asia: International flows, trends and online content



Last year, the average daily viewing time in the Asia Pacific area reached 3 hours and 41 minutes. Despite a decrease in 11 territories out of 17 such as in China, Indonesia, Thailand and the Philippines, TV consumption remained stable compared to previous year. In comparison to the worldwide daily viewing time, Asian viewers watch about 30 minutes less TV.

With regards to the type of programs watched, Asian viewers tend to prefer local productions whether they are original creations or adaptation of formats. Indeed 10 out of 16 markets only had local productions in their Top 10 best performing programs in 2014. For instance, the Awards event *Anugerah Juara Lagu* ranked first in Malaysia. In the Philippines, the best performing program in 2014 was the local adaptation of the Dutch format *The Voice Kids*.

Singapore's **Channel 5** aired its first telenovela, titled *Tanglin*.

Three main trends can be noticed with regards to these scripted TV contents: history, family and book adaptations. Several historical dramas launched these past months revolve around the Sino-Japanese War for the commemoration of its 70<sup>th</sup> Anniversary. *The Chinese In Yu Yao* multiplied by 1.7 points **CCTV8**'s slot when it premiered. The Japanese series *Hanamoyu* that depicts the

closing days of the Tokugawa Shogunate increased **NHK1**'s slot by 38% among total individuals. Launched last October on **SBS** in South Korea, the series *Six Flying Dragons*, illustrating the political issues between Taejong and Jung Do-Jeon, gathered a share of 113% above the channel's

slot in the commercial target when it premiered.

Family series are also very trendy in Asia and some of them depict the relationships through the eyes of women. This is the case for the Indian series *Hello Pratibha*, the Chinese *Po Xi De Zhan Guo Shi Dai* and the Korean *The Queen's Flower*, which increased the channel's share by 6.9 points.

Another appealing thematic is the adaptation

of books, whether they are novels, *webcomics* or manga. Internationally known, Japanese manga *Death Note*, already adapted several times on Japanese TV, received a new version last summer. It achieved a 43.4% share when it premiered among young adults (vs. 26.6% for the slot). This summer, the series *Xuan*

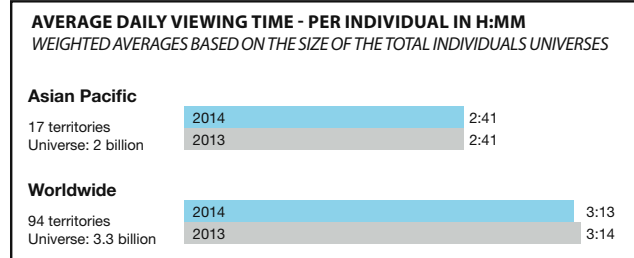


Talent show *I Can See your Voice* in Korea recorded a share twice higher than the slot average among young adults, while the *Filipino* version of *The Voice Kids* was the best performing program in 2014

*Feng Shao Nv* aired on Chinese **Hunan TV**. It was adapted from the novel by Ming Xiaoxi.

Entertainment represents 25% of the new shows launched over the period. Variety shows and reality programs featuring celebrities are strong audience drivers, such as for instance, the Chinese *Zhang Sheng Xiang Qi Lai*, which was the best performing new show of the 2015 mid-season (10/29/2014 to 04/19/2015). The two Korean variety shows *Two You Project* and *Three Meals a Day* also performed well, respectively gathering market shares of 264% and 625% above their channel's slots.

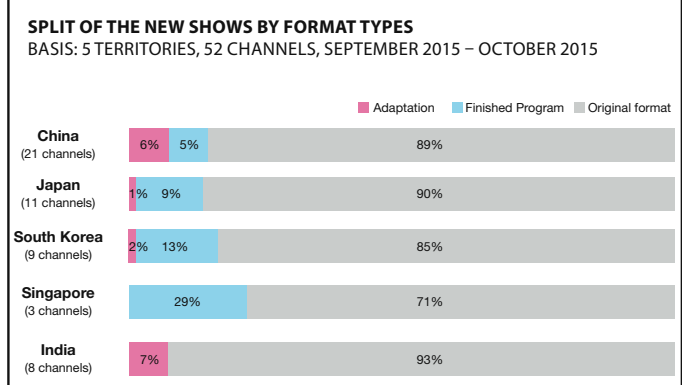
Music and dance competitions continue to attract Asian TV viewers such as the Indian *Comedy Superstar* or the Korean *I Can See your Voice*, which recorded a share twice higher than the slot average among young adults. The Chinese adaptation of the Korean format *Mask* aired on the online platform **Leshi** as well as on the TV channel **Jiangsu Sat**, where it achieved a 5.4%



The few ready-made imported programs present in 2014's top 10 rankings mainly come from Asian countries. For instance, the Indian series *Jodha Akbar* ranked 7<sup>th</sup> in Indonesia. Also, there were 6 out of 10 programs, which came from South Korea in the Mongolian top 10 such as the soap opera *Oh Ja-Ryeong Is Coming* that ranked first.

## Asian viewers

Original creations represent 87% of the new programs launched between September 2014 and October 2015 in the 5 Asian territories studied (China, Japan, South Korea, Singapore and India). The new launches are led by fiction programs and they count for more than half of the new launches in the studied territories. Fiction programs are mostly series; however there is some specificity between the markets. Over the period studied, 25% of the new fictions in India were soap operas, while 20% of the new Japanese fictions were miniseries. Also,



**TOP 2 PROGRAMS PER COUNTRY**  
BEST EPISODE OF EACH PROGRAM AND ITS AFFILIATES 2014: SPORTS PROGRAMS, WEATHER FORECAST AND PROGRAM UNDER 10 MINUTES, ARE EXCLUDED

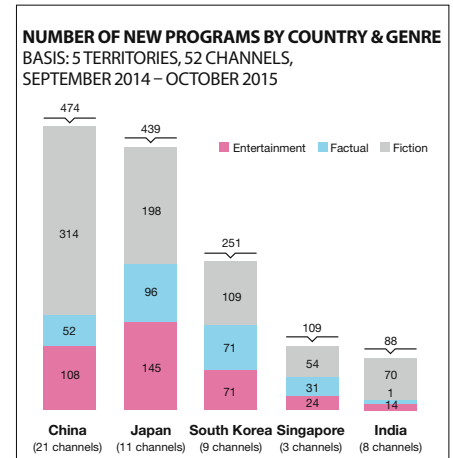
Country	Channel	Date	Time	Program	Genre	Rat%	000'	Shr%
Philippines	ABS-CBN	26/07/14	18:56	The voice kids	Reality Show	19.0	8154	57.0
	ABS-CBN	07/03/14	20:31	Got to believe	Soap Opera	18.8	8040	53.0
Malaysia	TV3	26/01/14	21:00	Anugerah Juara Lagu (Singin awards)	Event	18.2	3735	52.6
	TV3	13/02/14	18:57	Ariana Rose	Series	15.1	3094	50.9
Vietnam	VTV3	14/06/14	21:10	Guong mat than quen (Your face sounds familiar)	Reality Show	12.5	1452	42.6
	VTV3	27/12/14	21:10	On gioi cau day roi	Comedy Show	10.6	1228	34.2

market share (vs. 3.3% on the channel's slot) among young adults.

On the factual side, new programs represent less than 20% of the launches over the period. Nevertheless, Asian viewers appreciate magazines and documentaries, especially as they represent 37% and 34% respectively of the new launches in the genre. Among the period studied, factual contents focus on traveling, both in a geographical and historical sense, in order to discover and increase people's knowledge of a culture whether local or international.

On the geographical side, Japanese channels launched several pilots over the period, which performed very well. On **TV Tokyo**, the travel food magazine *Hayashi Osam No Italia Bishoku Tour* achieved high results, especially among the 20-34 target with a 23.2% market share, i.e. 5.8 times above the channel's slot. To learn about its own country, **Fuji TV** aired *Hadaka No Tsukiai Variety Aa Shiawasento* where viewers discover Tokyo and Nagoya through their public baths. In Singapore, there have been a few documentaries about Singaporeans living abroad such as *Tales of 2 Cities* and *Yi Xiang, Yi Ke*, which aired, respectively on **Channel 5** and **Channel U**.

On the historical side, China and South Korea have been quite prolific. With the 70<sup>th</sup> Anniversary of the end of the Sino-Japanese War, documenta-



ries were broadcasted to relate the event. In China, **CCTV1**, **Dragon TV**, **Jiangsu Sat** and **Shangdong Sat** released the special documentary *Dong Fang Zhu Zhan Chang*. South Korean **MBC** aired the 3-part documentary *Koryo-People Returning Home After 150 Years* with correct results.

Factual programs dealing with entrepreneurship and dedicated work can also be highlighted. The Chinese talk show *Ni Cong Na Li Lai* aired on **CCTV2** focused on the life story of economics celebrities. On **TV Tokyo**, the recently launched *News Na Hello Work* presents atypical jobs. The premiere achieved a share 12% above the channel's slot.

## Regional and international flows

Taking a look at the new launches over the period, South Korea stands out as the country, which exports the most. Indeed, about half of the new launches imported as finished or adapted formats in China and Singapore come from South Korea. For instance, **Dragon TV** in China broadcasted the local adaptation of the South Korean reality format *I'm Going to School*. This Chinese version achieved a market share 292% above the slot among the 15-34 target. In Japan, **TV Tokyo** successfully aired the **SBS** period drama *The Great Seer*, increasing its share of 35%.

Recently, one of the main South Korean distributors, **CJ E&M**, sold several of its properties to China and Thailand: *Let's Go, Time Travellers* to Chinese **Sichaun TV** and a Thai adaptation of *Let Me In* will be produced for **Workpoint TV**. There are also more and more international flows between Asian and non-Asian countries.

Asian countries have a strong appetite for Western formats. As an example, Chinese producers are adapting the Dutch talent quest *The Voice Kids* and the American variety show *Lip Sync Battle* respectively on the online platforms **Youku Tudou** and **Sohu**. As for fiction, Indian channel **Life OK** is preparing the adaptation of the American hit soap opera *The Bold and the Beautiful* and South Korean producer **Entertainment Media Pictures** bought the rights to adapt the US legal drama *Suits* for the local market.

Asian formats have also started to appeal to other continents. In particular, South Korean fictions have become more and more famous

worldwide, especially in the Middle East. Emirati and Egyptian channels mostly broadcast Korean ready-made series such as *The Master's Sun*. In Turkey, producers mostly import Korean formats in order to adapt them to the local market.

This popular wave of Asian content has already reached US. Indeed, the network **FOX** is preparing the adaptation of Chinese format *Reply 1997*, while **CBS** is developing a local version of Korean medical drama *Good Doctor*. In order to reach an audience worldwide, broadcasters and producers tend to develop international partnerships. Chinese channel **Jiangsu** recently made a deal with Israeli **Armoza** to develop the game show *I Can Do That* and **CCTV** teamed up with the **BBC** to produce documentaries such as *Hidden Kingdoms* and *Supersized Earth*.

## Online platforms

Among the new launches in the first 10 months of 2015, original or exclusive online content only represents 6.4% of local broadcasts in Asia. Scripted series are very popular on Japanese and Chinese online platforms; however entertainment shows are not left behind especially in China.

For instance, some international franchises are released online such as the adaptation of *Big Brother*, which started last November on the online platform **Youku Tudou** recently bought, by **Alibaba**.

International and regional groups continue to enter this very competitive online market. As an example, the platform **Iflix** is available in South East Asian countries and in India, the platform **YuppTV** started last October to compete against a potential launch of Netflix in the country. Indeed, the famous American platform just launched in Japan and is preparing for an expansion to other Asian countries such as Singapore, South Korea, Hong Kong and Taiwan.



Korean fictions have travelled well globally, such as the horror-romantic comedy *The Master's Sun*

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 François Lhomme (flhomme@eurodatatv.com). Source: Eurodata TV Worldwide - Relevant Partners / One TV Year in the World / NOTA International TV Trends.

BOOTH: #F29

BOOTH: #J18

## Televisa, talent and game shows



Ricardo Ehram, head of global entertainment

Known worldwide as a leader in the development of telenovelas and dramas, **Televisa Internacional** (Mexico) has started two years ago a new strategy focused on the production of quality entertainment formats for the international market in order to become an integral player.

**Ricardo Ehram**, head of global entertainment: 'Two years ago we had 3-4 entertainment formats that we only used in Mexico to complete our programming grid and a catalog of telenovelas, but not much else. Today, thanks to a series of agreements and strategic alliances, we have about 30'.

The company has signed an agreement with **La Competencia** (Spain) for *Stand Up For Your Country*, talent show sold in 20 countries including Scandinavia, Russia, South Africa, Poland, Spain, Brazil and Argentina, among others. In **TVN** Poland, the local version *Aplauz, Aplauz!* produced by **Rochstar** was the leader on its premier with 15.5% of share, as well as 20,000 comments on **Twitter**. And *Pequeños Gigantes*, sold in 12 countries in total, including Vietnam, where the local production company **Dien Quan** adapted the format under the name of *Nguoi Hung* for **THVL1**.

**Televisa** highlights in Singapore *The Wacky Old Games*, a game show in which different teams must realize several funny competitions related to local games, and *Mini-Me*, where celebrities must find their 'mini' successors. The distributor is also pushing the classic telenovelas *Lo Imperdable* (150x'60) and *Yo no creo en los Hombres* (150x'60), and the game shows *Assembly Games*, *Generation Gap*, recently premiered on **Canal de las Estrellas**, and *Recuerda y Gana*, original formats from **United Artists Media**, from producer **Mark Burnett**.



Nguoi Hung, Vietnamese adaption of Pequeños Gigantes

## Keshet partners China's Huace Group/Croton Media



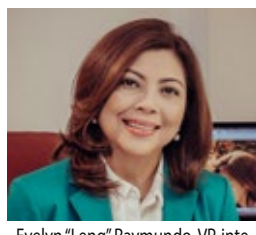
Alon Shtruzman, CEO, Keshet International

**Keshet International** (Israel) and **Huace Group/Croton Media**, one of China's largest production companies, are working in partnership on a two way deal which will see the Asian company developing local versions of KI's award-winning scripted properties *Traffic Light* and *Loaded* for Chinese audiences and **Keshet Studios** optioning the company's *Dating Hunter* for the US market, the first ever Chinese format to be re-versioned for the US market.

It is estimated that the Chinese version of *Traffic Light* will be produced in 2016-2017 and broadcast in 2018. The KI titles will become two of a handful of scripted formats to be imported to China from outside of Asia and it will be the first time either format has been remade in Asia.

## ABS-CBN, multicultural histories

**ABS-CBN**, The Philippines multi-media conglomerate with offices in North America, Europe, Middle East, Asia and Australia, highlights for this ATF the series *The Promise* (90x'45), a romantic comedy melodrama based on the 2000-2002 telenovela of the same name that revolves around two young lovers, the rebellious son of a powerful politician and the adopted daughter of a retired policeman.



Evelyn "Leng" Raymundo, VP, integrated program acquisitions and international distribution, and Pia Bacungan-Laurel, head of sales

**Evelyn "Leng" Raymundo**, VP, integrated program acquisitions and international distribution, and **Pia Bacungan-Laurel**, head of sales, resume: 'Our International Distribution unit has been recognized in the global arena as a reliable foreign content provider and has been a premier source of high quality *Filipino* programming in over 50 territories all over the world, selling over 30,000 hours of content worldwide'.

'Living up to this recognition, we commit to add to our line-up high-caliber programs and movies with universal storylines and showcase a mixture of distinct facial features ranging from Asian to Hispanic with infusion of multicultural context', adds **Raymundo**.

Other top titles at ATF are *On the Wings of Love* (60x'45), centered in a girl with an American dream and a boy living his American life, who are forced to marry in order to legally stay and continue working in the United States. And *Brothers* (40x'45), the story of a recluse trooper forced to assume the identity of his twin brother to solve the mystery behind his death.



The Promise, based on the classic telenovela produced by ABS-CBN in 2000

## Eccho Rights: Indonesian version of Elif

**Eccho Rights** (Turkey) and **SCTV** (Indonesia) have signed a new deal on Turkish drama *Elif*. Following on from licensing the first two series of the original show, the Indonesian broadcaster will now make a local version of the popular daily drama.



Elif

**Banardi Rachmad**, general manager for programming acquisition at **SCTV**, remarks that the show had such an 'unforeseen impact' on the local audiences that it want to remake the show 'to give it more of a local flavour in order to widen the appeal of the show here in Indonesia'. Production on the local version has started with **SCTV's** sister company **Screenplay Productions** at the helm. The show will be on air in January 2016.

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BOOTH: #K08

## All3Media, mystery arrives to Asia



Steve Macallister, CEO

After being acquired in mid-2014 by **Discovery Communications** and **Liberty Global**, **All3Media** (UK) keeps consolidating its position in the international market as provider of high quality dramas but factual entertainment format as well. In Singapore are **Jessica Cox**, Junior Format sales executive; **Stephen Driscoll**, SVP international sales; **Steve Macallister**, CEO; **Sabrina Duguet**, SVP international format sales; **Kelly Shek**, senior sales executive, and **Gary Woolf**, EVP business development, digital and insight.

From the slate of dramas and series, its stand *Agatha Christie's Partners in Crime* (6x'60), starred by David Walliams and Jessica Raine and set in '50s London. And *Harry Price: Ghost Hunter* ('120), a film that follows a man famous for exposing the fraudulent spiritualists of 1920s London, infamous for being a fraudster himself, who's given a chance to clear his name by ridding a vulnerable woman of the ghosts of her past.



Harry Price: Ghost Hunter

Other highlight is *Lovechild* (8x'60), a drama that narrates the store of a group of single mothers who live punished in a refuge. While *China: Treasures of the Jade Empire* ('60) explore the tombs of China's Han Dynasty, where the founders of the famous Silk Road and seekers of immortality were laid to rest alongside the opulent treasures and secrets of the Jade Empire.

Regarding to formats and factual entertainment, the executives recommend *Young, Free & Single: Live* ('45), dating show, and *Travel Guides* ('60), where five ordinary households with very different tastes visit popular tourist destinations to give real and honest reviews.

Regarding to formats and factual entertainment, the executives recommend *Young, Free & Single: Live* ('45), dating show, and *Travel Guides* ('60), where five ordinary households with very different tastes visit popular tourist destinations to give real and honest reviews.

BOOTH: #E10-F10

## Federation Entertainment



Jean-Michel Ciszewski, head of international sales

**Federation Entertainment** (France) is a fully integrated TV production and distribution studio focused on scripted drama series. The executive in charge of the market is **Jean-Michel Ciszewski**, head of international sales, who highlights in Singapore the spy thriller drama *The Bureau* (20x'60), along with the original *Hostages* series (22x'60) about four masked men that violently break into the Danon family home taking them hostage, the family of four will be shaken to the core and their lives changed forever.

BOOTH: #E29

## Telemundo, side by side with Asia



Xavier Aristimuño, SVP of International Business Development & Digital Media

The long and steady presence of **Telemundo Internacional** (USA) in Asia Pacific has given the company the understanding and expertise needed to achieve the success. **Xavier Aristimuño**, SVP of international business development & digital media, it is mainly due to the establishment of an 'open and sincere communication' with clients.

And he continues: 'It's also important to serve as a consultant, as it is essential each client understand the different sub genres of Hispanic TV content to better program it. The Asian TV market has always been interested in Latin American content. More recently we've witnessed the region's increased interest in producing local content for local consumption and international distribution, especially in telenovelas'.

Some of the most recent deals in the region are the format of *Hidden Passion* for The Philippines (**ABS-CBN**) and Vietnam (**BHD**), as well as **TVN Chile Missing** for Korea (**Group 8**) and India (**Star TV**).

In terms of digital platforms, **Aristimuño** ensures: 'Some companies are more evolved than others, and those that are not are very willing to grow their digital offer. With these companies, we work side by side to expand their multiplatform content. We are constantly moving with the changes, while maintaining our focus on the content: high quality productions have the potential to be successful on any platform', he concludes.

Inspired in real live mixed with action and high quality, the *Super Series* brand is the strongest bet of the company for ATF. Since its inception in 2013, **Telemundo Network's** share in the US Hispanic grew by 45%, having consistently exceeded 1 million viewers.

The distributor exhibits the telenovelas *Who is Who?* (120x'60) and *Under the Same Sky* (120x'60), as well as the series produced by **Sony Lady**, *The Rose Seller* (78x'60) and *Anonima* (70x'60). It also launches *The Hypnotizer* (8x'60), a series produced by **HBO Latin America**.



Who is Who?, brand new telenovela

BOOTH: #C26

## Telefe, back to Asia

**Telefe International** (Argentina) highlights in Singapore the brand new co-produced 4K mystery series *The Return of Lucas* (60x'60), developed along with **America TV** from Peru, set to be premiered in 2016. *Lioness* (120x'60) is a social telenovela starred by one of the most successful Argentine actors Pablo Echarri (*Montecristo*, *The One*, etc.); *Cannibals* (60x'60) is another 4K drama thriller by Oscar winner Juan Jose Campanella (*The Secret in their Eyes*); and *Story of a Clan* (11x'60) is a miniseries based on a real history from the '80 in Argentina.



The Return Of Lucas, co-produced with America TV Peru

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BOOTH: #D29

## The Resurrection of TRT



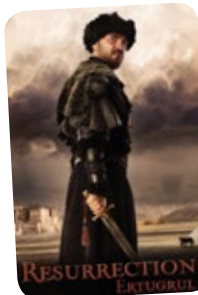
Meltemturturk Akyol, international program sales executive, TRT

**Turkish Radio & Television Corporation (TRT)** is one of the main Turkish *pubcasters*, but also a pioneer in the export of Turkish content globally. Through **TRT Sales** the company has expanded its global presence in recent years.

‘We have a great library expanding each day. Our sales department increased its activity since 2009. Thanks to the dynamic efforts, we reached new markets such as Indonesia, Malaysia, Thailand, India, Latin America, Austria, and Africa’, says **Mehmet Demirhan**, deputy head of TV Department, which he joined two years ago.

For ATF, **TRT** highlights its best-selling show, *Resurrection: Ertugrul* (sold to 24 countries) whose second season shall be on air soon. ‘We sold the show to many territories and more deals are on its way. Of course *Filinta* is one of our hot potatoes. It is a great production. In Cannes we present new dramas such as *What happens to my family*, # 2 show on Sunday prime-time and it is really entertaining (based on a Korean drama), *The Last Exit* and a brand new historical drama *Yunus Emre*, from the same producer of *Resurrection: Ertugrul*’, he adds.

It is also offering brand new miniseries such as *Sedd’ul-Bahir*, *The Century Old Seal*, *The Great Exile “Caucasia”*, *The Slave Sultan* and *Ciragan Conspiracy*. ‘This year is 100<sup>th</sup> Anniversary of Gallipoli and these miniseries are full with heart-touching human stories. We also present the first samples of our *TRT TV Movies Project* launched during Discop Istanbul. We produce 35 TV movies, which are designed for the Sunday, prime time of our flagship **TRT1**’, he concludes.



Resurrection: Ertugrul, new season of TRT1 blockbuster

## Universal Cinergia keeps expanding



**Universal Cinergia Dubbing**, company founded by **Liliam Hernandez**, managing director, in partnership with **Gema Lopez**, concludes the year with great news and projections for 2016.

‘We have launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have, and we included new productions from Japan, China, Turkey, Korea, India and Philippines’, explains **Hernandez** and **Lopez**.

Since the very beginning the company has reinforced its strategy towards the internatio-

nal markets, by attending not only the main shows (MIPs, etc.) but also adding new regional tradeshows such as Discop Istanbul, Natpe Europe and ATF, in order to gain new providers interested in reaching Latin America, Brazil or the US.

‘We are very glad of what we have done in terms of supporting our clients, especially the Turkish ones in order to help them to enter in the Latin Market. In 2016 we are going to be expanding our main offices in Miami; management and new studios to further increase the facilities to continue to support the new markets like African.

**Universal Cinergia** dubbed production



Liliam Hernandez and Gema Lopez with Ibrahim Caglar, chairman of Istanbul Chamber of Commerce (ITO) and other members of the entity that has organized *Turkish Country of Honour* at MIPCOM 2015

meets the quality required for all majors’ principal TV stations in the world. ‘At ATF we will continue to meet several European and Asian Countries with much energy and fighting tirelessly, and yet our goal has not been achieved’, complete **Hernandez** and **Lopez**.

BOOTH: #J09

## ITV Inter Medya: Endless Love

With 23 years in business, **ITV Inter Medya** is one of the pioneers in Turkish distribution industry. **Can Okan**, CEO: ‘We’ve been working with Turkish drama series since 2008, with our best partners the independent production companies **Focus Film**, **Avsar Film** and **Ay Yapim**. Now, our catalogue is very strong: our 3 top drama titles, *Black Money Love* and *Black Rose* were sold to over 45 territories, 16 in Latin America; and *In Between*, to almost 30 territories’.

‘During our first 10 years, the basic market structure remained more or less the same. But as global developments picked up speed and gained on depth, we soon found ourselves operating both inbound and outbound. Nowadays we are providing high quality dramas aiming to gain foothold in Asia, Western Europe, as well as Americas’, explains Okan.

For this ATF the company launches *Endless Love*, from **Ay Yapim**: it is on air this season on **Star TV**; also another series produced by **Focus Film** for **TV8**, whose name has not been disclosed yet, and a third title from **Ay Yapim**.

Other highlights are the historical drama *Filinta*, a show where rights, justice, camaraderie, fellowship and love are the main characters; *Missing* (56x’42), where the kidnap of the daughter of a renowned family of the country will unleash family dark secrets, and *20 minutes* (59x’45), a crime series from **Ay Yapim** centered in a man that loses everything he achieved in life in just 20 minutes.



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



Endless Love, new drama from the producer Ay Yapim

Rebel in Love TELENVELA HD 138 x 1HR



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## Mediaset reinforces the international strategy



Manuela Caputi, international sales manager, with its assistant Paola Ciccarelli during MIPCOM



Kanal D (Turkey) confirmed the second season of *Matter of Respect*, based on the distributor original scripted format

The company is implementing another strategy: to organize screenings for specific clients and regions. It has done it in September in Roma for **Global Station** and **Astro** (Malaysia). 'We are planning one for Africa in the future', announces **Caputi** and she completes: 'It's a different way of presenting what we produce with the advantage of having them closer to know what they need'. Regarding formats, the executive says there is a 'higher demand', especially in Turkey where *Matter of Respect* that will have a second season on **Kanal D**. 'Companies in USA had shown interest for *Tuscan Passion* and *Matter of Respect*, while *The Chosen* was optioned by **El Campanario**, producer of *The Red Band Society* (**Filmax**) for US market'.

She concludes: 'We haven't stopped providing our originals in CIS and the Balkans. Do not having new products for the shows, has forced us to reassess our catalogue, and found business opportunities in both, formats and digital'.

BOOTH: #J19

## The diversity of IndiaCast



**IndiaCast** is India's first multi-platform *Content Asset Monetization* entity, jointly owned by **Viacom18** & **TV18**. Internationally it has a portfolio of over 13 channels, including **Colors**, **MTV India International**, **Rishtey**, **News 18 India**, 5 Colors regional services and **ETV Telugu** that are watched in over 80 countries as linear services.



Chakravartin Ashoka Samrat Udann

**Anuj Gandhi**, Group CEO: 'With a library of 15,000 hours across genres, we syndicate content in over 135 countries in 25+ languages: TV shows, series and Indian feature films (Bollywood & regional). On the domestic front, we manage subscription & placement services for over 40 channels, including general entertainment, kids, news, music, infotainment and movies, in Hindi & English'.

'While our content is symbolic of the core culture and diversity of India, our approach has always been global. *Indian-ness* appeals magnificently across the globe and we seek to captivate audiences from all walks of life, in India & overseas. Our series are a perfect blend of emotion, drama and variety. In-house productions have built iconic shows like *Roadies & Splitsvilla* from **MTV India**, which have become cult properties in India, while the formats are considered by international *prodcos*', completes **Anuj Gandhi**.

The Indian company attends to Singapore to introduce a slate of dramas that includes *Chakravartin Ashoka Samrat* (20x'60 and 280x'30), about Ashoka the Great; *Meri Aashiqui Tum Se hi* (345x'30), the son of a driver in a very rich house, secretly in love with the daughter of that family. And also *Jai Sri Krishna* (285x'30), *Udann* (350x'30), a series that symbolizes the unrealized hopes of countless Indians, and *Swaragini* (155x'30), about two warring neighborhood families.



Udann

## Distrito Audiovisual: 3 years supporting the local industry

Created in 2011, **Distrito Audiovisual** (Argentina) currently concentrates 190 companies from the industry to develop initiatives that serve to promote, empower and build through them also benefits for the inhabitants of the areas in which the district is located.



Florencia Stivelmaher, operative manager of Strategic Industries

**Florencia Stivelmaher**, operative manager of Strategic Industries: 'Buenos Aires is, since several years, a major center of creativity and high quality production both for the local industry, and international. 500 productions that pass through **BAsset** (our film permit office) annually confirm this'.

'And at the Distrito we work everyday in order to strengthen and enhance this activity through organizing business meeting, commercial missions to international markets, presence at film, TV and animation festivals; conferences with world leaders in audiovisual matters; counseling to young entrepreneurs; a wide range of training in business and technical issues, among other initiatives'.

In 2015, it created the first contest for development of audiovisual projects, which gave USD 300,000 to film and TV producers. 'In 2016 we are planning to go beyond: for the future we bet in working side by side with the companies and the business chambers, to continue to promote employment, investment and the exports of services and formats the world.'



The **Audiovisual District** is the area within the Ministry of Economic Development (Buenos Aires City Government) devoted to encourage audiovisual industry.

- » Tax Benefits
- » Training
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**Contact info:**  
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EN TODO ESTÁS VOS



BOOTH: #27

## Caracol TV, real stories



Maria Estrella, sales executive Asia

**Caracol TV International** (Colombia) keeps betting on series with strong stories for the international market, such as *Soul Sisters* (80x'60), the brand new series about two heroines who give everything for their family, their artistic career and a musical genre.

The first episode of the series launched on September 2 in **Caracol TV** at 9pm with 30.2% of share and 10.5 rating points, what means 1.9 million viewers, with an increase of 27% in the slot, according to Ibope Colombia. **Maria Estrella**, sales executive Asia is promoting strongly this title in Singapore.

**Estrella** also recommends *Laura, an Extraordinary Life* (25x'60), a story centered in a woman who challenged the rules of the society of her time, by dedicating herself to fight for those less privileged ones. At *Emeralds, the color of ambition* (62x'60) three generations of one family will face each other against evil and will end up divided by ambition and the love for one woman, while *The Sweetest Love* (124x'60) follows the story of three sisters in a popular neighborhood that bound together and find happiness.

Other highlight is *The Voice of Freedom* (62x'60), based in the life of the singer **Helanita Vargas**. The series was released in Thailand (**Thai TV**), Puerto Rico (**Wapa TV**) Mexico (**Golden Premier**), Chile (**TVN**), Dominican Republic (**Canal 11**), Canada (**TLN Telelatino**), Bolivia (**Unitel**) and Venezuela (**Venevisión**), among others.

Lastly, the company introduces in Cannes two movies: *Potato Cartel* about a young man that never had to fight for anything because he always had everything thanks to his father's money. And *Before the Fire*, film where the mystery that involves the murder of a reporter will unleash an investigation departing from fragments that will provide an image of Colombia in the 80's decade.



Soul Sisters, new series

BOOTH: #E29

## TVN, strong stories



Ernesto Lombardi, SVP international sales

Apart of keep pushing internationally its catalogue of entertainment formats -successful both in the local and the international markets-, **Television Nacional de Chile** launches a slate of scripted with strong women as main characters.

Heading the offer is *La Chúcaro*, a telenovela that tells the story of a young woman with a strong personality who returns to the farm where her family works. There she meets the owner of the place and recently widowed, who assimilate a difficult attraction will break loose.

In *Juana Brava* an idealistic and brave woman is forced to return to her

BOOTH: #E20

## Azteca/Comarex, love and entertainment

Through **Comarex**, **Azteca** (Mexico) launches at ATF its brand new telenovelas *Under the Storm* (120x'60), about a woman who in a matter of hours lost everything, and *Any Given Day* (50x'60), a show guided by a host that in each program will present three extraordinary cases, two of which will be real.

Other highlight is *Once I Loved You* (90x'60), set in a fertile, prosperous wine-producing valley, where adversity, dishonesty and competition are abundant, and the Malaysian version of *A love to remember* (135x'60), which was adapted by the production company **Global Station** for **Astro**.

Another hit from the company in **Astro** is the talent show *La Academia*, which recently aired the **Azteca** format under the name of *Akademi Fantasia* for an impressive 12<sup>th</sup> seasons on **Astro RIA** with resounding success.

In Singapore, the distributor also presents the telenovelas *UEPA: Un Escenario Para el Amor* (120x'60), *Las Bravo* (120x'60), *Prohibido Amar* (90x'60), *Corazon en Condominio* (146x'60); the series *The Man of Your Dreams* (13x'60); and the formats *I'm your Doble* (45x'60) and *Dance if you Can* (40x'60).

**Comarex** has recently added **Canal 13** (Chile) catalogue of series to its line up, headed by the *Veinteañero a los 40* (130x'30), when a man awakes after 27 years in coma, and *Valio la pena* (95x'45), which follows an important and successful real estate executive who suddenly becomes a friend's daughter guardian. It also represents two series from **Mediaset** Italy: *Into the Woods* (4x'85), about a young psychologist who returns to her hometown, and *Tuscan Passion* (40x'90), centered in a modern-day heroine who fights for her freedom and her independence.



Marcel Vinay, CEO, Comarex



Tanto Amor, new telenovela



Tuscan Passion, series from Mediaset Italy



Juana Brava, new telenovela

hometown where her father is Mayor. After saving a girl from a fire and become a heroin she will convince herself that she has something to bring to her community, so she decided to work in the City hall.

Lastly are *Matriarcas*, where a woman finds out that she is grandmother of 33 grandsons of his one of her sons, who during his adolescence was sperm donor. She will do everything to find them all with the help of a charming and seductive cheater. And *La poseída*, a telenovela that tells the story of the first woman in Chile exorcised. Set in the nineteenth century, the series shows how the educated class of the century is tormented by a beautiful young girl in a convent who seems to be possessed.

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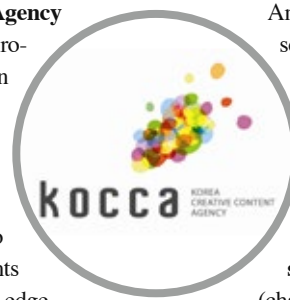
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SECRET GUIDE TO Fabulous

HD 14x30

# The best Korean productions are brought by KOCCA

**Korean Creative Content Agency (KOCCA)** is fully dedicated to promote Korean content industry in three ways: first, by the improvement of policies and nurture professionals to strengthen the foundation of creative environment; second, it supports companies to help them produce better contents and fund researches for cutting-edge culture technology; third, it assists the marketing and distribution of contents in order to encourage international promotion.



Among the companies represented under the **KOCCA** umbrella at Singapore are **AK Entertainment, Arirang TV, Asia Home Entertainment, AVA Entertainment, Bethel Global Corporation, Cenmedia, Chosun Broadcasting, CJ E&M, Daehan Mediaworld, EBS, EveryShow, HUNUS Entertainment, iHQ, JTBC, KBS Media, King Content, KSEEK, Lian Contents, MBC and MBC Plus, MCST, Mountain TV, PlayOnCast, SBS and Tcast.**

One of the genres in which the Agency has put especial emphasis in recent years is animation. Under **KOCCA** support, five top companies have attended MIP Cancun last month, promoting its animations series and movies to the Latin American buyers.

Among the top producers in this segment of business is **Daewon Media** that since its foundation in 1973 it has produced more than 40 original animations. **Daewon** is the only animation company in Korea holding Publisher (**Daewon C.I & Haksan Publishing**), Broadcasters (channels **AniOne, CHAMP**, and **Anibox**) and Franchise Stores for Character goods, as subsidiaries. Among its top products are *Gon* (116x'15), set in the deep wild place where humans aren't relevant; the edutainment series *Noonbory & the super 7* (26x'15), sold in the US (**CBS**), and *Paboo & Mojies* (52x'15), about the English alphabet.

**Grafizix (GFX)** has developed and produced qualified TV programs, which entertain children based on educational purposes in each of our own contents. With an edutainment research lab where develops new media Contents, it has expanded to other business area to produce related several products, such as board games, books, musical and interactive media exhibitions. Top titles are *Mind Blowing Breakthroughs* (26x'11), coproduced with **Astrolab Motion** (Argentina); the sitcom *FrienZoo* (78x'7) and the first season of *Let's Play Boomchiki Boom* (26x'7). Also the adventure films *Junk Ville Story* ('30) and *Yeh! The Royal Inspector Is Coming!* (5x'13).

Mixing *know how* in 3D development with the latest technology, **Anyzac** is recognized by the quality of its projects with international appeal. The company presents *Zombie-dumb* (60x'3), about mischievous zombie kids that secretly gather on human-less Moon Street.

Founded in 1997 in New York, **Tak Toon Enterprise** has expanded its focus of production since the move of its headquarter



Gon, Daweon Media

to Seoul, producing TV animation series pilots, animated shorts, and commercials in conjunction with the Character animation lab of the **GSAIM**, Chung-Ang University. Among the latest titles are the stop-motion series *Galaxy Kids* (26x'12), launched in **KBS**, and *The Forks with Spiky Hands* (260x'2), family comedy in 2D.

Lastly is **Pictionary Art Factory**, which since its creation in 2004 by graduates of the **Sejong University**, has produced several educational animations for TV and participated in national and international co-productions, including a project about cultural restoration.

Since 2013 also produces TV programs in 2D, 3D and digital animation. It promotes internationally *Surisuri Googgom* (52x'11), comedy series starred by two bears and a group of fairies and exotic animals; *Space Drone* (26x'22), which mixes action and adventure, and *Kevin's Adventure* (52x'32), centered on a boy, his family and his best friends, who are blown away into a terrifying snowstorm to find themselves far from home.



Zombiedumb, Anyzac

Surisuri Googgom, Pictionary Art Factory

FrienZoo, Grafizix

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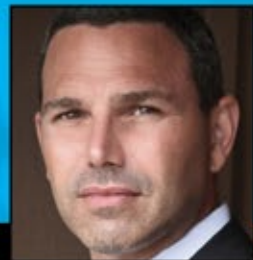
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**PHILLIPE MAIGRET**  
President, Scripted  
Programming, ITV  
Studios America



**SOPHIE TURNER LAING**  
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## Get pranked with NOVOVISION



François Xavier Poirier, CEO

Founded in 2002, **NOVOVISION** (France) is one of the world's largest provider of funny clips, with a catalogue of 70,000 clips compiled and fully edited into 250 hours of HD content, whether short clip segments or '26 minutes shows, sold in 145 countries on all platforms.

At ATF are **François Xavier Poirier**, CEO, and **Wai-Kuan Wong**, regional sales manager Asia, who recommends *The X-Prank Show*, a series where pranks are both outrageously funny and incredibly memorable. Also *Saison one: Urgent Landing* (30x'22), a hidden camera in which a star boards a local commercial flight with his/her agent to attend an important meeting for a big production contract. Before takeoff and during the entire flight, a series of events and incidents happen and make the pranked star increasingly nervous and definitely uncomfortable.

Other highlights are *Super Pranks* (26x'22), a new hidden camera program especially produced in Asia, *Prank My Pet* (13x'22), and *Extreme Fails* (40x'22), a selection of the best footage of extreme sport bloopers collected all around the world.

Lastly, **NOVOVISION** arrives to ATF with two formats: *The Best is Me!*, a family entertainment show in which 4 headstrong candidates convinced they are the best, rightly or wrongly, compete against each other to prove it to their idol on their specific battle field.



Super Pranks (26x'22), a new hidden camera produced in Asia

And *Magic Celebrity*, where 6 celebrities are confronted with the incredible challenge of becoming expert illusionists within a week and perform in a magic show worthy of the world's greatest magicians.

## ZEEL: thrilling stories

**Zee Entertainment Enterprises Ltd.** (ZEEL) is one of the largest producer and aggregator of Hindi programming with a library of over 210,000 hours of TV content and rights to +3,500 movie titles from top Indian studios featuring iconic film stars.

The two brands **ZEEL** is managing worldwide are **Zee Bollyworld** that hosts a large compilation of premium Indian entertainment content, and **Z Living** (US), a lifestyle network focusing on living well with over 1,500 hours of original content in English about fitness, cooking, lifestyle and travel.

**Sunita Uchil**, global head syndication: 'We are adding more than 50,000 hours of HD content every year. This year we have several new shows, including drama series *Tashan-e-ishq*, *Tumhi ho Bandhu Sakha Tumhi*, *Sarajini* and many more'.

At ATF, it highlights the crime series *Agent Raghav - Crime Branch*, about an agent team that must face personal challenges with non-stop adventure to find and catch the criminals led by the smallest of clues, and *Ek Tha Raja, Ek Thi Rani*, the true story of the Royal Family of Ameerkot.

*Sarajini* follows the journey of a strong minded, well-educated girl who marries into a family with a regressive patriarchal set up, while in the dramatic series *Yeh Wada Raha*, a commitment will forever change the lives of two people.

Lastly are *Darr Sabko Lagta Hai*, about the paranormal, supernatural, spirits, ghosts and the unseen; *Kaala Teeka*, the story of a man and his quest to keep his only daughter safe and protected. And *Yeh Kahan Aa Gaye Hum*, centered in a popular rock star and the scion of the biggest musical empire and a humble aspiring singer from small town.



Sunita Uchil, global head syndication



Agent Raghav- Crime Branch, crime series

## GRB: focus in original content and VOD



Benn Watson - GRB VP of Intl Sales

**GRB Entertainment** (USA) keeps growing in the international market, not only as a distributor of factual titles, but now also as a producer. In 2015 the company produced its first digital feature, *Bad Night*, which had worldwide runs on **Vimeo**, **iTunes**, and **Netflix**.

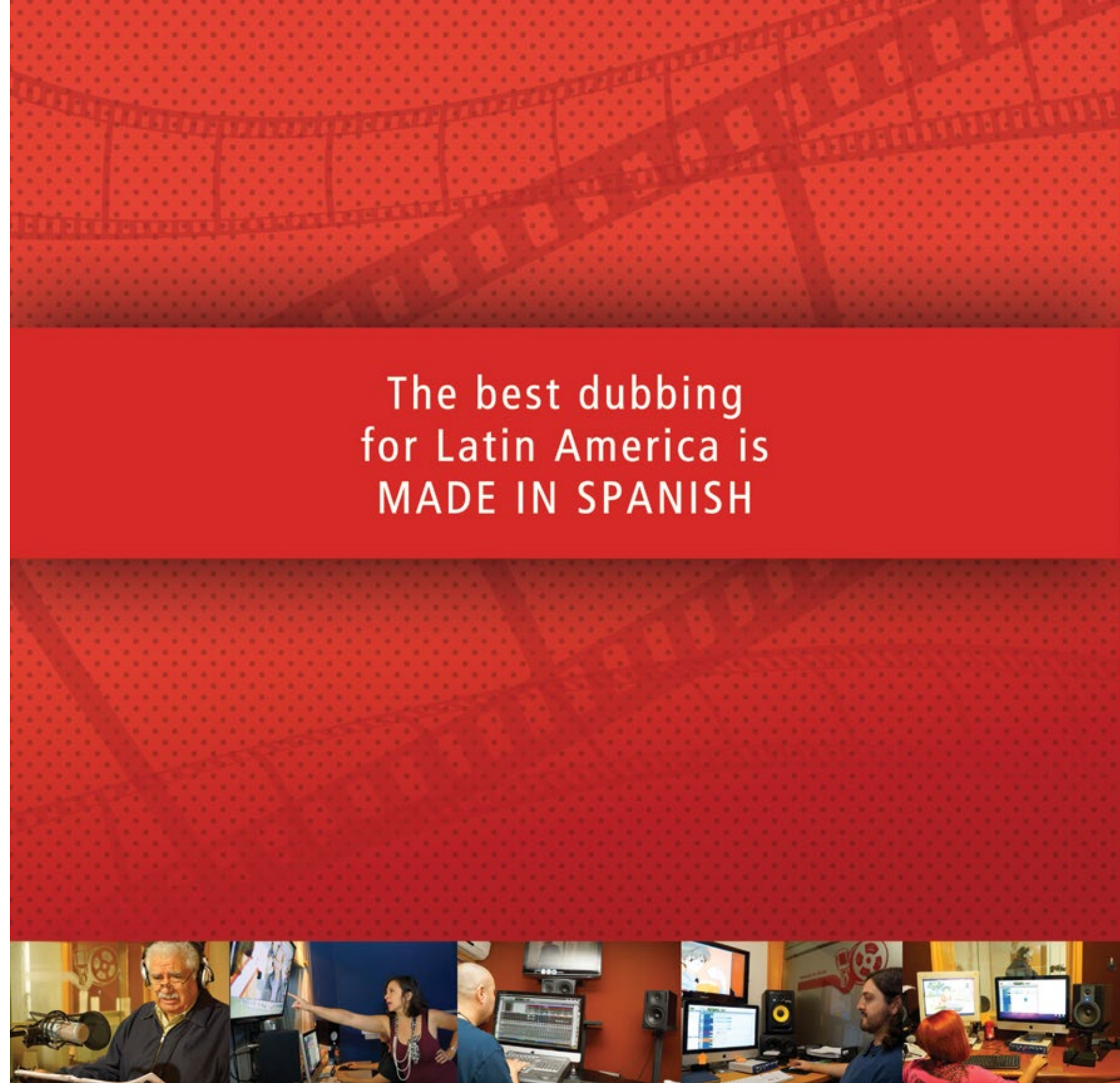
According to **Benn Watson**, VP of international sales, other focus of the company for this season is to continue strengthening its presence in the Asian region. 'Asia has continued to be a great market for us, and we're looking to continue our partnerships with the pan-regional Asian broadcasters, but also to expand our reach toward regional free and pay networks. We're also looking to take our content to the emerging VOD platforms throughout the region'

'The Asian television market is dynamic and rapidly evolving and we're expecting ATF 2015 to reflect the ever-expanding marketplace with new platforms and a strong need for top quality scripted and factual content', concludes **Watson**.

At Singapore, the company brings a slate of compelling and exciting new series, including the crime series *FBI Takedowns* (6x'60), following elite teams of FBI agents on their biggest cases; dramatic recreation series *Angels Among Us* (4x'60) which follows the stories of people who believed they were saved from tragedy by angels; *One Bad Choice* (10x'60), which tells the stories of young people whose one decision changed their lives forever; and scripted dramedy *Mohawk Girls* (13x'30), following the love lives of four best friends.



Mohawk Girls, dramedy



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## ATV succeed in Asia Pacific



Ziyad Varol, Licensing and Digital Manager, Acquisition & Sales, Platforms, ATV Distribution

**ATV Distribution** (Turkey) attends ATF for the first time promoting its high-end drama series catalogue, in which it is clearly highlighted the global success *Sila*, already sold in Indonesia.

**Ziyad Varol**, licensing and digital manager, acquisition & sales, platforms: 'As Turkish drama grows worldwide, we expect a remarkable development in Southeast Asian markets. We have already entered to the market with our bestseller *Sila* and *Peace Street* and we expected to expand more with brand new series such as *Orphan Flowers*, *Bandits* and *Stolen Life*. We expect to reflect our success in Latin America, MENA and European markets to the Southeast Asia'.

*Orphan Flowers* (21x'120) tells the story of a girl that, tired of her stepfather's abuse, tells this situation to her mother and her life changes after she is giving to an orphanage instead of leaving her parents.



*Orphan Flowers* and *Stolen Life*, highlights for ATF

*Stolen Life* (32x'90) follows two young women that escape from an Istanbul Ghetto, full of slum houses, muddy roads and a poor neighborhood, while *Bandits* (11x'120), a man that climbs to the top of the mafia world to which he entered in an age that can be considered a child.

Also, the distributor keeps promoting *Sila* (79x'98), about a girl who shortly after being born is snatched away from her family and her roots. The series was sold in over 60 countries, being Argentina (**Telefe**) and Chile (**Mega**) the latest. And *Becoming a Lady* (56x'90), a love story winding through the ghettos of Istanbul to the upper class shopping areas of the city.

## Calinos, universal stories in high quality



Asli Serim, international sales director

As one of the pioneer Turkish distributors, **Calinos Entertainment** has acquired 6,000 hours of Turkish content for international distribution since its creation in 1997 and sold over 28,800 hours worldwide. Apart from selling, the company is focused on winning recognition in each new country, by carrying out co-production project with these countries.

**Asli Serim**, international sales director, resumes: 'Since our programs have universal stories and high production quality, they are suitable for each region. In Asia in particular, we have established partnerships with the Philippines, Indonesia and Sri Lanka'.

At ATF the executive recommends the classic series *The Girl Named Feriha*, sold in over 40 countries. 'There is still so much interest and it helps us to enter new markets. We are also very happy to present **Mahsun Kirmizigul's** new movie *Miracle*, based on a true story and Turkey's highest box office movie of 2015. Another title is the animation movie *Evliya Celebi: Elixir of Life*, which follows a man condemned to sleep for over 400 years by an evil queen after he finds the Elixir of Life on the banks of Nile River in the 17<sup>th</sup> Century, and the romantic comedy *Relationship Status: It's complicated*'.



*Evliya Celebi: Elixir of Life*, animation movie

Regarding to the future plans of expansion of the company, **Serim** highlights to PRENSARIO that, besides the distribution business, the company is planning to produce drama series and feature films.

## Band: high quality & tailor made content



Elisa Ayub, director of international contents

**Band Contents Distribution**, a division of **Grupo Bandeirantes** (Brazil), is expanding its business worldwide with an offer of high quality and tailor made content.

**Elisa Ayub**, director of International Contents: 'The company identifies and analysis the needs from each client, offering the product more adapted from the catalog, which has many genres like telenovelas, series, documentaries, reality shows, etc.'.

Heading the offer of the company is the cartoon series in 4K UHD *Wacky TV* (13x'11), a show that jumps into the backstage of a network and shows the most unexpected situations of what happens "on air" and "off air". Also a cartoon series, but for young adults, is *Skivvy Man* (26x'2), centered in a 30 years-old superhero who lives in the outskirts of a big city and is usually called to solve simple cases.

Also, **Band** introduces the special *BRICS – the new middle class* (5x'52), a series tells the impact of the economic and social changes in the lives of middle-class families in each of the five countries of the group. And *50x1* (156x'30), a show in which the presenter shares his travel experiences.

Regarding reality series, **Ayub** recommends the telenovela *Dance Dance Dance* (160x'45), a love story set amidst the world of music and dance; *Head On a Platter* ('104), movie; and the series *The Amazing Professor Ambrosius' Mansion* (26x'5). Lastly are the four seasons of the investigative journalism show *The League* (26x'45, 37x'45, 32x'45 & 26x'45), and the entertainment show *The World According to Brazilians* (61x'60).



*Skivvy man*, cartoon for young adults

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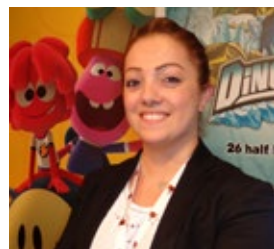
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## Mondo TV, 'searching new flavors'



Micheline Azoury, Head of Sales & Brand Manager

**Mondo TV** (Italy) keeps expanding in the international market through **Micheline Azoury**, head of sales & brand manager, in the areas of TV sales, production, licensing and merchandising. 'We have a new team hired and our consumer product division will expand faster than we expected in 2016/2017', describes **Azoury**, who explains that the focus of the company nowadays is the development of its digital profile and working on a company.

At ATF **Mondo TV** looks for co-production partnership but also for catalogues and producers to represent across EMEA. The distributor already represents **Nippon Animation** (Japan) in the Middle East region and Eastern Europe.

'Asian been always an important territory for us, and this year we have announced several partnerships in China and we have special plans of expansion in there too soon'. But according to the executive, even when not all Asian countries are open still to the Western/European world of animation content, 'things are happening bit by bit'.

'Our focus now in this area is to get with us on-board excellent product mixed and fitting both cultures, Western and Oriental/Asian.

If we keep producing alone we will only produce with Western flavors, but if we join forces with Asian studios and companies, results will be totally a great fit', she concludes. Among the top titles at Singapore are the show for girls **Sissi the Young Empress** (26x'26), **The Drakers** (26x'26) and **Adventures in Duckport** (52x'11).



Sissi the Young Empress

BOOTH: # J26

## Dori Media, a multi-genre proposal



Pauline Ick, VP Sales

**Dori Media Distribution** (Israel) brings to ATF entertainment formats, dramas and romantic comedies headed by **Ciega a Citas** (140x'60), whose format was adapted in Russia, Poland, Chile, Germany, and China.

**His Wife** (10x'30) is a comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy, while **It Girl** shows the one that every girl wants to be. Other new titles are the comedy **Mario** (40x'30) and the kids series **Dr. Libi** (10x'15).

**Esperanza Mia** (180x'45) is about the forbidden love between a woman who takes shelter in a convent, pretending to be a novice and a priest, and **Little Mom** (25x'30) is a scripted comedy that reveals the harsh truth of life after having kids.

The distributor highlights the reality show **Power Couple** that shows 8 couples moving into a village for 6 weeks facing in each week extreme challenges. **The Selfie Challenge** is an innovative reality game show filmed around the world.



Esperanza Mia, new comedy

While in the street trivia game show **Smart Face** contestants are asked questions but are not allowed to answer them. They must find someone on the street to answer their question for them. If the person they choose answers correctly, the contestant wins money, and moves on to the next question. If the person is incorrect, the contestant is out of the game. The format was sold to over 30 countries around the world: Germany, USA, Portugal, Brazil, Russia, Croatia, Indonesia, Uruguay, Colombia, Ecuador, among others.

## Made in Spanish, dubbing for Latin America



Gabriel Cobayassi and Tomas Silva, partners at Made in Spanish

Based in Mexico City and with offices in South Florida, **Made in Spanish** is a dubbing house for Latin America. It is a partnership between two highly skilled executives: **Gabriel Cobayassi**, dubbing actor/producer, and **Tomas Silva**, distribution and production of TV content in Latin America, with the assistance of **Denice Cobayassi**, as production manager and dubbing coordinator.

With an experience of more than 30 years in this industry, **Cobayassi** has worked on the neutral Spanish or Latin American dubbing of

**The Dog Whisperer** with **Cesar Millan**, **The Big Bang Theory**, **Aliens in America**, as well as the animation series such as **Heroes of the City** and **Doraemon**. For instance, he was the official Spanish voice of **Yogi Bear** when the cartoon debuted on TV.

The company is dubbing two Indian series into neutral Spanish, being one of them **Balika Vadhu**, from **Indiacast-Viacom18**, which is available for Latin America through **Castalia Communications**. Launched in 2008, the series has become the longest running drama on TV. Syndicated to over 20+ markets across the world, it has proved to be one of the most popular bestseller globally.

**Cobayassi** and **Silva**: 'One of the point that set us apart from other studios is the fact that

we are not only the "executives" of the company. **Denice** and **Gabriel** are talent voices and directors, we work with all the actors and actresses in Mexico City, Union or non-Union. Being a tailored-studio gives us the opportunity of offering a very competitive price with out sacrificing quality or customer service'.

'We want to start working with flourishing markets like Turkey, Korea or Russia. Some of the producers I know as a distributor are trying to open the Latin American market. Other path is the association with small studios in Canada, which will let us offer English and French dubbing. We are also doing the same in Brazil to offer Brazilian Portuguese', concludes **Silva**.



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Asahi Broadcasting Corporation, Japan: Thomas Fumiaki Hioraka, international executive, Shusaku Inoue, chief manager international business, and Katsuyoshi Hirasawa, manager international. Japan companies have launched six brand-new formats at MIPFormats, which were very commented among the buyers



Takahiro Masumoto, executive producer, and Miki Mori, global content development & programming department, both from NHK Japan (borders) with Julien Borde, Executive Director of New Projects at France Télévisions



NHK (Japan): Hitoshi Furukawa, global content development division, y Yoko Imai, international co-production and programming department



Sony Pictures Television Japan: Kojiro Seto, VP, international distribution; Masaki Ushiroku, VP free and basic TV; Masao Takayama, SVP, TV networks; George Chien, EVP; with Robert Lanier, SVP international distribution and Steve Mosko, chairman, SPT



Sonar, TV channel from The Philippines: Wilson Tieng, president and CEO; Edel Anne Pepito, VP for content acquisitions; Irwing Tieng, EVP; and Aida Tieng and William Tieng, acquisitions



Maria Wincec Joy Lee, program acquisitions officer, Leng Raymundo, VP, integrated program acquisitions & international distribution, and Rachel Simon, acquisitions manager, from ABS-CBN (The Philippines), with Silvia Garcia, Televisa Internacional (Mexico)



Lito Ocampo Cruz, president, IBC-Channel 13, and Reynaldo Sanchez, president, Asia Television Content, both from The Philippines, with Se-Ung Kim, president, Kim Media (South Korea) and Tyler Massey, CEO, Mass Media International (USA)



Alice Xia Qiu, content business division, D-Rights (Japan) with Reena de Guzman Garigan, VP, Media Content & Business Development, Rina Azcuna-Siongco, director of content, and Gilberto Simpaio, SVP, Broadband Business, Globe Telecom (Philippines)



Aya Takagawa, product manager, and Masahiro Kikuchi, film acquisition, both from Japanese Pay TV network Wowow (borders), with Christian Gockel, SVP acquisitions and sales at Beta (Germany)



Dori Media Group (Israel) with Croton Media, China's largest TV series producer: Zhi Liu, deputy president, and Yanou Zhou, director of international business, Croton Media, with Nadav Palti, CEO, Einat Borovich-Naim, director of marketing, and Tali Fink, director of marketing and acquisitions from DMG



Chris Tarr, Head of Entertainment, South East Asia & Oceania, Samsung Electronics; Vincent Martin, EVP, Dailymotion, Asia Pacific; Takayuki Hayakawa, general producer, Fuji TV (Japan), and Iris Wee, Chief Marketing Officer, Link Net-First Media



Casey Chant, VP, TV & New Media, now TV; Wang Yi, Wang Yi, Content Acquisition & Production, SOHU (China); Hyun Park, VP, Licensing and Business Development, DramaFever, Tracy Forsyth, genre director, factual entertainment and entertainment, BBC Worldwide (Singapore)



Media Prima Group, Malaysia: Emilia Ab Rahim, ntv7 & 8TV; Jahaliah HJ Hasan, Media Prima; Siti Nuelisia (China); Hyun Park, VP, Licensing and Business Development, DramaFever, Tracy Forsyth, genre director, factual entertainment and entertainment, BBC Worldwide (Singapore)



Media Prima, Malaysia: Airin Zainul, ntv7 & 8TV, Sherina Mohamad Nordin, Nini Yusof and Cheng Mohd Nadzir, Dayana Adnan, and Zaidatulakmar Ismail, all from TV3 & TV9; and Elle Zakaria, 8TV & ntv7



South Korea: Kwon Yong-tack, KBS; Kim Iljoong, SBS; Sang-Im Kim, Sony Pictures TV Networks, Thomas Hankil Nam, EBS, and Edgar Bosung Kim, CJ E&M



Buyers from CJ, South Korea: Hyrtn Jeon, Seolya Jeon, and Yun Jungeun



Mediacorp-Suria, Singapore: Zakiah Halim, SVP, Malay Broadcast Division, Zahira Razak, programming executive, Hasnita Hassan and A. Latiff, assistant Programming Managers



Ricky Ow, president, and Marianne Lee, VP, Network general entertainment, Turner International Asia-Pacific, and Joy Olby-Tan, VP, Network Acquisitions, MediaCorp (Singapore)



Jonathan Spink, HBO Asia (Singapore), Zubin Gandevia, FOX International Channel (Hong Kong SAR) and Robert Gilby, The Walt Disney Company Southeast Asia (Singapore)



Buyers from the Chinese production company Joyspoon: Echo Jin, line producer; Dino Chen, CEO, and Peggy Yang, senior producer



Wahid Idris, VP Finance, Utusan Studios, with Sariman Abdullah, acquisition officer, and Suhana Suratman, head of international marketing, both from public Radio Televisyen Malaysia



Bangkok Broadcasting & TV - Channel 7, Thailand: Krissada Tirshnananda, head of international program acquisitions, Palakorn Somsuwan, managing director, and Nichamon Puavilai, acquisitions executive



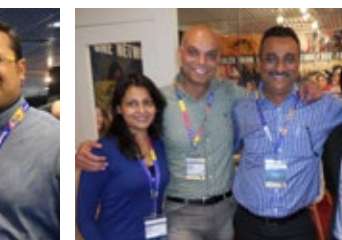
Bangkok Broadcasting Corp.-Channel 7: Peneduan Wattanchtikanun, senior supervisor, international acquisitions, Suriyada Kachenchai, acquisitions and right management officer



True Visions, Thailand: Nisa Sittasrivong, manager of program acquisitions, Arthit Promprasit, director, program acquisition & localization, and Attaphon Na Bangxang, chief program and content officer



Buyers from India: Subhadarshi Tripathy, VP network formats, and Monojit Indra, CCO, both from ZEE Entertainment, with producer Vivay Bhanushali, deputy general manager, animation, licensing and merchandising, at Shemaroo Entertainment



Indiast/Viacom18: Sonal Gupta, director, international syndication; Govind Shahi, business head, UK / Europe; Debkumar Dasgupta, SVP, international business; and Gurjit Singh, manager, syndication



Sun TV India: T.A. Vidhya Lakshmi, assistant manager, content acquisitions, and Kavitha Jaubin, cluster head, Kids Channels



Subisu Cablenet, Nepal, for the first time in ATF: Sudhir Parajuli, president, and Amit Thapa, director. They are looking for all type of contents for their Pay TV channels



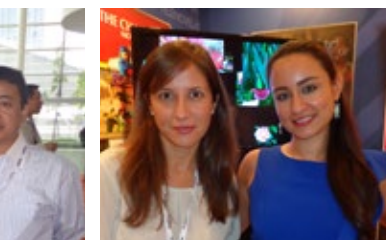
Buyers from Indonesia: Hendy Liem, head of contents at MNC, with Harsiwi Achmad, director, and Bernardi Rachmad, general manager programming acquisition, both from SCTV



iBolZ TV, a mobile TV channel from Indonesia: Igg Edawagaya, CEO, and Henry Jusuf, managing director



Indonesian buyers: Sneha Jagtiani, managing director, of the distribution company PT Spectrum Film; Gunawan Gunawan, programming manager, ANTV, and Sophi Djudzman, director of sales & acquisitions, at the distribution company Red Candle



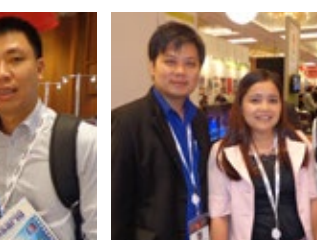
Cristina Clavera, director of content, Grey Juice Lab (Malaysia), with Estefania Arteaga, senior content business development manager, Viki (USA)



Lam Chi Thien, CEO, Mai Duy Long, deputy general director, To Anh Nguyen, CEO's assistant, and Dinh Thi Nguyen Anh, program acquisitions manager, Today TV (Vietnam) with GMA Worldwide: Reiner Zedrix Reyes, sales specialist, Alvin Medrano, distribution coordinator, and Roxanne Barcelona, VP



Vietnam: Vuong Ngoc Que, license supervisor, and Vo Thanh Nga (Mia), content license manager, from the private network HTV, and Doan Minh Hai, managing director, at the online TV channel, Flix



Cambodia Broadcasting Service: Chanvisal Kuch, program manager & assistant to GM, MyTV, Socheata Sok, acquisitions executive, and Ieng Kimsren, Head of Programming



Yi-ping Gérard, sales manager and buyers department at Reed Midem, and Matthew Mak, head of acquisition section at Radio TV Hong Kong



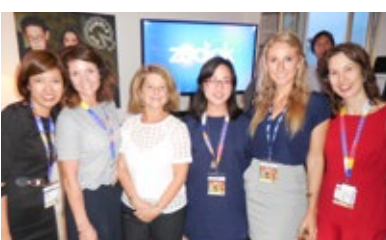
Radio Television of Brunei: Hajah Haji Jaafar, acquisitions manager, Salbiah Bte Pg Hj Patra, channel manager RTB 5, Pg Amiruddin Pg Hj Mohamad, head section of planning and TV broadcasting, and Hajah amnah Haji Othman, channel manager RTB2



DM Don Square, Brunei: Abdullah Mariani, TV program and film distributor, and Jazline Rose Bte Dolomit, sales & acquisitions executive



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



A+E Networks Asia: Angie Yong, senior manager, program acquisitions; Lise-Anne Stott, head of legal; Amanda Groom, managing director; The Bridge (UK); Michelle Ng, assistant manager, program scheduling and acquisitions; Emilia Richie, Zodiac Rights (UK), and Michele Schofield, SVP programming and productions



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