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ASIA TV FORUM & MARKET



10TH ANNIVERSARY EDITION



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BY NICOLÁS SMIRNOFF

ATF 10th Anniversary Edition

This is not a standard issue. This is our 10th anniversary edition at Asian TV Forum, a premium development with 30 to 50% more reports, interviews and presences than usual from international and Asian leading media companies. The idea is to generate an edition not only to read at the market, but also to be used as a reference in Asia and for Asia, during many months. We are very proud of this print & online issue.



The ATF approach was started in 2008 facing the great explosion of Asian media industry, and our goal of consolidating ourselves as a full top worldwide publication. The strategy directions were two: to develop international business in Asia, and to push Asian initiatives to worldwide markets.

Ten years after, our ATF edition is strongly consolidated as a flagship hub between Asia and the world, included in our annual plans as MIPTV or Mipcom. It is very awaited by Asian buyers and producers in every December, and it has let us develop also long-term Asian initiatives in Cannes shows, at MipCancun and Natpe Miami for Latin America, Natpe Budapest for CEE, Discop Dubai for MENA, etc. We are also present now every year, at Busan Content Market in South Korea, as a second big Asian approach.

How is Asian market at this 10th An-

niversary edition? If you read some of the about 25 regional reports and top broadcaster interviews we include, it gets clear: while most of the regions of the world are slow or complicated, Asia continues with strong vitality, digital media is directly exploding. The local industry is now far more open to international players, both buying and selling, so programming, formats and co-productions opportunities are on top.

What is pending? The public organizations that push business, production hubs, etc, must get more international, stable in time, to make alliances and long-term deals more trustworthy. Entities staffs change a lot, promotion plans have frequent stops... with the interest of the international market in Asia, far more can be done. They are in time, because business potential is just showing its first faces. For ten years more, then...



ATF 2017 - Agenda

Event	Date & Time	Place
Marrying the right data with the right content (Kantar)	Nov. 28, 10am	Roselle Ballroom, Level 4
Is advertising dying?	Nov. 28, 10.20am	Roselle Ballroom, Level 4
The evolution of storytelling	Nov. 28, 11.40am	Roselle Ballroom, Level 4
The Might of Indonesia: Hary Tanoesoedibjo (MNC Group)	Nov.28, 12.20pm	Roselle Ballroom, Level 4
Digital: traditions & innovations	Nov. 28, 3pm	Roselle Ballroom, Level 4
View from the top	Nov. 28, 3.40pm	Roselle Ballroom, Level 4
Opening Ceremony	Nov. 29, 10am	Roselle Ballroom, Level 4
Here comes the msashing K-Formats!	Nov. 29, 11.30am	Roselle Ballroom, Level 4
What do Indian OTT Buyers want	Nov. 29, 2.35pm	Roselle Ballroom, Level 4
The China Story	Nov. 29, 11am	Peony 4511, 4512, Level 4
What's new in VR today?	Nov. 29, 2pm	Peony 4511, 4512, Level 4
Keynote Panel: superformats - license to last	Nov. 30, 10.50am	Roselle Ballroom, Level 4
ATF Formats Pitch 2017	Nov. 30, 11.30am	Roselle Ballroom, Level 4
The 360 experience kids want	Nov. 30, 1.30pm	Roselle Ballroom, Level 4



Published by Editorial Prensario SRL
Lavalle 1569, Of. 405
C1048 AA K
Buenos Aires, Argentina
Phone: (+54-11) 4924-7908
Fax: (+54-11) 4925-2507

In the U.S.:
12307 SW 133 Court -
Suite #1432
Miami, Florida 33186-USA
Phone: (305) 890-1813

Email: info@prensario.com
Website: www.prensario.net

Editor:
Nicolás Smirnov
Editorial Director:
Alejo Smirnov
International Business Director:
Fabricio Ferrara
International Business Manager:
Rodrigo Cantisano

Mailed by subscription -
One year, air mail:
Americas: USD 150
Rest of the world: 150

Prensario International

©2017 Editorial Prensario SRL
Payments to the order of
Editorial Prensario SRL
or by credit card.
Registro Nacional de Derecho
de Autor N° 10878

PRINT & ONLINE

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Nippon TV: the best moment of the Japanese drama

Nippon Television Network Corporation is on track to become the viewer ratings champion for the fourth consecutive year in 2017 and it is the most profitable company of the Japanese TV industry.

'We are indeed one of the finest companies in Japan and certainly the top commercial broadcaster', highlights to PRENSARIO **Kimio Maruyama**, Board Director & Senior Executive Operating Officer. "Viewers always come first" is the company motto and it drives every major decision Nippon TV makes.

For the wider Asian market, the company formed a joint venture with **Sony Pictures Television** that led to the launch of the pay TV channel **GEM** in October 2015. Now available in six countries and territories, it delivers the Japanese broadcaster content every day during prime time to an ever-growing Asian audience.

'Our viewers are delighted at how most of our alluring dramas are available at the same time as their Japan broadcast. Our hit dramas are also gaining traction in China and South Korea, with a flurry of remakes being lined up and co-productions of dramas and entertainments shows kicking off. The goal is to establish a solid position for Nippon TV in the entire Asian region by delivering more of our irresistible content through **GEM**, as well as producing homegrown programs that speak

to the heart of the locals'.

'Nippon TV's viewer ratings have been stellar and we are at the point where we consistently meet the expectations of our audience without having to make any programming improvements to our regular shows. That's no reason to feel satisfied and rest on our laurels though, so we relentlessly push our creativity to new levels for the sake of evolving our content', stands **Maruyama**.

In particular, the channel three Sunday prime time programs *The Tetsuwan Dash*, *The Quest*, and *Line Up Law Office* have all enjoyed immense success for ten years on the air, yet we continue to take them to new heights and rebrand them. As a result, *Family Sunday Evenings with Nippon TV* has become a household habit in countless homes across Japan.

Nippon TV dramas also have a fabulous track record and in foreign markets. Recently, the megahit *Mother*, whose Turkish remake by **Medyapim** and **MF Yapim** for **Star TV** was a success not only in that market but also internationally through the distribution of **Global Agency**, was exported to more than 20 territories in CEE, MENA, Africa, Latin America and the US Hispanic.

'We are building up this momentum to boost our scripted format sales for dramas, both time-tested and new, of which we have many. We produce three new titles every quarter, for a total of twelve a year, and make these available to overseas buyers as finished programs and scripted formats. Our latest lineup includes *Caution*, *Hazardous Wife*, *May I blackmail you?* and *My High School Business* debuted in October 2017'.

With 90% of our content created in house, Nippon TV is Japan's unparalleled production powerhouse. **Maruyama**: 'We capture the greatest share of revenues from corporate advertisers and sponsors, proving that we understand the country's deeply-rooted linear television business model far better than our competitors. The nature of our industry has made Japanese viewers unique in the sense that they have developed a strong attachment to free linear TV'.

Hulu Japan, Nippon TV's own SVOD platform, complements the linear business by creating original content, producing linear-linked



Turkish *Mother's* adaptation was a success in that market and abroad

co-productions and spinoffs, and bolstering the amount of programs streamed simultaneously with their linear broadcast. 'In addition, we offer free online catch-up viewing services that enable viewers to enjoy Nippon TV content whenever, wherever', he adds.

For 2018, Nippon expect to reach new levels of investments, in terms of both human resources and capital, towards our scripted and non-scripted format sales and co-developments. 'We are looking for partners who are interested in our scripted formats and/or are willing to co-develop our non-scripted formats', he remarks.

Currently, Nippon TV is especially keen on Turkey, where is actively seeking partners interested in purchasing or co-producing its scripted formats. 'Our recent experiences tell us that there's no better launching pad to take our content to the world, and our objective is to share the allure of our dramas through Turkey. The Turkish remake of *Woman* is testament to this fact, with spectacular ratings since October 2017 on **FOX**'.

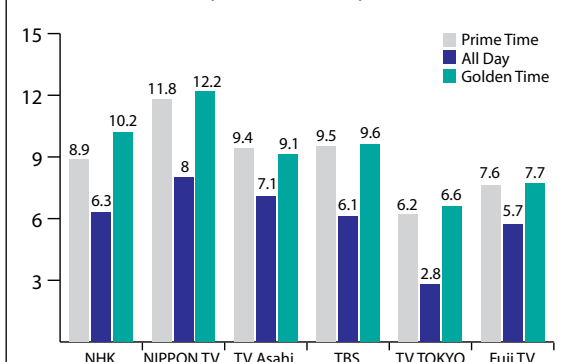
Maruyama concludes: 'We are aggressively working to make our international business segment a key revenue pillar for the company. To this end, we are ready to invest up to USD 450 million for M&As. There are also several co-production projects in the works with highly reputable partners. Now more than ever, our eyes are set on becoming the world's leading content creator'.



NIPPON TV

Kimio Maruyama, Board Director & Senior Executive Operating Officer, Nippon Television Network Corporation

JAPAN: AUDIENCE SHARE, PER TV NETWORKS (APR.-SEPT. 2017).



Source: Video Research





Star India, growing in all business segments

A fully owned subsidiary of 21st Century Fox, Star India has defined the domestic media landscape since 1991 and today is one of the country's leading conglomerates, reaching approximately 700+ million viewers a month across India and more than 100 other countries. It generates 30,000+ hours of content every year and broadcasts 60+ channels in 8 different languages, reaching 9 out of 10 C&S TV homes in India.

Star Plus is India's #1 Hindi general entertainment channel that offers a mix of family dramas, comedies, youth-oriented, reality shows, shows on crime and telefilms. The portfolio includes Star Gold, Channel V, Star World, Star World Premiere HD, Star Movies, Star Movies Select HD, Star Utsav, Star Utsav Movies and Movies OK.

The group has re-branded Life OK and launched last August Star Bharat, focused on inspirational stories. It expanded the channel's reach in rural HSM through distribution on free DTH platform Freedish, becoming the #1 GEC in urban + rural HSM in week 45. On its launch week, it had occupied the #5 spot in the Hindi GEC hierarchy in week 35 despite missing the first couple of days

of BARC's ratings for the week. From clocking 51.97 crore impressions in week 35 to touching a whopping 68.7 crore impressions in week 45, the channel's growth has indeed been prolific.

Some of the top shows on Star Bharat are *Om Shanti Om*, a devotional music reality competition with a twist: tradition meets trendy, creating "trenditional" music, *Kya Haal Mr. Panchaal?*, a comedy of errors where a mother's quest for the perfect bride lands her with five. *Nimki Mukhiya*, a story of a village that has been ruled by men for years. *Saam Daam Dand Bhed*, and *Ayushman Bhav*, a revenge drama

Star India also has a leading presence in regional broadcasting through Star Jalsha, Jalsha Movies, Star Pravah, Maa channels and affiliates Asianet, Asianet Plus, Asianet Movies, Suvarna, Suvarna Plus and Vijay. It is also present in the Indian movie production and distribution with Fox Star Studios, as well as in the sports business with 12 channel properties, and digital assets with Indian leading digital platform Hotstar, which retains #1 spot among video streaming apps (January-June, 2017), followed by JioTV and JioCinema from Reliance, and Viacom 18's Voot and Amazon Prime as the Top 5. The other apps are Sony Liv from Sony Pictures, TVFPlay from popular content creator The Viral Fever, Tata Sky Mobile, Netflix and OZee.

The data indicates local content is key to achieving both scale and volumes on the Internet in India. The Hotstar app has crossed 300 million downloads in India, offering TV shows, movies and sports. Different streaming audiences are gravitating towards different parts of the Hotstar proposition.

In India, the number of video-capable devices and connections are expected to grow 2.2-fold between 2016 and 2021, reaching 800 million in number according to KPMG FICCI Media and Entertainment Industry Report 2017. Live video streaming continues to gain traction as an experience and not merely for sports. Currently, the number of OTT players in India is about 30. 'Digital advertising was Rs7,692 crore in 2016 and is expected to expand at CARG rate of 30.8% until 2021 on the back of increased spends on OTT platforms and increase in

consumption of video through mobile among other factors', describes the report.

International business is another growing area of Star India. 'We have entertained audiences in more than 100 countries and our success in the world's biggest drama producing markets like Turkey (*Iss Pyaar ko Kya Naam Doon-Strange Love S1*) and Latin America (Saras & Kumud, *Tumhari Paakhi*), also indicates the potential of our stories', explains Gurjeev Kapoor, president, international business.

'We have successfully partnered with our local partners to chalk out viewership building promotions in Indonesia for our costume drama *Mahabharata* wherein audiences had an opportunity to interact with the cast of the show live. We extended this for another drama *Veera*, which was met with a tremendous response locally. Last year, Thailand got a chance to meet the main protagonist of *Diya Aur Baati Hum*, a hugely popular show that drove a lot of conversations in the social media. More recently, the protagonist of *Mahadev* was there to meet the fans', concludes Kapoor.



Iss Pyaar ko Kya Naam Doon-Strange Love S1 was very successful in Turkey

INDIA'S TOP 10 VIDEO STREAMING APPS (JANUARY-JUNE, 2017)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10



Gurjeev Kapoor, President, International Business, Star India



WOUNDED LOVE

"SEASON 2"



iQIYI: a new way of watching content arise in Taiwan

Launched in April 2010 in China by local online browser Baidu, iQIYI inaugurated a series of OTT launches that took place in the following years. Today, it is a leading digital player taking control of the Chinese audiences and after that success the platform initiated an expansion towards Taiwan, where is releasing very successful high end drama series.

This hybrid OTT platform with both, free and paid contents, expanded to Taiwan in March 2016 with 13 channels ranging from drama, comedy, variety shows, movies, original productions, entertainment, animation, children's programming, sports, documentary, travel & leisure, previews & trailers, along with contents generated by partners.

'Our goal is to become Taiwan's largest OTT service with the most diverse contents for the widest possible audiences', highlights to PRENSARIO Ming Young, General Manager of iQIYI Taiwan. 'In less than two years of our existence, we've already made a number of splashes with Taiwanese, Mainland and Korean dramas', he adds.

iQIYI Taiwan is especially proud of *In Love* and *Seed Playhouse* or *Q Series* (52 weekly episodes consisting of 8 miniseries). 'Both are locally produced and popularly acclaimed drama series', stands out the executive.

But foreign drama has also worked well. The Korean mega hits *Descendants Of The Sun* (KBS) and *Goblin: The Lonely And Great God* established records-breaking number of views for the platform. Most recently, Mainland drama series *Nothing Gold Can Stay* and a new entry from Korea, *While You Were Sleeping*, are immediate hits with fans. 'We're continuing to aggressively expand both acquired and locally produced contents that cater to a great variety of viewing interests', completes Young.

PRENSARIO asked about what types of shows is he looking out in the international market for acquisitions and he confirms that iQIYI is opened for new and different drama origins, following the international trends. 'Other than the mainstay of US and European programming, we're interested in exploring contents from India and Turkey, which have been making noises in the international market. We want to see if we can pick out unique contents appropriate for Taiwanese viewers from these two countries', he adds.

He continues: 'As our demographic target for is 14-34 year olds, we are actively localizing and tailoring contents to their tastes and cultural identity, as well as acquiring edgier contents that are skewed to a younger viewership. Our marketing campaign is also geared exclusively to this demographic'.

And he concludes: 'In many ways, iQIYI Taiwan is a start-up that's striving to distinguish and establish itself as a different service than its mammoth mother ship. We are gradually working towards that goal by curating a region and culture specific library. We've recently entered into agreement with and OTT entertainment company in Taiwan to co-produce original contents exclusively for Taiwan and are having ongoing discussions with various media companies to create mutually beneficial partnerships'.



Ming Young, General Manager of iQIYI Taiwan



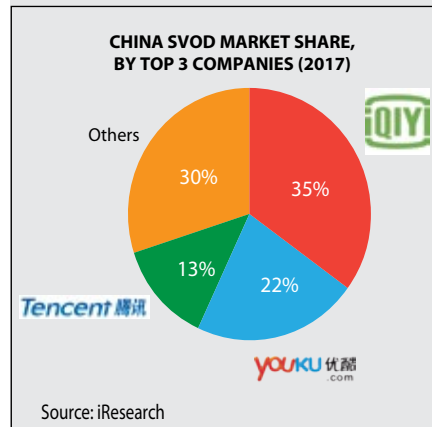
Original series such as *In Love* are key products for iQIYI Taiwan



On the international front, the platform offers international hits as *Descendant of the Sun* and Mainland drama series *Nothing Gold can Stay*

China heads the SVOD market in APAC

China is the #1 SVOD market in the Asia Pacific region. Digital TV Research estimates that the market will have 139 millions subscribers by 2022, leaving 50 millions to India and Japan together and 44 million to the remaining 19 countries. China is surpassing Japan this year as the top revenue leader. Both markets will account for two-thirds of the region total revenues in 2022.



NIPPON TV'S SCRIPTED FORMATS

My Son

Mother

Woman
- My Life for My Children -

ATF A24-18

nippon-tv-ibd@ntv.co.jp www.ntv.co.jp/english

NIPPON TV

Japan's #1 Broadcaster & Production Powerhouse

BY FABRICIO FERRARA



Asia Pacific, the ultimate audiovisual destination

The 17th edition of Asia TV Forum & ScreenSingapore is being held from November 28 to December 1 at Marina Bay Sands Expo & Convention Center, Singapore, under the same model of the last years: one pre-market day full of strategic conferences plus three market-days. Prensario celebrates 10 years analyzing the industry in this part of the world.

For the fourth year in a row, the event is held under the umbrella of Singapore Media Festival, which gathers the festivals SGIFF, ATF & SS, ATA and SMF Ignite organized by the Info-Communication Media Development Authority (IMDA) of Singapore with the objective of attracting a full range of executives and players of the media business, including TV, film and digital media.

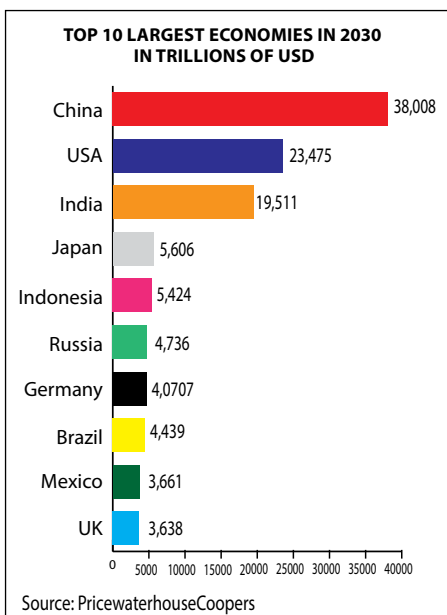
Specifically, ATF & SS show further progress: organizer Reed Exhibitions confirms that it expects to receive 5,200 buyers & sellers this year, exhibiting an increase of 4% compared to last year. It is definitely the 'most international' of the markets in Asia Pacific, as it attracts leading US and Indie studios and brands from around 60 countries.

Spotlight on Asia

Asia is the largest and most populated continent in the world. The region is responsible for the 80% of the worldwide economical growth. In terms of advertising, it showed a leading global ad spend growth in 2016, according to Zenith Advertising Expenditure Forecast, while

Latin America and Central and Eastern Europe showed a recovery, with that in the latter increasing from 4.1% last year to 7.3% in 2017.

Booth regions are improving, but Asia Pacific remains the main engine of global ad spend growth. Jonathan Barnard, head of forecasting and director of global intelligence, stands: 'China may be slowing down, but it's still growing at USD 5 billion a year, while



Opening Ceremony at ATF & ScreenSingapore: Chee Hong Tat, Minister of State for the Ministry of Communications and Information (Singapore) surrounded by Debbie Evans, Reed Exhibitions, Gabriel Lim, IMDA, Paul Beh and Michelle Lim, Reed Exhibitions, and Robert Gilby, Chairman of Singapore Media Festival Advisory Board

Singapore is taking seriously the training of young talent by joining institutes of higher learning and industry players to build a sustainable talent pipeline of games writers and developers

India, Indonesia and the Philippines grow at double-digit rates'.

In Asia Pacific there are 4.35 billions of people with mobile connections, 4 billions of Internet users, 4.3 billions have active social media accounts and 1 billion of kids (0-14 years old). According to a survey conducted by organizer, Asian buyers want series (54%), feature films (49%), (41%), TV movies (38%), lifestyle (37%), miniseries (32%), reality/factual (29%) and docu-dramas (27%).

At this moment of the industry, when it is not easy to handle fresh business, many global corporations are putting emphasis in this fast growing part of the world, which has turned to a big pole of new media ventures. What makes the difference? Five reasons to put Asia Pacific on your future business plan.

First, it is the most populated region of the world with 4.4 billion of inhabitants (61% of the total) boasting a dynamic mix of highly-developed TV markets and others with untapped potential; this guarantees big-scaled business. It is the biggest producer in many key industries, but also the largest consumer. It plays a double role in the global economy, selling and buying.

Second, it combines high-end developed territories (Korea, Japan) with others just starting media industry (Myanmar, Cambodia), so all segments can be played: ready made contents, formats, production, digital, VR/AR and eSports, among others.

Third, Asia shows one of the world strongest digital evolution, Internet and OTT initiatives. When you think of technology, the main Asian nations are big worldwide referents. Fourth, it has developed very good programming in both, scripted and non-scripted. The region as a whole produces high-end dramas that are now sold globally, with a very intense in-region market.

Fifth, Governments play a very active role promoting content business and especially co-production ventures, generating production

hubs in many countries that bring Western titans. Many projects might reduce up to 30% their costs if they were produced within the region, especially Malaysia through FINAS support.

Beyond TV

In APAC, content cannot be separated from technology. Pioneer in several technologies, as 4K/8K, top mobile devices, VR/AR, among others, the majority of the deals announced have techcompanies as protagonists, but traditional media is very active too. Most of the developments the industry has been witnessing within the last 2-3 years, are already a reality in Asia.

This is not only perceived from offer side, the demand is also high and sophisticated, and the audiences are much more prepared to absorb these new technologies. If we add to these virtuous circle the size of the market, the expectations for the future are huge.

This year, there are two segments of digital businesses in which APAC is surpassing the most mature markets in the world: SVOD and AVOD. Similar thing has happened to Pay TV, in which the region took the lead a couple of years ago in terms of subscribers. In the three of them, the forecasts are very positive for the next five years. In Asia, telecommunication companies, Pay TV operators and OTTs



Kazufumi Nagasawa, Chief Content Officer, Hulu Japan; Krishnan Rajagopalan, Co-Founder and Chief Content Officer, Hooq Group; Rebecca Glashow, head of worldwide distribution, Awesomeness TV (USA); and Hao Fang, Chief Executive Producer, LeTV (Hong Kong).

Digital video has taken the scene in APAC, as the region is overtaking this year North America in two main business segments: AVOD and SVOD



GroupM: Kaliannan Gunasegaran, Commercial Director, APAC, Josh Black, CEO, APAC, Fera Rosihan, director, GME Indonesia, and Arthit Promprasit, director, Thailand

Media agencies are one of the new kind of players attending the markets: they have a relationship built with brands and advertisers, who are interested in entering the content business

ATF 2017: wide beyond



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

To continue serving as the leading gateway into Asia, ATF has consistently expanded its market to offer new content targeted at different audience profiles, and programs that can span multiple viewing platforms. 'Our conference program continue evolving in tandem with the dynamic of APAC media and entertainment industry', explains Yeow Hui Leng, Senior Project Director, ATF & SS, Reed Exhibitions.

The market continues nurturing Asian talent through the ATF Formats Pitch and the brand new ATF Animation Pitch. The first one returns for a second edition, backed by all3media International aiming to connect producers' in-development unscripted formats with commissioners, investors and co-producers. Last year winner Hit it (XTREME Media) will debut on Mediacorp's Suria next February.

The second is launched with Green Gold Animation (India), looking for creators of innovative concepts for new and original animation targeting kids. Shortlisted participants get to participate in a "live" pitching session and receive advice from top executives from Netflix, The Walt Disney Company and Nickelodeon Asia.

Virtual Reality takes place on VR X SMF Ignite, a co-located with ATF that sees technologists, creators, developers and users exchanging knowledge to create newer business opportunities. ATF Leaders' Summit (November 28) focused on Big Data to better understand the audience behaviours and preferences. Kantar hosts The Future of Content, which will be followed by Marrying the Right Data with the Right Content and Is Advertising Dying?, as well as global Forbes "30 Under 30" lister and Founder of Socialbakers, Jan Rezab, speech. Other key panels are the ones from Huawei Technologies, Familia Group, Amazon Prime (APAC), or The Content Connection (November 29) and Production Day (November 30).

In line with Indonesia Country of Focus, ATF hosts Networking Breakfast - Spotlight on Indonesia, where IDC Indonesia presents its latest findings. Also, Indonesian magnate, Hary Tanoesoedibjo, founder and chairman of MNC Group joins the ATF Leaders' Summit on November 28. At The Might of Indonesia he sheds light on how country's largest media group is shaping the domestic media landscape (see more in the special report in this edition).

Prensario's 10th anniversary at ATF

'We congratulate Prensario Internacional on celebrating 10 years of publishing, and thank you for your continued support towards ATF. As the only Latin American-based publication to have attended ATF since 2008, they have certainly provided us with a credible platform for reaching out to Latin American industry players, including key decision makers at broadcast television stations and production companies', states Hui Leng.

And she concludes: 'In fact, over the years, we have received interest from exhibitors from Latin American countries such as Argentina, Brazil and Columbia that are keen to showcase their work and offerings at ATF. This is certainly testament to Prensario's support for encouraging more Latin American-based companies to consider ATF as the gateway to rising Asia'.



Emerging markets in APAC: Bunchao Phichit, director general, Lao Nationale Television (Laos); Ngo Thi Bich Hang, head of content, BHD, and Võ Thị Tô Châu, Manager, SCTV both from Vietnam; Tim Scott, VP, Creative & Development, Cambodia Television Network (Cambodia); Ricardo Glenn Cardenas, New Business Director, Kantar Media (Vietnam); Daw Aye Hnin Swe (Rose), managing director, Mango Media (Myanmar); and Sinthu Peatrarut (David), managing director, Nielsen Thailand/ Philippines/ Vietnam and Myanmar, Thailand

ATF is a great place to meet the emerging players from the APAC region, where there is a huge untapped potential to develop businesses: Cambodia, Myanmar, Laos, Thailand and Vietnam.

are actively looking for content partnerships. Original is the name of the game.

Some examples of how technology meets content have been noticed during 2016/2017: **Apple** will invest USD 1 billion on originals in 2018; **Airbn** has entered in the audiovisual production business, as well as leading global music platform **Spotify**, which has produced 12 videos. **Instagram** has created short content and **Facebook** has launched **Facebook Watch**, also looking for partnership on original productions, without mentioning an increasing number of content announcements from **Snapchat**, **BuzzFeed**, and many others.

Twitter has announced several deals to make available live sports on its platform, while **The Walt Disney Company** will launch an **ESPN**-branded SVOD for 2018 after acquiring **BAMTech.com**, as well as a **Disney**-brand SVOD for 2019. **CBS All Access** will become global from 2018, and **Sony's Crackle** follows **HBO Go** strategy by making available its service as an independent platform all across Latin America. Now reaching 5 million subscribers globally, **Canal+** (France) launched in Latin America and some European countries its app **Studio+** offering 50 original series of 10x'10 revolutionizing the short content industry forever: not only they launch and app, but also they create a new format.

The future is here

There is no time to waste in the content market, and APAC is a good expression. **Chee Hong Tat**, minister of state for Communications & Information and Health, Singapore, underlined at last year *ATF Opening Ceremony*: 'Disruption is sweeping across many sectors. Media distribution channels have multiplied and diversified. Traditional TV and film business models have been challenged by new entrants. Digital has lowered the barriers of entry and transformed the ways viewers consume content. Industry has adapted, innovated and grown'.

'Skilled story-telling is not bound by media platforms or technology. Films based on **Marvel** comics and books. Novels inspired by **Warcraft** games or Japanese anime. TV shows emerged from videogames and vice versa. These have created opportunities for new content to be developed and new technologies to converge, bringing greater value for consumers', he added.

The minister highlighted the videogame industry as one of the fastest growing subsectors in Singapore: 'To support this growth, the **IMDA** is working with the institutes of higher learning and industry players to build a sustainable talent pipeline of games writers and developers. In partnership with Workforce Singapore and the Screenwriters Association, **IMDA** will introduce Professional Conversion Programme next year to help TV and film scriptwriters acquire the necessary knowledge and apply their skills for games'.

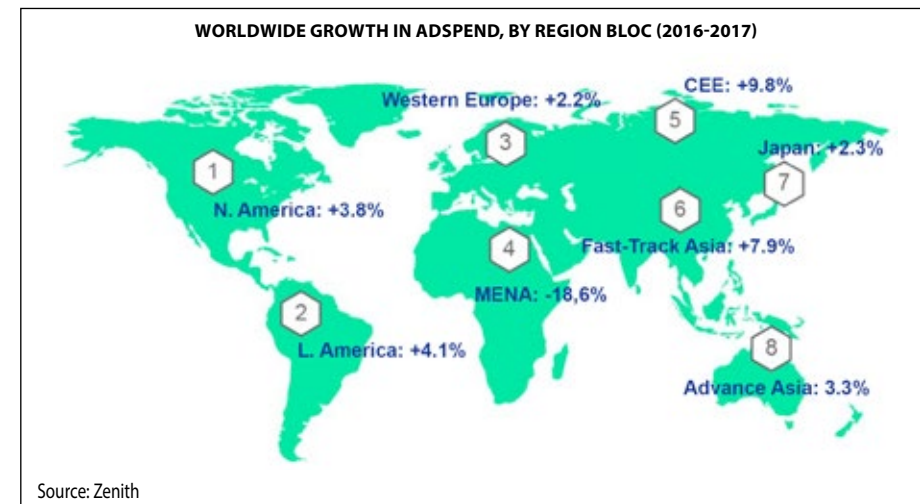
The "big four"

The giant Asian economy China will add 850 million consumers to its middle class (earning between USD 16,000 and USD 160,000) between 2009 and 2030, according to OECD and Brookings. Just to compare, Europe is expected to earn 16 millions in the same period of time, while the US and Canada will lose 16 million. China's middle class scale advantage will fundamentally re-balance the global economy, strategic power relations, and much more.

Japan's advertising expenditures totaled USD 57 billions (2016), an increase of 1.9% compared with the previous year, according to **Dentsu's Advertising Expenditure in Japan**. The gradual expansion of country's economy in 2016 saw overall spending on advertising post year-on-year gains for a fifth consecutive year. Last year, advertising expenditures fell in Newspapers (-4.4%) and Magazines (-9%), while Radio (+2.5%) and TV (+1.7%), including both terrestrial television and satellite media-related spending, went up.

South Korea has transformed the content business in the last 10 years. On one side it has become a leading global drama exporter. On the other, its top companies have conducted business across MENA, Europe and Latin America in two main business lines: selling scripted formats (USA/Mexico), co-producing and co-developing (UK).

ATF 2017 places a spotlight on Indonesia as the Country of Focus. With a population of over 263 million, the world's fourth largest country has been the new star of Asia. Its potential is immense, seeing how smartphone usage in Indonesia is predicted to skyrocket from 55 million in 2015 to 92 million in 2019 and multi-screen users in the country are registering over 23% more media time than their counterparts in APAC.





Asia Pacific to lead the global digital video market

Asia Pacific strength in the media market is giving a new step this year, by becoming the number one SVOD market in the world with China driving this leadership. Maturation, content-diversification and monetization.

The whole region will double its subscription base by 2022 reaching 546 millions clients from 263 millions by end-2016, highlights the *Global SVOD Forecast* report from **Digital TV Research**.

Asia Pacific is overtaking the #1 SVOD market, North America. By 2022, the first one will have 43% of the total global SVOD subscribers with the second supplying 31%. The 2016 proportion was 35%-43, respectively.

Ampere Analysis and Digital TV Research agree that in 2017 Netflix has 45-47% of the total SVOD market share. **Simon Murray**, principal Analyst at **Digital TV Research**, said: 'Netflix's dominance of global SVOD is falling, from a third the global subscribers in 2016 to a quarter by 2022. However, the company will enjoy considerable growth adding 28 million subs between 2017 and 2022'.

The company expects that Netflix share will fall to 40% by 2022, but it predicts that

its revenues will increase by 55% from this year to that date. 'Total SVOD revenues will more than double from USD 17 billion in 2016 to USD 41 billion by 2022', completes the report.

Asia Pacific will also overtake North America as the leading AVOD region in 2021. Both will together account for 77% of the global total by 2022, with Western Europe bringing in a further 16%. Online TV and video advertising has been boosted in recent years by the rapid growth in mobile advertising. 'The US will remain the largest AVOD country, but China will have considerably closed the gap by 2022. China's ad revenues will climb by \$5 billion between 2017 and 2022, while USA will add nearly \$4 billion', confirms **Digital TV Research**.

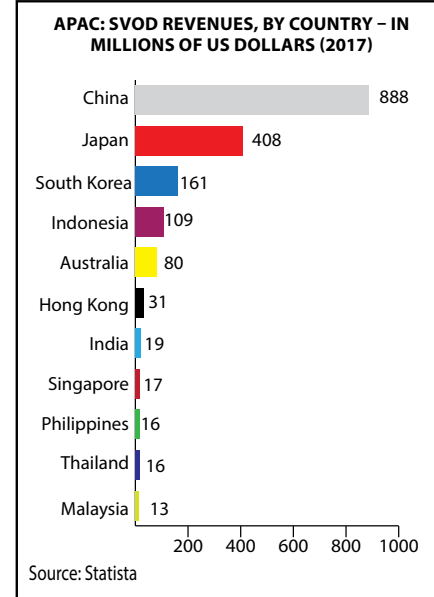
China

It is not a surprise that China is leading this process with three key digital companies. According to iResearch, **Baidu's iQiyi**, **Alibaba's Youku Tudou**, and **Tencent's Tencent Video** hold 70% of time Chinese audience watch video in these platforms, with 35%, 22% and 13%, respectively.

Baidu is #1 online search engine in China and **iQiyi** has 10 million paid subscribers, offering content from **20th Century Fox** and **Lionsgate Films**. **Alibaba** is the largest e-commerce enterprise and teamed up with **Disney/Marvel** for streaming movies and shows on its exclusive online streaming site **Disney Life**; it also made deals with **NBCUniversal**

and launched the streaming platform, **TBO**. **Telco Tencent** acquired streaming rights for **James Bond** movies from **Paramount** and **MGM**. It is one of the largest social media and multi-player gaming platforms, as well as value added apps enterprises, in China.

Digital TV Research forecasts that APAC



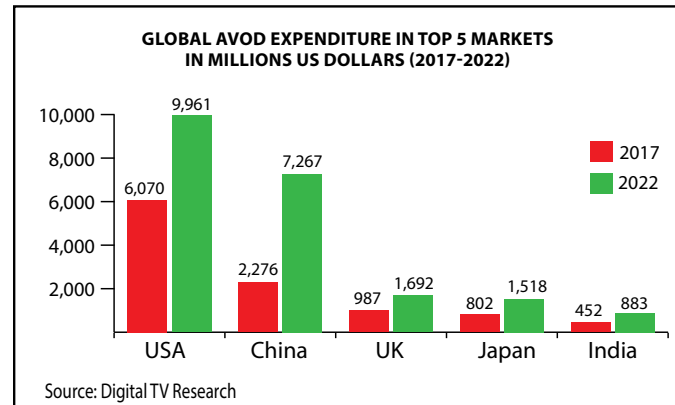
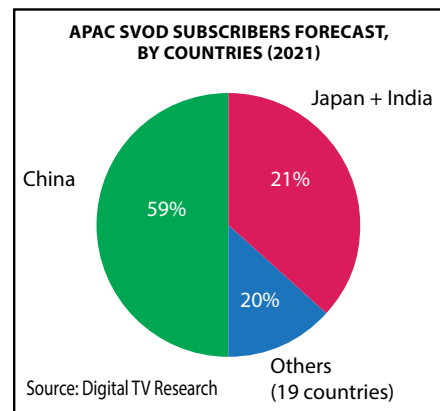
will have 234 million SVOD subscribers by 2022, up from 91 million in 2016. China will have 139 million SVOD subscribers in 2022. India and Japan will together account for another 50 million, leaving only 44 million divided among the remaining 19 countries.

About advertising on OTT sites and SVOD, the same source indicates that revenues are 'running neck-to-neck': SVOD will lead in 2017 and 2018, but AVOD will regain the crown by 2019. China will supply 61% of the region's AVOD revenues by 2022, or USD 7.27 billion.

Media Partners Asia estimates the APAC's online video market will be worth USD 35 billion by 2021, and China will account for 76% of that market. In this strategic market of APAC, **Netflix** is not operating. It is true it has tried to find the way to make a partnership with a local company and finally launch its services, but domestic laws are not allowing it.

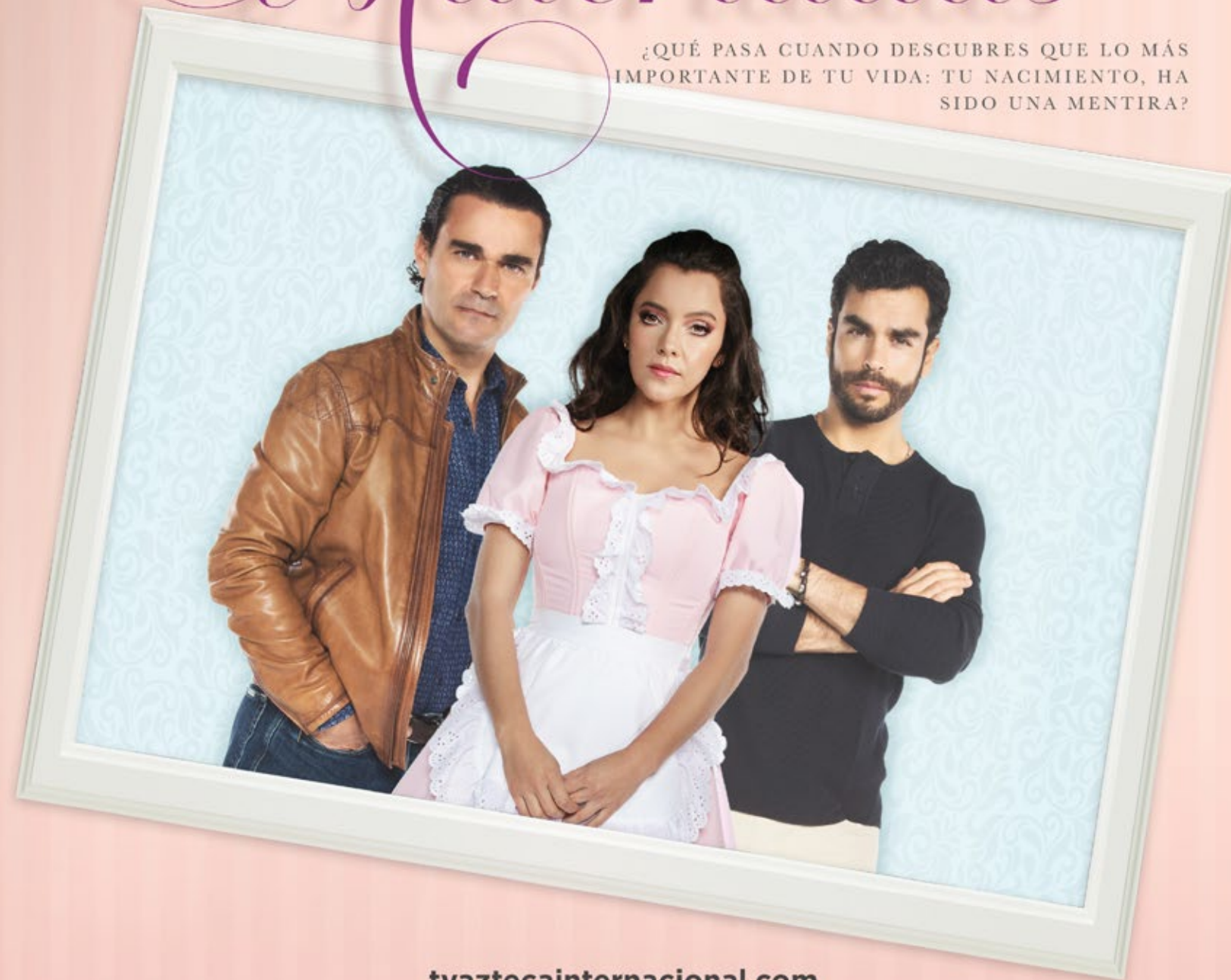
Japan

It is the second largest SVOD market in APAC, with USD 408 million of revenues



Las Malerías

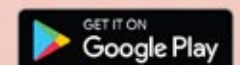
¿QUÉ PASA CUANDO DESCUBRES QUE LO MÁS IMPORTANTE DE TU VIDA: TU NACIMIENTO, HA SIDO UNA MENTIRA?



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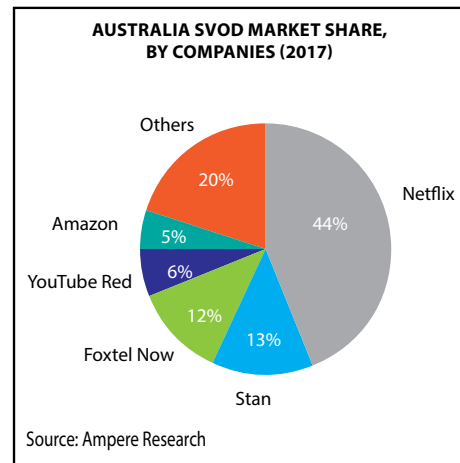
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DESCARGA NUESTRA APP "AZ CONTENT"





Asia Pacific to lead the global digital video market



‘South Korean consumers are more willing to pay for premium content now, and most of them will have multiple streaming subscriptions in the future’, said **Jun Wen Woo**, analyst of the firm. ‘High smartphone adoption, availability of low-priced subscription services, as well as the entrance of new local and international services, will also contribute to the market growth’, she added.

POOQ and **TVing** are two notable online SVOD services, while **Google Play Movies** dominate the transactional business with more than two-thirds of market share in revenue. Pay TV providers, **KT**, **SK Telecom** and **LG Uplus**, as well as **CJ E&M** and major broadcasters, have expanded into digital, following the popularity of watching video on smartphones and tablet PCs.

Australia

SVOD services have gained significant ground with just over half (51%) of the country’s Internet users now having a subscription to at least one service, while only 35% of connected homes have a Pay TV subscription, says a report from **Ampere Research**. **Netflix** is the top one with the amount of content on its platform in Australia nearly tripling in volume over the last two years: with over 22,000 hours of film and TV now available.

‘Australia is a competitive market and has already seen two casualties (**Quickflix** and **Presto**) in the ongoing battle for subscribers. Having the deep pockets required to continue to invest in a compelling line-ups of titles, and keep pace with **Netflix**’s catalogue steady growth - is key for the remaining combatants’, said **Richard Broughton**, director of the consultancy firm.

Comedy is playing a key role in driving subscriptions to online video services in Australia and topped the list of both **Netflix** and **Stan** subscribers’ favourite three genres, Am-

pere found. Sports topped the genres watched for **Foxtel Now** subscribers, while **Amazon** customers preferred its action-adventure content.

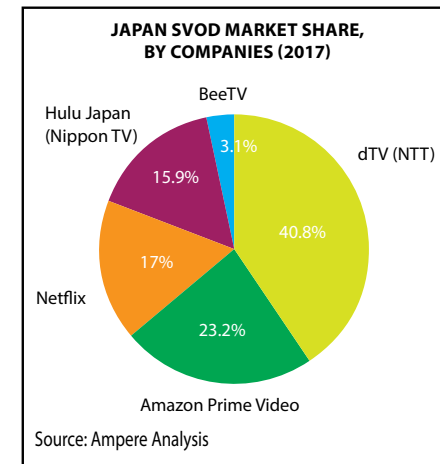
India

An article on **Television-Post.com** observes that India’s Top 5 OTT services saw 100% growth in monthly user base in 1H 2017 compared to a year ago. This was more than

twice the rate of other APA countries, according to the *State of Video Streaming Apps in Asia* report by **App Annie**.

Domestic players are driving the growth: **YouTube**, **Star India’s Hotstar**, **Reliance Jio TV** and **Jio Cinema** and **Viacom’s Voot** in that order. The average session duration in these five on Android has jumped to almost 6 minutes from 5 minutes.

The report further stated that emerging markets such as India and Thailand tend to be the most likely to use mobile data for video streaming, as opposed to Wi-Fi from a fixed broadband connection. The total data usage in India surged by a whopping 165% in 1H



2017 with Wi-Fi accounting for 35% of total in top 5 video streaming apps. Mobile data accounted for 65% of total.

The combined **iOS** app store and **Google Play** revenue in India surged by 330%, with **Netflix** emerging as the top video app by revenue followed by **Hotstar**, **Eros Now**, **Wynk Movies** and **MLB.com**. Many subscription-led services are also being bundled by telcos with their data service. Another trend is that the overall engagement is higher on video apps from online-first companies as **YouTube**.

SAARC

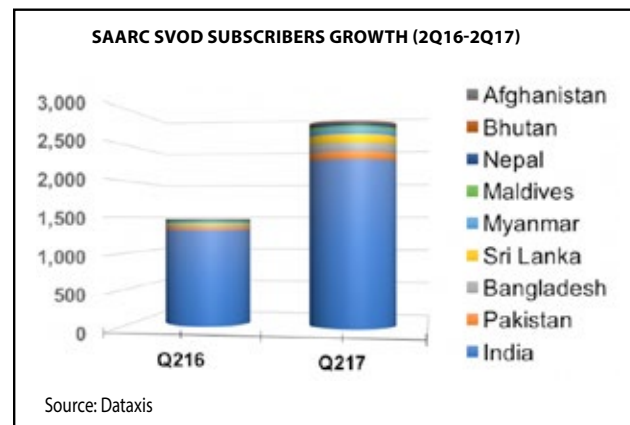
SVOD subscribers in SAARC countries (Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka) have reached 2.8 million at a quarter on quarter rate of 89%, compared to 1.5 million in the 2Q 2016, according to **Dataxis** research 2Q 2017. India is by far the biggest SVOD market, contributing up to 82% of the subscribers out of the total SAARC numbers.

expected for 2017, according to Statista. Last August, Japanese telecom **NTT DoCoMo** found in a survey that ‘73% of respondents watched free broadcast TV occasionally or daily’ while 67% watched some kind of free VOD service, such as **YouTube** or **Niconico Video**, but only 14% utilized a VOD service that charged its users, published eMarketer.

Even traditional TV still reigns (75% vs. 14% of penetration of free and paid services, according to Hakuodo DY Media), data from **Fieldworks** and **Visual Media Research Institute** indicated recently that Internet users are becoming more receptive to pay for at least some types of VOD services. For example, 10.6% of respondents paid for a SVOD service this year, up from 7.9% in 2016.

South Korea

South Korea’s paid-for online video market is projected to more than triple to USD 433 million in 2021 from USD 142 million in 2016, states **IHS Markit**. This is one of the biggest markets in Asia with annual average revenue per user at USD 97 for subscription services in 2016, compared to USD 103 in Japan and USD 31 in China.



30%
FILM IN MALAYSIA INCENTIVE





What do the APAC buyers want?

Prensario publishes this special survey made by Reed Midem about what the top buyers from Asia-Pacific are looking in the international markets

- 1) Editorial Strategy
- 2) What type of programmes are you looking for and genres?
- 3) What territories do you buy from?

Peter Andrews,
Head of Network Programming, SBS

1) SBS has a proud history of showcasing the very best drama from around the world on multiple platforms. Our ambition is to strengthen our reputation as the home of the finest international scripted content and, in doing so, contribute to our goal of deepening the engagement of Australians with content that reflects our Charter and expands audiences.

2) Feature Films, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama

3) Europe, North America, South America, Middle East / Africa, Asia

T.J. Kim,
Director, United Media

1) Our strategy is always focused on well-organized plot, the stories with dramatic romance ingredients, and the casting by famous actors/actresses.

2) Feature Films, Miniseries, Telenovelas, TV Movies, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action

3) Europe, North America, South America, Asia

Jennifer Batty,
EVP Programming RTL CBS Entertainment Network

1) We remain true to the core identities of our channels: general entertainment that appeals to all family members. We build our channels with strong, compelling characters to which audiences are drawn. It is important that audiences identify with the characters and like them but it is equally important that the characters elicit a reaction from viewers.

2) Soap / Sitcom, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action

3) Asia

Andrew Shaw,
General Manager Acquisitions Production and Commissioning, TVNZ

1) We aim for high quality off feature length titles as well as short run (4 to 6 hours) premium drama titles as well as longer run network series. Our audience target is adults 18 to 54 across our two core channels and males 18 to 39 on our new Male channel "Duke". We schedule our dramas in a variety of ways; some premium titles we air nightly the longer series weekly with all going to our FVOD catch up platform for 28 days.

2) Feature Films, Miniseries, Mobisodes / Webisode, One- Off-Drama, Soap / Sitcom, Crime, Comedy

3) Europe, North America, Australia / New Zealand

Anuradha Javeri,
Manager, Video Content Buyer & Programming Hooplakidz/Yoboho

1) License Pre-school 3D Animation shows (preferably Non Verbal) to be distributed across Digital Platforms for worldwide distribution. We are also actively looking at great library content (mainly Animation) which has been produced post 2011. We are also looking at commissioning shows to native Digital Producers who already have an existing Youtube channel targeted towards Preschoolers.

2) Animation, Preschool, Kids

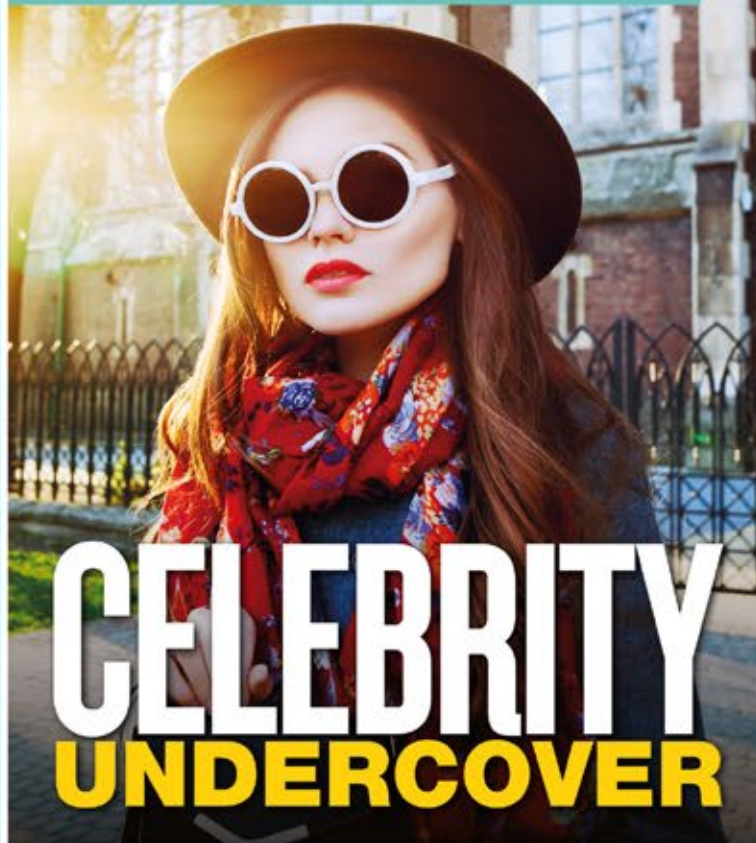
3) Asia Australia / New Zealand, Europe, North America, South America





formats that innovate

from talent that resonates



drama that captivates

from talent that resonates





Malaysia: how to evolve into the business of the future

With more than 200 TV and viewing channels made available to audiences in Malaysia, Media Prima and Astro are the two leading media conglomerates competing in this strategic SEA country. A good balance between TV and the digital world, and the bet on original IPs are the key to understand the business of the future.

Media Prima is home to the country's top FTAs: TV3, ntv7, 8TV and TV9, all of which commands a whopping 35.6% audience share of Malaysia's 36 million population. As of Sept 2017, Nielsen Audience Measurements recorded that the group TV channels reign with 95 out of top 100 TV programs aired in Malaysia belonging to it.

'We know what the viewers want, and we continuously strive to always cater to their needs', explains to Prensario Johan Ishak, CEO, Media Prima Television Networks (MPTN), who oversees the four TV channels plus the video streaming service tonton and MCN Studio8. The first one has +7.3 million subscribers with 22,000 clients added per week and it has been expanded to Singapore and Brunei, while the second one is MPTN's YouTube channels that creates engaging content targeting millennials.

Primeworks Studios is the content creation subsidiary and one of Asia's largest production companies that churns out over 5,000 hours of content annually for a range of platforms, which are also available for global distribution. Popular programs include music award show Anugerah Juara Lagu (31 years and counting), entertainment shows Mentor, Melodi, magazine Majalah 3, Nona, documentaries Welcome to the Rail World and Best in the World, both with Fuji TV (Japan), Hip-Hoppin' Asia, gastronomic travelogue Jalan Jalan Cari Makan and the award-winning Jejak Rasul.

'With more than 90% of top TV programs

aired in Malaysia belonging to Media Prima, we aim to also forge ahead in defending our traditional TV offerings, but has our OTT streaming service in tonton to help ensure viewers continue to get the best of our content as and when they choose to view them', adds Ishak.

TV3 began broadcasting in 1984 when Malaysians had only two other Government-controlled channels namely RTM1 and RTM2. Until today, it has remained the most watched TV station, despite the declining viewership of FTA TV, due to the high penetration of channels like RTM's Free TV, Pay TV and the further roll-out of Digital TV.

The executive adds that Media Prima's uniqueness lies also in its rich intellectual properties (IPs). 'With local animation company Wau Animation, Primeworks in 2016 developed that IP in Ejen Ali to churn our TV series of the same name. We further collaborated with Media Prima Digital (MPD) to develop the Ejen Ali brand into mobile games such as Ejen Ali: M.A.T.A Training Academy and Ejen Ali: Emergency. Another strength is how we had developed an already established program like Jalan Jalan Cari Makan and begun churning our mobile applications to add value to consumers and fans of the gastro-travelogue'.

MPTN has offerings for Chinese language consumers. Gastro-travelogue magazine programs like Ho



Johan Ishak, CEO, Media Prima TV Networks



Wong Siah Ping, VP, Chinese Customer Business, Content Group

Chak! that has been garnering high viewership has also been further developed with its own apps to engage audiences with. Sing!China, the simulcast show is an international collaboration with China's CanXing Production.

'The latest trends that has crept up among viewers are drama series or telenovela – local (Malay and Chinese series) and foreign ones from Korea, USA and Europe. Our local drama series are just as popular, regularly enjoying high viewership rating: average viewership per episode is between 1.5-2.0 million', describes Ishak.

The consumption has changed 'drastically' due to the advent of technology. 'Appointment TV has been reduced to a few types of programs like live sport shows and etc. The consumption trend now is "view later" on personal smart devices. A big portion of Malaysians also now enjoy binge watching especially for international trending series like Downton Abbey, Scandal and etc.', he discloses.

Digital media is both affecting and complementing the traditional TV industry, considers Ishak.

affects the traditional TV industry in the way that with more and more viewers tuning in via smart devices, traditional TV adex has decreased, while it also affects our broadcasting costs as more advertisers pull back from sponsoring shows and programs. However, we are turning around the situation by exploring various monetisation efforts that also come up with digital TV broadcasting', he said.

'The current economic times seem not to be conducive for drastic expansion of MPTN just yet. We will defend its traditional business especially in TV. However, last year, the home-shopping business in CJ Wow Shop, launched in April 2016, had added excitement to our offerings, while enabling us to deal directly with consumers'.

'Content-wise, technology has helped by breaking the geo-boundaries. We had partnered with FremantleMedia to produce the local version of reality TV show Clever Girl that enjoyed the Top 20 TV programs in Malaysia with an average of 1.5 million viewers per episode. Primeworks is in talks for more collaboration with the likes of HBO and Netflix. Recently, MPTN collaborated with Disney to bring Marvel's live actions series Inhumans to Malaysian audience the same day it is being premiered in the US', concludes the executive.

Astro Malaysia Holdings Berhad is a leading content and consumer company in Malaysia and ASEAN that serves 5.3 million households (72% penetration of total homes in Malaysia) and 21 million individuals across all screens in the Digital, TV, Radio and e-Commerce space with 6.7 million unique visitors on its digital platforms. Share of TV viewership is at 77%, while Astro GO reached 1.3 millions registered users, Tribe has 1.9 million registered users across Indonesia, Philippines, Singapore and Thailand and the eSports network, Every Good Game (eGG) is available in 7 countries with over 6 million viewers. Going beyond content, the ecommerce service Go Shop serves over 1 million shoppers in Malaysia and Singapore on TV, online and mobile.

Astro's reach extends to 15.4 million listeners weekly across our 11 radio stations, which includes the highest-rated stations across Malaysia's key languages. The key digital platforms, Gempak, Xuan and Ulagam, are among the top entertainment online portals in Malaysia across all language segments.

The TV value proposition includes 188 TV channels broadcast via DTH Satellite TV, IPTV and OTT platforms, of which 60 are Astro-branded and 72 are in HD. Customers have a variety of options when it comes to viewing preferences: we provide HD, PVR, On Demand, IPTV services. NJOI, our freemium service offers 28 channels and 19 radio stations.

Today, the group produces +13,000 hours

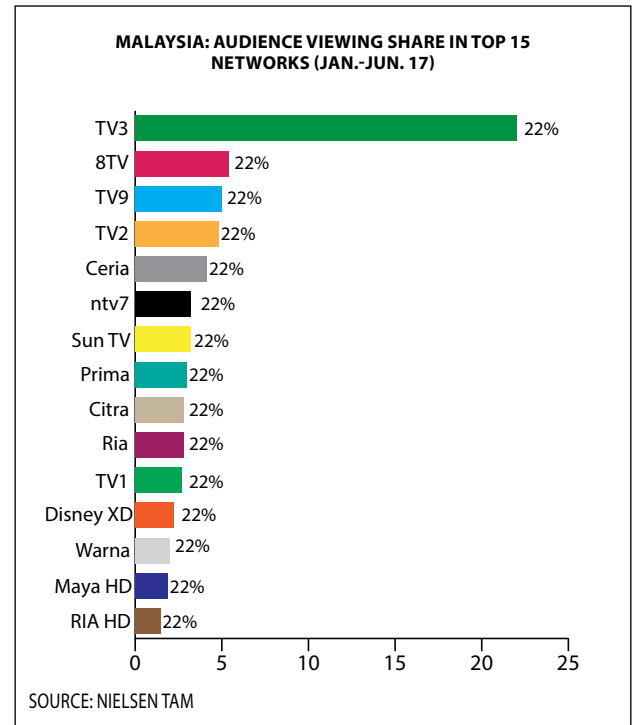
of content for 72 own-branded channels, and viewing has grown to an average of 4 hours daily. It is also seeing an increased interest for Malay drama series, like Suri Hati Mr. Pilot which became the highest-ever rated show with 8 million TV views, 5 million digital views and 46 million social media reach while Hero Seorang Cinderella saw 3.1million TV views, 5 million digital views and 32 million social media reach. Gegar Vaganza is the #1 entertainment show with 8 million TV and digital views and 400k social media reach, while Maharaja Lawak Mega is the #1 comedy show with 6 million TV views, 29 million digital views and 419k social media reach.

Wong Siah Ping, VP, Chinese Customer Business, Content Group, explains: 'Our commitment to strong IP ownership and creation is exemplified through Didi & Friends, our top-performing pre-school animation series which amassed over 381 million views on YouTube and 2.9 views on TV. It also saw a renewed interest in Astro's Chinese content, which has gained a following among Chinese youth in Malaysia as well as neighbouring countries. Astro top 3 Chinese programs are Classic Golden Melody, International Hua Hee Karaoke and Asian Battleground'.

Astro is looking at premium Nusantara and Asian centric content with a high production quality and better storytelling. 'On its own, Malaysia and Indonesia production studios can't afford to produce premium Nusantara content but if they work together, they will have a higher budget for more compelling storytelling i.e. impressive fighting scenes and higher quality production by working with best in class directors, scriptwriters, producers etc. We need to quantum leap in our storytelling and production quality to excite and refresh the market', she adds.

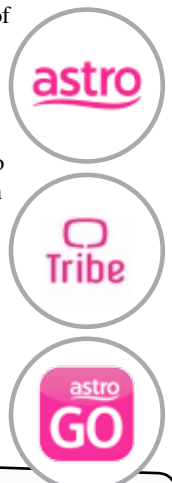
'We aspire to create premium IPs with regional appeal and we are currently working with like-minded partners on several content co-production collaborations to target ASEAN audience and millennials such as DO[S]A, Heist, Polis Evo 2 (Indonesia), 3 A.M. Bangkok Ghost Stories (Thailand) and Door respectively (The Philippines), The Journey remake (China & India)

A younger segment of consumers has emerged as a key demographic, with 70% of SEA's population now under 40 years old. In this



juncture, consumers continue to shift towards non-linear, on demand viewing, with OTT products increasing in popularity. 'With Internet speed expected to reach the global average, we aim to further strengthen our digital brands portfolio and become the preferred choice for millennials and digital natives', stands Ping.

63% of Astro's customers have connected PVRs and are have access to on demand content. 'They spend an average of more than 4 hours daily watching on demand TV series, programs and movies. We are expanding in the digital space, aiming to attract 16 million new users, as we adapt to an entertainment market filled with technological disruptions', she concludes.



Developed with FremantleMedia, Media Prima's Clever Girl enjoyed the Top 20 TV programs in Malaysia with an average of 1.5 million viewers per episode



Astro aspires to create premium IPs with regional appeal, like the production of the original series 3 A.M. Bangkok Ghost Stories in Thailand



FINAS to build up Malaysia as a regional production hub

The Ministry of Communications and Multimedia Malaysia through the National Film Development Corporation Malaysia (FINAS) have been entrusted to accelerate creative content export sales and position Malaysia as regional creative hub.

Appointed on December 2016, Dato Fauzi Ayob, FINAS new General Director is taking over this big duty. Strategically identified as as one of the Entry Point Projects (EPP) under the Malaysia's Economic Transformation Programme (ETP) to enhance capacity, capability and competency of the industry in producing world-class content, the country creative content industry is expected to contribute RM 3.04 billion (USD 734 million) to gross national income (GNI) and produce more than 10,000 jobs by 2020 with the annual growth rate of 20%.

Dato' Fauzi Ayob explains: 'In the National Transformation Program (NTP) annual report, the exports of creative content successfully exceeded the target in 2016, surpassing RM1.217 billion (USD 293 millions) against the RM670 million (USD 162 millions) target for the year'.

As reported by Malaysia Digital Economy Corporation (MDEC), the country's creative content industry is strengthening both its local and global reach with some 220 animation studios employing some 10,193 people and generating annual revenues of more than RM7.6

billion (USD 1.8 billion). 'The significant results can be seen from how companies have been capitalising on government-led initiatives with investments heavily focused on content production', he adds.

Malaysia brings to all foreign producers to tap on the economic opportunities offered with the 30% cash rebate under the anticipated *Film in Malaysia Incentive* (FIMI). The NTP reported that this incentive has experienced a growth on 2013-2017 with 40% increase in terms of inward investment (QMPE) worth over USD 236 million that has benefited the domestic ecosystem: more jobs and revenues, as well as enticed international quality co-productions.

From this amount, 95% are the foreign led projects that promote Malaysia as 'thriving global film location': *Crazy Rich Asian* (USA), *Lost in Pacific* (China), *Marco Polo 1 & 2* (UK), *Indian Summer* (India), *Get Blake* (Australia), *Anmar Akbar Anthony* (India) and *Black Hat* (USA).

Domestically, the Malaysian film industry has achieved the positive growth trajectory in 2015 (USD 15 million) and 2016 with total gross of USD 24 million. In 2017, local films have contributed USD 12 million from overall ticket collection of USD 196 million. Malaysia's total filmed entertainment revenue will be worth USD 765 million by 2019 with potential box office revenue will rise by a CAGR of 2.5%.

From the international recognition, in 2017, 40 Malaysian films were shown in more than 90 international film festivals with 3.6 million foreign viewership and 15 local films have successfully bagged 21 awards for Malaysia such as critically acclaimed *Redha*, *Jagat*, *Munafik*, *Ola Bola*, *You Mean The World To Me*, *Shuttle Life* and *Aqerat*.

FINAS realigns its marketing strategy by tapping regional cooperation through G2G and



Dato Fauzi Ayob, General Director, FINAS

diplomatic relations. Dato' Fauzi Ayob: 'We look forward to empower the industry by reviewing policies in the support of film industry which consequently, building up the areas including sizeable local markets, rising exports, employment of new technologies, and growing international co-productions. At Asean Senior Officials Responsible for Information (SOMRI) working group on "Content and Production in Phillipines", we have taken a pivotal role in the further expansion of the creative content industry and driving strategic directions for the expansion of the ASEAN content and production market by formulating policies and strategic directions that would support the growing regional market'.

'Realizing the potential of ASEAN economy, which has been multiplied 28 times from USD 87.2 billion (1975) to USD 2.5 trillion (2014) and represents the six largest economy in the world, Malaysia therefore had years of strong growth with the increase by nearly 50% since the implementation of our ETP in 2010', he says. Indeed, there is strong relationship on regional stability and economic benefit that could drive ASEAN economy to become the fourth largest in the world by 2050 with USD 9.2 trillion potential value.

ATF has been the strategic avenue for FINAS in tapping more economic opportunities. Malaysia's export sales at ATF have generated USD 9 million from 2011: 'We are looking forward to leverage our established network with potential co-production partners from France, Spain, South Korea, China, Japan and India', concludes the executive.



Netflix's Marco Polo was one of the top international projects shot in Malaysia (Pinewood Studios)

YOUR AUDIENCE OUR STORIES



Crime / Drama Series 5x100' or 10x50'



THE QUEEN OF PALERMO

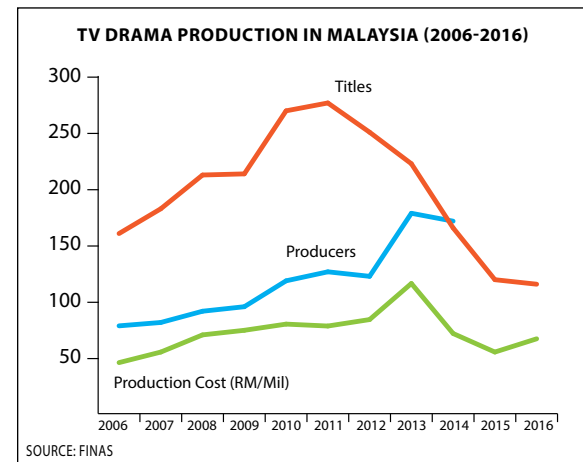
Crime Series 5x100' or 10x50'



Drama / Mystery Series 10x80' or 20x40'



Reality show - 15 seasons - 145x50' - 2 spin-off



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Toggle: not everything is what it seems to be

Since its launch in 2013, **Mediacorp's Toggle** has been one of the top Singaporean OTT services, offering videos on-demand, live sports and entertainment news, across multiple devices, to a variety of audiences. It is available on the web, Smartphones, tablets, smart TVs, **Chromecast** and **Apple TV**.

According to the latest **Nielsen Media Index Report** released on November 2, about 7 in 10 adults watched movies, TV or videos online, but more than one in two adults accessed news and current affairs online and on e-newspapers monthly, making news consumption one of the fastest growing online activities. Among this group, 66.8% also visited local online news platforms weekly.

The same source indicated that **Mediacorp's** digital entertainment service **Toggle** reached 10.8% of Singapore adults each week, up from 9.5% last year. It is a fact that platform traffic has been growing: over the last three years, viewership has grown more than six times and traffic has increased eight times. It gets 2.4 million visitors each month consuming the full range of content, across the entire **Toggle** site.

Anil Nihalani, Head, Connected Media, **Mediacorp**, explains to **PRENSARIO**: 'It complements TV viewership and provides a second screen for viewers, enabling them to enjoy a richer and more interactive experience. For example, the platform created a backstage

live show for this year's *Star Awards*, allowing viewers an exclusive glimpse into the backstage happenings, while watching the main awards show at the same time'.

Live events are a stronghold for **Toggle**, including key events like *SEA Games*, *Olympics*, *National Day Parade* and *General Elections*, where Singaporeans could join in and celebrate moments of national pride together no matter where they were. The company also bets strongly on original programming.

'*Toggle Originals* have been growing quite significantly, with a focus on drama and comedy in English and Chinese. They target a younger demographic and add to the breadth of appeal to audiences from all age groups. In addition, we have several thousand hours of catch-up content from our FTA channels. Hence, our viewers can catch both linear channels and VOD content'.

The digital platform also offers transmedia opportunities, allowing audiences to develop a greater affinity with the content. '60% of our audience are under the age of 35. While **Toggle** carries a wide variety of content for a range of audiences, **Toggle Originals** stand out in their resonance with younger audiences, as the storytelling and concepts are fine tuned to appeal to this group', he adds.

Nihalani remarks: 'In the last year, our focus has been on creating *Toggle Originals*. Last year, we were releasing one new title a month; that has now been increased to two. By early



Anil Nihalani, Head, Connected Media, Mediacorp

next year, we will start increasing that to three new titles a month. Combined with the content from our free-to-air channels, **Toggle** has a very extensive and varied content offering'.

And he concludes: 'We believe that there is an appetite and space for local content in the market. Viewers want relatability; events they are experiencing in their daily life. That local element continues to be our strength that other OTT players cannot offer. There's more to it than just making local content. Our key focus is audience insights across all of our platforms, and harnessing those insights to make strategic decisions, whether it's deciding what content to produce, or designing the user experience'.

The convergent context

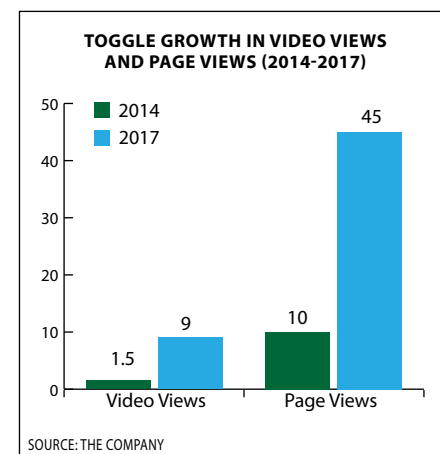
Infocomm Media Development Authority (IMDA) announced recently the final switch off for end 2018 in Singapore. In this new context, the OTT options as this one become more and more relevant. With Digital TV (3 in 4 houses have access to this technology, by air or pay TV), viewers with **Toggle Red Button**-registered HbbTV (hybrid broadcast broadband TV) sets can access **Mediacorp** TV shows, **Toggle Originals**, as well as Catch-up TV.

But recent reports also indicated that Free TV is still powerful in the country: more than 8 in 10 local viewers (81%) continue to tune in to FTA TV channels each week, said Nielsen. **Channel 8** maintained its top spot as the most watched TV channel with 54.6% of adults tuning into its Chinese-language programs weekly.

English-language **Channel 5** saw 38% of viewers tune in weekly, while 37.2% watched **Channel U**, **Channel NewsAsia** was watched by about 30.7% of adults weekly. Based on daily ratings, FTA viewership dropped by 1.8% and Pay TV fell by 3.5%. Lastly, **Mediacorp's okto** increased by 9.8%.



Silo and *Hear my thoughts*, two Toggle Original makes the difference on the platform



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ABS-CBN: 'Strong family values and authentic characters'

ABS-CBN Corporation is the Philippines' leading media and entertainment organization with four business segments that span both domestic and international markets: the media networks and studio entertainment, **Sky Cable**, largest cable network in the country which now launched its DTH **Sky Direct**, digital publishing, and consumer products.

The leading FTA and VHF channel **ABS-CBN** kept its stronghold of urban and rural households nationwide as it scored an average national audience share of 46% last October, and swept the top eight slots in the list of most watched programs in the Philippines, according to Kantar Media. In Mega Manila its share increased to 36% in 2017, compared to 30% in 2015, as more households are able to experience crystal clear viewing experience with the STB **ABS-CBN TVplus**, which has already sold 3 million boxes nationwide and significantly boosted the TV channel ratings. It also operates a UHF sports and action channel, radio stations, DTT network, eight Pay TV channels and Star Cinema, a leading feature film studio.

ABS-CBN Mobile is a MVNO that launched in late 2013, and is a key component of the digital push. **iWant TV** (domestic) and **TFC.tv** (international) are the online OTT platforms of the company. On the consumer products and experiences side, it holds the local licensee of **KidZania**, an indoor family entertainment center. **ABS-CBN Events** is one of the largest concert and events groups.

Carlo Katigbak, CEO, explains: 'With over 60 years of experience in storytelling, we have come to know that our audiences are looking for content with strong family values and authentic characters, who best represent them, they can relate to, reflect their authentic lives, and who show the resilience of the *Filipino* people'.

'Our focus will continue to be on content creation but with

an eye towards a bigger presence across all digital platforms. Apart from our very successful online sites and apps, we have seen tremendous success for our OTT **iWant TV**, which has complemented the on-air world by providing a strong catch up service and mobile viewing of the live stream'.

'We've also started experimenting with multi-view streams for our sports properties to complement the on-air coverage. We've mounted digital-only concerts for our music group and also created digital-only complementary episodes of our shows as well as digital-only content and our website **abs-cbn.com** continues to be of service to 36 million digital Filipinos both here and abroad by providing content covering relevant topics in news, sports, entertainment, and lifestyle. The site logged 36 million users and hit over 1.7 billion page views as of end-May this year, becoming the country's biggest local media website', completes **Katigbak**.

ABS-CBN's action drama *Brothers* remains to be on top since its launch in 2015, with an average national TV rating of 39.9%, followed by primetime newscast *TV Patrol* (34.4%). Third is the fantasy drama *La Luna Sangre*, which scored an average national TV rating of 33% and it's the third installment of ABS-CBN's hit *Immortal* saga following *She-Wolf: The Last Sentinel*. While *Wildflower* keeps stronghold of its viewers last month with an average national TV rating of 28.9%.



Carlo Katigbak, CEO, ABS-CBN



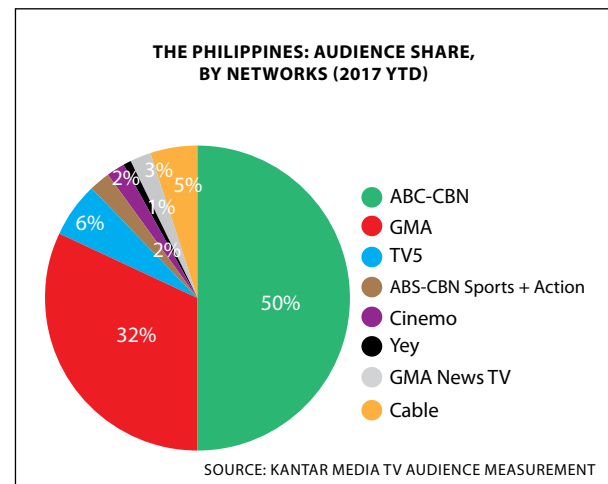
The network proves to be a leader in localizing worldwide hit shows as its adaptation of *The Voice Teens* that ranked third in the top ten and scored a national TV rating of 34.2% nationwide. This is the first teen edition to be mounted in Asia and second in the world following Colombia's *La Voz Teens*.

But the success is not only local. The company has sold over 30,000 hours of content in more than 50 territories, including the recent penetration in Colombia with the release of its drama *Corazones Cruzados* through **Caracol**, which became the second Latin American country to air ABS-CBN content after Peru (*Puentes de Amor*, **PanAmericana**). And the company also continues to expand its reach in Africa as it sealed a volume deal with digital TV operator **StarTimes**.

About the future, he concludes: 'Regardless of platform or technology, it will always be about understanding and serving our audiences and a continued focus on content and content creation that will carry any content company into the future. We remain focused on all these together with the continued growth and development of our employees and talents. We welcome opportunities for partnerships, co-productions, and expansion. Growing our new businesses remains a focus of the company as the country shifts towards digital television and better mobile Internet'.



Series *Brothers* showed an average national TV rating of 39.9%, while the fantasy drama *La Luna Sangre* scored 33%



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BOOTH #J01

Love & emotion on GMA



Roxanne J. Barcelona, VP, GMA

GMA Worldwide Inc. (GWI) is the distributor of content for **GMA Network, Inc.**, a leading Filipino broadcaster. At ATF, it unveils its highly popular dramas that push the boundaries of the imagination, explore daring, uncharted themes, while offering the audience a rich array of emotional experiences.

GWI has established a strong presence in the Asian region, and in Singapore it highlights a brand new catalogue of serials, headed by the contemporary drama/fantasy production *Angela* (45x'45), the romantic comedy *My Korean Jagiya* (45x'45) and the drama *Impostora* (45x'45), where a woman with a disfigured face goes under the knife to become beautiful, only to find out she will assume another woman's life and identity.

My Teacher, My Hero (45x'45) is a fantasy adventure drama in production, where an awkward teacher transforms into a superheroine to fight evil creatures lurking her town while managing the unruly behavior of her students. In *A Woman Scorned* (193x'45) a simple wife and a seductive office manager engage in a tug-of-war to win the heart of a widower/reputable pilot yearning for true love.

Based on the original Korean format from SBS, comes the Filipino version of *My Love from the Star* (31x'45), followed by *Bow of Justice 2* (45x'45), *My Sweet Heart* (21x'45), *The Half Sisters* (49x'45) and *Destined To Be Yours* (35x'45).

GMA well-known talents **Marian Rivera** and **Dingdong Dantes** have a huge following across Southeast Asia. But their biggest fan in Cambodia is no less than the Cambodian Prime Minister, **Hun Sen**. The power couple graced the state dinner for the ASEAN Summit earlier this week at the invitation of PM, who wanted to personally meet them because of their phenomenal popularity in his country.



Angela, brand drama/fantasy series

Universal Cinergia expands its facilities

Universal Cinergia (USA) keeps expanding itself adding new facilities but also regions and clients to its portfolio.

'We have seen a huge dubbing demand between 2016 and 2017, especially in the African region (Angola, Mozambique, Nigeria and Kenya) where there is more and more content that needs to be dubbed in French, Portuguese and English thanks to the expansion of the Latin American shows', describes **Liliam Hernandez**, CEO.

According to the executive, the presence of platforms like **Netflix**, **Hulu** and **Amazon** are opening the game and expanding the business. 'We are dubbing and subtitling content for those platforms for big distributors in Spanish, English, Portuguese, French, Turkish, German, Italian, Castilian, Mandarin, Polish, etc'.

'For us every company is important, no matter the size. Among

Televisa, a different perspective

Televisa Internacional (Mexico), the leading Spanish media conglomerate, offers at MIPCOM a wide catalogue in which the traditional romance stories are the queens, but there are other genres like thrillers and sitcoms, some of them produced for the Group OTT platform **blim**.

Heading the slate is *Wild Lands* (72x60'), a new melodrama about an uptown girl that moves to the little town where her husband's, family lives. Nevertheless, everyone ignores that her presence in this house is about to change the entire family's destiny, for good. This is the story of three men who are in love with the same woman, and a woman who is condemned to decide which of them she loves.

Other new format is *Synchrony* (12x60'), a series that opens the way for the audience to see the different perspectives of the people engaged in the same conclusive event with the strength to change the destiny of those involved. Addressing powerful and current topics like kidnapping, human trafficking, influence peddling, or pedophilia, we will get to see what happens in the lives of the victims, murderers, and those who, for whatever reason, participate in situations that aren't easy to get through. While *Love, Divina* (60x60') is a kids and teens coproduced with Pol-Ka and Federation Kids and Family (France) about a street child who watches over a group of abandoned kids with whom she coexists as a family at a slum.

Lastly, the company keeps pushing its successful drama series *The Rose of Guadalupe*, with stories of tragedy and misfortune, with strong characters based on real people who find themselves in desperate situations, such as domestic violence, drug addiction, prostitution, extreme poverty or terminal illness, to name a few.



Mario Castro, sales for Asia Pacific



Synchrony, thriller

our clients are **Lionsgate**, **Fox**, **NBCUniversal**, **Kanal D**, **InterMedya**, **Eccho Righths**, **Televisa**, **TV Azteca**, **SBS**, **CoteOuest**, **CCTV**, **Polar**, **Albavision** and **VIP2000**'.

In order to keep expanding the reach of the company, Cinergia is planning to launch in late 2017 and early 2018 its studios and more staff. 'Our main objective is to expand ourselves but without losing the fast response and quality to those that trust in us, and be able to continue rendering our clients with the volume of projects that they require', completes the executive.



Gema Lopez, COO, and Liliam Hernández, CEO

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Fox, adapting to the Asian trends



Yan-Jong Wong, sales director, Asia, Twentieth Century Fox Television Distribution

Prior to joining **20th Century Fox Television Distribution** last August as new sales director for Asia, **Yang-Jong Wong** gained experience of the Asian market as VP English Content Channels, **Sony Asia**, what has given her a 'greater understanding' from a buyer perspective.

'There is untapped potential in emerging markets such as Vietnam, Myanmar, Cambodia and Laos. We have seen a growing demand from these territories over the

years', explains **Wong**. 'Our LA studio recognizes the importance of developing shows with an international appeal like *The Gifted* rather than shows US-centric shows. Yet we understand the momentum toward local production. In fact, as the production capabilities evolve, there is a trend moving from unscripted to scripted production', she adds.

Fox has a strong line-up this season: *The Gifted* (13x'60), produced with **Marvel Television** and set in the *X-Men* universe. It tells the story of a suburban couple whose ordinary lives are rocked by the sudden discovery that their children possess mutant powers.

The iconic and popular show *The X-Files* (10x'60) returns with 10 episodes for S2. Following the success of the momentous 2016 event series, comes the next chapter from creator/executive producer Chris Carter, starring David Duchovny and Gillian Anderson reprise their roles as iconic FBI Agents Fox Mulder and Dana Scully. *The X-Files* is an Emmy® and Golden Globe® Award-winning pop culture phenomenon, which remains one of the longest-running sci-fi series in network television history.

There are two procedurals coming in 2018 plus *The Resident* (13x'60), a thought provoking medical drama that will air in January in USA and the fast-paced drama *9-1-1* (10x'60). The series shows an idealistic young doctor begins his first day eager to save lives. Under the supervision of a tough, brilliant senior resident, he'll soon discover his chosen profession is not what he imagined and that ethical lines are often blurred.

Also, *The Assassination of Gianni Versace: American Crime Story* (9x'60), the second installment of **FX's** award-winning

American Crime Story limited series franchise which explores the murder of high profile fashion designer Gianni Versace, starring Darren Criss (*Glee*), Edgar Ramirez (*Carlos the Jackal*), Penelope Cruz (*Vicky Cristina Barcelona*) and Ricky Martin (*Glee*); and LA to Las Vegas (12x'30), an ensemble workplace comedy about a group of underdogs trying to find their place in the world, set on the Friday night flight from LAX to Vegas and the returning flight on Sunday, who all share the same goal: to come back a winner in the game of life.

'With more than 40% of the world's Internet users and the changing attitudes of TV viewing habits of young people, it is no surprise that streaming services such as **ifix** and **Netflix**, **Hulu** and **Amazon**, have been aggressive in their acquisition strategies. We have a huge catalogue that appeal across all audience segments. Our cable content is particularly suited to the non-linear operators because it is quite often edgy and gritty which makes it more appealing to streaming services', remarks **Wong**.

'For the short term, we are focused to ensure our products have a successful run on our partner's channels. Medium term, we're looking to ensure our scripted formats also enjoy a pride of place on our clients' schedule, and long term we'll continue to work with all our clients to meet the ever-evolving challenges in a dynamic landscape', she concludes.



The Gifted, produced with Marvel TV (©2017 Fox and its related entities All rights reserved. Marvel TM & ©2017 Marvel)



The Assassination of Gianni Versace: American Crime Story (Copyright: © 2018 Fox and its related entities. All rights reserved)



The Resident, a thought provoking medical drama that will air in the US in January (© 2017 Fox and its related entities. All rights reserved)



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CBSI, the best mix

CBS Studios International (USA) exhibits in Singapore a strong slate of drama series, headed by the new military drama *Seal Team* (22x'60) that follows the professional and personal lives of the most elite unit of Navy SEALs as they train, plan and execute the most dangerous, high stakes missions our country can ask of them, and *Wisdom Of The Crowd*

(13x'60), where a visionary tech innovator creates a cutting-edge crowdsourcing app to solve his daughter's murder and revolutionize crime solving in the process.

Also, the dramas *Instinct* (13x'60) and *Valor* (13x'60), plus the comedies *9JKL* (13x'60), *White Famous* (10x'30), *Smilf* (8x'30) and *The Guest Book* (10x'30), as well as the reality show *Drop The Mic* (16x'30).



Nicole Sinclair, VP Client Relations

BOOTH #K08

all3media: strong bet on APAC



Sabrina Duguet, EVP, Asia Pacific

all3media international (UK) is launching at ATF *The Miniaturist* (3x'60), a haunting, sumptuous period thriller set in 17th century Amsterdam and tells the story of a house where, beneath the lavish beauty and privilege, lie forbidden passions and dangerous secrets.

It also promotes *Liar* (6x'60), a six-episode psychological thriller about a couple date that unravels into a complex web of deceit that neither could foresee.

Using cutting edge chest mounted body monitoring equipment, *The Truth about Stress* ('60) puts stress to the test in order to examine it and understand it as never before. On the entertainment side, *Catch Me Out* ('30) and *Gogglebox* with the highlights of the week's television, intercut with footage of ordinary people watching it at home.

As last year, **all3media** and **Asia TV Forum** organize on November 30 the second edition of the *ATF Formats Pitch*, a pitching competition for creators and producers of new and original non-scripted entertainment formats in Asia. The winner receive S\$3,500 in cash to develop the idea, and a S\$16,500-value package will be tailor-made to develop the format, in partnership with all3media international, making it pitch-ready for broadcasters.

The number of entries, 50, doubled in comparison to the inaugural event in 2016. Creators of five shortlisted formats will pitch to a panel of experts: **Alan Hodges** (A+E Networks), **Spruce Leong** (Channel 5 at MediaCorp TV), **Stephen Lambert** (Studio Lambert), **Janine Stein** (ContentAsia) and **Amreet Chahal** (all3media international).



The Miniaturist, period thriller

William Lim, from **XTREME Media** and winner 2016 *ATF Formats Pitch* for *Hit it* (8x'60) joins **Sabrina Duguet** for an onstage interview to talk about his experience. The show is being filmed in Singapore following its recent commission by **Mediacorp Suria**, which will premier it in February 2018.

BCM 2018: May 9-11 in Busan

After a successful 11th edition this year, the leading Korean market **Busan Contents Market** prepares for another record-breaking show for 2018 to be held at Busan Exhibition & Convention Center (BEXCO) on May 9-11, announced the organization.

'We are at an important moment in this new decade', says **Koo Jong-Sang**, chairman of the organizing committee. 'We aim to diversify and strengthen the BCM Market+ with B2C events. Unlike the market itself (only for buyers and sellers), this section serves also for the general attendees. Variety of programs for citizens to participate themselves are opened through the show period', he adds.

Even the 2018 promotion campaign has not started yet, there are 1,455 participants of 539 companies from 46 countries already confirmed. Many special events and activities will take place.

Supported by the **Ministry of Culture, Sports and Tourism** of Busan

Indiacast diversifies to grow

Indiacast-Viacom 18 (India) is strengthening its presence in the international market, by adding new productions to its global catalogue. Since MIPCOM, the company has included on its line up the animated series produced by **Nickelodeon India**, as *The Coolest Dude*, among other brand new production.



Sonal Gupta, senior director, and Debkumar Dasgupta, SVP & Business Head, associated director, Indiacast-Viacom 18 (borders) with Meen Yi Phua, from ATF

The distributor is also a key referent of the "new wave" Indian series, which are gaining more territories worldwide. Indiacast is upgrading its SD series into HD, to adapt to the clients needs. 'The market is demanding high production values for the serials, so we are putting special emphasis on this process', explains **Debkumar Dasgupta**, SVP & Business Head.

The APAC region is the #1 territory of sales for the company, and there the Indian drama is becoming more and more relevant, like it has happened in markets like Indonesia, where the Indian series have made TV channels to increase their position in the audience ranking.

Dasgupta highlights in ATF three brand new HD series. Set in the modern day, *Laado 2 - Veerpur Ki Mardani* (260x'60) opens in Delhi where a woman, who has given up her volatile past, is living a sedentary retired life with her two loving granddaughters. However a twist in fate led them to a village called Veerpur which is now a grim place full of notoriety, blood and violence.

In *Tu Aashiqui* (260x'60) a man, who has once been debauched rockstar, has finally found his purpose in life on his fiancée. *Ishq Mein Marjawan* (260x'60) is a romance/thriller series where a woman notices that the man she loves is a genius manipulator.



Laado 2 - Veerpur Ki Mardani

Metropolitan City, BCM 2018, whose registration will begun on January next year at www.ibcm.tv, will offer the programs BCM Market, BCM Forum, BCM Global Pitching, BCM Matching and BCM Academy.

The six major Korean broadcasters and distributors, **CJ E&M**, **KBS Media**, **EBS**, **JTBC**, **MBC** and **SBS**, will be participating in the market floor along with international companies like **all3media International**, **Echo Rights**, **FremantleMedia**, **ITV Studios Global Entertainment**, **Kanal D**, **Keshet International**, **NBCUniversal**, **Caracol TV**, among many others.



Koo Jong-Sang, chairman of BCM organizing committee, at the Official Opening during BCM 2017 along with the Major of Busan, key officers from the national and local governments, and international attendees

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Telemundo = super series



Marcos Santana, president, Telemundo Studios

Under NBCUniversal's umbrella, **Telemundo** (USA) highlights in Singapore its new seasons of its global successes super series, heading the offer with *El Señor de los Cielos 5* (82x60'), where even when Aurelio Casillas has retreated from his business in order to live out his latest romance and authorities believe he is dead, he must soon resurge to finalize a war with

his nephew Victor, who brings the country into chaos along with emerging organizations under his command.

While at *La Querida del Centauro 2* (90x60'), after two years escaping from authorities, the drug lord Centauro continues to plot his revenge against everyone who crossed him in the past. After faking his own death, he manages to capture Yolanda and convince everyone that she took her own life. And *Señora Acero 4* (80x60') continues the adventures of the feared coyote who now leads the dynasty of illicit dealings once headed by her father.

In dramas, the company is promoting three titles for the international market: *Jenni Rivera: Mariposa de Barrio* (90x60'), biopic based on the life of Jenni Rivera - her childhood, her relationships and her music career - follows this invincible woman in her struggle to get ahead and push her children forward, despite constant hardship. *La Doña* (120x60'), where hardship and abuse have led Altagracia to become a ruthlessly ambitious woman and a cold mother who has abandoned her

daughter. While she lacks love, she may have found it now with Saul, an attorney who defends victims of gender violence. And lastly, *Sin Senos si Hay Paraíso 2* (90x60'), about a woman that starts to work for the TEA agency in exchange for her testimony and insight into the world of the Colombian mafias.



El Señor de los Cielos, now on its fifth season

BOOTH #H09

MNC Contents: dramas & formats

MNC Contents, the distribution arm of leading Indonesian group **MNC Media**, has been distributing its original drama, non-drama, movies, formats to many countries and platforms.

In Singapore, the company led by Jimmy Kim, SVP, highlights three main projects, including *Dunia Terbalik*, the hilarious drama series that tells the stories of people at Jonggol District, Indonesia. This suburb area has a special condition where the majority women in their households work overseas as female worker.

Also, the film *Mars Met Venus* with story



Dunia Terbalik

Inter Medya, around the world

MIPCOM, Discop Africa, MIP Cancun and Asia TV Forum are the proof that **Inter Medya** (Turkey) takes the global distribution very seriously: in each of these trade shows, the company has had a strong presence promoting its high end dramas and the entertainment formats.

Can Okan, founder and CEO, and **Ahmet Ziyalar**, COO, as well as a large number of executives are attending clients all across the world. Back in Cannes, **Ziyalar** participated in a panel relates to Africa, the next destination for the distributor programming: 'We are happy to have begun a number of conversations with broadcasters from around the continent and we are confident to close deals in the near future', he explains..

Earlier this month at MIP Cancun, the company's entertainment formats were the star. Following a successful launch at MIPCOM, *Money Monster* was introduced as part of **The Wit's Fresh TV** presentation on the quiz show category, attracting the attention of Latin American producers and broadcasters.

'Quality is a programming feature that is sought worldwide and we are determined to serve this demand with our format catalogue. The fact that we have been selected by **The Wit** for the second time in such a short period shows that well-made formats work across national borders. Our goal is to reach new markets through our high quality portfolio', underlines **Okan**.

In Singapore, the company is promoting for the Asian clients the dramas *Endless Love* (**Ay Yapım**), *Broken Wings* (**Koliba**), *Mrs. Fazilet and her Daughters* (**Avşar Film**) and the dramedy *Hayat, Aşk Laftan Anlamaz* (**Bi Yapım**), as well as the quiz *Money Monster* (**Tolga Sisman & Osman Terkan**), the game show *1 vs. 10* (**BKM**).



Can Okan, CEO, and Ahmet Ziyalar, COO



Endless Love



Jimmy Kim, SVP

about the differences between a man and a woman in everyday life, especially in the world of love. But behind those differences, they are actually and most of the time secretly complementary.

Last but not least, the game shows *Bar Per*: when you are in a party, usually there are many entertaining games to cheer you up and make your day. MNC gathers all these and put it on in a special format full of fun, enjoy and humor that can be played with 4 of your friends and supported by a group of your own supporters.

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BOOTH #E30

Primeworks, Malaysia to the world



Lyn Nasihin, manager, content sales

Primeworks Distribution (Malaysia) serves as the distribution arm of **Primeworks Studios**, one of South East Asia's leading production companies. Its catalogue boasts over 30,000 hours of Asian-centric content, allowing the company to deliver high quality television programmes and films to the international marketplace across traditional and emerging platforms.

Since its inception, **Primeworks Distribution** has also put together channels to cater to a wide variety of audiences via its extensive library titles. Among the top shows highlighted for ATF are *Ulama Nusantara*, which details the magnificent history of Islam in the Nusantara Archipelago and the journey which dates back to the first century of Islam's existence.

Ejen Ali is a fanciful boy that activates a top secret super-intelligence device, plunging him to the life of a secret agent. Follow him as he discovers his abilities through his fun-filled, exciting adventures.

On *By My Side* Faye is hopeful to start a new stage in her life with her first love, Ben, only to find him planning to leave the country to study overseas. *Ho Chak! Japan* discovers the delicious delights of this island nation: the hosts uncover delectable dishes and the secrets behind Japan's exquisite recipes while taking us on a tour through vast landscapes.

Last, but not least the documentary *Best In the World Japan*, which shows that there is a lot more to Japanese cuisine than just sushi and tempura. Travel to the Far East to discover the culture, history, and most importantly, the food of this extraordinary island nation.



Ulama Nusantara

BOOTH: #E26

Fall in love with Star India



Gurjeev Kapoor, president, international business, Star India

Star India, a fully owned subsidiary of **21st Century Fox**, has defined the Indian media landscape for over two decades and today is one of the country's leading media conglomerates, reaching approximately 650 million viewers a month across India and more than 100 other countries.

It generates 20,000 hours of content every year and broadcasts 40+ channels in 8 different languages, reaching 9 out of 10 C&S TV homes in India. In the international markets, Star India's content has been dubbed and subtitled in more than 20 languages.

At ATF, the company continues promoting *Saras & Kumud* (444x30'), series sold in more than 40 countries across the globe and with good

GRB: Co-production & transmedia

Throughout 2016-2017, **GRB Entertainment** (USA) made a lot of headway in APAC region, including flagship deals like the launch of *Hayden Quinn: South Africa* with **Discovery Asia-Pacific**; *When Fish Attack* with **Nippon** in Japan, and a slate of factual series for **Cineplex** in Thailand.

'We are excited at ATF to launch *The Bay* (42x30'), an Emmy-winning scripted primetime soap opera which stars Ronn Moss (*The Bold and the Beautiful*). We are also launching *Man at Arms* (8x60'), a factual series in which expert craftsmen recreated deadly, iconic weapons from film, TV and video games, while historians explore their real life origins as game changers in the art of war. We're also bringing a package of science and space documentaries from Fusion, which include titles *The Expedition: Mars 2030*, *98% Human*, *Shark Land: Welcome to Cocos Island*, and *King of Seas*', describes **Liz Levenson**, SVP international acquisitions & sales

According to Levenson, Asia is a significant and growing part of GRB's global distribution strategy. 'With a sophisticated and diverse marketplace, and the emergence of more platforms, we're eager to dive more deeply into the region. We have a focus on not only selling finished content to our Asian partners, but to identify coproduction opportunities that have a transmedia appeal', she emphasizes.

'The emergence of new SVOD platforms throughout Asia is incredibly exciting as there are more platforms than ever with which we can do business. GRB is eager to source and option fresh and innovative ideas that we can localize for the US market. In the coming months, we'd like to see our network partnerships as well as production partnerships in Asia continue to develop and flourish, with an eye toward attending MIP China in 2018'.



Liz Levenson, SVP international acquisitions & sales



The Bay

results in Latin America (Chile, Argentina and Peru), about soul mates who are denied the joy of becoming one by destiny and traditions.

Sold in the UK and with a strong narrative, *The Wait for Love* (120x30) features one of the most popular actors on Indian TV, Sanjeeda Sheikh. The series follows the story of an actress Kamini Mathur; an ordinary girl at heart, looking for true love who falls in love with Madhav Singh, a prince! Surrounded by powerful enemies, finding love is not easy for these star crossed lovers. *While This is Love* (452x30') is one of the most successful and long running shows on Indian TV.



Saras & Kumud

BOOTH: #A24

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Québec



Canada

BOOTH #J18

Dream and love with ABS-CBN



Maria Cecilia Imperial, OIC-Head, Integrated Program Acquisitions and International Sales and Distribution

With +30,000 hours of content, **ABS-CBN International Distribution** has become a leading company in The Philippines and Asia Pacific with business developed in over 50 territories worldwide.

In Singapore, the company highlights its high-end drama catalogue starting with *La Luna Sangre* (40x'45), a fantasy drama that continues a generational love story. Top-billed by the popular love team of Kathryn Bernardo and Daniel Padilla (*The Promise*, *Got To Believe*), the series also features the special participation of International Emmy-nominated actress Angel Locsin (*She-Wolf*). *La Luna Sangre* is the third installment of the *Moonstone Trilogy*, following the 2008 parent series *She-Wolf* and 2010's *Immortal*.

Wildflower (100x'45) is a romance series that will show that revenge has never been this wild. In a cruel twist of fate, a lady's parents die at the ruthless hands of a powerful political clan. Orphaned at a young age, she is left with no choice but to fend for herself. Hungry for justice, Lily returns to her hometown.

Lost Hearts (100x'45) is a riveting story about pursuing dreams and finding the right path, which remind the audience that you'll will never get lost if we let our hearts guide the way. And *The Promise Of Forever* (40x'45) is another fantasy romance series about a 145-year-old man cursed to live forever: when his wife died, he promised to close his heart and never fall in love again, until he meets a one-of-a-kind young woman who will change his life.



La Luna Sangre, fantasy trilogy

Last but not least, *The Good Son* (40x'45). Following a sudden death of a man, his loved ones are left shocked by the revelation of his deepest secret: he had two families. The original and legal ones are affluent and headed by the now-widowed and her two sons.

Mediaset: The Queen of crime

Mediaset Distribution, the distribution arm of Mediaset (Italy) led by **Manuela Caputi**, Head of International Sales, highlights for the Asian audience a slate of crime and drama series where it stands *Rosy Abate* (5x100' or 10x50'), where a woman that made a complete break with her criminal past, sees her life upside down after the past comes knocking at her door.

While *The Queen of Palermo* (5x100' or 10x50') is a journey through the memories of *Antimafia Squad* to go over the whole story of Rosy Abate, one of the characters that, with her strong personality and intriguing transformations, enthralled millions of viewers. The early times, the strong bond with Claudia Mares, the rise to power, the prison and then the painful events tied to his beloved child Leonardo...All in sight of the new series dedicated to her.



The Queen of Palermo, crime series

Lionsgate: event series & game shows

Lionsgate (USA) content initiatives are backed by a 16,000-title film and TV library and delivered through a global licensing infrastructure. For ATF, the company highlights a combined catalogue of reality, event and drama series.

Heading the slate is the reality TV series *Candy Crush* (10x'60), a live action game show based on the hit mobile game franchise where players match colorful candies in combinations of three or more to win points and defeat obstacles.

On event series, it highlights *Little Women* (3x'60), a universal coming of age story set against the backdrop of the Civil War, tracing the lives of four sisters on their journey from childhood to adulthood. With the help of their mother Marmee, the girls navigate what it means to be a young woman...facing the unpredictable challenges of gender roles to sibling rivalry, first love, loss and marriage. And *Howard's End* (4x'60) which, based on the internationally acclaimed novel, explores the story of two independent and unconventional sisters and the men in their lives.

Lastly, two dramas: *Insomnia* (8x'60). Each year, strangers from around the globe are forced to play a deadly game in a major city while a secret group of billionaires and oligarchs gamble on their fates. Each contestant is injected with a poison that will kill them if they fall asleep, and only one winner will be given the antidote and a new life.

And *The Rook* (8x'60), a riveting supernatural thriller about a young woman who wakes up in a London park suffering total amnesia and is surrounded by dead bodies, all wearing latex gloves. As she is pursued by shadowy paranormal adversaries, she grapples with a peculiar 'abilities' of her own.



Candy Crush, a live action game show based on the hit mobile game franchise



Annie Yim, VP, Sales, Asia



Manuela Caputi, Head of International Sales

The third season of the mystery series *Tuscan Passion* (10x80' or 20x40') has developed without Aurora that everybody believed dead. But in the fourth season Aurora is back and we'll discover why she had to disappear for so long. Once again, it's all set in the rich vineyards of a superb Tuscan countryside, which is only perfect... on the surface.

Lastly, are *The Immature*, the series (8x80' or 16x40'), based on the movies with the same name and where a group of friends must retake the final exam 20 years after finishing the high school. After the initial shock, they grasp the opportunity to meet again and cram together like they used to. And *Domavventura*, reality show with 15 seasons and 2 spin-off where a group of young and fearless women are selected to form a team with one mission: to report from the most unexplored corners of the world.

BOOTH #K02



LA LUNA SANGRE

When love becomes the life of you and the death of you.

GENRE: Fantasy | Drama
TRT: 40 episodes (approx.) x 45 minutes



WILDFLOWER

Revenge has never been this wild.

GENRE: Suspense | Drama
TRT: Season 1: 67 episodes x 45 minutes



THE GOOD SON

What they didn't know will hurt them now.

GENRE: Family | Drama
TRT: 40 episodes (approx.) x 45 minutes



THE PROMISE OF FOREVER

A man has all the time in the world. But the clock ticks for his last chance at happiness.

GENRE: Fantasy | Romance
TRT: 40 episodes (approx.) x 45 minutes



LOST HEARTS (PUSONG LIGAW)

How far will you go to chase your dreams?

GENRE: Family | Drama
TRT: 100 episodes (approx.) x 45 minutes



SEVEN SUNDAYS

A dying widower creates a plan to be with his four children despite their busy lives.

GENRE: Family | Drama
TRT: 123 minutes

BOOTH #J08

Dance, sing and date with Keshet



Kelly Wright, VP Distribution and New Business

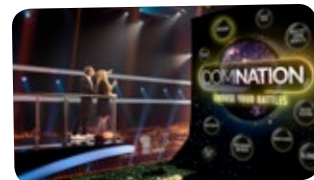
Keshet International (Israel) continues building strong business towards Asia Pacific, and that's why the company is participating again at Asia TV Forum this year.

Heading the slate is *Masters of Dance* (22x'60, '90), a studio-based competition that takes the booming global dance show trend to a spectacular new level, as four renowned dance masters put their reputations and egos on the line in a thrilling battle to crown the country's best dancer.

Delivering as a national TV event, *Domination* (4x'50, '100) is an entertaining and dramatic new primetime family game show that guarantees to get the whole audience involved, as a single studio contestant must prove that they have what it takes to outsmart an entire country in a game of knowledge and strategy.

BOOM! is an explosive game that's bringing the spark back to game shows, while *Master Class* is a musical talent show where 16 children are given professional mentors and sing all-time classics with only positive reviews and no eliminations. *Master Class* creates a sense of wonder as viewers are charmed by the innocence and bravery of the children.

Last but not least, *Heart Beats* blends reality, dating and talent genres. It is a dynamic and engaging interactive primetime entertainment show places viewers at the centre of a real-life love story, as aspiring singers set out to realise their musical and romantic dreams, and the audience decides their fate.



Domination, brand new game show



Heart Beats blends reality, dating and talent genres

HBO Latin America: dramas for export



Xavier Arístimuño, VP Licensing, HBO Latin America

Back in 2004, **HBO Latin America** produced its very first original drama series, *Epitafios*. Almost 14 years after that milestone, it owns a catalogue of +20 drama series (+350 hours) of different genres produced all over the region, and has appointed **Xavier Arístimuño** as VP, Licensing to sold those productions with worldwide and multiplatform rights.

Arístimuño has chosen ATF, where he assists along with **Frank Smith**, EVP, Distribution and Development, to first exhibit this catalogue to his Asian well known clients. With a huge experience gathered during on its 20 years in the industry, most of that time he has attended the APAC region. Here, **HBO** celebrates its 25 Anniversary.

'We are presenting a new distribution force that owns and manage its originals. It is something very unique as we are part of the **HBO Group**, but work independently. The Latin American telenovelas are well known globally, but our proposal is pretty different: our series are short, sophisticate

Zee: think in big

With a presence in over 172 countries and a reach of more than a billion people around the globe, **Zee Entertainment Enterprises Limited** (India) is among the largest global content companies across genres, languages, and platforms. Its brand.

Global Content Hub by Zee is the single point of access to a wide choice of programming: 240,000+ hours of premium content including 4,200+ movie titles.

In Singapore, **Sunita Uchil**, Chief Business Officer, Global Syndication, recommends three series: the drama *Kundali Bhagya* (100x'30), an intriguing story about two young girls Preeta and Shrishti. They discover the existence of their mother and their sister, after the death of their father. Amidst this journey of mixed emotions the girl's cross paths with two rich brothers.

The sitcom *Lala's Ladies* (20x'60) is the story of an Indo-British interracial family based out of Southhall in London. A unique and hilarious story of a family of 7 extremely funny characters who stick with each other despite disagreements, insanity and chaos. Each episode shows the girls tackling their lives and issues in their own unique way.

And the health and wellness show *Yoga Girls* (6x'60). In this docu-soap, yoga has found a new "mecca" on the West Side of Los Angeles, where the beautiful and the famous co-exist. Here, the hottest yoga instructors are in constant competition to attract clients and gain the most recognition as they build their respective brands. This docu-soap follows two groups – one driven by self-promotion in the new world of social media, the other the die-hard yoga traditionalists, each one determined to succeed and do whatever it takes.



Sunita Uchil, Chief Business Officer, Global Syndication



Kundali Bhagya

and intellectual, the ones young audiences are looking for nowadays'.

HBO LAG dramas make the difference for its artistic and high-quality production-values, but mostly for their stories: 'Universal-themed dramas that can apply to any global territory', he describes and he adds: 'The catalogue includes a) traditional police serials as *El Jardín de Bronce*, successfully simulcast in 50 countries; b) sensual-female with by Brazilian series *O Negócio* and *Magnífica 70*; c) urban/deep stories with psychological dramas as *Psi* (Brazil) or *El Hipnotizador* (Uruguay)'.

Under the leadership of **Smith**, the team is formed by **Arístimuño** and **Vanesa Cruz**, licensing and new business lead. 'We plan to growth and to add more executives in the future. Next year, we'll attend the top trade shows, highlighting the Latin American production in all the world', completes the executive.



El Jardín de Bronce, simulcast in 50 countries

BOOTH #E10-F10

Cyber Group: Asian partnerships



Raphaëlle Mathieu, VP Sales, Acquisitions & New Media

Cyber Group Studios is a leading French multi-awarded producer and distributor, specialized in top quality kids programming with strong international appeal. Its rich and varied library consists of more than 1,000 half hours of programming targeted at kids and family.

After launching in 2015 *Zorro The Chronicles*, followed by *Zou 3* and *Mirette Investigates*, it has currently 7 series in production for 2018 & 2019 and +10 new projects in development, including *Sadie Sparks* (Disney EMEA), *Gigantosaurus* (Disney Junior Worldwide), *Taffy* and *The Happos Family 2* (Turner) and *Tom Sawyer* (RAI Italy, ARD/HR Germany and SRC Canada).

Noemie Bourrie, international sales executive, highlights in Singapore two 2D-CGI animation comedies for 6-10 years old target: first, *The Pirates Next Door* (52x'11), produced for **France Televisions**, and *Mini Ninjas* (104x'11), for **TF1** with a second season in production. On the Asian territory, it counts with **Canal+**, who is currently launching a new service in Myanmar, as a new partner after acquiring S1 of *Mini Ninjas*, *Tales of Tatonka* (52x'13) and three seasons of *Zou* (156x'11).

'We hope to strengthen our relationships with our long-term partners in Asia, and are also keeping our eyes fully opened on new business opportunities', comments **Raphaëlle Mathieu**, VP Sales, Acquisitions & New Media. '2017 is a turning point, after opening offices in LA, headed by veteran **Richard Goldsmith**. And last September, with **L-GAM** we jointly announced a partnership to fuel the global growth by taking over a minority shareholders and bringing the financing to enable the company to launch an ambitious international acquisition strategy'.

'In terms of co-productions we are discussing with a global independent producers, such as **La Chouette Compagnie** with which we announced a partnership on the series *Droners* (26x22') for **TF1**. We are as well discussing major agreements in the U.S. and in Asia for upcoming productions', she concludes.



Mini-Ninjas 2

Meet Atresmedia dramas



Diana Borbón Cuchí, Sales Manager

Atresmedia Television (Spain) exhibits at Asia TV Forum for the second year in a row, with great expectations about the Asian market, where the company is putting special emphasis. It highlights five drama series

The new sci-fi miniseries *The Incident* (*El Incidente*, 5x70') is a mystery story where a big storm threatens humanity. Day-to-day life for the inhabitants of a small village in the mountains will be turned upside down when an unexpectedly severe storm hits and changes their lives forever.

Diana Borbón Cuchí, sales manager, is in Singapore and she recommends several titles with dramatic value and proven success like

Kids & family around Goldbee

Gooldbee, the Barcelona-based distributor led by **Christophe Goldberger**, MD, is launching in Singapore a slate of new animated and live action kids and family series and movies.



Christophe Goldberger, MD

School of Roars (52x'7) is a fun pre-school animated series from Award-winning kids' TV creator **Dot To Dot Productions**. It helps children prepare for school life by exploring a child's first year through the relationships and experiences of our mini monsters. It was commissioned by **NBC Universal Kids' Sprout** (USA) and **CBeebies** (UK) and after a promising launch at MIPCOM, GoldBee is introducing the series to Asian buyers.

Animated slapstick comedy *ToonMarty* (40x'11), which started airing on **Nickelodeon International** channels and platforms earlier this year and already sold in over 100 territories, is also now available in Asia. The series is delivered together with an on-line game.

The distributor is introducing S5 of multiple-award winning teen saga *WolfBlood* (62x'26). **Goldberger**: 'The series has been airing successfully in Asia on **HBO Family**, and was also picked up by **GMA** (Philippines), **ThaiTV3** (Thailand), **VietContent** (Vietnam) and **TV Derama** (Sri Lanka)'.

Also, a number of new feature films are being launched at ATF: animated comedy *Knight Rusty Full Metal Racket* ('85), based on the animated series of the same name, and *Dance Academy The Comeback* ('97), partially shot in New York and Sydney. The movie is based on the Emmy Award nominated series *Dance Academy*.

Goldberger concludes: 'We offer strong brands with a fantastic track record worldwide and in Asia, for a wire ranging kids and teens audience. Our high quality award winning programs and ratings drivers have already contributed to the success of many broadcasters and digital platforms globally. Here we are looking at strengthening our established relationships with broadcasters and digital players'.



School of Roars, new in Asia

SUITE #K31

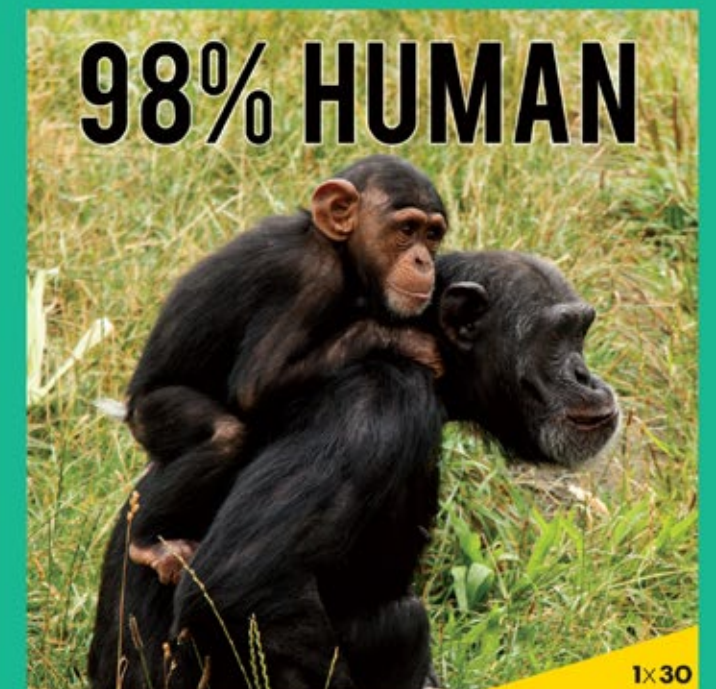
Money Heist (*La Casa de Papel*), *Locked Up* (*Vis a Vis*), where a fragile young girl, is betrayed by her lover and is convicted for fraud; *Plastic Sea* (*Mar de Plástico*), thriller set in a village located in Southern-Spain whose economic activity relies on massive greenhouse fields, and which houses a widely diverse group of inhabitants, and the renewed comedy *Down Below* (*Alli Abajo*), centered on a young man who lives in the North of the country with his traditional and controlling mother, an introverted woman who is convinced that her son can't survive on his own. But everything changes for him when he is forced to take a holiday trip to the South with his mom. After an accident, she goes into a coma and has to stay at a hospital far away from home.



The Incident, new sci-fi miniseries



The Best on Earth and Beyond



www.grbvtv.com • sales@grbvtv.com



Indonesia, the fastest growing media market in the SEA region

With +250 million people living in Indonesia, the country is the fourth largest populated in the world, and it has a very exiting TV market with 12 free-to-air networks competing in an ever-growing Pay TV and Internet-based services environment.

The Indonesian TV market is extremely competitive with 12 channels reaching a potential audience of 164 million or 35 million households. As it is showed in the audience share evolution chart that accompanies this report, every of the last five years have been disputed by the 2-3 networks.

The top position of the ranking has traditionally had one owner, **RCTI**, then appeared **SCTV** as the leader during a couple of seasons until 2013 when a third competitor coming from the bottom of the list, **ANTV**, started to redesign its programming strategy, adding foreign drama series (especially from India) and became the #1 station in the country during the following years.

According to the most recent Nielsen information **PRENSARIO** have access, last August **ANTV** positioned itself as the leader with 16.1%, followed by **RCTI** and **SCTV**.

Television still outweighs growing digital and Internet consumption, as it is the cheapest way for entertainment. Time spent still grows with +35 age group being most dominant. 10 years ago the time spending on TV was



4:29hs and now is 5:20hs (Nielsen, all people 5+, all time).

In a country with over 17,500 islands it is very difficult to have a well-established Internet service, so FTA channels have taken advantages of this during the last years. But this is changing: local broadcasters have taken note and are re-adapting their strategies, including the digital content distribution among its top priorities.

There are in Indonesia 88.1 million active Internet users (34% penetration), 79 million of active social media users (30% penetration), 326.3 million of mobile lines (126% penetration) and 66 million active mobile social users. Mobile phone is the #1 device to access Internet. Indonesians spend 2.52 hours/day on social media and the most popular apps are **WhatsApp**, **Blackberry Messenger**, **Line** and **Facebook Messenger**.

Time spent on **Google** and **Facebook** is 21% and 18% of total, respectively, followed by the Top local 50 sites (12%), **Yahoo!** (5%) and "Others" with 44%. But when referring to Ad Spent, **Google** and **Facebook** take 85%

of the pie, while the remaining 15% is for local sites (comScore).

Turning point

As in many countries, State-owned station **TVRI** ran a TV monopoly until the end of the eighties. In 1989 the first commercial station, **RCTI** began broadcasting, followed by **SCTV** (1990), **ANTV** (1993) and **Indosiar** (1995), among others.

Indonesian TV market has been showing important changes in the media landscape during the last 7-8 years. In 2010, **PT Media Nusantara Citra** (MNC), owned by **PT Global Mediacom** (70%) and **Saban Capital Group** (7.5%) acquired **TPI** and then called **MCNTV**; it also operates **RCTI**, **Global TV** and **iNews** as well as 22 Pay TV networks.

In mid-2011, **Surya Citra Media** (SCM), part of the technology solution company, **PT Elang Mahkota Teknologi** (Emtek) that manages nationwide network **SCTV**, bought **Indosiar**. **Emtek Group** also operates since 2004 Jakarta-based network **O Channel**, and owns digital and production (film, animation, series, entertainment) assets.

After this period of merges and acquisitions, the current TV map includes nine groups plus the Government network. Apart from **MNC** and **SCM**, there are the groups **Visi Media Asia**, operating **ANTV** and **tvOne**; **Trans Media** with **Trans TV** and **Trans7**; **Kompas Gramedia** with **Kompas TV**; **Indika Group**, with **NET**; **Media Group**, with **MetroTV**; **Rajawali Corpora**, with **RTV**; and **Natwave Group**, with **INTV**.



Second screen programs work very well in Indonesia, and RCTI had a fantastic experience with *Rising Star* (Keshet) with RCTI Mobile



David Audy Fernando, president director, PT Media Nusantara Citra Tbk



David Suwanto, Deputy Director Programming, SCTV



Otis Hahijary, VP, ANTV



Artine Savitri Utomo, CEO, RTV

The Protagonists

Founded in 1997, **PT Media Nusantara Citra Tbk** is a leading media conglomerate in Indonesia gathering 33.8% of audience share (May 2017, Nielsen) and one of SEA most integrated media group.

David Audy Fernando, president director, has 13 years leading the company: 'We produced 50,000 hours of content per year, and we have an advantageous position in the advertising market being the first choice on local advertisers and brands. We are going through deep changes in Indonesia, marked by the rise of Internet in the territory'.

MNC operates three large production companies, **MNC Pictures**, **MNC Animation** and **MNC Content**, and it also manages the top talents in Indonesia, which has give a possibility to dominate all the business chain from the beginning to the end. Moreover, it has launched an international division for content distribution, which offers 15,000 hours of programming with worldwide rights.

In this evolving context, where Internet and technology are changing forever the consumption habits, the investment in infrastructure becomes crucial and the company has invested USD 300 million in an integrated studio facility. 'We are building new centers for our channels: entertainment based infrastructure for **MNC TV**, **RCTI** and **Global TV**, and an integrated news center for **iNews TV**'.

Fernando: 'Internet gives more flexibility to consumption, and this is something the audience likes. But the advertising is a bit more complicated, and brands are not so comfortable with the "reach" of their ads. TV is a secure place for that. Indonesia has the



Original drama series, such as *Anak Langit*, work well on SCTV programming strategy, as the channel key target audience are teens and female

lowest net ad spend value and the cheapest TVC rate card per spot in SEA, so there is an enormous potential to grow. We need to move quickly to be prepare for the battle'.

The executive believes that digital will take a big portion not to TV but to print. 'TV advertising will continue growing in the next five years. Digital is a key development of our organization, while content monetization will continue to be the biggest challenge', he remarks.

'We have developed **RCTI Mobile**, a second screen app where we have a fantastic experience with *Rising Star* (**Keshet**). We are witnessing in the region a big evolution of the OTTs, starting with **Netflix** and following with the local **HOOQ** or regional **Iflix**. There is a big market to take out there. We will all must to move cleverly', concludes **Fernando**.

David Suwanto, Deputy Director Programming, **SCTV**, explains the channel is a top 3 TV station in Indonesia, targeting teens and female viewers. 'Drama series such as *Anak Langit* and *Berkah Cinta*, TV movies and awarding programs are the top shows on Free TV', he comments. The channel is buying from the international market, too: 'We bought Turkish series *Elif* and Indian series *Ranveer & Ishani*. Drama works better, over 55% of viewers' demand is for series and movies', he stands.

Suwanto: 'We keep our romantic comedies and dramas up to date with the times, with themes that are hot topics at the moment. As one of our respected team members said, it's like a marathon where we need to come up with unique and fresh stories, strong characters, select good actors, upgrade the execution of our shows continuously'.

'Digital promotion has become increasingly important. Our actors help our programs to become top of mind on social media platforms through their postings. We have a team of young creative people to create digital specific content to maintain audience and subscribers online. **Emtek's** strong digital presence

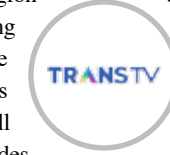
helps to keep **SCTV's** programs ahead of our competitors online though our sister company **Kreatif Media Karya** (**KMK Online**), which includes **Liputan6.com** (news), **Vidio.com** (social media video platform) and **Bintang.com** (entertainment) plus **Bola.com** (sports)'.

About the future, **Suwanto** concludes: 'We are exploring collaboration with movie producers, SVOD platforms, foreign producers to increase quality of content. We look for either great storytelling, strong production know-how, and new ways to fund higher quality production'.

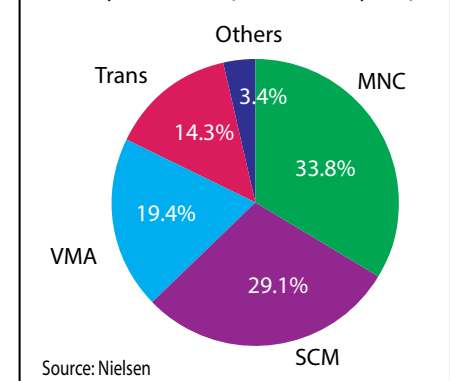
ANTV has been repositioning itself from September 2013 until today with an ever-growing performance in YTD share from 11.2% (2014) to 16.1% (August 2017). The network evolution was not only in numbers, also in the content strategies and digital business.

Otis Hahijary, VP: 'Until 2013 our performance share was ranging from 4-7% and was at the bottom position as entertainment TV. Strategy changes at the end of 2013 caused us to enter the tier 1 FTA line in Indonesia, with second position (YTD up to August 21, 2017). This is the result of a new programming strategy. First, every day part is prime time: all slots could be the mains as long as they suit the target audience'.

Second, **ANTV** provides a "Unique Value



INDONESIA: AUDIENCE SHARE, BY TV GROUPS - ALL 5+, ALL 10 CITIES (FEB. 20-MAY 31, 2017)



Proposition” by continuing to take the unique value inherent to a program to be developed/ expanded into other programs like the examples above. Third, the untapped market: ‘We always targets market programs that have not been taken by competitors’. Four, a 360-degree campaign in order to maintain audience loyalty staying/ watching the channel. ‘360 promo is an integral part of our effort to accommodate budget from sponsors who advertise through on air and off air activities, whether through its own media, other media and digital’, Hahijary stands.

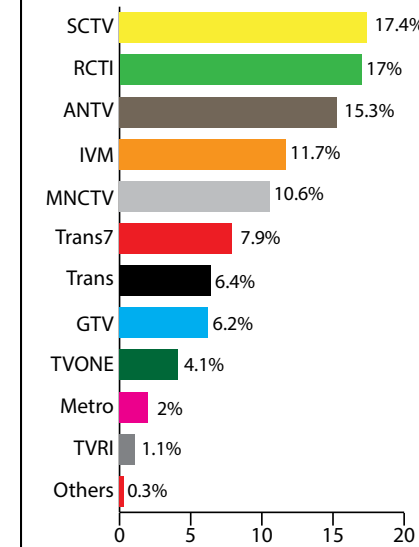
ANTV placed three programs in the top 15 programs from January to August, 2017 and among those programs are local content, such as the own produced series *Jodoh Wasiat Bapak*, *Cantik Cantik Kucing Dapur* and *Kec-Kecil Jadi Manten il*. ‘In 2016 we produced 32 drama titles and 18 entertainment shows, and this year we aired 21 dramas and 8 entertainment productions’, he stands.

‘We do not merely purchase foreign titles and put them into air, but far from that we reprocess the uniqueness of foreign series by letting Indian artist to play in our local series *Cinta Di Langit Taj Mahal*, who brought **Shaheir Sheik**, the cast of *Arjuna in Mahabharta* came



In house programming as kids show *Pesta Sahabat* had won numerous national awards on RTV

INDONESIA: AUDIENCE SHARE, BY TV NETWORKS - ALL 5+, ALL 10 CITIES (FEB. 20-MAY 31, 2017)



Source: Nielsen



With the success of Indian series in Indonesia, ANTV produced the local series *Cinta Di Langit Taj Mahal*, which is starred by Indian actor Shaheir Sheik

to Indonesia, or entertainment programs like *Mahabharata Show*, *Bollystarvaganza* and *Panah Asmara Arjuna*.

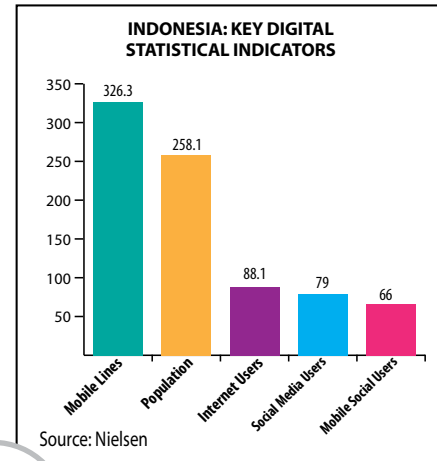
From the top 10 data this year, series are still major show in Indonesia, besides entertainment and comedy. ‘This pattern has not changed significantly in this last five years. Changes made to anticipate boredom is usually by updating the content, adding new artists or changing the theme that suits the audience best’.

‘Digital media is experiencing rapid growth as print media and radio are showing a decline, although TV is still a mainstream. TV penetration is still above 96%, reaching all Indonesian media viewers. TV and Internet viewers are complementary, recorded that the duplication of TV and Internet users is still above 90%. We run a 360-campaign strategy with media mix campaign so that all media used by ANTV can still reach all the characteristics of the audience’.

About the future, **Hahijary** concludes: ‘We will surely bet on more strategic partnerships, as this is an important part of our programming strategy. In the near future for example, we will participate in joint production for a talent search event with its partner in India’.

Formerly know as **B Channel, Rajawali Televisi (RTV)** is a general entertainment TV network with 42 transmitting stations reaching out to more than 206 cities like Jakarta, Surabaya, Bandung, Medan, etc. ‘We continue to embark on an expansion plan reaching out to an even bigger audience. We are part of an exciting emerging market with a population of 237 million potential consumers and the fastest growing media market in the region’, says **Artine Savitri Utomo**, CEO.

Even though **RTV** is relatively young in the industry, it has been growing exceptionally well and made big inroad into the market. ‘Our TV rating and audience share has grown by leaps and bounds for the past year. Our programs cater to a wide range of audience with



combination of in-house productions, foreign and local program acquisitions, as well as news programs. Our in house production programs *Pesta Sahabat*, *Olimpiade Indonesia Cerdas*, *Funtime* had won numerous national awards and our news program (*Lensa*) are helmed by some of the best award winning news anchors in the country’.

‘We continues to develop its new portfolio of locally produced drama series, magazines, variety, children and sports programs featuring the latest lifestyle trends, current affairs, issues of the heart and latest happenings, while we have achieved success with some of our acquired animations and foreign (Korea, China) drama and sports programs (*FIFA Confederation Cup 2017*), as well as renowned producers of Indonesia Drama’.

‘Viewers and advertisers had took notice of our unique positioning. Both are thrilled with the additional choice that our network provides, showcasing good entertainment that is wholesome for the family. We had been gaining exceptionally good growth in our TV share for key segment targeted by the consumer brands and had leap frogged a number of incumbent stations within a short period of time’.

Utomo concludes: ‘We have been investing in infrastructure that will help us enhance our in house production and digital content production capabilities. We are also actively looking for strategic and co production partnership with key partners to bring an even more exciting programs line up for our audience’.

Launched in September 2011, **Kompas TV** is one of the latest TV channels in Indonesia generated from Jakarta, the capital city, and retransmitted to all the country through local TV stations. The channel is available in 10 cities, but is working on expanding its coverage.



BY LUNITA S V MENDOZA, INSIGHTS MAGAZINE



Myanmar transforms



Aye Hnin Swe, Managing Director, Mango Media, Mangosteem PR and Wave Digital

According to **Hootsuite**, more than 80% of Myanmar's population today is digitally connected through smartphones. Phandeeyar Director **Jes Kaliebe Petersen** observed a definite sense of hunger to get access to data and technology, and data-information, maybe because the country was so closed off before.

In 2014, when the government granted telecom licenses to Qatar's **Ooredoo** and Norwegian telco **Telenor**, the cost of SIM cards went from USD 200 to USD 1.50 overnight, followed by a drastic slashing of data usage pricing. Social media participation skyrocketed to 14 million users, making it the most popular form of entertainment in a country with few entertainment options. The smartphone has become their TV, their tablet, their computer.

Aye Hnin Swe (Rose) is the MD of **Mango Media**, **Mangosteem PR** and **Wave Digital**. In her 15 years of experience, she is convinced that today 'syndicated program is the way to go', highlighting *Myanmar Idol* being the biggest success of Myanmar's TV industry in the last 3 years.



In fact, its popularity has surpassed Burmese obsession with Korean drama series, which normally takes the highest of ratings. Though a foreign format made local, it does offer signs of favoured content across the nation of nearly 55 million people. 'Local drama series are also one of the top preferential programs', she adds.

The biggest challenges the industry is facing are production quality, ad investment, long-term partnership and an better understanding of programing. This, coupled with forecast that 2018 will bring a drop in the share of ad spend.

Myanmar's top 3 most successful formats today are music contest, drama series, football, EPL and the SEA Games. 'We don't have much American content apart from *Myanmar Idol*, *Where Dreams Meet*, *X Factor* and *Myanmar's Got Talent*. Korean dramas and Thai horror series are quite popular', **Hnin Swe** affirms.



Myanmar Idol has been the biggest success of Myanmar's TV industry in the last 3 years: two seasons have been broadcast on Myanmar National TV

She concludes: 'Some of our clients would like to explore new ideas on TV, but the challenge is at the TV station. For those looking to get into the game, collaboration is more likely to take place, depending on the business growth'.



Workpoint, all in one place

Established in 1986, **Workpoint Group** (Thailand) is a highly functional independent TV content production company that grows into a holding company with its business portfolio ranging from TV content production, Digital TV station Channel 23, content licensing, record label, artist and event management, theatre, movies, studio rental services, theme park, and new business development.



Dhanasak Hoonarak, MD

Dhanasak Hoonarak, MD: 'Our digital TV station and online platform is the fastest-growing business and has



become the top 3 channel since its inception, attributed

to our strong and unique contents, which will also benefit our content licensing business'.

'Thai TV market is enthusiastic in drama series.

However, audience also enjoys fun, comedy, game show and variety contents. We have a unique positioning as Thailand's king of game show and variety show. We know their preferences, hence cater the right contents for their taste', he adds.

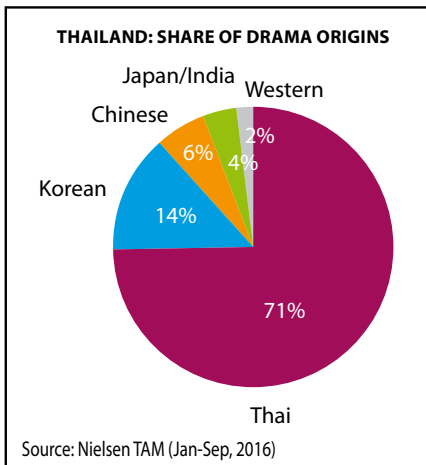


Mic On Debt Off, sold in Indonesia and Cambodia

Workpoint Channel 23 is on top of audience's mind when Thai audience tune in for entertainment programmes and game shows. '*Mic On Debt Off* is our own local format and it has been adapted in Indonesia, with Cambodia following. We're also engaging in discussion with clients in other territories. When we create a new programme, Thai audience is our priority. However, we also add the mechanic and structure that are also appealing to international market'.

An **Hoonarak** exemplifies: '*Lightning Quiz* is the game show that suits the taste of Thai audience because it is fun and tricky. We add excitement and thrill in how we play the game and how the game progresses. This is why our formats can be adapted in many territories'.

'As we believe in making a progress every day in everything, in terms of content licensing we're looking to expand to new territories like Russia and Eastern Europe. As for new ventures and alliances, we're now considering the options we have in order to make a bigger step toward success', concludes the executive.



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TGDY PRODUCTIONS



Hakka TV, Taiwan: culture and language



Xue-lin Chen, head of production

Hakka TV (Taiwan) is a channel of minority language, aiming at promoting and preserving Hakka culture and language through intellectual shows such as language education, elementary science, among others.

'Hakka especially assigns children programs to form a native language teaching period of time that shows different accents, including south Sixian, Sixian, Hailu, Dabu, Raoping and Zhao An, at

fixed hours in order to take care of viewers that speaks in different accents and cultivate a habit for primary school children to use native language' describes **Xue-lin Chen**, head of production.

According to Chen, Taiwan currently has about 15 children's exclusive channels broadcasting programs for pre-school and school-age children all day. Among cable TV channels, **YOYO TV** and **MOMO TV** are the most watched local ones while other foreign-operated



channels such as **Disney Channel**, **CN**, and **Animax** are also popular in Taiwan. 'The broadcasted content of children TVs is mainly animation; aside from that, they also broadcast knowledgeable, educational, musical children programs', she adds.

Regarding content, Hakka TV produces annually at least 90-hour children programs. Among them are *Olympig*, a competition program recording elementary school students playing games in the studio, and *Bilibolo Songs and Dances*, a show that presents elementary school students' performances and their music production. Meanwhile, *Hakka Gu Gu Gu* is a puppet show that pronounces different accents in Hakka and it fixedly show different accents on each day. In addition, Hakka TV also buys 60 to 80 hours of high-quality cartoon animation and children's programs dubbed into Hakka.

'We seek cooperation with other channels, such as producing children programs with Chinese Public Television, exchanging programs with other channels, and marketing programs at new media platforms'.

And completes about the new digital ecosystem: 'Hakka TV plans to set up a multi-screen media Working Lab to attract more audience through productions with scientific and technological innovation, large data analysis, video network optimization, social network marketing and other applications. Hakka TV's programs will also be on its video sites simultaneously for 14 days for audience who fail to watch them on TV. In addition, high-quality children programs will be selected from Hakka



Olympig, competition show

TV to be on Hakka TV's YouTube channel for viewers'.

'We are also actively seeking to broadcast at different platforms domestically and internationally which include telecommunications networks, videos applications, and video sites'.



TV TOKYO, a multi-facet experience

Yukio Kawasaki, General Manager of the Animation Division at TV TOKYO, one of the top animation producers in Japan, explains: 'The most significant change we have seen is the proliferation of OTT platforms. Today, many of the shows we distribute can be watched with subtitles in many languages within an hour from the Japanese premiere'.



Yukio Kawasaki, General Manager of the Animation Division at TV TOKYO

'This change has also enabled us to market key ancillary products such as videogames in a more global manner, in closer coordination with the program's storytelling', he adds. The channel remains the best home for animation programming, being the only FTA network that offers programming for children and youth every day of the week as well as on Saturdays and Sundays.



'Just in the last few years alone, we have been responsible for the launch of hit series such as *Yo-Kai Watch* and the new *Beyblade* series. Our flagship series *Naruto* saw a conclusion in March this year after 720 half-hours and its sequel *Boruto* carries on the grandiose family saga into a new stage. We launch about twenty new shows a year and distribute a little more than a half of them internationally. We also distribute third-party products too'.



The company is launching this MIPCOM a highly anticipated action adventure series entitled *Black Clover*

TV TOKYO launched a highly anticipated action adventure series entitled *Black Clover*, based on the best-selling comic book series of the same title. **Kawasaki**: 'In our country, we are clearly seeing a market trend for multi-facet experiences. An animated show does not end inside the small screen. Theatrical features, art exhibitions and concerts have become commonplace. Stage plays and cast talk shows are quite popular with the option of live viewing in cinemas'.

He continues: 'More than anything, it has conquered the cyberspace. Especially for shows targeting teenagers and older audiences, the streaming is where the growth is. The success of Japanese animation on streaming will re-awaken interest in the genre among traditional broadcasters too'.

'In addition to conventional animated shows, we are also experimenting with a few live-shot "animated" shows in the coming months. The first one *Glitzy Dolls Go Dating* follows the hilarious "adventures" of two young women seeking relationships only to step upon a weirdo each time. What makes it unique is that all characters are made of pipe cleaners. We are also prepping *Four of a Kind*, a wire-puppet situation comedy about four boys living under one roof, who, in everyday life, "work" as a superhero, a dark hero, a monster and an extraterrestrial', concludes **Kawasaki**.



Four of a Kind, a wire-puppet situation comedy

Season 1
30 X 45'

AL HAYBA

SEASON 2
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30 EPISODES X 45'

SAMRA 65 X 45'

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BOOTH #H07

Raya Group, at its finest



Ramazan Yirmibesoglu, managing director

Established in 2012 by **Ramazan Yirmibesoglu, Raya Group** (Turkey) is gaining recognition in the international market as a distribution to take into account, now with two main focuses: the international expansion, especially in the African market, and also the expansion of its format offer.

In 2016/2017 the company closed deals from some dramas like *Don't Worry About Me* and *Brave Heart* in the Balkan countries, Middle East and started to enter the Latin American market, but according to **Yirmibesoglu**, Turkish content reality has changed compared to recent past. Content from other countries are gaining markets, and broadcasters are more demanding when considering series. 'Before you could license 10 titles but now just 2 or 3', he remarks.

Among the main titles that the company is pushing in Singapore stands *Brave Heart*, centered on the life of a man that lives in a small village in Istanbul which everyone works as a fisherman. During his army duty while they were sailing suddenly they saw a boat with refugees from Syria. Unfortunately their boat was sinking and there was a little boy drowning in the water. *Don't Worry about Me*, sold to **Canal 13 Chile** and about

a boy that loses his father after them get caught in the storm.

Lastly, the company promotes the new drama series *Roots*, sold to **Netflix** and which revolves revolving around the story of a Lebanese business man who discovers on his death bed the existence of another daughter, fruit of an affair he had in Paris which he kept secret for years.



Brave Heart, drama

Sabbah: Arabic drama meets Asia



Sadek Sabbah, CEO

Cedars Art Production (Sabbah Brothers) is a leading production & distribution company based in Cairo, Beirut and Dubai since early 1950's, managed by the Sabbah brothers **Sadek** and **Ali Sabbah**, who have succeeded to produce primetime dramas of many identities and genres

It produces yearly on average four motion pictures and six TV series and which are collecting a regional and international recognition. For Asia, it highlights the Lebanese/Syrian series *Al Hayba* in two seasons (60 episodes): the first was launched in June 2017, and the second, entitled the *Comeback*, to be released May 2018. The series has been selected to be show at the Dubai Film Festival, which will take place on December 6-13.

Also, the Pan Arab series *The Way*, featuring Nadine Njeim (*Samra, Cello, Al Hayba*), and a brand new romantic/comedy from Lebanon, currently under production.

Sabbah Brothers has been successfully distributing Arabic content in mainly Malaysia and Indonesia and other countries since 2009. The collection *Stories from Qur'an* constituted of five edutainment animated series and are now considered a classic for religious holidays, successfully distributed in more than 65 countries across the globe.

'Today, we are pleased to be releasing into South East Asia the brand new action & romance TV series *Al Hayba* S1 and which collected a big success in the Arabic territory with more than 33 million followers were discussing this series every day when premiered. The Asian market and sensibilities are very close to the Arabic territory, both our societies are very careful about the series Ethical messages and cultural sensitivities', completes Sadek Sabbah



The Way, brand new romantic comedy

Comarex: hub of content



Martha Contreras, sales for Asia

Comarex (Mexico), company led **Marcel Vinay Jr.**, CEO, highlights in Singapore through Martha Contreras, sales representative for Asia, its international catalogue after the incorporation of **Cisneros Media Distribution's** offer on a deal completed in late 2016. Through this agreement, the Mexican company expanded its catalogue, which also include titles from **Canal 13** (Chile) and **Canal 11 Mexico** for the region.

Among the main titles for the company are the game show format

Save to Win (50x60'), where savvy shoppers can win big cash by showcasing their knowledge of everyday household brands, and Cisneros' telenovela *Separated By Love* (111x60'), telenovela about a young lady in search of a better life that moves from the country to the city, without imagining the twists that waits for her. Also from CMD is *Just Looking* (60x60'), teleseries set on a building, 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights *Vertigo*, a stellar transmedia show that has aired in Chile on prime time at 22:300hrs since 2013, adding now 12 seasons with excellent results among audiences and with a full repercussion on the media; *Runaways* (110x60'), about four women that meets in a jail, and *The Quest* (13x60').

Latin Media: world drama in one place



Jose Escalante, general director

Latin Media (USA) offers a full catalogue of the best drama series from all the world. **Jose Escalante**, general director, promotes this ATF the finest content from India, Turkey and MENA for Asian clients.

Heading the slate is the Turkish-Arabic co-production *La Illegitima* (60x'45), which mixes the high quality production from Turkish series with new landscapes and original stories from Arabia, preserving the "telenovela" essence, describes **Escalante**. 'We have been working strongly on the global distribution of **America TV** (Peru) series in Europe, Asia and Africa, and we hope to have confirmed deals before this year ends', he adds.

'2017 has been very important for the company: during MIPCOM we managed to close one of our European titles with clients in Argentina and Chile, apart from confirming sales in South and Central America for many of our series', he adds. At the same market, **Latin Media** added to its catalogue the **Star India** series *Tumhari Pahki*, which has been already sold to

Panamericana (Peru).

'Programmers will continue betting on fresh stories that show new cultures, and the Indian is one of the chosen', remarks **Escalante**, who also confirms the company is already preparing the 2018 catalogue, which will be released for NATPE Miami 2018, including five new titles: two from Europe, two from Asia and one new from India.

Latin Media expects to reach to more territories: 'We don't marry to any catalogue specifically. We are a boutique distributor gathering the best productions from the world and making them available to regional and global clients. Our difference is the expertise on the industry, and the huge work behind: from identifying the indicated story to the personalized relation we build with our clients', concludes **Escalante**.



La Illegitima, Turkish-Arabic co-production

Vision Films: football + drama

Vision Films (USA), independent distributor and feature film VOD aggregator, promotes for the Asian markets the brand new titles launched last MIPCOM, headed by *Gold Stars: The Story of the FIFA World Cup Tournaments*, a series from **FIFA Film** for which it has global distribution rights

Produced by **IMG Media**, *Gold Stars* (180' or 3x60') revives the memorable moments and the most important goals of the FIFA story, while the audience experienced the passion and drama of the last 85 years of the worldwide football. It includes official tapes from the World Cups from 1930 (Uruguay) to the World Cup Sub-17 Chile 2015.

Lise Romanoff, MD/CEO: 'We are very excited with this exclusive collection, which has had a tremendous reception in the global market. It shows the



Gold Stars

Mondo TV: 'you have to grab the one ideal'

Mondo TV (Italy) has always put special emphasis on Asia Pacific. In October 2016, it announced a co-production deal with **Henan York Animation** (China) to produce 3 series until November 2020. The new deal builds on the partnership established between the studios on upcoming CG series *Invention Story* (104x11'), the first season of a long sequel down the road for the coming five years.

Most recently, it confirmed an agreement to grant some rights related to *Robot Trains* property, owned by **CJ E&M** (Korea), of which the European company will be a distributor and co-producer of season two of this action-adventure 3D-CGI series. Season 1 (32x'11) has been premiered on **DeA Junior** pay TV network in Italy.

'Global markets are so important in our business. You are in a middle of many opportunities, you have to grab the one ideal for you, and they are and will be always so relevant and important for us', describes **Matteo Corradi**, CEO.

'We are consolidating our 360° business in Italy, Spain, Portugal, Russia and Latin American, where we are developing own IP's. **Mondo TV Iberoamerica** sealed a strategic partnership with **Alianzas Producciones** (Argentina) to co-produce our first teens live action comedy *Heidi, Bienvenida a Casa*, whose second season is under production (60x45' or 120x22')'.

On the digital side, **Mondo TV** announced a new start with **Amazon Video** for bunch of classics shows, and planning to expand territories and versions with them soon to have a reach into Germany, Italy and Latin America. 'Our library is immense and available in many languages all in-house available, and this help a lot in placing easily Digital deals', concludes **Corradi**.



Matteo and Orlando Corradi, CEO and president, Mondo TV, with Hyunjung Lee, head global business animation division, and Hyun Il Park, head of animation content business, CJ E&M (Korea) at last MIPCOM edition



Robot Trains, new series from CJ E&M

best moments of the FIFA Championship for the first time, available for DVD and VOD players globally, right before Russia 2018'.

Other new titles that the company is bringing to the market are the drama movie *The Scent of Rain & Lightning* (100'): her parents killer is put in freedom, so this young lady is obligated to revise her past and unravel deep and dark secrets of the family; *Title off the Menu*, a romantic comedy about a woman know by preparing the best authentic food in all the South West, but she fall in love of a Mexican fast food franchise.

On *Living Among Us* (87'), a group of documentalist spend time with vampires, and *Dead on Arrival* (97') is inspired in the classic black DOA, where after sealing the agreement of his life, a young pharmacy sales representative is poisoned and only has 24 hours of life.



Lise Romanoff, MD/CEO

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The banner is divided into several sections. At the top, it says 'By My Side' in a blue script font over a photo of a man and a woman. Below that is a large red and blue graphic for 'EJEN ALI' featuring a cartoon superhero character. To the right is a white section for 'Ulaia Nusantara' with a red and white logo and the text 'Experience the earliest historical footprints of Islam in the Nusantara region'. At the bottom right is a section for 'BEST in the WORLD JAPAN' featuring a thumbs-up icon and photos of people eating and a man in a black hooded outfit.

Lynnazlina@primeworks.com.my

BOOTH #J20

Kanal D: drama, suspense, thriller



Kerim Emrah Turna, director of sales & business development

Kanal D International (Turkey) launches at ATF brand new drama series, headed by *7 Faces*, a 7x'45 miniseries by filmmaker **Tunç Şahin** that relates a different confrontation story each time, and *Crossroad*, a story of ambition and greed that takes a man to loose everything in one night.

Innocent is a crime drama about the extraordinary events surrounding a familiar Turkish family, and it carries a suspenseful pace and compelling editing, while *Price of Passion* shows a hitman working for his criminal uncle.

Kerim Emrah Turna, director of sales & business development, also recommends for this season *Mehmed the Conqueror*, set in the year 1451 and centered on the young Sultan Mehmed the Conqueror; *One liter of Tears*, the courageous story of a young girl resisting the illness and defending life knowing that she will lose anyway, and the new dramas *Tales of Innocence* and *Wounded Love Season 2*.

According to **Turna**, "Turkish dramas current outlook cannot be handled apart from this transition of the big picture". He further explains: "The dynamic change of the socio-economic structure of the audience in Turkey changed the way of consuming content. The broadcasters and the producers had to adapt their content to the new demands of this new audience".

And concludes: "The economics of this industry has also a huge effect on the content production. All these resulted in this content with a stronger high-quality drama structure and less telenovela kind of storytelling. This fact, in the international markets, will lead us to be able to penetrate in some mature markets".



Mehmed the Conqueror



7 Faces

BOOTH #C30

Globo: Rock Story

TV Globo International (Brazil) highlights in Singapore its telenovelas *Rock Story* (135x'60) that follows a former rock star who struggles to reinvent himself in his professional and personal lives after another artist steals his fame and his wife, and *Total Dreamer* (130x'60), a modern fairy tale tells the story of a homeless girl who dreams of helping out her family and finds her big chance of turning her life around in a fashion modeling contest, but the way to winning it and becoming a star will be a lot harder than she originally envisioned.

The distributor also highlights the series *Under Pressure* (9x'60), coproduced in 4K with *Conspiração*, *Jailers* (13x'30), produced with Gullane and Spray Filmes and awarded by the *Grand Jury* at MIPDrama Screenings 2017, *Supermax* (10x'60), which is **Globo's** first original fiction series entirely produced in Spanish featuring international talents.

Dori Media: comedy + drama

Dori Media Group recommends at Singapore a slate of drama and game shows headed by Chinese remake of *Blind Date* (52x60'), based on the Argentinean series that follows a woman that makes a bet with her mother that she can find a boyfriend until her sister's wedding, and makes every effort to meet as many men as possible.

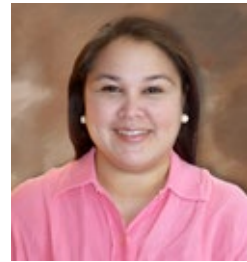
5 Stars (120x60') is a romantic comedy about five daughters facing a challenge, written in the form of a clause, which they will have to fulfill in order to claim the inheritance he has left for the sisters.

Complicated (10x30') centers on a man at his 40 something with a wild past and hazardous present, he is divorced not once, but twice, and his two exes make sure to make every moment of his life as complicated as possible, while *The Road to Calvary* (13x45) is an epic periodic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy.

The Best of All tests the theory states that the average of the answers to a question of a large audience will be a more precise evaluation than professional, and the sitcom *Game Over* (6x30'), peeks into the life of stand-up comedian, just before his wedding.

Other top titles are *Underground's* (Argentina) drama series sold to **US Netflix**, France Canal+, Latin America, UK, Spain, Portugal, Israel and Poland *El Marginal* (13x45'), about an ex-cop who enters a prison as infiltrated, and the game show *Intuition*, where participants don't need to know anything, all they need is strong intuition.

Also from Argentina are the telenovela *Por Amarte Asi* (60x60'), where a prestigious rich attorney represents a woman that disconnected her dying husband from the machine that kept him alive, and the comedy *Esperanza Mia* (180x45'), coproduced with **Pol-ka** (Argentina) and sold to over 20 territories.



Pauline Ick, VP Sales



5 Stars

BOOTH #F30

Alfred Haber: 49th Anniversary

On its 49th Anniversary, **Alfred Haber, Inc.** is world's largest distributor of US network annual event programming and a major independent distributor of primetime series and specials, including unscripted reality, crime and investigation, clip shows, pop science, music events, and films. For the Asian audiences, the distributor offers the *2017 18th Annual Latin Grammy Awards* ('240, **Univision**), *Breaking The Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x'60, **FOX/MyNetworkTV**) and the third season of *Top 20 Funniest* (49x'60, **truTV**).

THE SCENT OF RAIN AND LIGHTNING
When her parents' killer is released from jail, a young woman is forced to revisit her past and unravel dark family secrets.
STARRING:
Maggie Grace (Taken)
Justin Chon (War of The Worlds, Shameless)
Mika Blandino (It Follows)
Mark Webber (Scott Pilgrim vs. the World)
Bonnie Bedelia (Dig Hard)
Will Patton (Armageddon)



THE TICKET
A blind man who regains his vision finds himself becoming blinded by his obsession for the superficial.
STARRING:
Dan Stevens (Downton Abbey, Beauty and the Beast)
Mali Akerman (Watchmen)
Skyler Gaether (Drunk)
Kerry Bishe (Argo)
Oliver Platt (X-Men: First Class, Chel)



DEAD ON ARRIVAL
He's got 24 hours to solve his own murder.
STARRING:
Billy Flynn (Days of Our Lives)
Christa B. Allen (Revenge)
Lillo Brancato (The Adventures of Pluto Nash)
Scottie Thompson (12 Monkeys)
D.B. Sweeney (Taken 2)
Chris Mulkey (Whiplash)

DEAD ON ARRIVAL
A young pharmaceutical sales rep finds himself in a dark world of corruption and murder with 24 hours to live, running from the police, the mob and a sheriff that wants him dead.

OFF THE MENU
STARRING:
Dania Ramirez (Once Upon A Time)
Santino Fontana (Crazy Ex-Girlfriend)
Maria Sorochita Alonso (The Running Man)
Makenzie Moss (Steve Jobs)

OFF THE MENU
A feisty female chef known for the best authentic food in all of the South West falls for an unlikely heir to a fast-food franchise.

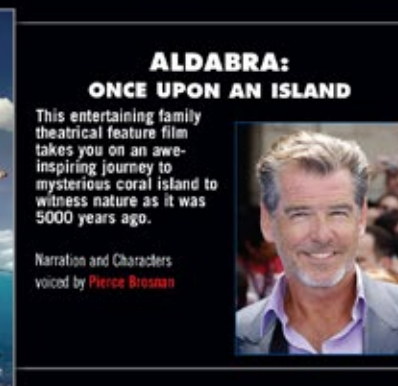
CREATED EQUAL
An up-and-coming attorney sues the Catholic Church for discrimination against a young woman who wants to become a priest.
STARRING:
Lou Diamond Phillips (The 33)
Aaron Yveit (Les Miserables)
Edy Ramez (Devious Maids)
Gregory Alan Williams (The Accountant)



LIVING AMONG US
Vampires have just made themselves public! Now a group of filmmakers have been granted access to spend some time with them with devastating results.
STARRING:
Ewan McGregor (Game of Thrones)
John Heard (Home Alone)
Thomas Ian Nicholas (American Pie)
William Sadler (Shawshank Redemption)
Andrew Keegan (10 Things I Hate About You)
James Russo (Django Unchained)



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Vietnam, evolution & growth

Even most of the media is regulated by the Government, Vietnam is one of the most dynamic TV market in South East Asia. Its market size is +94 million inhabitants and the country's economy is showing stable numbers.

The increasing presence of Vietnamese companies in the international market has been the result of a stable economy, a growing internal demand and better business opportunities for the country's main products for exportation. As a result of this positive context, in the last years there has been a bigger openness from the audience and international programming is very well received.

The market

Vietnam's expanding middle class is helping to drive growth in the country's consumer economy. The outlook for total media advertising remains positive throughout the forecast period, rising by at least 5% annually through 2020.

Vietnam has the smallest advertising market among all the countries in Asia-Pacific in this report. Total media ad spending will total USD 1.17 billion in 2017, accounting for 0.6% of total ad investment in the region. Most of that spending is still dedicated to traditional channels, with digital ad outlays accounting for just 18.4% of total media ad expenditures in 2017, or USD 215.0 million.

As in many parts of the world, digital ad spending and mobile Internet ad spending are rising quickly, but their share of the country's total ad investment is still quite small. eMarketer expects digital ad spending's share of total ad expenditures will climb over the forecast period, however, reaching 23.6% in 2020, or USD 323.6 million.

'Internet use isn't especially widespread in Vietnam, but 2016 was the first year that more than half of its population (50.6%) went online at least once per month. Advertiser interest in digital advertising is largely a function of the growing adoption of internet use. Digital media ad spending in Vietnam is projected to grow 23.0% this year', indicates the report.

Within the digital advertising realm, Mobile internet ad spending will see particularly high growth rates, but from a very small base. Advertiser outlays on mobile ads will nearly double this year to \$78.7 million. Rising smartphone penetration rates will also drive advertiser spending on the channel. eMarketer estimates the smartphone penetration rate in Vietnam will increase from 38.3% in 2016 to 59.2% in 2020. By then, mobile Internet ad spending will reach USD 220.0 million.

Television

The nationwide Free-To-Air TV market is dominated by **Vietnam Television** (VTV), which operates nine FTA TV channels and acquires a large number of TV content for them,

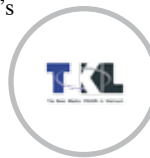
including dramas, documentaries, animation, and sports from Korea, India, China, and Japan, as well as Europe and North America. The organisation also produces a significant number of wide ranging programs. On the drama side specifically, it produces around 1,000 hours of viewing.

Huu Nam, acquisition & sales, says that in recent years, advertising revenue from local productions have been increasing significantly, with **VTV** crediting such a success to their content and production skills. 'VTV's average local drama runs for about 20-40x'45. Their prime time slot is usually from 8:30pm to 9:30pm for local dramas. While it faces competition from provincial TV channels, it continues to maintain its top position in the ranks', he remarks.

The other big public group is **Ho Chi Minh Television** (HTV), owned by the People's Committee of the most populated Vietnamese city. It manages two analogue channels, **HTV9** and **HTV7** launched in 1975 and 1987, respectively. Then, with the adveniment of digital TV, the company released from 2003 to 2011 17 channels covering different niches: women, men, sports, education, film, travel & living, financial, etc.

Pay TV is also wide diversified in cable, DTH, IPTV, Mobile and Internet TV offering over 260 networks of which 50 are foreign channels. The number of subscribers are surpassing the 8 million (2016) with cable taking the majority of the clients, but IPTV betting DTH since 2014, according to the figures provided by the Ministry of Information and Communications.

The strenght of this segment of business is making Pay TV a very active area of



Huu Nam, acquisition & sales, Vietnam Television



Nguyen Thi Truc Mai, Managing Director, TKL Media Corporation



Cao Phuong Lien, Vice Director, Viettel Media Company



Le Nguyen, International Business Development Manager, Vietcontent JSC

development for content production. Only two of almost 10 companies are taking more than the half of subscribers: the cable operators **SCTV** (South and Mekong Delta) and **VTVcab** (Hanoi and North of the country), according to Media Partners (2016). On the DTH, **Canal+** (France) **K+** is the number one company while on IPTV, the #1 is **mytv**.

A growing presence

In the 10 past years PRENSARIO has covered the Asia Pacific market, the Vietnamese players have increased strongly their presence, mainly through distribution and production companies that regularly work for the FTA State-owned TV channels of **VTV** or **HTV**, as well as some private Pay TV networks.

TK-L Media Corporation, **Vietcontent JSC** and **Viettel Media Company** are some of the new names, along with producers and agencies like **Thaole Entertainment**, **Qnet** and **Dien Quan Entertainment**, who are mainly looking for international formats to be adapted in Vietnam.

TKL Media Corporation, a member of **DatVietVAC Group Holdings**, is specialized in the acquisition of foreign content. It is also the biggest local production establishment in Vietnam, especially in the genres of drama series and shows. It buys

mostly Korean, Chinese, Hong Kong, Thai, Philippines, and Turkish drama series and documentaries, as well as sports content.

The company was once an exclusive buyer of Hong Kong **TVB** drama series, as well as Singapore **Mediacorp** crime dramas (*C.L.I.F.*, *The Truth Seekers*). 'We are now among the top distribution companies in Vietnam, providing tens of thousands of episodes yearly for Vietnamese TV network', explains **Nguyen Thi Truc Mai**, Managing Director of **TKL Media Corporation**.

As a media agency with distribution and production capabilities, **Vietcontent JSC** is one of the key players who supplies content to **HTV**, along with other companies. It purchases close to 10,000 hours of content annually, sustaining two timeslots, one on **HTV7** from 11am-12pm, airing mostly Turkish and Chinese series from Hong Kong; and the other on **HTV9** from 12.30pm-1.30pm, airing mostly telenovelas from Brazil, Mexico and Colombia.

Besides **HTV**, **VTVcab** is a strategic client of this agency, who provides them with the likes of animation, sport programs (NBA, Grand Slams, Bundesliga), and youth series on its various channels. In addition, Pay TV companies **K+** and **SCTV** are also on Vietcontent JSC's client list, along with certain local OTTs as well.

Sports is a visible value, seeing how it has stated subsidiary links in the up and coming Sport 24h doing sport media, as well as diversifying into sport event organization, with the likes of **Dawn Production** producing programs for the

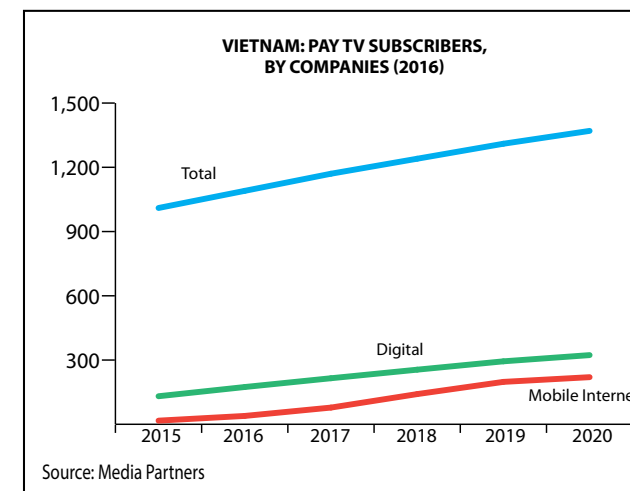
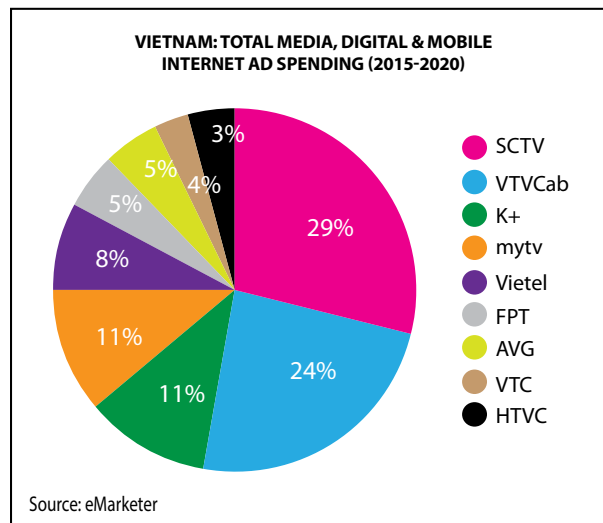
Vietnam Professional Basketball League, among others.

Le Nguyen, International Business Development Manager, holds a dual role as a buyer and seller. He revealed that currently, he buys Japanese animation, Turkish content, American movies, and documentaries (from the likes of the History Channel) and sports content (such as those from NBA and Grand Slam).

Viettel Media Company, an arm of the **Viettel Group**, the largest state-owned telecommunications company in Vietnam, is known as a digital content company. Viettel Media owns the FTA channel **QPVN**, which is also the FTA channel of the Vietnam Ministry of Defence.

KEENG and **5DMAX** are its digital manifesto that has integrated television and telecommunication, giving them the ability to provide new services to subscribers, such as highly interactive or higher definition TV programmes, original content, and new subscriber packages, combining TV and mobile features.

Cao Phuong Lien, Vice Director of Viettel Media Company, revealed that she purchases content mostly from the "Big 6" (studios), but also buys directly from broadcasters such as **TVB**, **MBC** and **KBS**.



Mediacorp's *The Truth Seekers*: the Vietnamese audience is hungry for Asian dramas from many origins

This report has been produced by Prensario using information from ATF INSiGHTS magazine, which has provided key buyers interviews done by Lunita S V Mendoza and Lim Li Min, relationship manager, ATF.



What's new in APAC region?

Big dramas and cooperation between traditional and digital platforms to co-develop high quality content are two of the main trends in nowadays global industry. The APAC region is not the exception to the rule. Prensario shares some of the latest news within the region, including co-production deals, joint-ventures and mayor licenses.

ABC and Netflix to co-create original content

Australian *pub-caster* ABC and Netflix are working together in two new original series for the SVOD platform: The short-run political conspiracy drama *Pine Gap*, with Greg Haddrick attached as showrunner and Felicity Packard as co-writer; and the motherhood comedy series, *The Letdown*. In both cases, the series will be aired on Netflix internationally joining the Australian service after it airs on ABC.

Pine Gap is an international political thriller set in and around the enigmatic US/Australia joint defence facility situated in central Australia, while *The Letdown* follows a woman on the steep learning curve of motherhood, who leans on a group of women to help her raise the child.

Crunchyroll makes first Japan-Korea co-production

After its launch in Japan, anime-based SVOD service Crunchyroll confirmed the first co-production project with Korean partners, which Nobuhiko Kurosu, Crunchyroll senior producer, business development calls 'the first of its kind.' With title TBA, it will be a suspense/horror series, similar to *Tales of the Unknown*, according to the executive. The plan is to make 12 30-minute episodes for TV broadcast in both Japan and Korea, followed by worldwide distribution.

The company has invested in nearly 70 anime titles over the past three years for airing on NHK, TV Tokyo and other Japanese

broadcasters, but international distribution is also a priority. 'By 2018 we plan to invest in 100 titles a year and be acquiring 100, for a total of 200,' says Kurosu.

Japan gears up for 8K Olympics in ISDB-S3 standard

In preparation for the Olympic Games, the Japanese broadcasting world is getting ready for 8K Ultra HD TV, informed Broadband TV News. US hardware manufacturer SiTune Corporation has successfully tested its tuners for 8K UHD satellite TV in line with the ISDB-S3 standard. The R&S SLG satellite load generator from German technology company Rohde & Schwarz generated the ISDB-S3 signals. In 2018, Japanese public broadcaster NHK aims to roll out the ISDB-S3 standard used for the 8K transmissions. It plans to cover the 2018 Winter Olympics in South Korea in the new video format followed by the Olympics 2020 in Tokyo.

CCTV partners A+E for *The Silk Road - Reborn*

China Central Television (CCTV) and China International Television Corporation (CITVC) partnered with A+E Networks (USA) to co-produce the factual series *The Silk Road - Reborn*. It's the first collaboration between CITVC and A+E in factual programming for the global marketplace, and an one-hour version will be produced for broadcast in the U.S. as well as an extended, two-hour version for broadcast throughout Asia.

'Storytelling is the heart and soul of everything we do and the modern transformation the *Silk Road*, of one of ancient mankind's most successful efforts at global-

ization, is a significant story that will prove to impact today's global economy', says Edward Sabin, executive managing director, international at A+E.

Banijay bets on APAC

Banijay Group recently announced two big news for the region: by one hand, it will co-produce the drama *Straight Forward* (8x60') through its New Zealand companies Screentime and Mastiff Denmark, along with the Scandinavian streaming service Viaplay and TVNZ, in association with Acorn Media Enterprises and Acorn TV, the premier North American streaming service.

Viaplay will retain all rights to *Straight Forward* in Scandinavia and national broadcaster TVNZ taking first window rights for New Zealand. Acorn Media Enterprises will hold rights for North America, UK and Australia (second window) and New Zealand (second window).

By second hand, the company confirmed the co-development of the scripted series *Farewell Shanghai* with K'ien Productions, Banijay Studios France, Breakout Films and France Televisions (France); Shanghai Media Group Pictures and Holy Mountain Films (China); AMPCO Studios (Australia) and NDF (Germany). An extended Chinese version of the series will also be produced for the Chinese market.

Mayor animation deal between Thai & Singapore

Singaporean animation production company Tiny Island Productions

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What's new in APAC region?

and Thai's **Shellhut Entertainment** signed a memorandum of understanding to co-produce 10 feature films with **WingsMedia**, a member of Oriental Pearl Group and a wholly owned subsidiary of China's second largest media group, Shanghai Media Group.

This is the largest animation film co-production deal in Asia, worth an estimated US\$250 million.

The first movie from the joint venture will draw on WingsMedia's science-fiction reality television series *Starship MZ: 2049*, which was launched last year, as well as on Tiny Island Productions' animated series *Dream Defenders*, in which twins battle the nightmare creatures of Dreamworld. It is expected to be released in 2020, with subsequent films to be based on fresh concepts and released annually.

iflix adds eight new branded channels

OTT service **iflix** (Malaysia) has added eight new branded channels featuring international and regional blockbuster contents, carrying around 30 channels in Malaysia. The eight new branded channels are **ABC Studios**, **Disney Pixar**, **Marvel**, **Tempatan** (local content), **Family Favourites**, **Awesomeness TV** (teen/youth content), **Aniplus** (Anime content), **TVN** (Korean movies) and **Oh!K** (Korean dramas).

'Each channel can be personalised and the service contains algorithms as well as real time analytics studying user pattern to continuously promote content related to the user's preferences', says **Jason Monteiro**, Marketing Director, and adds: 'For the past two and a half years we have been around, we've grown to around five million subscribers and we are in 23 countries. We do hope this will bring us more customers so we can continue growing our content'.

NHK and NHNZ bring the 3rd season series of *Life Force*

Building on the success of the multi-award winning previous se-

ries, NHK (Japan) and the **Natural History New Zealand** (NHNZ) will launch in 2019 the third season series of *Life Force*. Each of the six episodes will explore a unique biodiversity hotspot in the world. Again it will unravel the science underlying compelling mysteries about the evolution of the curious ecosystems with unforgettable super shots of the vibrant worlds of animals there. Combining the exceptional expertise of the international team of producers and cutting edge 4K cinematic photography, the series will deliver never-before-seen, breathtaking wildlife images in glorious details and moving insights into the rich environments that are all however rapidly declining now.

Canal+ launched Pay TV service in Myanmar

Canal+ group has signed a deal with local media group **Forever** to launch a pay TV service in Myanmar. The French company plans to launch a service, pending local regulatory approval, with a service accessible to a large part of the Myanmar market including local and international content dubbed into Burmese. Domestic audiovisual market in the coming years addressing a growing market with about 12 million homes identified as a possible target market.

ZEEL prepares ZEE5

Zee Entertainment Enterprises Ltd. (ZEEL) has announced its new digital entertainment platform **ZEE5**, which is poised to be the largest OTT service for Indian entertainment in the world, according to an article from TelevisionPost.com. It will replace the existing subscription and advertisement-based video on demand platforms **DittoTV** and **OZEE**, whose subscribers will be auto-upgraded to the new service. **ZEE5** will be a completely refreshed version of these existing digital services which will incorporate exclusive content in regional and local languages, movies, TV shows, and Live TV content. With

more than 80 TV channels, a presence in over 172 countries and a reach of more than 1.3 billion people around the globe, **ZEEL** is among the largest global content companies across genres, languages, and platforms.

Zoland launches SVOD service in SEA

Zhejiang Zhongnan Animation Co Ltd., widely known as **Zoland Animation** (China), announced during last MIPJunior in October the launch of a new kids SVOD platform **Zokast Kids** in partnership with **M.E.I. Group** (France) which will be first available in South East Asia with English and Chinese language.

Offering 1000 hours in multiple languages, **Zokast Kids.TV** caters to children of all ages, offering them a safe environment to enjoy and have fun watching a wide variety of animated series. It will offer up to 1,000 hours in multiple languages. After SEA, the roll-out will include North America and the rest of the world with additional languages in French, German, Italian, Neutral Spanish, Dutch. It will be available on multiple devices, targeting the fast-growing mobile and connected TV market.

SportsFix, Asia's first dedicated OTT sports service

Start-up **SportsFix** is set to deliver Asia's first dedicated OTT sports live streaming service in the ASEAN region, published **Rapid TV News**. Launched in Malaysia in August 2017, **SportsFix** predominantly streams live sports, sports news, highlights and VOD content primarily for overseas foreign workers in Asia, and those consuming content mainly on mobile devices outside of working hours and at weekends. The company has acquired the rights to stream matches from the Chinese Super League, Liga 1 Indonesia, Thai League, PBA (Philippine Basketball Association) and other regional leagues. The platform is using **Accedo One Insight** technology to analyse usage and engagement metrics across those platforms.

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BOOTH #A24-18

Get fun with Nippon TV



Cindy Chino Shigeko, senior director

Recognized as Japan's viewer ratings champion for the fourth consecutive year, **Nippon TV** is also the best global representative for Japan's top content. One of the biggest successes has been *Dragons' Den*, a globally successful business show format that has sold into more than 30 territories including the UK, Canada, Australia, Russia, Germany, India, Italy and Nigeria.

Following that success, the proposal of the company for ATF is a full catalogue of non-scripted formats, headed by the studio game show *Witness the Fitness* ('30), where individuals who are blessed with superior body parts use them to reach the pinnacle of their professions and face off in never-before-seen original battles.

Impress Us ('60) is a unique social experiment format where participants answer questions and create original performances that lead to shocking revelations and somewhat embarrassing moments in front of fixed cameras around the city.

YES MAN discovers the world ('30) is a hilarious reality format that travels the world having to say nothing but "yes". And *Block Out* ('60) is another studio game show co-developed with **Red Arrow** (Germany): two teams of four players are battling each other in a variety of amusing physical games, combining trivia, strategy, chance, and mostly-countless epic falls that will crack you up.

Last but not least, *Ultimate Brain* ('60), an edutainment format with university professors, geniuses with IQ of over 148, junior high school students from well-known private schools and celebrities with high education come to this brain twisting game show to compete against each other. The questions asked are not ordinary quizzes: the contestants will need to use their intelligence as well as their intuition and spontaneous thinking skills.



Block Out is a studio game show co-developed with Red Arrow (Germany)

TRX: global launch



Matthew Frank, CEO

Founded in mid-2016 by former **RDF Media** and **Zodiak** executives and brothers, **David** and **Matthew Frank**, **TRX** (UK) is an online deal-making tool that enables TV rights buyers and sellers to connect and close more deals, more efficiently. On it the entire licensing deals can be completed securely online, from discovering and screening content to negotiating a price and signing a contract.

The platform is from MIPCOM available to all buyers and sellers around the world: **BBC Worldwide**, **Sky Vision**, all-

BOOTH #F26

TV Azteca, a renewed future



Berta Orozco, sales representative for Asia

TV Azteca (Mexico) celebrates this year its 25th Anniversary and with it a full renew of the company goals, led by its CEO, **Benjamin Salinas Sada**. During last MIPCOM, the executive held several key events where it showed how the company is being transformed towards the future. During this two decades and a half, the company has reinvented itself adapting its offer to the new trends in the market.

In Singapore, Jorge Berthely, international sales manager, and Berta Orozco, sales representative for Asia, promote the new melodrama series *Bad Maids* (90x60'), developed by César Sierra and produced by Joshua Mintz, and defined as 'socially relevant and modern for its content, when dealing with universal, controversial and topical issues'. The story follows a young journalist who suffers the loss of her mother. While going through her mother's belongings, she discovers evidence that her biological mother was actually another woman.

While *Two Lakes* (13x60'), produced by **Benjamin Salinas Sada & Roberto González Pesqueira**, and in association with **20th Century Fox**, is a horror series that tells the story of three families inhabiting the same house on different times (1944, 1975 and 2015).

In biopics, the company recommends *El Cesar* (26x60'), in association with **Disney** and **BTF**, and based on the life of one of Mexican legend and worldwide boxer, Julio César Chavez.

Also produced by Mintz are *Iron Lady* (80x60'), about a woman that witnessed the brutal murder of her father and embarks on a lifetime mission to find the killer as a prosecutor at the Attorney General's Office, and *Missing Bride* (80x60'), where the disappearance of a wife and mother opens a Pandora's box in a family with secrets. Lastly, the company is promoting the dramas *3 Families* (100x60'), *Nothing Personal* (80x60') and *Living to Race* (40x60').



Bad Maids, new melodrama

BOOTH #J09

3Media and **Discovery**, as well as **Antenna Group**, **Bloomberg**, **Earth Touch**, **Escapade Media**, **Lightning**, **Orange Smarty** and **3DD Group**. Content from distributors will be available to more than 500 buyers who have registered pre-launch with **TRX**, which is already home to over 15,000 hours of programming.

Frank: 'We now represents over 70 distributors and over 12,000 of multi-genre content. Ours is the online trading tool that allows buyers and sellers of content to do their deals quickly, easily and efficiently from discovering and screening content right through to negotiating the deal and signing the contract. No other systems offers this end to end solution at present'.



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BOOTH #B29

Caracol inspires



Maria Estrella, sales executive for Asia

Caracol International (Colombia) highlights for the region a catalogue with new titles and genres like *One Way Out* (60x60'), a Super Series about a crossing of lives. Parallel stories that take place in the Bronx neighborhood, a dangerous sector of town with a mixture of failure, disappointment and despair of thousands of drug addicts, drug dealers, merchants of dreams, and interspersed with love, faith and strong fraternity links.

The Goddess (96x60') is a telenovela that tells the story of a woman who with her talent and love conquered a world of men. With her joy, charm, kindness, craftiness, and optimism, she faced a chauvinistic world filled with jealousy and envy, bringing everyone to her knees. Patricia had several love affairs that led her to endure much disappointment which she expressed while singing from her heart on every stage she performed on. While *Dynasty* (74x60') is the story of a singer who seeks to revolutionize the musical genre that runs in his blood, and *Night School* (107x60') is a series full of drama and emotion inspired by the stories of the millions of students in the world who resort to night education as their only way of getting ahead.

From the slate of original formats, **Maria Estrella**, sales executive for Asia, highlights *The Challenge*, a reality in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money, and the second season of *On Another Level*,



One Way Out, Super Series

an original musical format from **Caracol Television** which gathers the best professional singers in the country who are looking for fame. The singer has to go inside an elevator located on the first level and sing a song for 90 seconds.

DINT: voices that travel



Paola Barzellato, VP, and Christian Barzellato, president

With 33 years in the industry, **DINT Doblajes Internacionales** (Chile) continues with its plans of expansion and investments to other international markets. It has 17 studios and 7 mixing rooms equipped with the latest technology, and has been pioneer in the dubbing of major Turkish hits such as *1001 Nights*, *Fatmagul*, *Forbidden Love*, *Ezel* and *Medcezir*.

'Today we work with the latest Turkish productions like *Brave and Beautiful*, *Wounded Love* and *Kosem*, among others. Our voices travel well across all Latin America, in the world of the telenovela. We put passion into our work', say **Christian** and **Paola Barzellato**, president and VP respectively.

BOOTH #F23

The stories of Calinos



Asli Serim, International Sales Director

After a successful MIPCOM full of new programming releases and events, **Calinos Entertainment** (Turkey) attends ATF where it promotes its high end drama series catalogue for Asian audiences. Asia is a key market for the distributor expansion, and for that reason it has appointed two representatives: one for Indonesia, **Anthony Leonardi**, and for China/Hong Kong, **Yiyang Chen**.

Among the top shows the company is promoting in Singapore are the brand new *Our Story*, a family drama where the big sister has become mother of the family and has to look after her five younger siblings and her useless alcoholic father.

It also highlights *Shameless* (Showtime), starred by **Hazal Hayah** (*The Secret of Feriha*), and *Woman*, the second Japanese drama adaptation by **MF Yapim** and **Medyapim** for FOX, globally distributed by **Calinos**. It follows a single mother that must struggle with the lost of his grandparents and the love of her life.

Both stories with strong women as main characters are mainly targeted to women between 18 and 49 years old. The distributor also promotes *A Love Story*, in negotiation with several channels, along with re-run and remakes of famous titles like *Feriha*.

Last but not least, **Calinos** is pushing through the region its animated feature film *Evllya Celebi: Elixir of Life* ('82), where a man seeking for the Elixir of Life finds what he wants on the banks of Nile River in 17th century. But the evil queen does not allow him to live his happiness for long. He finds himself in a long sleep. When he finally wakes up in the 21th Century, he is now in Istanbul where two continents intersect.

Asli Serim, International Sales Director: 'Calinos is a strong company with solid corporate backing, being the first company to sell Turkish series abroad. We are entering a new stage, with strong stories and new business models that not only achieved absolute penetration in the region but ensure the sustainability of Turkish content'.



Our Story and Women, new dramas

Patricia Menz, one of the founders, recalls that the first major success of a dubbed telenovela for the region was in 1986: *Doña Beija*, production of **Rede Manchete** (Brazil) with actress Maite Proenca, which was a great success at the time.

Christian Barzellato summarizes: 'In 2017 we confirm the quality of our work and our trajectory in this business. Customers recognize and know well who our parents - DINT founders- were. We want to bring that experience to other territories. The customers know recognize the seriousness and rigor of our dubbing.'

Discovery is another of the big clients, who are doubled for programs of all their signals. 'Netflix, Amazon and Marvel have been added to the list. We are in full expansion and will continue to grow', complete Menz, Paola and Christian Barzellato.



SERIES FROM AROUND THE WORLD TO YOUR AUDIENCE



//// MORE ATTENDING BUYERS & PRODUCERS



Buyers from Kansai TV 8 (Japan): Noriko Katayanagi-Bonafede, funding board member; Takuya Kanatani, deputy content manager; Takaaki Satou, senior content division, and setsuko Omura, content business department



NHK, Japan: Chie Muto, acquisition manager; Tadatsugu Uesugi, global content development and programming; Miwa Komori, senior manager acquisitions, and Shinya Aoki, deputy general manager & strategy



Hulu Japan: Kyoko Sekine, senior manager, content acquisitions, and Kazufumi Nagasawa, chief content officer



Japanese buyers: Fumika Mohri, chief manager, programming division, and Setsuka Chujo, programming division, So-Net Entertainment/Sony (borders) and Songmi An, assistant manager, acquisitions, Hakuhodo DY Map



Fuji TV Network (Japan): Takeshi Goto, Takayuki Hayakawa and So Fujinuma, general producers, Worldwide Production and Sales, Int'l Dept. (Credit: Fuji TV)



YTE, Japan: Kana Sasaki, managing director, content, and Noriko Suzuki, sales, YTE; Aya Kohara, buyer, Nippon TV; Ai Karasawa, manager acquisitions, NTV-VIC; Saki Takahashi, acquisitions, Nippon TV; Akiko Imai, director, NTVIC



Japanese buyers at Sony: Koji Seto, Sony Pictures, with Azusa Nakamura, film acquisition, Naoya Oshige, development department, and Yoshitaka Kamo, film acquisition and production, all from pay-per-view television station WowoW



Max Woo, marketing manager, MBC; Insoon Kim, manager of global format strategy, SBS; Hoyju Jeon, senior analyst, CJ E&M; Seohyun Kim, manager, international sales, JTBC; Wonsup Soh, sales manager, Tcast, all from South Korea, and moderator Kerri Lewis Brown, managing director, K7 Media (UK)



D'Live, Pay TV and OTT from South Korea: Yong-Ju Jeon, President/CEO, surrounded by Min-jae Seong, executive supervisor, division head, OTT; In-san Hwang, EVP corporate support office, and Stella Kim, general manager, E&M strategy



KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, KBS World Channel & content producer/deputy director, and Seok Hyeon Kim, channel manager



JTBC (Korea): Paul Chong, team manager, and Charles Park, content business



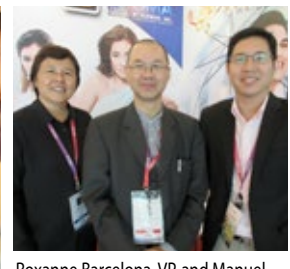
Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH; and Chanyoung Park, manager, content acquisition team, LG Uplus



CJ E&M: Jae Hyuk, SVP, Ellian Liche, Seeun Kim, and Spencer Thomas, producers of the global production team, factual



ABS-CBN, Philippines: Miguel Santos, GM, Rachel Simon, head of acquisitions, Catherine C. Lopez, head of finance broadcast, Maria Cecilia Ferreros-Imperial, VP, integrated program acquisitions and distribution, and Pia Bacungan-Laurel, head of distribution



Roxanne Barcelona, VP, and Manuel Paolo Laureana, international distribution, from GMA (Philippines) and Tin Win Jerry Lin, executive director, Ki Ki Advertising Media (Myanmar)



Thailand: Dhanasak Hoonarak, MD, and Phanich Sodsee, Group CEO of DDT Channel 23-Workpoint, with Saridpol Visessmit, MD, Tem Tank Studio, Pongtanit Chomphu and Pipat Wittayapanyanon, producers at The Bangkok Entertainment Company



Chalakorn Panayashom, managing director digital TV, Workpoint Channel 23



True Vision, Thailand: Attaphon Na Bangsang, managing director, and Nisa Sittasrivong, assistant director



BBC: Melanie Rumani, content acquisitions worldwide



Dien Duan Media & Entertainment, Vietnam: Do Van Buu Dien, founder and chairman, surrounded by Nguyen Thi My Huyen/Milet, external affair executive, and Ho Ngoc Thuy Diem/Kat, head of content acquisitions and distribution



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



TKL, Vietnam: Ton Nu An Tram, screening manager, Nguyen Thi Truc Mai, managing director, and Le Van, senior programming manager



Hang Meast HDTV, Cambodia: Eng Song Liep, program executive, and Eng Leanghong, content acquisition manager



India: Pradeep Milroy Peter, SVP programming, and Krishnan Kutty, business head, both from the broadcaster Star TV, with Aanchal Maheshwari, senior manager, and Kavita Panda, director licensing, both from Disney Media



Mayur Kikhchandani, deputy general manager, content, and Sonal Khanduja, VP - Content English Entertainment Cluster, from Times Network (India) and Viswas Sundhar, from distributor Viswas Films



Zee, India: Ali Zaidi, deputy VP, Zee Telefilms, and Amkur Kapila, Head - Programming & Content Acquisitions, Zee Studio



Buyers from India at MIPL: Abhishek Dutta and Amit Gulati, both senior directors at Viacom 18 and Brian D'costa, senior programming & acquisitions, and Ronnojoy Chakraborty, VP Programming, both from Sony Yay! (India)



ANTV Indonesia: Gunawan Gunawan, manager of acquisitions, Kiki Zulkarnain, general manager programming, and Raymond Charles, assistant manager



Triandry Suyatman, program advisor, PT Elshinta Jakarta Televisi, Indonesia



Harsiwi Achmad, director, Indosiar



Banardi Rachmad, VP, Programming Acquisition, SCTV



China: Qian Xiao, program production, Leoh Li, content acquisitions, and Yu Song, VP Content Development, Dragon TV; Sherry Tan, director, CAA (USA); Ying Zhang, CBS Studios International; and Qing Wang, acquisitions, SMG



Buyers from Tencent (China): Mary Ma, variety business development, Evan Shang, senior producer, and Xiaomeng Duo, entertainment department



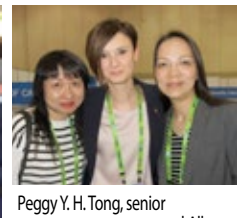
Asia: Beedo Chan, executive director, Alistair Jennings, sales, Alli Farrell, marketing, all from Sony; Marianne Lee, VP, Network, Turner



KKT, Taiwan: Shao Chen, Sr Manager, Grace Chang, project manager, and Dennis Yang, EVP, business & product development



TVB, Hong Kong: Nancy Lay, acquisitions; James Chang, EVP, Tepo Mass Media; Wallace Wong, Senior Programming Manager, Sang Au, Senior Content Operation Manager



Peggy Y. H. Tong, senior programme manager, and Ally L. K. Choy, assist. prog. manager, TVB Hong Kong (borders) with Karolina Chowaniec-Stawiarz, sales, TVN (Poland)



Star China: Jennifer Jian, manager, channel mkt; Iris Xia, deputy GM; Lily Zhang, director R&D; William Cai, format manager, R&D dept



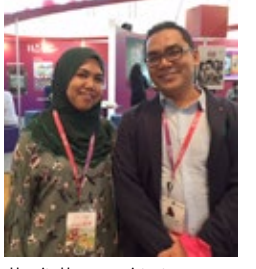
Emilya Ab Rahim, general manager, operations, acquisitions and content management, and Jalhahah Hasan, manager acquisitions, Media Prima Malaysia (borders) and Christine Seohyun Kim, manager content business team 2, JTBC (South Korea)



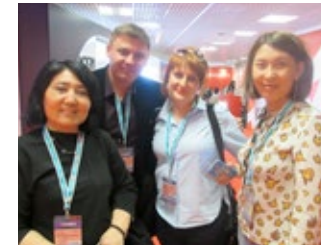
Media Prima Malaysia: Saw Yee Ling, executive, entertainment & magazine, Yahui Loh, manager, Chinese brand, 8TV and ntv7; Mas Ayu Ali, GM, Chinese entertainment, Primeworks Studios; Goh Ling Ling, GM, and Jimmy Lim, executive, reality, entertainment and magazine, Chinese, ntv7 & 8TV



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



Hasnita Hassan, assistant programming manager, Suria, Malay Community, Mediacorp (Singapore) and Askandar Kosnin, assistant VP, content management group, Astro (Malaysia)



Buyers from Channel 31 (Kazakhstan): Nurzhan Muhamedzhanova, general producer; Alkhovsky Denis, programming director; Galina Redkina, programming director of CIS, CTC Media (Russia); and Assel Toyanova, executive producer



Kazakhstan: Serik Saliyev, CEO, and Bekzat Kaldygaliyeva, head of acquisitions, Gold Cinema, with Dinara Abakayeva, head of acquisitions, Khabar Agency, and Auyesbayeva Saltan, head of acquisitions department, RTRC



Ismail Dursunov, deputy GM, Calinos, with Kazakhstan: Zhanor Shamel, director of kids channel Balapan; Sangerim Zhakhina, acquisitions manager, Astana TV; Ainur Nurbulaheyza, acquisitions, Vela Fidel, deputy general director, and Aliya Babayeva, general director, all from Channel 7



Jason Lai, presenter, Yong Siew Toh Orchestra; Rachel Glaister, PR & Marketing, and Sabrina Douget, head of the APAC office, all3media international (UK) and Lee Hung Sheng, assistant lead audience & content/Channel 5 Head, Mediacorp (Singapore)