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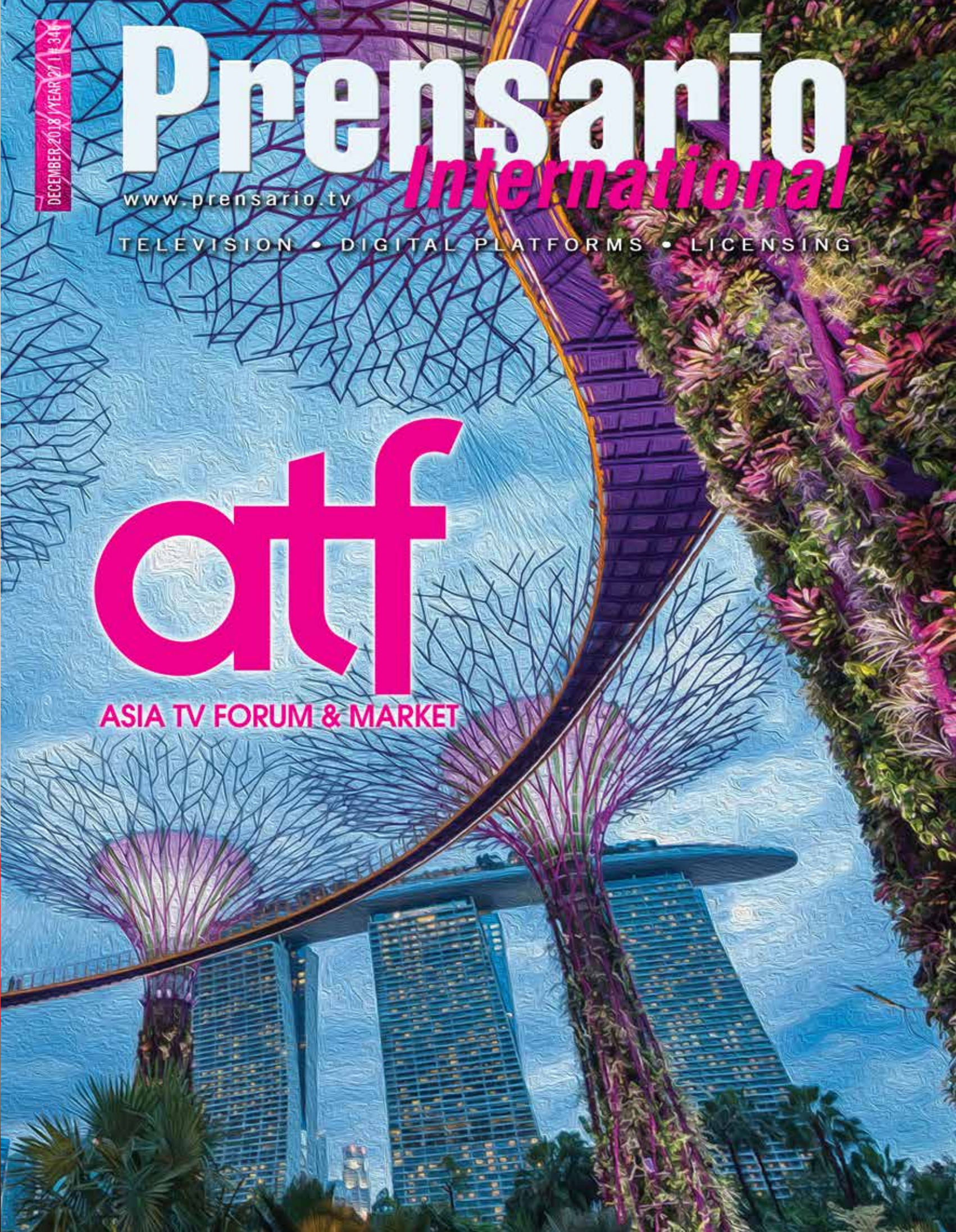
# Prensario *International*

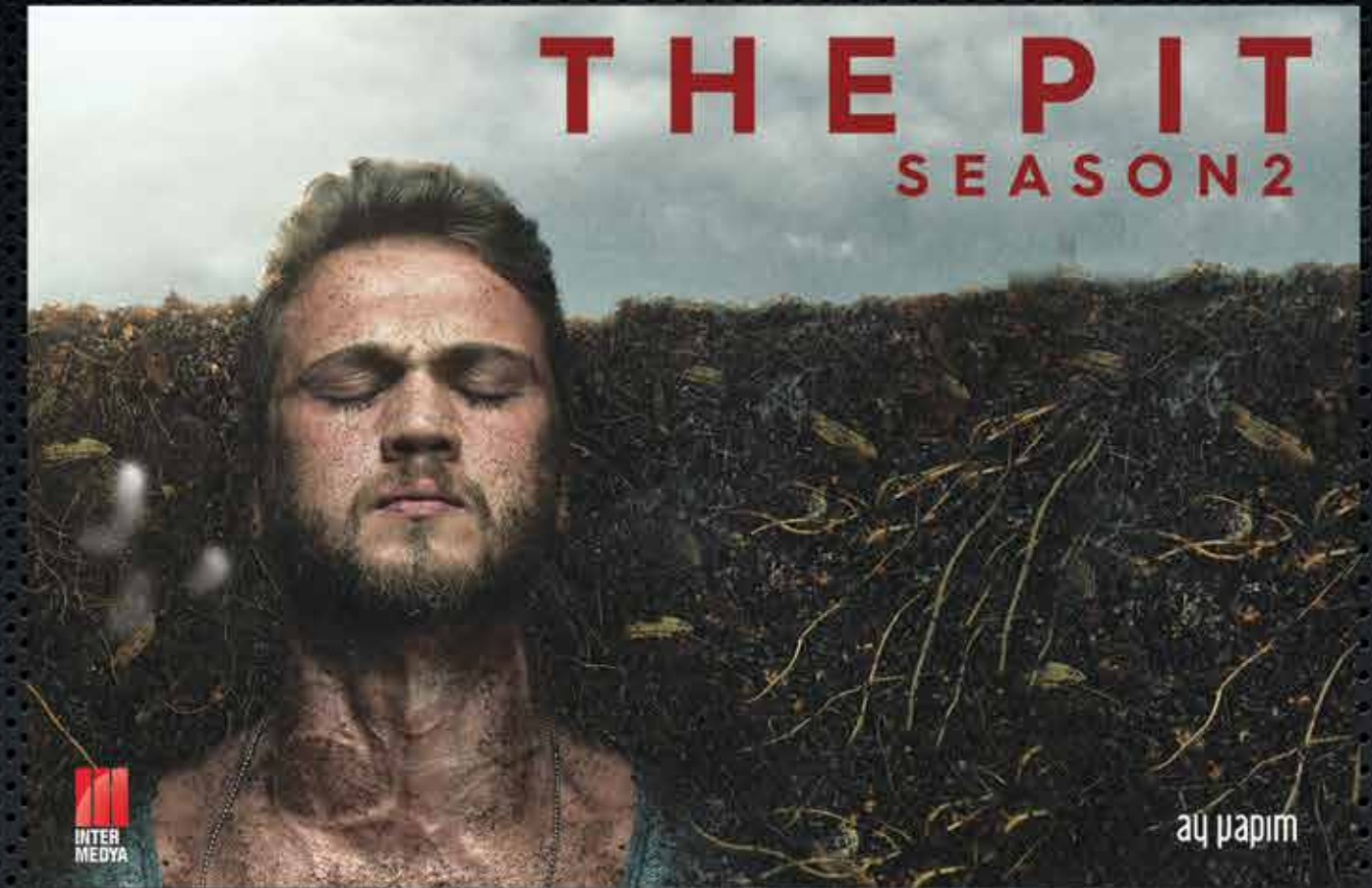
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ASIA TV FORUM & MARKET





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BY NICOLÁS SMIRNOFF/ DIRECTOR

## Why Asia? Why ATF?

This is a very special moment at the content market. With the digital OTT revolution, every region of the world faces strong changes, new players taking positions, others going down and the rest intending to feature the new times.

In this dynamic context, Asia appears as one of the fastest growing areas worldwide, combining advanced technology developments —South Korea, Japan— with others where everything is to be done.

Considering the different Asian markets, ATF is again the gateway to get this reach continent. South East Asia has many territories with important evolution, like Singapore, Malaysia, The Philippines, Indonesia, and it is developing intense production hub strategies with the international market.

The South East region is developing a very good international appeal. It is not the paradise, but it includes a rich map of players to do business with. So, ATF is again improving figures, with more than 5,000 attendees and 1500 buyers this year. The show has been growing and evolving since Prensario International has attended it for the first time back in 2008.

A main challenge for 2018 ATF attendees is to make touchable some of the many veins taking shape: cross region co-productions, new business models as co-creation, co-development, to use for sure Governments' local production advantages, Asian and international expansion, etc.

Above all, this is a very good moment to be in Asia, particularly in the South East region and at ATF. Prensario runs its 11<sup>o</sup> edition, after celebrating its 10<sup>o</sup> anniversary last year. Our Asian business has evolved strongly the last years, following ATF evolution. Let's see what happens this December at the market... it will be to pay attention from the first day.

### SCHEDULE

Event	Date & Time	Place
Bulding a Global Video Content Ecosystem	Dec. 4, 10am	Roselle Ballroom
The new buyers	Dec. 4, 10.30am	Roselle Ballroom
Market Leaders: managing change in a dynamic market	Dec. 4, 11.35am	Roselle Ballroom
Digital China: in conversation with industry giants II	Dec. 4, 4.55pm	Roselle Ballroom
Here comes the smashing K-Formats	Dec. 5, 11am	Roselle Ballroom
India: What do buyers want?	Dec. 5, 2.30pm	Roselle Ballroom
The Success of Turkish content: reaching out to global markets	Dec. 5, 3.55pm	Roselle Ballroom
Trending Asia, Winning Formats	Dec. 6, 10.45am	Roselle Ballroom
The ATF Format Pitch 2018	Dec. 6, 2pm	Roselle Ballroom
Europe & Asia: an insight into co-productions and co-financing	De. 7, 10.30am	Roselle Ballroom

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### Prensario International

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**Argentina:**  
Lavalle 1569, Of. 405  
C1048 AAK  
Buenos Aires, Argentina  
Tel: (+54-11) 4924-7908  
Fax: (+54-11) 4925-2507

**USA:**  
12307 SW 133 Court - Suite #1432  
Miami, Florida 33186-USA  
Phone: (305) 890-1813  
Email: info@prensario.com  
Website: www.prensario.tv

**Representantes:**  
**Mexico:**  
Mariano Alarcón:  
mariano@prensario.com

**Chile:**  
Karina Cortés  
karina@prensario.com

**Peru:**  
Miguel Angel Hurtado  
miguelangel@prensario.com

**Colombia:**  
Paola Zapata Lozano  
paola@prensario.com

**Ecuador:**  
Juan Carlos Arias Rendon  
juanarias@prensario.com

**Uruguay:**  
Santiago Rodriguez  
santiago@prensario.com

**Paraguay:**  
Prince Soledad Otto  
soledad@prensario.com

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

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CONTENT DISTRIBUTION



# Alibaba-Youku: 'The trendiest content within certain circles'

Alibaba Digital Media & Entertainment Group owns Youku, China's leading digital entertainment platform and its business spans online video, home entertainment and artist's management etc. The monthly active users of its multiple terminals is 580 millions and the time spent on each terminal is 78 minutes. The platform owns the most wide-ranging content including dramas, variety shows, movies and animation.

On drama side, it covers over 80% tier 1 TV dramas, acquires 2,000 titles (+60,000 episodes), more than 300 HK series (+ 10,000 episodes), coproduces over 70 titles and owns about 800 episodes' web series. *To the Sky Kingdom / Eternal Love* reached tens of billions; the suspense and detective drama *Day and Night* and *The Advisors Alliance* ranked among social network platform **Douban** top10 dramas and graded as 9.0 and 8.6. *Day and Night* was the first one exported to the world, acquired by **Netflix** and aired in over +190 countries.

With 6 billion video views **Youku's** super series *Agni Cantabile* ranked first in 1Q 2018. Also, the realism series *Woman in Beijing* and *Woman in Shanghai*, and *Guardian* that was the biggest "dark horse" during summer vacation season. There are more than 13 billion views of the weibo topic, which ranked the first in turn for a long time with "World Cup" topic and formed the spectacle of Chinese fan culture. Costume drama and martial arts *Bloody Romance* has won

public praise and successfully exported to 13 countries including the US, Japan and Thailand.

Variety shows covers over 90% TV programs, include more than 390 local and 223 international ones. The biggest ones are the light situational science fiction talk show *Mars Intelligence Agency*, *This is* for youth culture and *ba* for pop culture. On movies, **Youku** acquires +90% theatrical movies, owns 2000 web movies and another 7,000 in store. Animation covers +4,000 series and 500 theater versions; **Youku Kid** app gathers 3,000 premium both local and international animation and updates Japanese cartoons on quarterly basis which cover top 100 hot ones.

The overall video views during summer vacation season took 49% market share in 2017. It has become the first major video website to win the right to broadcast the 2018 World Cup. According to the statistic from Questmobile, World Cup has driven hundreds of millions DAU for **Youku**.

**Coco Ma**, VP, Scripted Center, explains: 'Audiovisual industry is ongoing overall upgrading. There are three most remarkable changes. First, "users" has replaced "audience" as the key word: the whole content production and its business mode proceed around "portrait of users". Second, from production-acquisition to coexisting relationship: industrial structure centered on users, which promotes the relationship between content producers and platforms from short-term to long-term so as to conduct much closer cooperation. And third, from single entity to ecosystem: content industry starts to stretch its layout to membership mode, derivatives and artist training. The ecosystem of culture and entertainment will develop into a normal state in the future'.

'The public hot content turns into the trendiest content within certain circles. We capture the core users' needs to the utmost by selecting unique projects then utilize the good reputation spread by these users outside the circles. This is because of enriched varieties of content and the increasing difficulties to get the leisure time of users, who tend to spend their time on content that they are really interested in not just popular content. Web-produced content becomes the industry innovation engine. In the



*Day and Night* ranked among social network platform **Douban** top10 dramas and graded as 9.0, while it was the first one acquired by **Netflix** for global broadcast

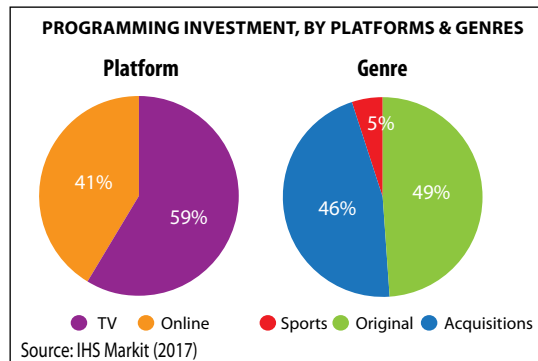
recent 3 years, the web variety shows has developed from imitation of TV ones into blockbuster era, which gain public praise and traffic by new audio visual experience, stories and knowledge'.

About drama, **Ma** adds: '*Day and Night* is China first suspense and detective drama with steel-willed man character setting. The setting of scenes and shooting technique also broaden new ways to Chinese suspense crime drama. *The Classification of Spirit* is a low-budget drama that creates the extreme suspicious and frightening atmosphere with strong plot, which is rated 8.0 on **Douban** soon after its premiere. And the recently launched *Eagles And Youngster* that includes youngster and adventure in suspicious story. The cast at young age also impresses and attracts young users for suspense drama'.

She concludes about the future: '**Youku** emphasizes on originality as always to provide premium content especially self-scheduled programs. For drama, we will stick to creativity to promote typification and industrialization so as to improve the overall quality of Chinese original series and form the standard of China's seasonally launched series. On web variety shows side, **Youku** will continue exploring serialized production and industrialization based on *This is* and *ba* series'.



Coco Ma, VP, Scripted Center, Alibaba Digital Media & Entertainment Group



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# SBS, Australia: independent and culturally-relevant content

**Special Broadcasting Service (SBS)** was founded in 1978 on the belief that all Australians, regardless of geography, age, cultural background or language skills should have access to high quality, independent, culturally-relevant Australian media. The multiple language programs available through the TV networks, radio and online guarantee that purpose.

SBS is one of five main free-to-air networks: the group operates four FTA channels: **SBS, SBS Viceland, Food Network** and **NITV**, eight radio stations and **World Movies**, a subscription TV channel. **SBS Online** provides audio streaming of all of our language programs and is home to **SBS On Demand** video streaming service.

Currently, SBS reaches an average audience of 13 million people per month on TV, and on average serves 13.8 million unique browsers each month online, including an average 1.3 million streams each month for radio. **SBS On Demand's** distinctive streaming service is available on more platforms and devices than any other Australian broadcaster's service.



**John Boehm**, Channel Manager, **SBS Viceland**, explains: 'Driven by our unique Charter, we play a meaningful role in promoting a harmonious multicultural Australia. SBS On Demand gives Australians access to diverse local and international programmes that explore the world around us and celebrate our differences. 76% of dramas featured on SBS On Demand are in a language other than English (LOTE), offering audiences programming in their first language, or the opportunity to engage with a different perspective'.

Regarding the digital strategy, he adds: 'SBS's streaming service was among the first in the domestic market over seven years ago. SBS On Demand allows us to deliver on the SBS purpose to explore multiculturalism and diversity by connecting Australians to new perspectives via culturally and linguistically diverse local and international content. With more than 5 million registered users, SBS On Demand caters to a range of audiences with our curated selection of premium drama, documentaries, news, sport and movies available on their device of choice'.

About the top shows and original programming produced, he says: 'We are renowned for our inspiring and thought-provoking documentaries and factual series, our world class news and sports coverage and being the home of the best local and international scripted series. Our top rating events in the last year have included the *2018 FIFA World Cup*, *The Handmaid's Tale*, *Great British Railway Journeys* along with local commissioned series including *Dead Lucky*, *Safe Harbour*, *The Ghan*, *Struggle Street* and *Filthy Rich and Homeless*'.

**Boehm** points out about the Australian market: 'Australia's media and broadcasting landscape is a competitive and quickly evolving marketplace. As a public broadcaster our Charter is at the core

John Boehm, Channel Manager, SBS Viceland, SBS Television Australia

### SBS IN NUMBERS (2017-2018)

- 13.8 millions monthly unique browsers to SBS Online Web
  - 3,773 hours of programs subtitled across SBS, SBS Viceland, NITV and On Demand
  - 284 hours of commissioned first run hours across SBS, SBS Viceland, NITV
  - + 6000 hours programs on SBS On Demand
  - 59 community events supported by SBS Radio outside broadcast
  - 26.5 millions monthly video chapter views on sbs.com.au and SBS On Demand
  - 1.2 million average monthly radio podcast download
  - 350 Australian stakeholders engaged in community forums and consultation activities
- Source: OzTAM + RegTAM FTA Database (1/07/2017-30/06/2018)



Filthy Rich and Homeless is one of SBS' top award winning original series



SBS produced a domestic version of the BBC' documentary format Who Do You Think You are?

of everything we do, which describes our principal function as providing multilingual, multicultural and Indigenous radio, television and digital media services that inform, educate and entertain all Australians, and in doing so reflect Australia's diverse society'.

The executive concludes about the future: 'We continue to explore new and innovative ways to bring our charter and purpose to life through new platforms and offerings. With hundreds of hours of commissioned content, and thousands of hours of acquired content a year our appetite for production and content partners remains as strong as ever'.

### SBS MAIN METRICS (2017-2018)

Metric	2016-17	2017-18
Monthly TV reach (5 mins consecutive, network, total ppl)	13.1 million	13.0 million
Monthly Prime Time TV Share (18:00-24:00, Network, total ppl)	7.1%	7.7%
Monthly Prime Time Regional TV Share (18:00-24:00, Network)	6.6%	6.9%
SBS Network Online Unique Audience (monthly average)	2.5 million	3.1 million
SBS On Demand and sbs.com.au chapter views (monthly average)	14.5 million	26.5 million
Core commercial revenue	\$103.7 million	\$113.3 million
Employee engagement	78%	77%

Source: OzTAM + RegTAM FTA Database (1/07/2017-30/06/2018)

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where friends are close and enemies are closer



## Indosiar: 'High level of proximity to viewers'

**PT. Surya Citra Media** (Indonesia) operates the national channels **SCTV** and **Indosiar**. Through 34 transmission stations and reaching 25 provinces with a potential audience of +180 million inhabitants, **Indosiar** has succeeded in increasing its annual share year to year.

'Especially this year marked as our best performance since 2008 in terms of competition with our targeted competitors', remarks **Harsiwi Achmad**, director of **SCM**. 'With strong family values, we continuously broadcast top-notch quality programs. Viewership composition is relatively well-balanced in terms of age, especially from young adults. When considering genre, occupation and social-economy-class our main target market are housewives from middle to low class'.

**Achmad**: 'Our strength and focus is mainly local content that we dedicate to our own heritage, but with global values. Most of our studio-based programs are produced in-house'.

Six main genres are covered at **Indosiar**. First, talent search shows such as *D'Academy*, specialized in Dangdut (Indonesian folk music)



Harsiwi Achmad, director of PT. Surya Citra Media

with four consecutive seasons and two spin-offs, *D'Academy Celebrity* and *D'Academy Asia*. This former one had three seasons with contestants from Malaysia, Brunei, Singapore, Thailand, and Timor Leste. *Bintang Pantura*, specialized in the music genre *Dangdut Koplo* (5 seasons); *Liga Dangdut Indonesia* gathered 34 singers as representatives of 34 provinces; *Stand Up Comedy Academy*; *Akademi Sahur Indonesia* and *AKSI Asia*; *Puteri Muslimah*, and *Golden Memories* (music from 1980s and 1990s era).

Second, drama. **Achmad** explains: 'We have blocks daily, airing two slots back to back on prime-time every day: *Door of Blessings* fills our morning slot, *Real Stories* our afternoon slot, based on real stories from **Indosiar's** viewers. The leading prime time drama is *Life's Punishment*, about a life's punishment that will befall those who commit crimes during their life'.

Third, Soccer. '*LIGA 1* offers Indonesia's local league, and AFF Cup U-19 and U-16 (South East Asia's youth soccer league).

During Q3 of 2018, **Indosiar** was the official broadcaster of Asian Games 2018. 'We focus on sports, including journals such as *Gempita Asian Games*. We have successfully brought back badminton's hype in Indonesia, and proven to be the market leader during Asian Games 2018, peaked in 7.9 (TVR)/35.6% (share)', she says.

Fourth, Dangdut shows with legendary musician that has become important figures; the channel holds the annual *Indonesian Dangdut Awards 2018* as a token of the highest throne of Indonesian music. We also held various live Dangdut Concert Program in a roadshow based concept across various cities of Indonesia. Fifth, religious



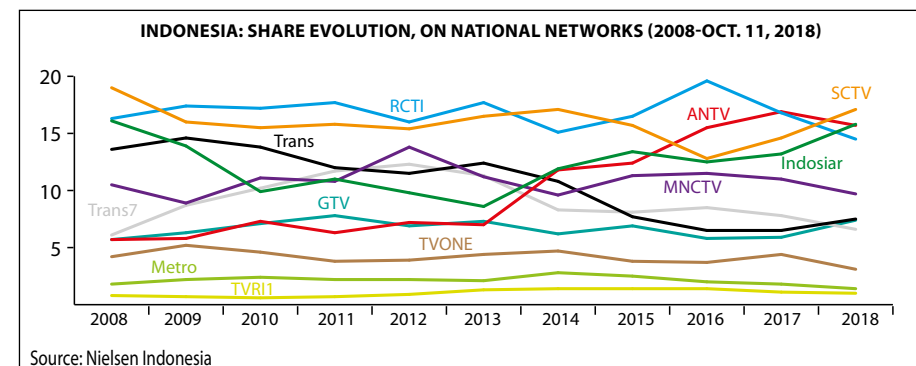
Talent search shows *D'Academy* and *Akademi Sahur Indonesia* had successful domestic and regional versions with participants from Malaysia, Brunei, Singapore, Thailand and Timor Leste

programs: *Mamah & AA Beraksi*; *Mamah Dedeh*; *Sejuknya Islam*, and a selection of other religions at *Penyejuk Imani*. And sixth information: current news programs *Fokus*, *Patroli* and *Halo Polisi*, and celebrity infotainments such as *Kiss and Hot Issue*.

In a 'very dynamic' market, **Indosiar** is open for 'any kind of possibilities', **Achmad** underlines. 'Most important factors are family values, interaction to people's daily life, and high level of proximity so that our viewers could relate to our programming strategy, as well as the content that we deliver'.

'TVs have been available for much longer than smartphones in Indonesia. While TV viewership is declining in developed countries, it is not in danger here. But we still have to keep up with the trend, so synergy with new media is important. Our digital strategy is presenting a new revenue stream to monetize, while it broadens the number of audiences and prolonging the shelf life of our content'.

**Indosiar** content is distributed on its **YouTube** channel, reaching more than 3 million subscribers. The subsidiary company has a web-based video sharing platform: **Vidio.com**, where full episodes of its selected flagship programs are uploaded. 'We also utilize **Facebook**, **Twitter** and **Instagram**. This last one is our most sophisticated platforms: winners and finalists from our talent program are managed by our subsidiary company **Stream Entertainment**, so we provide daily vlogs and video greetings for their fanbase to strengthen personal bonds to their idols'.



BY FABRICIO FERRARA

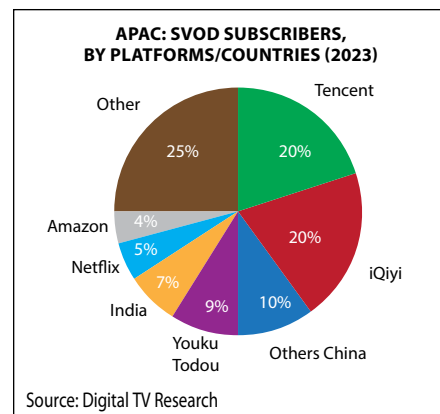


# ATF 2018: Asia Pacific, the promised land

In the next five years, spending on media and entertainment is projected to rise at an overall compound annual growth rate (CAGR) of 3.5%. This translates to USD 5.6 billion in 2017 to USD 6.7 billion in 2022, a 2018 PwC report read. Asia Pacific is the fastest growing region in the world for two main reasons, according to Prensario. First, because of its size and business volume hosting three out of ten of the biggest economies worldwide: China, India and Japan. Second, because everything is about to be done.

The first one is a natural characteristic; the second one drives its leadership and it's the main reason because a good part of the world is posing the eyes on this continent. **Tim Westcott**, research director, **IHS Markit**, says: 'Asia is a key territory in every single business segment, as it has a huge population, rapidly growing economies, increasing middle-classes and growing Pay TV, broadband and OTT developments. Ad revenues, especially digital, are showing strong progress, the same for Pay TV revenues and mobile 4G with 1.5 billion users and 2 billion smartphones'.

China has now emerged as a major producer and consumer of film and television. According to a report from **IHS Markit**, the country spent USD 10.9 billion on television programming in 2017 compared to USD 10 billion in the UK, and the USD 58.3 billion. The same source indicated that TV broadcasters spent USD 6.4 billion while online giants **Baidu's iQiyi**, **Alibaba's Youku Tudou** and **Tencent's Tencent Video** invested USD 4.5 billion to provide programs for their online entertainment platforms. Original programming accounted



for 49% of shows aired in China with the rest being made up of acquisitions (46%) and sports programming (5%).

'The growth in China's TV programming spending is largely due to aggressive content investment by online companies', remarks **Kia Ling Teoh**, senior research analyst, **IHS Markit**.

Broadcaster advertising revenue growth in China has plateaued since 2014, reaching USD12.3 billion in 2017, but online revenue is on the rise, driven by greater video advertising and subscription income. **Teoh** predicts: 'We expect online companies to overtake TV

### OMNIPLATFORM:

STORYTELLING NO LONGER REVOLVES AROUND A SINGLE SCREEN, AND M&E BUSINESSES EXPAND BEYOND THEIR ORIGINAL PLATFORMS TO OPTIMISE CONSUMER EXPERIENCE AND MAINTAIN THEIR COMPETITIVE ADVANTAGE

broadcaster spending in 2018, if the content creation spree persists'.

Indian TV industry is again reiterated as being the most consistently performing sector of the Indian M&E Industry. According to **Chaitanya Chinchlikar**, VP of **Whistling Woods International**, it is presently over four times the size of the Indian Film industry and is the largest employer in the M&E space. That India's TV pipeline has almost 1,500 MSOs, 60,000+ LCOs, 6 DTH operators, 2 IPTV Operators and over 850 channels.

India creative industry sector, comprising TV, film, OTT and several other related industries, had an overall market size of USD 22.5 billion in 2017, and is set to grow to USD 25.4 billion in 2018, according to an **EY** report released this year. Overall, the sector is projected to grow 12% annually to reach USD 31.1 billion by



Robert Gilby, Chairman of Singapore Media Festival; Debbie Evans; Paul Beh, President, Asia Pacific of Reed Exhibitions; Minister Chee Hong Tat; Michelle Lim, MD, Singapore, Indonesia and Malaysia of Reed Exhibitions; Tan Kiat How, CEO of Singapore's Infocomm Media Development Authority at the opening of ATF and ScreenSingapore 2017

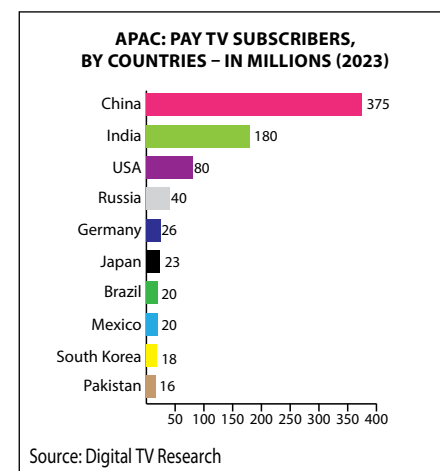
ATF celebrates its 19th anniversary this year, and it has become the main gateway to reach the Asia Pacific audiovisual business

2020, while TV continues to be the dominant sector, growing from USD 10.1 billion in 2017 to USD 11.2 billion in 2018.

### Pay TV

Regarding revenues (subscription fees and local and regional advertising sales), **Media Partners Asia (MPA)** report "Asia Pacific Pay-TV Distribution" recently informed that APAC will top USD 56 billion in 2018 after 5% annual growth. The industry will continue to expand at a 3% CAGR between 2018-23 to exceed USD 66 billion in revenue by 2023, according to MPA forecasts.

Over the next five years, the biggest gains will come from the utility-oriented China market, where Pay TV revenues are projected to grow at a 3% CAGR to reach USD 25 billion by



### CONVERGENCE:

TV COMPANIES AND SOCIAL NETWORKS ARE COMPETING OVER BOTH CONVENTIONAL SPORTS AND eSPORTS RIGHTS. TWITTER HAS PARTNERED NINE SPORTS CHANNELS, GIVING FANS MORE ACCESS TO LIVE PROGRAMMING, GAMES, HIGHLIGHTS AND EVENTS.

2023, and the more accessible and commercial India market, where Pay TV revenues are set for an 8% CAGR to reach USD 16 billion by 2023. That makes India the highest growth and most scalable Pay TV market in Asia Pacific. At the same time, Korea, another regional Pay TV powerhouse, will grow at a 3% CAGR to reach USD 7.4 billion in revenue by 2023, according to **MPA** forecasts, while Pay TV revenues in Japan will climb at a 1% CAGR to touch USD 7.1 billion over the same time-frame.

Elsewhere, Pay TV momentum will moderate in Indonesia and the Philippines, two of Southeast Asia's biggest growth economies, according to **MPA**, while Australia, Hong Kong, New Zealand, Malaysia, Singapore and Thailand will register revenue declines ranging between a -1% to a -6% CAGR over 2018-23.

### Digital, mobile

While linear TV is falling steadily, mobile Internet is booming. **Facebook** and **YouTube** are the kings on the advertising space, but the explosion of competition on the OTT market is started by strong local companies, such as **HOOQ**, **ifix** and **PCCW's Viu**, apart from **Amazon Prime Video** and **Netflix**. APAC represents the 16% of the total worldwide OTT subscriber's base with 150 million clients.

'Here, the localization of content remains fundamental, as well as a competitive pricing strategy, appealing and distinctive programming offer and flexibility on the payment methods. Six out of ten global OTTs came from China, with **Baidu's iQiyi**, **Alibaba's Youku Tudou**



Japanese broadcasters: Makito Sugiyama and Tatsuo Sugai, TBS; Ken-ichi Hirose, Nippon TV; Yasuyuki Tazawa and Junko Abe, TBS; Shigeko Cindy Chino, Kako Kuwahara and Atsushi Sogo, Nippon TV

Japanese content is expanding worldwide with new deals in both, ready made and formats. The focus is on the Western markets and through their scripted and non scripted formats

and **Tencent** reaching 100 millions subscribers by end 2017. In 2021, digital advertising will overtake traditional TV in China. Online content enjoys more freedom rather than on TV', completes **Westcott**.

India, Japan, Korea and Australia are the other four key digital markets. In the first one, online is mobile first, and **Amazon** and **Netflix** are betting on local production, as well as in Japan, where even FTA is strong, there is a solid growth of digital players.

APAC is by far the biggest region for mobile telephony. It accounted for 40% of worldwide 3G and 4G subscriptions last year. In 2021 its share will have increased to 52%. 3G is growing much faster than fixed broadband in the region, concludes **IHS Markit** report.

'We are writing a new chapter and everyone is has their chance', declares **Salar Shahna**, CEO of **World VR Forum** (Geneva), who predicts that VR users will soon be experiencing life-like movements with six degrees of freedom, full-body presence and inter-user collaboration.

### ORIGINAL:

IN THE AGE OF INTERNET TV, CONSUMPTION HABITS HAVE SHIFTED FROM TRADITIONAL TV TO DIGITALISED VIDEO CONTENT. BESIDES STREAMING UNIVERSAL AND MAINSTREAM MOVIES AND TV SHOWS, MORE OTT MEDIA SERVICE PROVIDERS ARE INVESTING IN AND CREATING THEIR OWN CONTENT TO CATER TO THE LOCAL FLAVOURS AND TO SHOWCASE WORKS BY LOCAL FILMMAKERS.

Working with neuroscientist, VR content producers in Hollywood are currently making strides to deliver the best VR body experiences possible. **Shahna** identifies China as the biggest and ripest VR market, unveiling his next big project *bu-ke-qi* (you are welcome) targeted at bringing top content to that market.

With all these changes and evolutions it becomes a need for all the international companies focusing in this region to be aware of the new trends, changes in the media landscapes, regulations and business opportunities. It is important to add that there are incipient markets, such as Myanmar, Laos and Sri Lanka, whose TV channels are very active in the international market seeking for contents.

## ATF & SS 2018: "The Next New"

**Asia TV Forum & Market (ATF)** returns to Marina Bay Sands for its 19th edition from 4 to 7 December. Co-located with **ScreenSingapore**, which explores co-productions and financing on films, the event expects +5,500 content buyers and sellers from 54 countries in Asia and beyond.



Hui Leng, Group Project Director of Asia TV Forum & Market and ScreenSingapore, Reed Exhibitions

**Hui Leng**, Group Project Director, **Reed Exhibitions**: 'In 2017, ATF facilitated USD 289 million in deals. We anticipate that the market will be equally vibrant this year, with the latest content for multiple platforms from content sellers'.

The sessions at ATF Leaders' Summit on Dec. 4 are focusing on "The Next New" with strong presence of digital players such as **Curt Marvis**, CEO and Co-Founder of **QYOU**, who has relaunched **Q India**; **Jian Ju**, Chief Content Officer & Global President of Strategy, **Huawei Technologies** (Huawei Video); **Aneesh Madan**, Head of Sports Partnerships at **Twitter** (APAC); and **Peter Bithos**, CEO of **HOOQ**.

On the television field, the Pay TV representatives **Jonathan Spink**, CEO of **HBO Asia** and **Ricky Ow**, President of **Turner Asia Pacific**. From the broadcasters, **Vincent Reyes**, President and CEO of Philippines' **TV5**.

On Dec. 6, the **ATF Formats Pitch** and **ATF Animation Pitch** have their finals where shortlisted participants will present their concepts live to a panel of judges. The winner of the first one receives S\$5,000 (USD 3600 aprox.) in cash to develop the idea, while the winner of the second receives a USD 19,000 prize (USD 2,500 + a consultancy package to the value of USD 16,500).

**ATF 2018: Asia Pacific, the promised land**



ABS-CBN, The 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

**The Philippines has become a key player in the SEA region, and this ATF is the "Country in Focus". Apart from its leading networks, more than 30 delegates are gathered at the Filipino Pavilion this year**

**APAC arisen**

There is an unprecedented interest in global collaborations worldwide, but this is especially noticeable in Asia Pacific. Following the market trends, the region is much more opened to international partnerships in three main areas: content development (drama and entertainment), new financing models and online ventures.

There are new emerging markets in Asia to consider, too. **Robert Gilby**, Chairman of the **Singapore Media Festival Advisory Board**, explains to PRENSARIO: 'Indonesia is the biggest less known country in the world. The Philippines is another case to pay attention. Both countries have very talented people, but there is a need to put all the processes of the value-chain in line to reach key objectives that can develop further their audiovisual industries. The opportunities are huge'.

Most of the announcements from the regional tradeshows, such as ATF, are mostly related to co-productions, co-developments or co-finance projects. The **Southeast Asian Audio-Visual Association (SAAVA)** regularly held the "Media Investor Summit" in Singapore where it gathered worldwide producers and investors to cement alliances for multiple upcoming programs and films.



HBO Asia celebrates this year its 25th Anniversary announcing six new original series to be produced across the region: Jonathan Spink, CEO, HBO Asia, and Kazufumi Nagasawa, chief content officer, Hulu Japan, with talents of the series

**During the last years, Asia Pacific has witnessed an increase in the cooperation between local, regional and international companies**

Technology is changing the way producers narrate their stories, and also shaping the audience behavior. In APAC, 62% of connected consumers watch traditional TV daily compared to 70% in Europe and 76% in MENA, according to **Kantar TNS**. Philippines, Myanmar and Indonesia are the Top 3 TV markets watching TV with 86%, 81% and 80% respectively, while China, Malaysia and

Singapore are watching more online TV with 54%, 56% and 57%, respectively.

The same source indicates that Cambodia (93%) is the bigger consumer of online TV, followed by Hong Kong (87%), Malaysia (83%) and Taiwan (81%). **Jahaliah Hasan**, manager

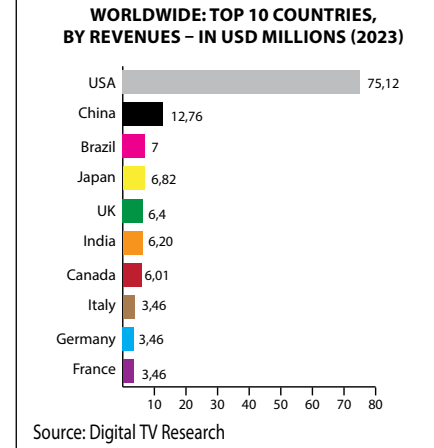
**eSPORTS:**

**DELOITTE REPORTED THAT MULTIPLAYER VIDEOGAME COMPETITIONS ARE A USD 700 MILLION INDUSTRY THAT IS EXPECTED TO MORE THAN DOUBLE BY 2020. PHILIPPINES' TV5 LAUNCHED ITS FIRST EVER eSPORTS FRANCHISE MODEL LEAGUE IN THE COUNTRY TO SEARCH FOR AND DISCOVER PRO E-SPORTS ATHLETES.**

acquisition Media Prima's **TV3** (Malaysia), tells PRENSARIO that the TV business in Malaysia has become tough: 'Online platforms are taking the majority of the ad pie and, so we are betting strongly on ours, **Tonton**, the leading OTT in our country. We are more and more focused on this business'.

China is a good example, as the three leading online titans are attending the shows not only buying, but also selling their originals. For example, #1 platform **iQiyi** is selling its drama series, movies and animations since the beginning of the year. 'We produce over 30 dramas and 5 movies a year. Distribution has become a key element of our business model', explains

*Asia Pacific shows strength through innovative ventures and emerging markets with new players. Digital and mobile on demand platforms plus VR/AR deployments are the stars. There is a strong focus on these technologies, with many companies showing brand new immersive contents.*



**Bryce Tsao**, director of the department.

37% of connected consumers in APAC watch content from an online subscription service such as **Netflix**. 'People is snacking on online content. 42% of Internet users in the region watch free TV clips online daily, whilst 45% watch clips on social media', concludes Kantar's report.

**Chee Hong Tat**, Senior Minister of State for Health and Communications & Information of Singapore, describe: 'Asian stories are gaining popularity: India and Japan are good examples, as their contents are spreading worldwide. We need to take advantage of this moment, so we are putting strong emphasis on the support of young talents from Singapore to Asia and to the world'.

Capability, technology and new markets are, according to the Minister, the three main objectives for 2018. He highlights three big deals: 'First, **Info-communications Media Development Authority (IMDA)** of Singapore will renew the talent and production exchange partnership with **HBO Asia** for another two and half years to develop new drama series'.

'Second, it partners with Singaporean online platform **Vidsee** to produce five new series (short film anthology, documentary, drama, thriller, and family drama) for the next year targeted for Singaporeans aged 18-34 years old; and third **Discovery Networks Asia Pacific** will commission new VR series for its VR app produced by independent local producers, starting with **Abandoned (Hiverlab)** and **Burning Bush Films** and **Dangerous Jobs (Sora Media and VizioFly)** for first half 2018'.

**New Filipino Dramas for 2019**



**Silent Shadow**  
40 x 45 (approx.)

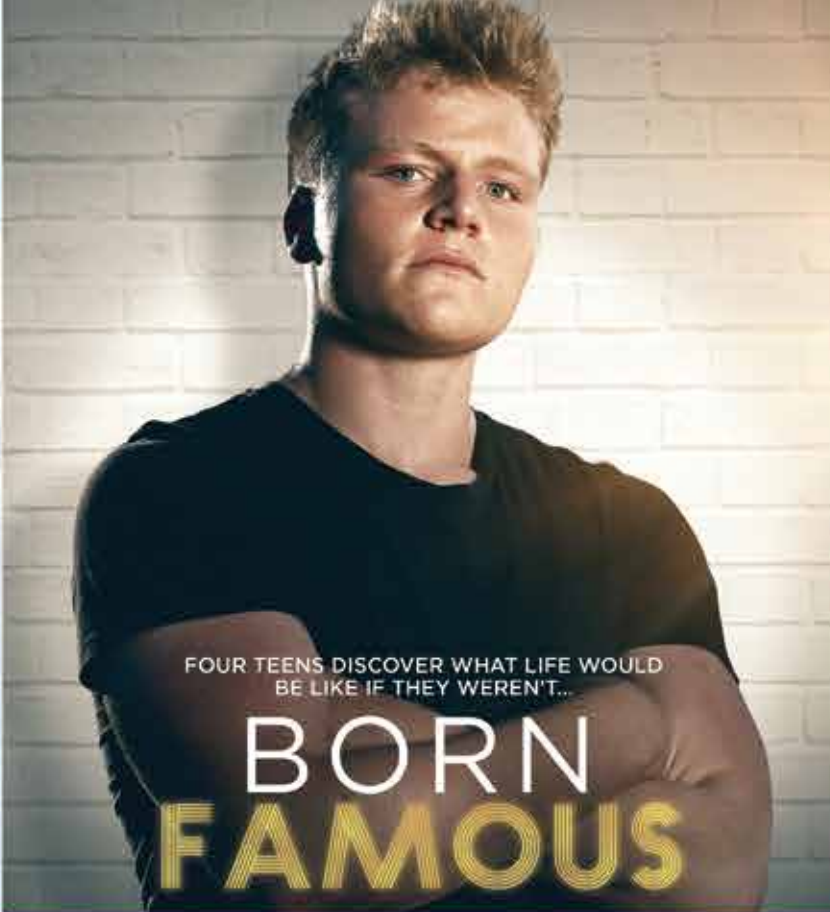


**COLOR OF MY BLOOD**  
40 x 45 (approx.)



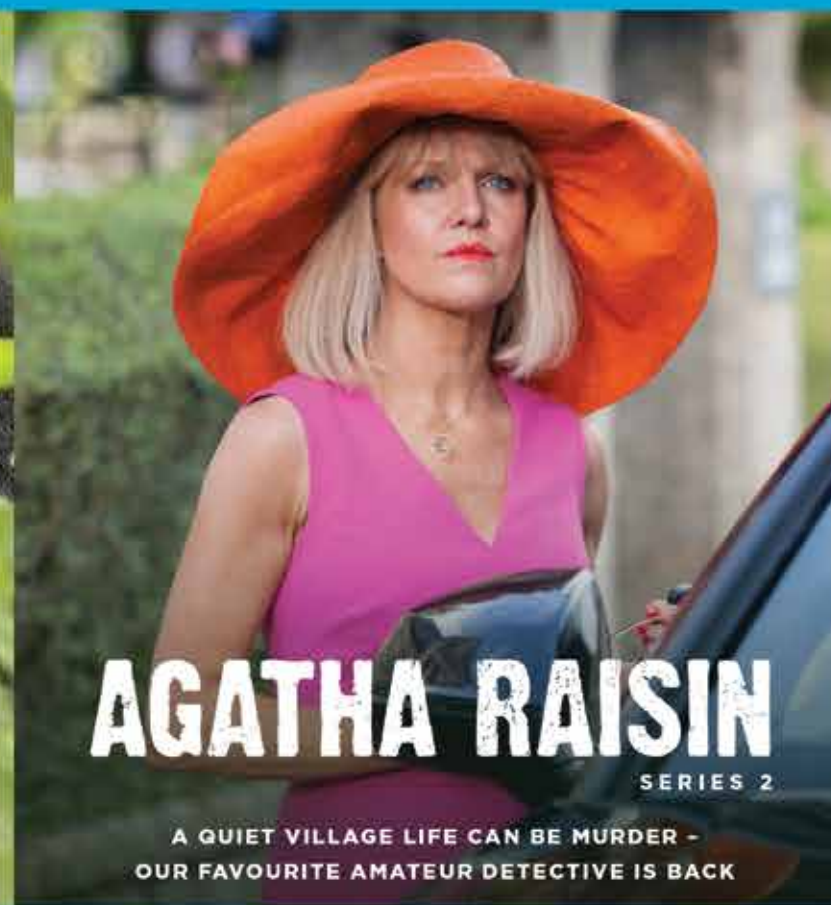
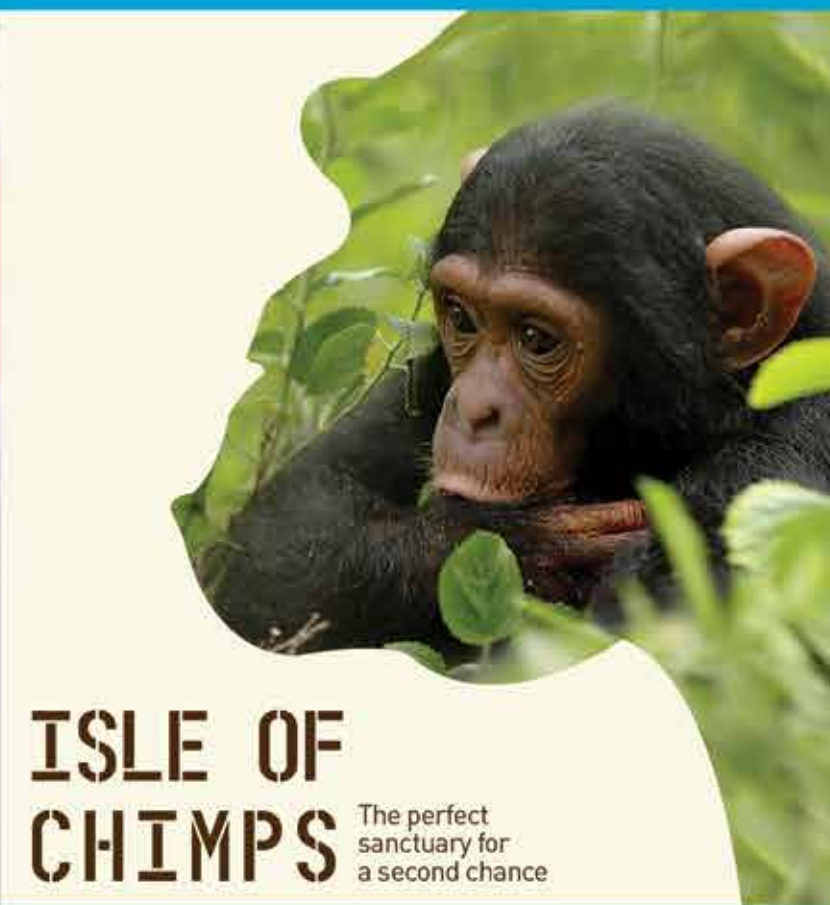
**FAMILY JEWELS**  
40 x 45 (approx.)





factual that fascinates from talent that resonates

drama that captivates from talent that resonates





# NHK: generating new viewing experiences



Sayumi Horie, Head of Global Content Development, NHK

'With the rise of various VOD platforms and other digital media, along with the existing commercial broadcasters, competition for viewership is fierce in Japan. Even so, NHK mission has not changed and it continues to strive to serve its audience with high quality, relevant, and engaging content.

Moreover, last December 1<sup>st</sup>, we launched our new 4K/8K channel, offering HR and HQ programs in music, entertainment, drama, wildlife, travel, and art'.

Sayumi Horie, Head of Global Content Development, of Japan's sole public broadcaster describes the scenario in this strategic Asian market covered by its four nationwide TV channels, and announces the brand new channel. 'Started its TV broadcast 65 years ago, we have continually adopted new technologies and its is widely known as the pioneer of HD'.

'Broadcasting in Japan is about to enter another era', she underlines, and she continues: 'The 4K channel started with 18 hours a day and

the 8K channel will be approximately 12 hours a day. The immersive image and enhanced surround-sound is sure to offer viewers a new viewing experience, and expectations from viewers are already extremely high', adds Horie.

In addition to the new channels, the company is also exploring what it can do to further reach its audience and also enhance its interactive services using IP techno-logy. For example, looking toward the *Tokyo 2020 Olympics* and *Paralympic Games*, it is now exploring services where viewers can select a preferred angle from multiple camera positions while watching a game.

'As with all broadcasters, NHK is also facing the challenge of the younger audiences not watching TV. Nevertheless, terrestrial

TV continues to be strong in Japan. For example, our popular morning drama slot maintains a rating record of over 20%. Also, analysis shows that many people prefer to record their favorite programs and watch that rather than watch through VOD service', she explains.

Akira Ichikawa, Head of International, NHK Enterprises (NEP), says about the company new programming, which is also available worldwide. 'This fall we released a great number of documentary shows with a focus on science. We are known for our thorough research and HQ visualization using 8K technology: *The Body* (8x'49) that visualizes the new findings from our body; *Out of the Cradle* (3x'49), about

how our earliest ancestors evolved into one of the most successful species on Earth; and *Antarctica -- The Frozen Time Capsule* ('60), where an international team delves into the pristine using 8K cameras'.

On the kids arena, *Bodypedia* (26x'10) offers a stylish and unique perspective on the human body through short segments; *PythagoraSwitch* mini (51x'5) is a short-segmented



The Body is a 8K documentary



Good Night Japan ZZZ, midnight TV show

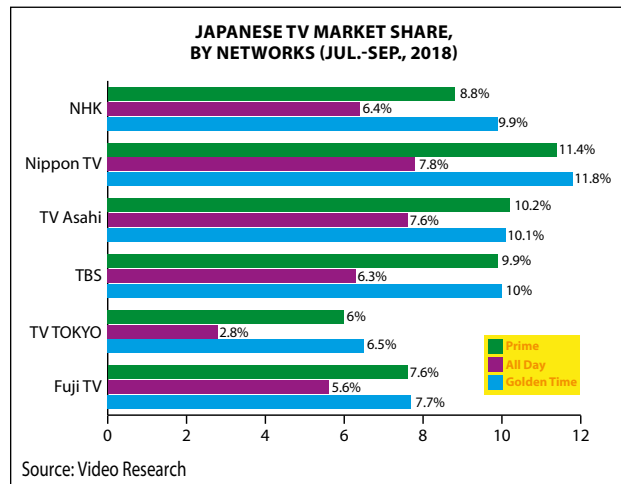
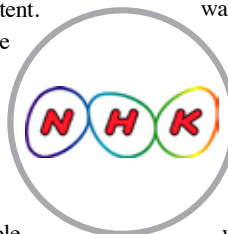
program that helps them realize the hidden mechanisms as well as interesting concepts and rules behind our daily lives; and *The Marble Brothers' Great Adventure* ('15) that takes the ingenious Pythagora device to tell the story of marbles going through an exciting adventure as they roll through paper cups, stationery and other everyday tools. Lastly, the drama *Half Blue Sky* (156x'15), broadcast on NHK's morning drama slot.

Regarding NHK Enterprises global expansion, Ichikawa says: 'Asia is our strongest territory, followed by Europe. We are now looking to South East Asia and Latin America. As we produce and broadcast a vast array of programs in almost all genres, our catalogue offers shows a unique diversity'.

Top titles from the international catalogue are wildlife documentaries like *Wildlife* (118x'60) and *Nature Wonder Land* (13x'24 - 12 series). Also, morning dramas and animations like *PINGU*, *Radiant* and *Cardcaptor Sakura*. NHK is maximizing the potential for its IPs through merchandizing.

The format *72 Hours* was sold to China's Tencent. New format *Cinderella Network* is a magical makeover show that connects the studio with the Cindrellas sitting at home. *Good Night Japan ZZZ* is a midnight TV show; *Fairy Tales in Court* is a courtroom drama that puts our favorite fairy tale characters on trial.

'As for scripted formats, we are rolling out *Platonic*, a story about a mother falling in love with her daughter's heart donor, and *I'll Still Love You Ten Years from Now*, where young and single Rika's future husband time-slips back from 10-years ago to prevent their marriage. We hope to see more of our unscripted and scripted formats travel abroad', concludes Ichikawa.



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# ABS-CBN, the transition into an agile digital company



Elaine Uy-Casipit, Head, OTT / OIC - Head, Digital Media Division

'It's a very exciting time for digital, because we've been witnessing the exponential growth of content consumption on social media, OTT platforms, music platforms, and many others'.

**Elaine Uy-Casipit**, Head, OTT / OIC - Head, Digital Media Division at Filipino's leading broadcaster, describe the local market, and adds: 'Mobile is also establishing itself as the consumers' go-to access to entertainment and media content. We're seeing a continuous rise in the time spent in social media and subscription platforms. Consumers are rejecting the one-size-fits-all experience, and they're now putting premium on personalization instead'.

She continues: 'Which is why more and more companies, especially in the entertainment industry, are focusing on direct-to-consumer relationships. So creators, publishers, and media practitioners

need to crack their digital strategies and craft better digital experiences to reach their audiences and keep them loyal, rather than simply resorting to traditional marketing and distribution. And with this shift, you can expect the industry to be more aggressive in learning about/experimenting with technology, data, user experience, digital delivery and monetization. Digital, as we know it, will rapidly change'.

**ABS-CBN** is committed to transition into an agile digital company. Rich "TV-to-digital experiences" has been created in that way: *Pinoy Big Brother Online Bahay*; **OTWOLista.com** was the ultimate engagement hub for fans of *On the Wings of Love*; and **Moonchasers.ph** is an immersive TV-integrated "secret society" for the hit fantasy show, *La Luna Sangre*.

**Uy-Casipit** remarks: 'We continue to solidify our dominance in terms of online fanbase, reach and engagement. We are capitalizing on our momentum to boost our online publishing, influencer marketing, VOD and original digital content. We are more proactive in distributing our content to various online platforms; we've moved away from gating the experience within our own ecosystem'.

**ABS-CBN** and its many lines-of-businesses have achieved 'tremendous accomplishments' on digital, says the executive, and she further explains: 'With our "One Domain" strategy we successfully streamlined and unified our many digital properties into one to ensure optimal synergy. **abs-cbn.com** is the top four site in the country on **Alexa**, following **Google.com**, **Google.com.ph**, **Youtube.com**'.

Broadcaster is honored to be the #1 online publisher in the whole Philippines. 'Our **YouTube** channel is the first in the country to amass 10 million subscribers. We received the "Diamond Creator Award" last

June. We created new digital businesses that are now making waves in the industry. We have **Stellar**, our celebrity social media marketing agency that helps match brands with the best online influencers'. Through it, the network has partnered with over 100 local and global brands for over 700 executions effectively bringing them closer to *Filipino* audiences through these credible personalities.

**Adober Studios** (formerly **Chicken Pork Adobo**) is the first multi-channel network of its kind in the country. It scouts, develops and promotes top organic *Filipino* online video content creators, while also experimenting with original **YouTube** content. 'Revenue-wise, we've grown 4 times in our first two years, and we are expecting to grow 3 times this 2018', underlines **Uy-Casipit**.

**iWant TV** is the VOD platform with 8.15 million total subscribers and more than 1 million average active users monthly: 'We are beefing up its content library with work from the best *Filipino* filmmakers, content from international partners, plus our very own originals'.

A new version of **iWant** app has been released last month, adding six original productions such as **Dreamscape Digital**' *Glorious* movie that earned more than 6 million views in 24 hours.

'We're also adapting to new ad technologies via **ABS-CBN**'s data management platform and our programmatic solutions arm. Through effective data collection and data management, we know our audiences' profiles better making databased storytelling and consumer-focused messaging more relevant for both our partners and our fans', concludes the executive.



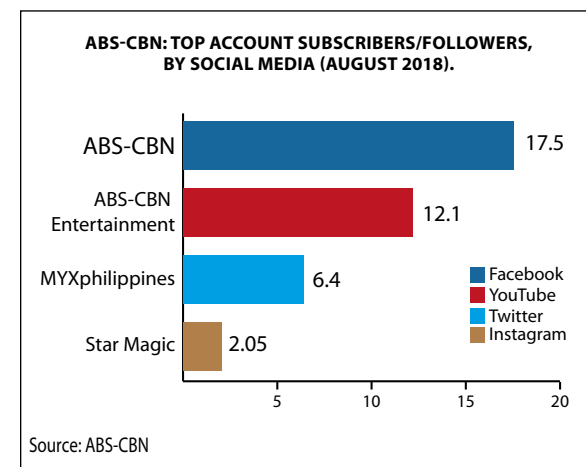
Produced exclusively for iWant by Dreamscape Digital, *Glorious* movie earned more than 6 million views in 24 hours



## MEET MALAYSIAN PRODUCERS AT ATF 2018, 5-7 DEC, BOOTH M.28



- ANIMASIA STUDIO ANIMONSTA ARCA CREATIVE HOUSE ED-ONLINE TECHNOLOGIES GIGGLE GARAGE
- GLUE STUDIOS JUITA VIDEN LEMON SKY ANIMATION LIL CRITTER WORKSHOP LOTTA ANIMATION MILKY TREE
- MDAG MARKETING MYCREATIVE VENTURES PIXELLINE PRODUCTION PRIMEWORKS DISTRIBUTION PRODIGEE MEDIA
- PRODUKSI SENI DUA PULUH DUA PULUH SEAD STUDIOS TOTAL SPORTS ASIA WORLDWIDE RIGHTS CORPORATION





## WebTVAsia: trailblazing global content revolution into China

Asia has always been a good place to observe how companies evolve in a very short period of time and from that continent, Malaysia is a meaningful example. This is the case of Kuala Lumpur-based **WebTVAsia** that has evolved from a single-market music and film company to Asia's fastest growing digital media entertainment with offices in 11 countries and a video network serving 25 billion minutes of video every month

**Fred Chong**, Group CEO at **WebTVAsia**, describe: '13 years ago we launched **Prodigee Media**, a music label that has released many renowned artists within the APAC region. Back in 2006 we presented **Friendster**, world's most popular social network then, and we began to learn how to promote artists or brands through social media'.

More than 1,600 subscribers and the very first successful online concert with a Malaysian singer, has made **Chong** to believe that there was much more to do in this field. "We witnessed a strong potential to expand any brand all across our region and worldwide. That's why from 2010 we started to think what to do next, using our expertise and we believe the audiovisual was the next big step".

By 2013, when **YouTube** became popular, **Chong** launched **WebTVAsia** that become one of its first partners in APAC. 'Since the beginning we gained rapid recognition with 1 million traffic, which allowed us to get USD 1000. To go further,

we understood that we needed to go out of Malaysia, targeting key markets such as China. There, **YouTube** is banned so we convinced the leading online brands, such as **Youku** or **Tencent** to take their channels out of the country through us and it was a total success', expressed **Chong**.

The media entertainment group is now a leading media group in APAC with presence in 11 countries. It has diversified its business in film & TV production, music studio, platforms and networks, which manages 3,000 channels that command 270 million subscribers globally with 25 billion minutes of watch every month. It has an average monthly traffic of 4.8 billion (October). This prosperous present has taken **Chong** to the following three big deals announced with strategic companies.

First, a new **MTV** short-form content collaboration deal with **Viacom International Media Networks**, aimed at delivering short-form videos to engage China's **Gen Z**. Under the agreement, it has exclusive streaming rights to select made-in-China short-form content from the **MTV** library to be streamed on **WebTVAsia's** partner platforms in Mainland China, first available on **Tencent's Yoo Video**.

The second is an international co-production with China's No. 1 production company **Ciwen Media Group**, a drama producer with 20,000+ hours: *Gangsters of Shanghai* is an original story based on a novel by **Gerry O'Sullivan**, with an undisclosed budget in the tens of millions US dollars. **WebTVAsia** and its co-producer **Ideate Media** had secured the book exploitation rights and invested in script development for a feature film and TV series. Hollywood script writers **Trey Callaway (CSI)** and **Kerry Williamson (What Happened To Monday?)**,



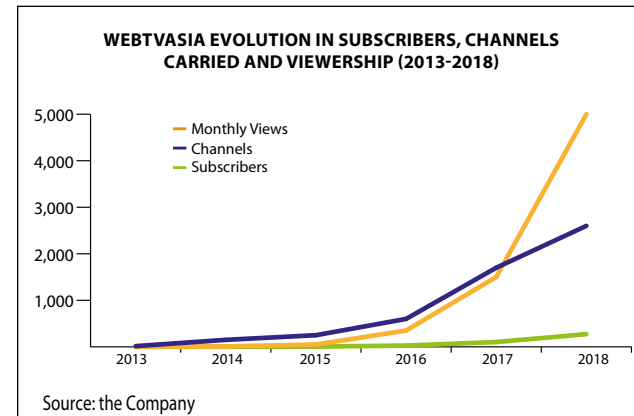
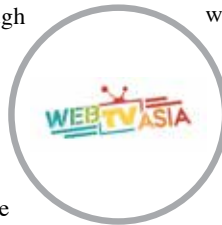
Ma Zhongjun, Chairman & Founder of Ciwen Media Group (center) with Fred Chong, Group CEO, and Lee Hua Ling, CEO, Greater China of WebTVAsia

**Netflix Original**) have come onboard the project.

**Ma Zhongjun**, founder and chairman of **Ciwen**, remarks: '*Gangsters* is one the most well-known Chinese legends, therefore we are very excited to produce a world class edition with global stars to tell this story to an international audience'. Additionally, the companies have disclosed two new IPs: *Chronicles of Tomb Raiders* and *Galileo* to be jointly developed for TV and digital OTT broadcast exploitation in various international markets, as part of its long term slate strategy.

Last but not least, **WebTVAsia** sealed a strategic partnership with **Baidu Hao Kan**, a new video streaming platform launched by China's leading Internet search provider **Baidu** aiming to crack the massive 600 million smartphone video user market. Kuala-Lumpur based company has become the official international content acquisition partner. Both parties work together to source premium short and long form content from leading studios and creators around the world.

**Chong** concludes: 'Short form videos are having phenomenal success all across the APAC region, and we are already working on them. But we want to go beyond: Professional Generated Content is the next step. We deeply believe that engaging and social-value content is the future'.



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## Mediacorp: uniquely Singaporean

Mediacorp is Singapore leading broadcasters serving four different audiences: English, Chinese, Malay and Indian. 'We have a regular slot that celebrates local culture, talents and stories. Besides TV premieres of feature films created for, by and with Singaporeans, the belt also includes all-new stage-to-screen adaptations of lauded local musicals and plays like Dick Lee's *Fried Rice Paradise* and Michael Chiang's *Mixed Signals*', explains **Kim Wong Nathan**, head of English audience.

Another highlight for **Channel 5** is *Kin*, a long-form drama series airing Mondays to Fridays at 8.30pm that centers on two baby girls swapped at birth. 'Our audience responds well to *localised* content that is uniquely Singaporean: *Masterchef Singapore*, with close to 900,000 viewers, was the most watched local variety series on Channel 5 since the new audience measurement system, SG-TAM was introduced in 2016'.

Regarding Chinese audience, **Jomay Wan**, Head, explains that's its core audience tuning into Chinese content on FTA are P45 and older, while those tuning into Chinese content on digital platforms are from P15 to P45. '*Spop Sing!* is an unscripted reality singing competition that culminated in an open-air live concert at the Padang on 4 November 2018: more than 1.7 million viewers tuned on **Channel 8** since it first aired on 9 August 2018'.

The 10-episode show, including short audition clips released from June 2018, also received over 816,000 video views on **Toggle** as a further testament to its immense popularity with our young and tech-savvy audience. Other key show is the medical drama *You Can Be An Angel 3, Till We Meet Again* series

**Sabanitha Shanmugasundram**, Head, Indian Audience, adds: 'We offer a programming mix, including romance series such as *K3* remain a popular mainstay of **Vasantham** channel. Audiences are always looking for compelling content with high engagement value. We are hoping to connect with

them with more reality/unscripted programming that can be shared and viewed on multiple platforms'.

Last but not least, **Sabariah Ramilan**, Head of Malay audience & **Eaglevision**, remarks: 'Our current top show is a drama series *6 X 7 (S2)* available on FTA and **Toggle**. Family and social drama series still work best for the **Suria** audience. There is a clear shift towards on-demand viewing, with consumers increasingly watching our content via **Toggle**'.

Masterchef Singapore on Channel 5

Till We Meet Again, series on Channel 8



## PPTV 36: sports and local entertainment

On April 7th, 2014, **Bangkok Media and Broadcasting Co. Ltd. (BMB)** launched the DTT network in Thailand **PPTV HD 36**, a new entertainment option offering sports, news, variety, documentary, among other genres.

This year, **PPTV** has been branded as **World Class TV**, placed as the #1 FTV sports channel in Thailand offering international live broadcast "Worlds Class Football League" such as *English Premier, Bundesliga, Calcio Serie A, La Liga, Ligue 1* and *Carabao Cup*.

'We also added more sports such as *Moto GP, US Open Tennis* and *Australian Open Tennis*', remarks **Palakorn Somsuan**, EVP, Content and Marketing, who also highlights the strong bet on variety shows with big brands such as *The Voice Thailand* and *The Face Men Thailand*.

He continues: 'While the sports content takes up 30%, **PPTV HD 36** also caters to different groups of audience through other content categories such as news (30%); documentary (12%), movies, variety, drama and series (27%). Viewers can either watch us from the live simulcast on **pptvhd36.com** and app **PPTVHD36**'.

The channel produces its own news program and work with many local production houses on format such as the ones mentioned, as well as Thai drama series and variety shows. 'Format and local drama are some of the most successful content in Thailand both on air and online. Our sports content is very successful on engaging our audiences. We have 2 million audiences online also top rating on air', he underlines.

Regarding the future, **Somsuan** concludes: 'Next Step in 2019, we are planning to expand our share to mass audience and more female by launching the new program scheduling which will be new variety programs and local dramas on **PPTV HD 36**'.

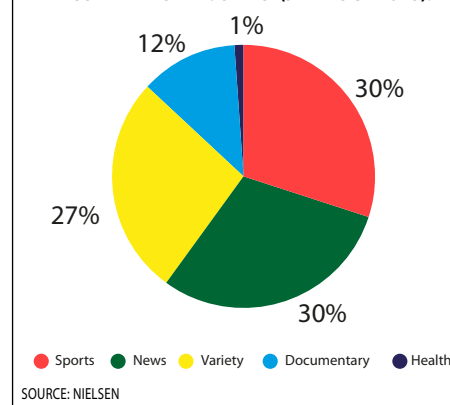


Palakorn Somsuan, EVP, Content and Marketing



The Face Men Thailand, very successful variety show

CONTENT CATEGORIES (JAN - OCT 2018).



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## Rakuten Viki: always expanding



Estefania Arteaga, Director, Content Programming & Acquisitions, Rakuten Viki

Founded in 2007, **Viki** and its brands were acquired in 2013 by **Rakuten**, a Japan-based e-commerce giant. Available in 200 countries, is a premier destination for multicultural entertainment, focusing on global fans of Asian entertainment, TV, movies and lifestyle.

**Estefania Arteaga**, director, content programming & acquisitions: 'We mainly acquire scripted and non-scripted shows from Korea, China and Japan, but we are always expanding, looking to add more Japanese, Filipino and Thai content. We also produce our own content that connects with our very engaged fan base'.

connects with our very engaged fan base'.



'Our strongest markets are in the Americas and Europe, but in recent years we have seen impressive growth in SEA, India and Australia. Our top shows are romantic comedies from Korea: *What's Wrong with Secretary Kim* and *Viki Original Witch's Love*. Our first original series was *Dramaworld*, which gave us a great first look at blending cultures in a way that was both innovative and fun. We are planning new originals'.

**Arteaga** adds: 'We are seeing an interesting growth in the reality and entertainment genres. Love is a universal appeal for many audiences, so they are open to experiencing how this develops in other cultures. Audiences are hoping for connection that is closer to their own realities. Scripted has obviously been the most successful but in recent time, non-scripted has been

more of trend in countries like Korea and China'.

**Rakuten Viki** recently launched *Heart Signal*, a variety show produced by **Tencent**. It's about 8 strangers, men and women, living together in the same house, known as the "Signal House". There are panelists with various experiences in dating and love in a separate studio who comment on the developments and also detect potential lovers.

**Arteaga** concludes: 'It is important to connect the fans with these on demand categories. We aim to solidify our partnerships with major drama players for drama and non-scripted in these regions. We will continue to focus on developing originals of our core verticals, as well as continue to team up with new partners an OTT platforms interested in innovative and non-traditional content. We are working on exciting deals in Japan and The Philippines'.



*Heart Signal*, new in house developed variety show mixing dating and love, two big drivers of Rakuten Viki's growth



## Asia gains originality with Netflix

On its very first Asian showcase held at the beginning of last month in Singapore, **Reed Hasting**, CEO of **Netflix** confirmed 17 new original shows from this region for 2019. These projects joined to 100 new and returning original from eight Asian countries.



Reed Hasting on its Asian Showcase in Singapore



According to the local press, one of the biggest drama series confirmed has been the Korean production *Kingdom*, whose first series doesn't stream globally until 25 January 2019, and that combines historical period drama and zombie action thriller. It is set in Korea's medieval Joseon period where a crown prince is sent on a suicide mission to investigate a mysterious outbreak.



Korean series Kingdom will be one of the big releases for 2019 (credits: Juhan Noh for Netflix)

What he uncovers threatens the kingdom.

During the event, **Ted Sarandos**, chief content officer, **Netflix**, explained: 'Asia is home to the world's great creative centers producing some of the most compelling films and series of today. We can take never-seen before stories from Korea, Thailand, Japan, India and Taiwan and connect them to people all over Asia and the world'.

He added: 'More than half of Asian content hours viewed on Netflix this year are viewed outside the region, so we have confidence that our upcoming slate of Asian productions will find fans in their home countries and abroad', and he exemplified with crime thriller *Sacred Games* (India), *Devilman Crybaby* (Japanese anime series) and *Busted* (South Korea variety comedy), among others.

Among the newly announced Japanese productions is an anime series of *Pacific Rim*, produced by **Legendary**; the anime feature *Altered Carbon*; the Taiwanese original series *Triad Princess*, produced by **mm2** and **Goodfilms Workshop**; Thai drama *The Stranded*, produced by **GMM Grammy** and **H2L Media Group**; and Manga series *Cagaster of an Insect Cage*, Japanese fantasy drama *Yasuke*, supernatural thriller *Trese* from the Philippines, and Thai teen mystery *Shimmers*.

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## Malaysia: Asia Pacific and beyond



Minister of Communications and Multimedia Malaysia, Gobind Singh Deo

Malaysia is a key audio visual development and production hub in South East Asia and it has gained that reputation in part because of the strong and continue support of the **National Film Development Corporation Malaysia (FINAS)** & **Malaysia Digital Economy Corporation (MDEC)** in the global markets.

MIPCOM 2018 was not the exception and the Minister of Communications and Multimedia Malaysia, **HE Gobind Singh Deo**, participated, leading the Malaysian delegation of producers, distributors and service providers. 'We have the talent and infrastructure to serve the present, high demanding global content market. Government, through **FINAS** and **MDEC** has done a lot to reach to this stage', he explained to PRENSARIO.

'The international has become a key component in our strategy as our domestic market is very small. Filmmaking and animation are the two big drivers, led by FINAS and MDEC, respectively. Our production aims to be produced with international appeal, and attending the trade shows under one roof is a way to build our global identity', he adds.

Within the last decade, FINAS & MDEC has been able to participate in every important show in the APAC region and Europe, targeting the key territories such as South Korea, China, US, Germany, France, among others. 'We are already well related to Singapore, Brunei and Indonesia, so we look further to growth in other strategic markets. We like to think beyond them'.

Movies, Films and Animation, as well as digital games and Multi-Channel Networks have arisen from Malaysia looking for the best

global partners.

*BoBoiBoy*, a home grown animation content belonging to **Animonsta** was first aired in 2011. It is about a boy named *BoBoiBoy*, protecting the earth against alien from stealing "cocoa beans" it is now being exported to more than 180 over countries on both TV and digital platforms. The digital platform has a huge following, close to 3 billion views and watch time of 185 billion hours. Across the years, *BoBoiBoy* has been entrusted by more than 100 licensees and brands from Asia region including **KFC**, **7-Eleven**, **Fonterra**, **Unilever**, **Colgate**, and many more.

One more example is another Malaysian IP called *Chuck Chicken*. The TV series is already on **Disney Asia** which covers 16 SEA countries and **Nickelodeon India** that covers the South Asia countries. For the digital platform, *Chuck Chicken* was the #1 batch of Asian content on **Netflix** on a worldwide release, and doing extremely well in China's digital platform including **IQIYI** with more than 2 billion view. *Chuck Chicken's* own **YouTube** channel has more than 40 million views.

On the film industry, Malaysia has a strong slate of movies in a domestic market with an estimated home box office of USD 40 millions. 'We have some strategic treaty agreed with Australia and France, and our aim is to increase our reach into more territories. We are working in a couple of new more to be announced soon', concludes **HE Gobind Singh Deo**.



Animated series *BoBoiBoy* has been sold to more than 180 countries



Gobind Singh Deo, Minister of Communications and Multimedia along with the FINAS and MDEC delegates at the MIPCOM

**BIONIC MAX**  
52x11'

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## SMF celebrates its fifth anniversary

The **Singapore Media Festival (SMF)** returns for its fifth edition from 29 November to 9 December 2018. This year's festival is not only celebrating the best in Asian storytelling, but also nurture the region's media talent in their journeys to achieve global creative excellence.

Hosted by the **Infocomm Media Development Authority of Singapore (IMDA)**, the SMF is Southeast Asia's leading international media event, and comprises established constituent events including the **Singapore International Film Festival (SGIFF)**, **Asia TV Forum & Market (ATF)**, **ScreenSingapore** and **IMDA-led SMF Ignite**.

**Robert Gilby**, Chairman of the SMF Advisory Board explains: 'The SMF has experienced year-on-year growth alongside the region's media industry, offering different experiences and perspectives from a diverse pool of storytellers. Over its past four editions, the festival has crossed the USD 1 billion mark in deals and partnerships,

proving SMF's importance in facilitating collaborations'.

'This year's festival has a stronger focus on digitalisation, being the key connector for regional talent and the rest of the world, as well as building and transferring of capabilities from industry thought leaders to new talent. Bringing the industry together at SMF provides an abundance of creative and commercial opportunities powered by innovative stories that embrace new technologies.'

This year's SMF introduced The Philippines as the "Country-of-Focus", highlighting the market's richest stories, talents and achievements across the SMF's various constituent events.



Robert Gilby, Chairman of the SMF Advisory Board



BY NICOLÁS SMIRNOFF

# The future is already here

During last Mipcom, a main executive from a Hollywood Studio highlighted to Prensario that, even when there are a lot of innovations to come, 'The Future that's it'. This means that future won't change much more than what we can see now, with users having total control of content in OTT. 'It doesn't matter if it's HD or 4K ... the market that comes is on demand, with all its options. The free TV to follow must handle event programming, very strong and taking the family together'.

**Tomás Yankelevich**, Chief Content Officer, **Turner**, agreed. 'What is coming is already known. There will be 8, maximum 10 large media groups, with their own OTT platforms reaching directly the audience: **AT&T** with **Warner** and **Turner**, **Disney** that bought **Fox**, **CBS** with **Viacom**, **NBCUniversal** that has **Dreamworks** and **Telemundo**, etc. Their OTTs will cost from USD 7 to USD 15, each with some of the most valued content. In order to have access to all the big productions, user will need to have 5-6 of them, and end up paying the USD 100 per month that is paid today for Pay TV'.

Free TV? 'Nothing will disappear, everything will accommodate as it has been so far with other industries as cinema, etc. Free TV has a lot to keep on imposing: it is free, massive, it is the traditional media for the general public. Their channels are no longer alone, they are now media groups combining free to air channels, cable channels and OTTs. In each territory there will be strong groups competing, local, regional and global, creating own market share maps, with different winners'.

Main Pay TV Groups like **Turner**, **Viacom**, **A+E**, as well as the large broadcasters, are launching the same strategy, evolving from 'TV channels' to 'studios'. What does this mean? To be multi-screen factories, which produce contents for their own structure and for third parties, changing partners and business models by each project. Projects also for **Netflix**, **Amazon**, for other regions. For this, they are setting up production centers in several countries, handle local content from different sources and much 360, digital development.

What about **Netflix** and **Amazon**? Big OTTs know since long time ago the intentions of **Disney-Fox** and the other media giants about launching own SVOD platforms. The answer is maximum focus on local-original content, through a network of alliances with producers and players from each territory. In fact, this year **Netflix** is deepening the profile: it went from having global fiction and entertainment managers, to seek to have local executives in all the big countries. In own words of the video retailer: 'We want to be a linear TV more at each market!'. In fact, they mean to be the closest and most relevant referent for the general audience, when it is about watching mainstream content.

By the other hand, VOD services are evolving as well. So far the model that has been imposed is SVOD, with **Netflix** on top. To pay a monthly subscription and have a content-free bobbin. It has always been said that the future was the T-VOD, per transaction, like the old cable Pay Per View, the payment for watching loose content. However, little by little the A-VOD is being imposed, to see contents for free supported by advertising. This increasingly works in the news portals and advances in the films and series platforms. To watch something for free, you must first see a spot of 20-30 seconds from the sponsor, and people prefer this if they don't have to pay for the service.

If you check, it is happening the same with Wi-Fi services in public places. In the past you had it for free, then it became paid, or with encodings that made it very difficult to use. And now the advertised options flourish, where registering and watching an ad, you access good connectivity. The risk is invasion of promotional emails, but at the moment the situation is solved well.

Regarding producers and distributors, OTT made content activity explodes again, with many new potential customers and alternatives to manage, at any region. Commoditization? If we see the IT (Information technology) business, vendors have been suffering this problem, but the solution that some have found there has been to specialize the offer. For example, a PC only for gamers or a software only for banks. Also, create more closed communities that are accessed through certifications, training, good experiences, etc. It is worth considering obth optoins on TV. In fact, today **Netflix** has aggregators who are

## MARKET TAKES SHAPE



Pierre Cheung, SVP & GM, Greater China, and Mark Whitehead, President & MD, Viacom International Media Networks Asia Pacific; Ma Zhongjun, Chairman & Founder of Ciwen Media Group (China); Fred Chong, Group CEO, and Lee Hua Ling, CEO, Greater China of WebTVAsia

**Big OTTs go deeper on their focus on local and original content. They want to be more alike Linear TV, with masive and mainstream product in key territories**



Peter Bithos, CEO y founder HOOQ, Mark Britt, Ceo and founder iflix, Janice Lee, MD, PCCW/Viu), James Farrell, head of content, Amazon Prime Video) and Rob Gilby, IMDA (Singapore), moderator

**Free and Pay TV channels turn into 'Multiplatform Studios': produce content for their own channels and for third parties, with different business models and partners**



Mediacorp acquisitions team: Timothy Teo, programming manager, customer group, James Poon Kok Leong, senior manager acquisitions, TV operations, Lee Hung Sheng, assistant VP, business planning and strategy, Joy Olby-Tan, lead acquisitions TV operations, Christopher Tan, senior programme manager, audiences and content, and Josephine ong, senior manager, acquisitions

**Does Free TV has future? Of course! it will still be the free and massive option for excellent. It suits you to bet on local programming event, which brings together the family**

AI is to use robots to automate, enhance current processes. Edge means that companies bet on local to gain performance (this is comparable to what we said about **Netflix**, going more to local production).

Summing up, there can and will be a lot of new things happening, but the content market does not promise, either from the market or from technology, too many more surprises than these for the coming years. The challenges are to adapt oneself faster, to generate value on the commercial chain, to mark differences in one way or another. So it is important not to stop waiting for what is coming, but to evolve firmly with what is already there.

the ones who filter the contents, and the new **Turner** or broadcaster 'studios', build communities of partners for their regular logistics.

Cloud, Virtual Reality, Big Data, Artificial Intelligence, Blockchain, Edge Computing and Internet of Things are the brand new concepts of the IT industry, and they are entering TV landscape: cloud with OTT, to see video at any place and time, Big data to build tailor made menus for each consumer, Blockchain to create new closed transaction schedules outside the traditional financial systems, while IoT allows to generate information in real time within the consumers' endpoints, and



Disney Latin America released during Mipcom is first coproduction with Europe, *Cazadores de Milagros*, along with Mediapro (Spain), BTF (Mexico) and Somos (USA); JP Santos and Daniel Burman, from Mediapro, Leonardo Aranguibel and Fernando Barbosa, from Disney, Francisco Cordero, from BTF and Luis Villanueva, from Somos

**After acquiring Fox, Disney will be in 2019 one of the first Studios in launching its own direct OTT (Disney+), after finalizing its agreement with Netflix.**



## HBO Latin America Originals, for Asia

HBO Latin America leads top-tier programming and unique storytelling to be kept in mind when participating in ATF. The titan of premium TV has been delivering groundbreaking entertainment for global audiences, and HBO's original Latin American productions are no different, as they also tell universal stories, using a local and original voice that can travel everywhere.

'The true globalization in our today's entertainment industry is that boundaries which used to divide content, culturally and emotionally, no longer exist', says **Xavier Aristimuño**, VP of Licensing. 'We have seen successful Asian series performing extremely well in Latin America and Latin American series captivating large audiences all around Asia. The trend today is simple: superior storytelling with excellent production values: this is what we have been doing for more than 15 years'.



Some of the participants at HBO Latin America's cocktail event in Cannes last MIPCOM

During MIPCOM, it organized an exclusive cocktail where new content was showcased for the first time to global buyers, such as *The American Guest*, starred by **Aidan Quinn** and directed by Oscar-nominated **Bruno**

**Barreto**, which tells the story of former president Theodore Roosevelt's expedition into the Amazon. Also, *Pico da Neblina*, directed by **Quico** and **Fernando Meirelles**, a fast-paced urban drama set in a fictionalized São Paulo, where a former drug dealer finds himself going into new challenges when marijuana is legalized in the country.



Two other productions in development are *Santos Dumont*, a biopic about the Brazilian inventor in the turn of the 20th century Paris, and *Mil Colmillos*, a survival-thriller about a mysterious enemy found by the Colombian elite force in the Amazon forest.

The cocktail celebrated HBO Latin America's 15th anniversary of developing original content in the region, including successful titles such as International Emmy-winner *Sr. Ávila* and wildly popular *The Business* (both of which the first ones to reach fourth seasons), a milestone that's being reached also this year by the psychological drama *Psi*, and as the Argentine novel that was adapted into series, *The Bronze Garden*, which is now filming its season two, adding up to over 800 hours of premium quality content. In the animation segment, it has been producing *Phantasmagorias*, a series of short-form stories that present terror legends of the region.



HBO Latin America celebrated its 15th anniversary of developing original content in the region, such as International Emmy-winner *Sr. Ávila*

## Dori Media: TV + Social Media

**Dori Media Distribution** promotes for the Asia Pacific region *The Box*, a new reality format that successfully integrates TV viewership and social-media user involvement. It is a groundbreaking talent show for kids (aged 5-14). Following an open call for auditions, kids were invited to enter *The Box* and show off their talents on **The Box YouTube** channel, while a Daily TV show highlighted the best performances.

On dramas, it brings a huge success from Argentina: *El Marginal* (13+8x'45), a crime drama with two seasons that has become the second top series on the country's prime time, co-produced between **Underground** and **Televisión Pública**. It was sold as format to **NBCUniversal Telemundo** (El Recluso), and as ready made to **Canal+** (France), Latin America, UK, Spain, Portugal, Israel, Poland, Uruguay and Turkey.



*Power Couple*, global success prime time reality format

It offers the teen adventure drama *Eilat* (50x'30), the romantic comedy *Las Estrellas* (120x'60) from **Pol-ka**, sold to Italy, Spain, Russia, Israel, India, Slovenia, El Salvador,

Albania, Kosovo and Middle East GCC; *The Road to Calvary* (12x'45), an epic periodic drama from **NTV** (Russia) sold to Thailand, Greece and Middle East; and the comedy *On Board* (13x'30) with a flight attendant and a blogger.

**Dori Media** exhibits *The Best of All*, a shiny floor game show where a large group of hundreds of people compete against studio participants; *The Browser*, a TV format centered on face-to-face interviews triggered by web contents that anyone can easily access online; *Power Couple*, a successful prime time reality format sold to 11 territories worldwide (S3 in RTL Germany, and S2 in Hungary) that puts love to the test like you've never seen before: 8 couples move into a one villa for 6 weeks and each week they'll have to face extreme challenges that will test how well they really know each other; and the dating game show *The Love Car*, a funny and original dating game that takes place in one car in the course of one night. A fascinating real-life glimpse into the world of today's singles.



Pauline Ick, VP Sales

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## Caracol: changing history



Maria Estrella, senior international sales executive

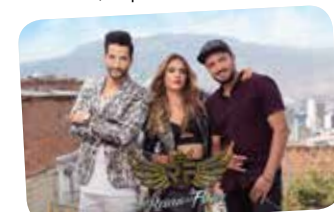
**Caracol** (Colombia) arrives to Singapore with one of its most ambitious projects: *Bolivar* (60x60'), super series that tells the story of the leader's life before he became a legend, the story of Simon behind Bolivar, the man behind the figure. Bolivar changed the history with the idea of uniting his people to end the Spanish Empire oppression.

*The Mafia Dolls* (60x60') comes for a second season eight years later the events of the first season, with the survivors struggling to leave their past behind living in a society that condemns them for their involvement with the mafia, and *The Queen of Flow* (80x60') is the story of a talented young woman who is serving a sentence in a New York prison. All she wants is to be released to take revenge against all those who destroyed her life. At the top of the list is Charley Flow, a famous reggaeton singer who plagiarized her songs' lyrics, played with her feelings and sent her to jail.

Lastly, the Colombian company recommends at ATF the new telenovela *Crazy About You* (80x60'), the story of two best friends who work together at Master Guzman's orchestra and share the dream of becoming famous tropical musicians. On the way to success they meet Daniela, a high society young woman who dreams about becoming a star and live off music.



Bolivar, biopic



The Queen of Flow, reggaeton drama

Daniela will have to hide from her family that she is part of an orchestra, and also hide from her colleagues where she comes from to prevent being rejected. When Camilo and Juancho fall in love with Daniela, their friendship will come to an end.

## TV Azteca: thrillers and reality

As one of the world's largest producers of Spanish-language television programming, **TV Azteca** (Mexico) is in constant evolution, generating over 10,000 hours of content per year. In Singapore, Berta Orozco, international sales representative for Asia, is highlighting a slate of new epic melodramas and docu-realities like *Mundo Metro* (15x60'), which welcomes to the universe of the largest and most advanced underground transport in all of Latin America: the subway of Mexico City.



Berta Orozco, international sales representative for Asia

Another top shows is *Wild by Nature* (30x30'), a TV series of wild nature, which deals with the endemic fauna of Mexico, narrated from a fresh, intrepid and original point of view with a message of conservation and care of our species. The protagonist, the actor and naturalist Arturo Islas travels through the going into their jungles, deserts and seas in search of the wonderful species of the fauna: mammals, birds, reptiles, amphibians, fish and insects.

Other big programming that the international division, led by **Patricia Jasin**, is offering in Asia Pacific are *Dementia* (10x60'), where a reporter decides to admit herself into a psychiatric hospital to solve her grandmother's murder, and the entertainment format *La Academia*, which has attracted audiences from countries such as Mexico (12 seasons) Singapore, Malaysia, Indonesia (13 seasons) and Central America (2 seasons).

The Mexican company also has the worldwide broadcast rights of 6 of the 18 Liga MX football teams, which includes 102 regular games during the 2018 - 2019 season as well as half-hour weekly highlights. The first 51 games during the Opening Tournament are played from August to December 2018, and the Closing Tournament, containing another 51 games, are played from January to June 2019.



Dementia, thriller

## DICM2018: creating a "deal-building" platform

Dubai International Content Market 2018, held 9-10 December, seeks to satisfy the needs of both the local and international participants. 'We have chosen new dates and a new venue for this year's edition to leave a mark on the international exhibitions' calendar. Furthermore, in a market where everyone is looking for a fast return of investment, DICM is coming with a revolutionary 'plug & work' formula that offers the participants a cost-effective and stress-free solution', describes **Vlad Borovina**, project manager.

The organizer's aim in this year's edition to create a stand-alone regional market, to accommodate all the changes and movements that happened

in the region in the past few months. 'The subject of monetizing content has been a hot topic recently, so DICM is creating a "deal-building" platform for international names who don't have enough knowledge about the region. From creating a proper business-to-business environment to selecting relevant participants and even assisting everyone with their agenda and meetings, Dubai International Content Market will be a "must attend" event for key industry players', he completes.



Vlad Borovina, sales manager

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## Documentary + drama at FNG Asia



Julius Toh, VP, Content Sales, Asia Pacific and Middle East at Fox Networks Group Asia

**Fox Networks Group (FNG) Asia** brings to ATF six high end options, including dramas and documentaries. Heading the slate is one of the most attractive and recent original productions in Latin America: the dramedy *The Host* (13x'60), an innovative, star-studded new scripted series that mixes comedy, impersonations and music with all the usual goings-on that you'd expect in a contemporary hotel starred by the well-known Argentine actor and industry executive, Adrián Suar.

*Mars 2* (6x'60) is an acclaimed docu-drama from Ron Howard and Brian Grazer returns. Set nine years after the original astronauts left Earth for Mars, Olympus Town is now a fully-fledged colony. However, the future of the mission – and the Red Planet itself – will be forever changed when miners from Lukrum, a for-profit corporation, touch down on the surface and an absorbing battle between science and self-interest begins.

Other two drama options are *Valley Of The Boom* (6x'60), an adrenaline-fueled ride through the culture of speculation, innovation and debauchery that led to the rapid inflation and burst of the 1990s tech bubble, and *Better Together* (54x'60), an absorbing and heart-warming new series following a family as its relationships grow and develop over the years. Lastly, two documentaries: *The Flood* (2x'60), a blue-chip natural history miniseries, set in the heart of Southern Africa's largest desert and *Free Solo* ('120) that will have viewers clinging to the edge of their seats.



*The Host*, dramedy



*The Flood* (2x'60), a blue-chip natural history miniseries

## Vision Films: action, comedy, horror

**Vision Films (USA)** highlights for the Asian clients a large catalogue of movies, series and documentaries of different genres. Heading the slate is the thriller *What Lies Ahead*; the comedy *Making Babies* where a young couple put their bodies, wallet and marriage through the ringer of modern infertility treatments with surprising results; and the romantic comedy *The Way We Weren't*, in which two people meet just after their previous relationships have imploded.

Other brand new movies are the family comedy *I'll Be Next Door For Christmas*, the thriller *Betrayed*, the action *Point Man* and one of the best film libraries of all times: Regent Releasing. On animation, the distributor highlights *Bilal: A New Breed Of Hero*, with the true story of a boy with a dream of becoming a warrior and his sister are abducted - taken to a land far from home.



Action movie *Point Man*

## Gaumont: ramping up in APAC

**Gaumont (USA)** highlights at ATF a strong catalogue of drama series such as *El Chapo* (34x'60), produced by **Univision's Story House Entertainment**, and *Narcos* (40x'60), which takes a look at the men who would stop at nothing to take down Pablo Escobar.

*Nox* (6x'60) shows a retired cop forced back into action when her daughter disappears; *The Art Of Crime* (12x'60) is a hot-headed detective teams up with an art historian from the Louvre.

Distributor also promotes the family/kids drama series *Hetty Feather* (40x'22), three Christmas movies ('90 each) *Shoelaces For Christmas*, *A Christmas Arrangement* and *A Christmas Village*, and two animated comedy series for 6-11 years old: *Bionic Max* (52x'11) and *Furiki Wheels*.

**Vanessa Shapiro**, President, Worldwide TV Distribution and Co-Productions: 'We decided to attend ATF this year as we are growing our sales force in the region with the hiring of our new VP, TV Distribution, Animation, APAC, **Laura Laas**'.

About *Narcos*, **Parrot Analytics** has found that this series currently ranks as the fifth most in-demand digital original series in the world for 2018, and anticipation of the upcoming fourth season continues to drive demand beyond that of any previous season's debut. Alongside with this title, *El Chapo* explores the life story of drug kingpin Joaquín El Chapo Guzmán, one of the world's most notorious criminals, over a span of three decades from 1985 to his downfall.

'The Asian market is a key area of focus given its populations and importance. We are ramping up our distribution business there, while also looking at co-production opportunities', she concludes.



Vanessa Shapiro, President of Worldwide TV Distribution & Co-Production



*Narcos*, one of Netflix's most successful series

About Christmas, it brings *My First Miracle*, *A Miracle On Christmas Lake* and *I'll Be Next Door For Christmas*. For teens, *To The Beat!* and *Hope Dances*. Also, the romance titles *Off The Menu* and *The Way We Weren't*, or the action series *Dead Men - The Series* (2x'90 or 5x'60) and thriller *The Scent Of Rain And Lightning* and horror movies such as *The Unwilling* and *Living Among Us*.

Also, the sport productions *Gold Stars: The Story Of The Fifa World Cup Tournaments* featuring the most memorable moments in soccer history in different formats: 3x'60 or 6x'26, digitally remastered in HD and available in English, Spanish, Portuguese, French and German, or in short format of 8x'12; and *Ronaldo Vs Messi: Face Off!*. Last, but not least, the documentaries *Rise Of The Superheroes*, *Elon Musk: The Real Iron Man*, *Drake: Rewriting The Rules*.



Lise Romanoff, MD/CEO Worldwide Distribution



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## all3media: focus in drama



Sabrina Duguet, EVP  
Asia Pacific

**all3media International** (UK) is promoting a catalogue of award-winning TV programmes and formats to broadcasters and media platforms across the globe.

The distributor represents compelling dramas such as *Informer*, *The Missing* and *Liar*, as well as comedies *Fleabag* and *The Bisexual*; Britain's top drama export and leading detective drama brands such as *The Brokenwood Mysteries*, *Inspector George Gently* and Miss Fisher's *Murder Mysteries*. Also, factual entertainment such as *Gogglebox* and *Undercover Boss*, or brands like the Asian hit *Are You Normal?*, *Wedding Day Winners* and *The Cube*.

For ATF it exhibits *White Dragon aka Strangers* (8x'60), starring **John Simm** and a fantastic international cast: arriving in Hong Kong, Jonah discovers his wife's death (and life) may not be all it seems. From award-winning **Two Brothers Pictures**, Katherine Kelly and Molly Windsor star in *Cheat* (4x'60). At *The Bisexual* (6x'30) award-winning Desiree Akhavan co-writes, directs and stars in this comedy drama: a raw, funny and unapologetic take on the differences between dating men and women.

On the factual, side the company brings to Asian clients *Inside the American Embassy* (3x'60 + '30), an observational documentary that provides unrivalled insight into the American Embassy in London, showing how a modern US Embassy works in the era of President Trump.

The format line up includes *Flirty Dancing* ('30), a brand new show for **Channel 4**, where two singletons are taught a dance: they perform together at their first meeting. From the team behind *Employable Me*, *When I Grow Up* ('60) turns the workplace on its head when a group of children run a well-known business for a week. And *Secret Mayor* ('60), where City mayors go undercover into their own communities to discover the problems plaguing their city.



*Strangers AKA White Dragon* (credits: Two Brothers Pictures and all3media International)

## CITVC: *The Great Wall*, sold to ORF, France 5, & Tencent Video

After its MIPCOM premiere by **China International Television Corporation** (CITVC), documentary *The Great Wall* (international version), was sold to **ORF** in Austria and **France 5** with plans to air in Q4 2018. It is a joint production of CITVC, **Phoenix Publishing & Media Group**, **Beijing Keying Media Co., Ltd** and **The BTV Documentary Channel**, and a joint creation of CITVC and **Pre TV** (Austria). **Tencent Video** purchased the digital broadcasting rights and made its debut last October, simultaneous with **The BTV Documentary Channel**.

The original 12-episode *The Great Wall: The Story of China* attracted more than 100 million TV viewers and aired on **CCTV-9**,

## Cinergia: towards Asia Pacific

**Universal Cinergia Dubbing** (USA) has been providing language dubbing, subtitling, closed captioning, and translation services to all major international and worldwide markets since 2012. Located in Miami, the company has a 10.000 square foot highly secure and state of the art facility, with the ability to handle any type of project.

The company manages a vast network of local and international studios and group of actors, directors, translators, and sound engineers who are committed to achieving the highest quality of work in languages including Spanish, Portuguese, English and French. 'We stand out from the competition for using the latest digital audio and video technology, operated by highly qualified and experienced personnel', describes **Elisa Aquino**, international sales manager.

Regarding the importance of the APAC region, the executive adds: 'Asia is a gigantic territory for us, with all kind of contents being produced and consumed. Asian content are being recognized by the global audiences, and that allows us to offer dubbing and subtitling services in different languages'.

**Universa Cinergia** is one of the most dynamic companies having attended most of the trade events in the world and every year it attends a larger quantity of worldwide clients. The company also continues to enlarge its team, with the recent appointments of **Raquel Yepes**, **Alejandra Sturiza** and **José Fajín**, announced right before MIPCOM.

'We have presence in every single continent and we continue enlarging our team, and in Asia we are creating new commercial relationships', adds **Aquino**, who exemplifies: 'We regularly work with Japan (**Nippon TV**, **TV TOKYO**), China (**CITVC**) and Korea (**SBS**, **KBS**), among other new we are adding to our portfolio'.

Apart from dubbing services, Universal Cinergia Dubbing also offers post production services, and mixage, 'which facilitates the process for many companies', says the executive. 'We will keep joining forces in sales and marketing, participating in more global shows, and adding new strategic clients to our network. Moreover, there is a tour plan for Asia for the next years', **Aquino** concludes.



Elisa Aquino, international  
sales manager

**China Education Television**, **The BTV Documentary Channel**, and **DOCUTV** of Shanghai, as well as exclusively broadcast on the new media platform of **iQIYI** since October 2015. Up to now, it has been released to 81 countries and regions, as well as on passenger flights operated by China Airlines, Cathay Dragon, Cathay Pacific Airways, China Southern Airlines and their branch and subsidiary companies.



Jianing Shen, EVP of CITVC &  
GM of CHNPEC



## Past and present with Lionsgate



Annie Yim, VP, Sales - Asia

**Lionsgate** content initiatives are backed by a 16,000-title film and TV library and delivered through a global licensing infrastructure. At ATF, **Annie Yim**, VP sales for Asia is highlighting the drama series *Sweetbitter* (6x'30) with the story of a young woman's coming-of-age, set against the rich and grimy backdrop of exclusive restaurants, conjuring a nonstop and high-adrenaline world evoking the possibility, beauty and fragility of being you and adrift.

*Spanish Princess* (8x'60) is an event series about the powerful story of "Catherine of Aragon", the beautiful princess of Spain. She is promised in marriage to the future King of England, Prince Arthur. When Prince Arthur dies shortly after their wedding, Catherine finds her future as Queen in question and at the mercy of a divided Tudor court under the threat of enemies both abroad and closer to home.

*The A List* is a 13 half hours drama set in what appears to be an idyllic island summer camp, but dark secrets will turn the "holiday of a lifetime" into a twisted nightmare. And the comedy *Now Apocalypse* (10x'30) is a surreal, coming-of-age story that follows Ulysses and his friends who are on various quests pursuing love, sex and fame: the series explores identity, sexuality and artistry, while navigating the strange and oftentimes bewildering city of Los Angeles.



*The Rook*, supernatural thriller

Last but not least, **Lionsgate** exhibits in Singapore *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.

## ABS-CBN: valuable business



Macie F. Imperial with Anne Jakkraphong, of JKN Global

More **ABS-CBN** (The Philippines) dramas are set to be launched in Southeast Asia after several deals closed during MIPCOM by the international distribution division, led by **Macie F. Imperial**, VP and head of integrated acquisition and international sales and distribution.

Series such as *I'll Never Say Goodbye*, starred by well know Filipino actors **Jericho Rosales** and **Arci Munoz**, *Asintado* and *The Better Half* are ready to air Vietnam and Myanmar, among others after it signed a distribution deal with **Viet Content** and **S&E Syndication** from Vietnam and Myanmar. In this last country, the family and marital drama-thriller

## Atresmedia: Spain meets Asia

**Atresmedia Television** (Spain) is attending ATF for one more year looking to conquer more territories for their *Atresmedia Series: Money Heist*, the most successful serie in Spanish language of **Netflix** globally, *Locked Up*, on its fourth season on **FOX**, and *Velvet* are renowned for its quality and appealing characters, its stories fascinate viewers all around the world.

In Singapore, **Diana Borbón Cuchi**, sales manager, is launching **Atresmedia** brand new series *Presumed Guilty* and the new season of the documentary series *Privileged Observer*. Its first proposal is a thriller where emotions play an essential role. The disappearance of Jon's girlfriend, few years ago, is still an unsolved mystery. What happened and who did it are the two questions that need to be answered and we invite the audience to be part of the series, to be active along the episodes, to find out the truth.

'We complete our offer with the telenovela *The Secret Of Old Bridge*, a huge success in Spain, Italy, Eastern Europe and Vietnam, and a new season of the comedy *Down Below*, an hilarious love story between a guy from the North and a woman from the South', explains **Borbón Cuchi**.

*The Secret Of Old Bridge* tells a story of love, betrayal, revenge and secrets where a midwife's destiny will lead her to cross paths with a landowner and stepmother of her ex-lover and father of her son, while *Privileged Observer* shows a journalist that is a privileged observer of our style of life. He'll help the audience become aware of a world in the process of change and challenge.



Diana Borbón Cuchi, sales manager, Atresmedia Television



*Presumed Guilty*, drama series

*The Better Half* will premier on **Canal+**, a premium cable channel. Other shows like *The Promise*, *La Luna Sangre*, *The Legal Wife*, and *Bridges of Love* have successfully aired in other Southeast Asian countries like Thailand and Cambodia.

In another deal signed in Cannes, 7 titles will be released in Thailand and Laos after **JKN Global**, content provider and TV channel, bought +290 hours from **ABS-CBN**. The two companies are currently discussing possible coproduction opportunities.

At ATF, the company is promoting five 45-minutes series: the romantic dramas *Betrayal*, *Now & Forever* and *Secrets of El Paraiso*, as well as the crime dramas *The Blood Sisters* and *Asintado*.



*Betrayal*, romantic drama



# TV + Digital Media, an increasingly necessary alliance

The effects of the digital over the TV industry has been deeply discussed. Some years ago it was affirmed that TV will disappear in near future, but up to know that prophecy was accomplished. On the contrary, recent studies confirmed that medias are complementing in two important areas: advertising & content.


According to **The Global TV Group** (GTVG), an alliance of TV networks and commercial associations from Europe, Americas and Oceania, brands such as **Amazon, Zalando, Netflix, Expedia** and **Airbnb** are building their image, reputation and sales through the reach and influence of television.

Figures from the developed markets confirm that digital players are dedicating much more resources to TV advertising, becoming the top countries on ad investments, following the information provided by this association. Let's take a look.

## Europe

In Germany, during 2015-2017, the investment on TV ads from **Airbnb** increased 44%; **Expedia** and **Amazon** grew 65% each. In Italy, e-Commerce companies have invested a total of €95.6 millions in 2017, representing an increase of 10.7% compared to 2015.

In The Netherlands, e-Commerce advertisers augmented their investment on TV ads in 26% in the same period to become



**Richard Basil-Jones**  
Managing director,  
Ebiquity Asia-Pacific

*'Digital players identified the capability of TV because it helps to reach rapidly the mainstream audience, generating a better performance of the investment, and 100% of visualization'*



**Otavio Bocchino**  
Executive director,  
Centro Internacional Televisión Abierta

*'TV helps to build brands and to generate sales. Digital companies are proving that reality and supporting their strategies on a media that secures emotional connection and results'*



in the fourth biggest category of advertisers in this media. 200 advertisers from e-Commerce invested €300 millions in TV during 2017, being the biggest investor the German website **Trivago** with of €250 millions. In all cases the source is **Nielsen**.

According to **Arce Media**, from 2015 to 2017, **Amazon** spent €106,990 and €11,006,360, respectively in Spain: this is 100 more times; **Google** from €40,250 to €603,620, 15 times more. In France, the **National Syndication of TV Advertising** (SNPTV) demonstrated that the organic traffic to a website increased 66% during a TV advertisement.

TV ad investment from **FurnitureBox** was €1.2 million in 2015 and €6.9 million in 2017, growing

**TELEVISION: MAIN CHARACTERISTICS**

- 1) Reach:** unbeatable scale and reach
- 2) Resilience:** TV viewing is steady throughout a decade of innovation and different stages of life
- 3) Popularity:** TV has by far the biggest share of attention
- 4) Impact:** TV is the most trusted and impactful form of advertising
- 5) Effectiveness:** advertisers invest in TV ads because it pays back
- 6) Complementarity:** TV makes all other media more effective

Source: The Global TV Group

five times in Sweden, according to TNS-Sifo Reklammatningar. In Switzerland, gross investment on the Top 10 best e-Commerce ads were duplicated between 2015 and 2017. In the same period, online business has duplicated the investment in Czech Republic reaching last year €47.4 millions, according to Nielsen Admosphere.





**Kim Portrate**  
Executive chief ThinkTV Australia

*'Some of the most emblematic brands of our era embrace the present power of TV. It is brand-sage, generates the biggest profits and demand from audience the maximum attention, what traduces directly in more sales'*



**Sean Cunningham**  
President & CEO,  
Video Advertising Bureau

*'Digital companies bet on TV since the very beginning because they saw sustancial benefits. TV is where the obsessed with results go when they need to grow'*



**Aisling Finch**  
Marketing director,  
Google Australia / Nueva Zelandia

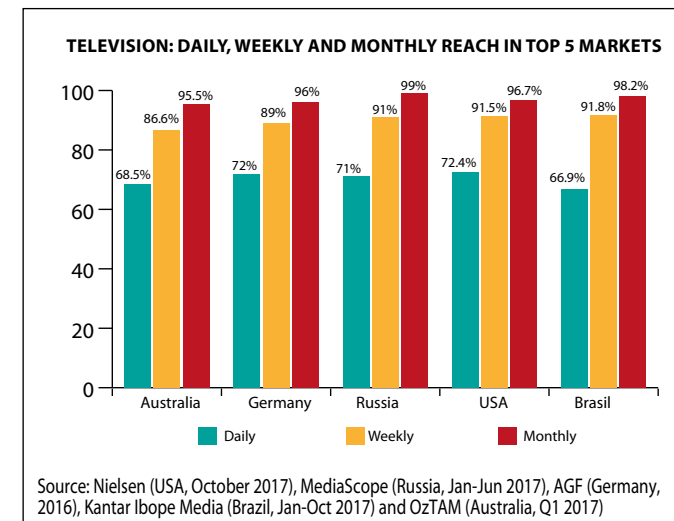
*'For Google Home releasing campaign, we used a media mix: radio, TV, movie, OOH + searching, YouTube and social media. We found that combining medias we got a strong growth'*

In UK, **Amazon, Trivago, Google & Purple Bricks** spent a total of €765 millions on TV ads during 2017. This is more than €662 millions compared to 2015. In spite of the cuts in other categories due to the economic uncertainty, the online businesses —that were in 2016 the biggest investors on TV— continue to bet in the same media, according to Nielsen.

In Belgium, during 2016, TV represented 62% of the investment on the same sector. **The Rocket Internet** Group, the second largest investor with companies like **HelloFresh** and **Home24**, spent €6.07 millions in 2017, according to MDB.

## America and Oceania

USA holds the biggest TV market worldwide that received investments from **Amazon, Expedia, Wayfair & eBay** for more than USD 5.9 millions, showing an increase of 10% compared to 2016. A group of 50 new brands such as **Peloton** or **Leesa**, which has recently begun to invest on TV, today reach USD 1.300 millions annually, according to



Nielsen.

Using **comScore** data in USA, the **Video Advertising Bureau** discovered that online companies have an immediate and significant growth on their web traffic when they launch TV ad campaigns. Data from 14 online companies showed a growth between 11% to 1075%. A more recent paper that shows different cases of study, **VAB** highlighted how TV pushes the commercial results of the disruptive brands. For example, some brands had on average an increase of 188% on its searching volume when they increase their investments on TV ads.

In Canada, this investment represents one of the most rapid growth segment and it is doubling the spent on TV in the last five years, with investments in 2017 of USD 105 millions, agreed several sources.

Between 2015 and 2017 Brazil, the most important market from Latin America, grew 17% in investments from digital brands; when e-Commerce players with physic stores are considered, the growth is almost 20%, according to Kantar Ibope Media. In Colombia,

online businesses that owns physic stores, spent USD 10.6 millions in 2017, showing an increase of 20% compared to 2015, informed Ibope Monitor Evolution.

Last but not least, Nielsen Adex Australia indicated that some of the biggest tech companies in the world have invested significantly in TV advertising: **Google** did six times more



**Katty Roberfroid**  
Director general, egta

*'TV makes virtual to become real, and creates big effects instantly, while it helps to build and nurture long duration brands, profitable and trust reliable'*



**Vic Walia**  
Global Marketing VP, Expedia Group

*'We are investing a significant part of our resources on television to build our brand'*

reaching USD 11.3 millions, while **Apple** increased 17.4%, reaching USD 20.2 millions; **Amazon** support the Australian launch with an investment of USD 3.2 millions, and **Uber** increased its spent with a first expenditure of USD 2.6 millions

**The Global TV Group** highlights that during 2018 this trend will continue to grow as the global e-Commerce brands begin to trust in TV advertisement to strengthen their image, conducting the web traffic, and generating incomes. Recent examples could be the campaigns of **Snapchat** ("A new kind of camera"), **Amazon** ("Bedtime Blitz" o "Be Together More"), **Trivago** ("In the Mountains") and **Airbnb** ("Expletive-filled Interest").

## Cyber Group Studios: *Taffy*



Noémie Bourrié, sales executive for Asia

**Cyber Group Studios** is a French independent multi awarded production and distribution company specialized in high-end animation programs. With offices in Paris and Los Angeles, it brings the best quality entertainment associating to the best creative talent around the world.

The company promotes in Singapore the brand new preschool series, *Gigantosaurus* (52x'11) produced for **Disney Junior Worldwide**, which ranked #1 of the most screened shows at MIPJunior, and the kids and family show *Taffy*, a **Boomerang Original**. 'The series 78x'7 is a new, inventive and original cartoon comedy in the tradition of **Hanna Barbera**', highlights **Raphaëlle Mathieu**, SVP of Sales, acquisitions and new media. 'Both shows have gathered a strong enthusiasm during their respective World Premiere Screening at MipJunior and MIPCOM', she completes.

Produced for **Disney EMEA** and Russia, **Cyber Group Studios** launches its new heroin, *Sadie Sparks* (52x'11), to the Asian Pacific market. With seven programs in production and strong partnerships with third party producers, the French studio exhibits at ATF its brand new series *Droners* (26x'22, produced for **TF1**), *Ernest & Rebecca* (52x'13, produced by **Media Valley** for **TF1**) and *The Bananimals* (78x'7, produced by **2Minutes** for **France Télévisions**).

Preschool and kids series with strong worldwide success that continue their ascension to conquer Asia are *Mini Ninjas* (104x'11), *The Pirates Next Door* (52x'11), *Mirette Investigates* (52x'11) and *Zou* (156x'11). 'We have been pleased this year to reinforce our presence in Asia Pacific by collaborating with **SUN TV** in India, **CJ English Gem** and **Daewon** in Korea and **Forever Group** in Myanmar', says **Noémie Bourrié**, sales executive for Asia. 'ATF is a keystone event for us to strengthen our relationship with our long terms partners and we have the ambition to collaborate with new ones both in sales and in coproduction', she concludes.



*Taffy*, a Boomerang Original (credits: Turner & Cyber Group Studios)

*Taffy*, a Boomerang Original (credits: Turner & Cyber Group Studios)

## The new Globo series generation

**Globo** (Brazil) brings to ATF an exclusive catalog formed entirely by the new generation of **Globo's** series, three of them still not been aired in Brazil or anywhere else in the world: *Harassment*, a fiction piece loosely inspired by true stories, which depicts the courage of a group of women who come together to expose the sexual abuse committed by a doctor; *Iron Island*, a drama about life between land and sea, lived by oil worker; and *If I Close My Eyes Now* set in the 1960s and wrapped in mystery.

**Angela Colla**, international sales director: 'With so many broadcast

## GMA: first Filipino series enters China

During last MIPCOM, **GMA Worldwide Inc.** (GWI) confirmed a strategic deal in China, jointly announced with **FZ Entertainment**, as part of the activities of China Country of Honour. The distribution deal inked by the companies was to distribute in China *Happy Together* (50x'45), which has become the very first Filipino drama to be distributed in that market, starred by actress **Barbie Forteza**.

The series has been a truly success in the domestic market, reaching 4.09 million viewers and 49.5% of share (August 2018). **Roxanne Barcelona**, VP **GMI**: 'The deal was confirmed by the beginning of this year and we are very pleased that we made it happen with the partnership of **FZ**. Ten titles have been selected to analyze future acquisitions opportunities, including another Forteza-starred drama *My Superstar*'.

Series is set to premier in 2019. '*Happy Together* talks about the Filipino way of living and culture. Most of our dramas are doing very well in the international market. At MIPCOM we launch the "Heart" catalogue headed by *The Heart Knows*, *Broken Heart*, *Heart of Courage*, *The Way to your Heart*. We have sold *Contessa* to Kazakhstan and *The Stepdaughters* to Georgia'.

'In Latin America we have a key alliance with Jose Escalante's Latin Media, which is distributing some of our titles in the region, already sold in Ecuador (Until we met *Again* and *Legally Blond*). Mexico has also acquired seven formats', completed **Barcelona**.



Ling Li, Deputy Director of the Propaganda Department of the Central Committee of the Communist Party of China, Joshua Jiang, CEO and Founder of FZ Entertainment, Roxanne J. Barcelona, VP GMA Worldwide, Inc., and Paul Barbaro, Senior Sales Manager of MIP Markets



*Happy Together*, first ever Filipino drama to enter China



Angela Colla, international sales director



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## Kanal D: more action



Emrah Turna, executive director with his new international team at MIPCOM

**Kanal D** (Turkey) is going through an important internal restructuring, after it was acquired by **Demirören Group**. This changes have impacted domestically, in the Turkish operation, and in the international division, which has been relaunched last MIPCOM.

Lead by **Emrah Turna**, executive director, **Kanal D International** keeps betting to innovative drama content and for ATF it is launching its brand new drama slate headed by *Double Trouble*: produced by **TMC**, it is about two cops that hate each other, but the main problem between them it is not professional, but emotional and personal.

On the other hand, it brings to Singapore the comedy *Big Fat Lies*, from **Limon Films**, where the mother of three children lives a quiet and orderly life with her husband, a financial consultant. The marriage, which has lasted for 17 years, begins to be in danger when he meets a young and beautiful woman with whom he begins an affair.

On the other hand, it continues to promote three major productions: *Price of Passion* (96x'48) and *Waiting for the Sun* (54x'113), produced by **D Productions**. The first is the story of an assassin who works for his criminal uncle and a young and idealistic woman whose lives intersect in an unexpected way; the second tells the story of a sacrificed woman who raised her daughter on her own, without telling her the true story of her father.



*Double Trouble*, brand new action drama

Finally, *Wounded Love*, a production from **O3 Medya** for **Kanal D** that has already been licensed in more than 50 countries, being the most recent in Latin America **Telefe** (Argentina), **Imagen TV** (Mexico), **Latina** (Peru), as well as Paraguay and Uruguay.

It is an epic production with the protagonists of *1001 Nights*: **Halit Erngöç** and **Bergüzar Korel** (Onur and Sherezade). The plot takes place in Turkey during the Years of Occupation, where nobody could know who was the traitor or the hero with the naked eye, and tells the story of a family destroyed in a colossal war and trying to meet again.

## Telefe/Viacom: Killing me Lovingly



Maria del Rosario Cosentino, content sales manager, APAC

**Telefe/Viacom** highlights at ATF a slate of series and kids' content headed by the comedy *100 Days To Fall In Love* (125x'60), where after 18 years of marriage and attempts to improve their relationships, two friends make a deal with their husbands: they will take a break from their married lives for 100 days during which they can do

## Toolbox: when to use react.js

**React.js** is one of today's most requested tools. While sometimes it's a good option, it's important to know that every tool has its benefits and others may work better for the development we're looking for. This is why assessing each specific case is important in order to define the tool to be used.



Diego Vidal, Software Architect

App building through the use of developed modules in **React.js** has great benefits. First of all, it enables the development of auto-contained modules that include all the necessary files for operation without having to develop every app on the store. These modules can be reused in different areas of the same app, and even in different apps. In fact, **react.js** processes the module once in this setting, regardless of the times it operates. This results in the following: 1) the module needs less memory storage for the client, which also guarantees better performance; 2) this scheme makes modifications easier for those who develop and perform maintenance to the module.



Other tools might need the mapping of all areas that need code modification, as well as the execution, the testing (whether it's joint or separate), and the production. This requires a high cost, as well as a high investment of time and detail. On the other hand, **react.js** just requires modifying one module for the changes to be applied to all the processes where it operates, which speeds up testing and production, while facilitating maintenance, especially regarding big scale deployment.

**react.js** makes possible the use of **ECMAScript 6**: the new JavaScript standard that allows a more object-oriented code writing. It involves a modern approach to code creation, which also makes development more solid. The different compilers, such as **BabelJS**, will transform this code into one that can be understood by the browser, which is the execution environment of our platforms (for example, *Cloud Experience*). The truth is that **React.js** requires a great structure to operate, and its learning curve is a bit more complicated compared to other tools or vanilla javascript, which is counterproductive or very expensive in small applications.

In conclusion, when it comes to large applications, modular programming becomes extremely convenient, and it justifies the hours of programming and the additional use of resources.

as they please, but following 10 strict rules. Also, the series *Killing me Lovingly* (12x30'), about a widower becomes a merciful serial killer to redeem his guilt for not having accompanied his wife during her last days alive.

Lastly, *Homens* (8x'30), a new comedy produced by **Porta dos Fundos** and kids' shows *Club 57* (60x'60), co-produced with Italian Rainbow and *Noobees*, the first live action series about eSports developed by **Nickelodeon** with Grupo **Mediapro** (Spain).

# SEE YOU AT ATF



BOOTH: J24

## Get passionate with Indiacast



Debkumar Dasgupta, SVP, international business & syndication

**Indiacast**, joint venture between **TV18** & **Viacom18**, arrives to Singapore with a multi-platform offer including over 35,000 hours, syndicated in over 135 countries in 35+ languages.

Among the main titles at ATF stands *Naagin1 (The Serpent)*, a story of love and revenge revolving around the life of Shivanya - an IchchadhaariNaagin, who witnesses her parents being murdered when they are rendered powerless on a full moon night. While *Balika Vadhu (The Young Bride)* is the sensitive story of child bride from childhood to adulthood. Married at the tender age of eight, she was forced to accept and accustom herself to a family of strangers. Overnight from a carefree child she becomes a wife, a daughter-in-law and a responsible member of the family, leaving behind the innocence of her childhood.

*Beintehaa (Endless Love)* is about an unlikely but passionate journey of two equally headstrong protagonists who don't see eye to eye on anything let alone love, and *Madhubala (The Story of a Starlet)*, about a mesmerizingly beautiful girl who has no aspirations of entering India's glamorous film industry but fate has something else in store for her. A girl with simple dreams is compelled to act and to everyone's surprise a new star is born. However, fate is not done with her yet, and forces her to marry RK a leading superstar, where love has no role to play. Watch how their hate turns into love and transforms their lives. Last but not least is *Rangrasiya (Colors of Passion)*, an edgy love story ignited by intense hatred of Paro towards Rudra (Army officer) who kills her husband Varun at her wedding.



Naagin

## Cake: Space Chickens in Space

**Cake (UK)** announces the premiere on **Disney XD EMEA** of the animated 6-11 years old animated series *Space Chickens in Space* (52x'11). It is a 2D tradigital co-production with Mexico-based leading animation outfit **Ánima (Legend Quest)**; Australian animation producer **Studio Moshi** and Dublin-based **Gingerbread Animation**. The animated comedy series will air on **Disney XD** in the UK and across territories throughout Europe, Middle East and Africa on November 19 excluding Israel, which will broadcast at a later date to be announced.



Space Chickens

## Inter Medya: drama at the top

Specializing in the sales of Turkish TV series and feature films, **Inter Medya (Turkey)** has recently started to develop and produce entertainment and reality show formats, taking on important steps into becoming a significant content distributor in the field.

Asia Pacific is a key territory for the company founded by **Can Okan**, CEO, and for that reason it attends ATF for one more year. In Singapore, it highlights three big dramas: *Bitter Lands*, a drama that asks whether love is eternal against the facts of life; *The Pit*, where one of the most dangerous neighborhoods of Istanbul is ruled by the Koçova family, closely related to crime; and *Flames of Desire*, where two friends plan to marry their children to one another when they are of age in, looking for a reconciliation after a huge dispute.

The company has sealed agreements with **ANTV (Indonesia)**, who has acquired *In Between*, *Endless Love* and *Black Rose*. *Hayat* has been sold to **Leo Media (Pakistan)** and **Asia Broadcasting (Sri Lanka)**, while distributor **PT Redcandle** acquired several titles: *Cute Dangerous*, *You are my Home*, *My Brother*, *Memories*, *I love you my man* and *Water and Fire*. In China, **Universal Full Band Media** picked up *Gallipoli*, and **Hangzour**, *My Son*. Cambodian network **MYTV** bought *Endless Love*, and *Can Feda* was acquired by **Artium** for Japan and South Korea.

Regarding entertainment formats, **Inter Medya** has on one side its original developments and on the other *Exathlon* from **Acun Medya**, who has sealed a strategic deal to take that game show, which mixes sports+ reality, globally through the distributor. About the own developed formats, the company promotes *The Perfect Couple* that shows a luxurious house in the Caribbean with 11 men and 11 women ready to choose their partners and enjoy the house, and the quiz show *19*, a duel between two contestants and USD 50,000 of prize money every day for the one who correctly answers more questions than the other.



Can Okan, CEO/Founder



Bitter Lands, drama launch for Asia Pacific

## GRB: new SVP International

**GRB Entertainment (USA)** tapped former **Mark Burnett Productions** and **Televisa USA** executive, **Patrice Choghi** as its new SVP International, announced **C. Scot Cru**, President of International. He is responsible for growing the profitability and reach of company's international division including sales, acquisitions, and production. **GRB** is aggressively expanding its international footprint and **Choghi's** hire is another part of that initiative.



Diana Borbón Cuchi, Sales Manager

# RMVISTAR ATF 2018 HIGHLIGHTS



SERIES	KIDS	DOCU-FILMS	MOVIES
<p>THE CLEANING LADY: 13x26' / HD</p>	<p>ROBOTIA: 13x13' HD/3D</p>	<p>SILENT NIGHT: 1x60' / HD</p>	<p>PAPITA 2DA. BASE: 1x90' / HD</p>
<p>SIMONE: 26x30' / HD</p>	<p>MATI &amp; ROCCO: 8x7' HD/3D</p>	<p>GUACO: 1x77' / HD</p>	<p>HELLO MR. BADASS: 1x90' / HD</p>
<p>MOTORCYCLE GIRL: 26x45' / HD</p>	<p>UNIVERSO Z: 156x11' Live Action</p>	<p>THE GREEN HELL: 1x90' / HD</p>	<p>NUBES ROJAS: 1x64' / HD</p>

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Please contact us at:  
rosemarie@rmvistar.com  
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## SPI International: Asian focus



Berk Uziyel participated at "The Next Wave of Digital Video" panel at Asia Video Summit

**SPI International/FilmBox** is a global media company operating more than 30 television channels on five continents, being one of the largest aggregators of native Ultra HD content worldwide. It is putting especial emphasis in the emerging territories, being them the countries from Asia Pacific, Africa and Latin America.

During the last two month of the year, **SPI International** has participated in Asia Video Summit (Hong Kong), Discop Johannesburg (South Africa) and MIPCancon (Mexico) offering its network bouquet to operators. At the Asia Video Summit, SPI International's CEO, **Berk Uziyel** predicted the 'coexistence of OTT and linear TV' at a panel discussion with major players from the APAC region.

Themed on the future of the digital video industry, he highlighted that the company's objectives for the new wave of digital video is 'to encompass a 360° screen video entertainment for a more advanced and interactive experience on all VoD TV platforms to create an engaging community with live events'.

He added: 'The success of media companies relies on relevance and hybrid services which is why SPI strongly postulates that the coexistence of OTT and linear TV will be the future. Linear TV streaming will become diversified but it is crucial to have engaging content available on all screens to stay relevant'.

In order to further pursue their vision, **SPI** recently launched **Timeless Drama Channel** devoted to Turkish TV series, which had a positive reaction during its premiere at MIPCOM 2018. 'We continue to incorporate values that focus on their philosophy of offering the best content experience for all of their viewers, partners and operators on all screens and platforms', completed **Uziyel**.

At the Asia Video Summit's panel "The Next Wave of Digital Video", the executive discussed innovative and creative ideas to enhance the modern video industry with **Shad Hashmi**, SPV of Digital Development Global Markets and Operations, **BBC Studios**, and **Tony Zameczkowski**, VP of Business Development Asia for **Netflix**.

## Sony: Latin biopics



Mike Hopkins, Chairman, Sony Pictures Television

**Sony Pictures Television (USA)** highlights in Singapore two Latin American original biopics: first, *La Guzman* (60x'43) that tells the story of the life of Alejandra Guzman that mixes adrenaline, rebellion, love, addiction, and Rock n' Roll.

Second, the biblical series *Maria Magdalena* (60x'45), co-produced with TV Azteca (Mexico). Other original

## ATV: leading dramas

**ATV Distribution (Turkey)** continues celebrating its 25 Anniversary in the 2018 tradeshows: last MIPCOM it held an attractive dinner party with close 100 participants at The Majestic Hotel. Important buyers from Latin America, Europe and Asia Pacific attended the exclusive event. Now it focused on the APAC region through ATF.



Muge Akar, deputy sales manager ATV (first from the right) with Ilkhamzhan Ibragimov, deputy general director, and Sangerim Zhakhina, acquisition manager, Astana TV, and Auyesbayeva Saltanat, Head of Distribution and Acquisitions department at JSC "Kazakhstan" TV & Radio Corporation

**ATV** is leading the Turkish highly competitive broadcasting market with key titles, such as *Lifeline* (72x'45), which has been the most important prime time release in the country of the last two years. Premiered in February, the series become the top drama with 37% of share and close to 14 rating points; second season was launched last September, becoming an immediately success. The series has also been sold in more than 20 markets, being the most recent ones Spain on Nova (Atresmedia Television).

The second proposal for the Asian buyers is *Foster Mother*, starred by an ambitious young woman who made a mistake at the university years. She had an affair with a man during these years and got pregnant to a baby girl. Unfortunately she lost contact with him but when she found out about her pregnancy she tried to find him back. However his family threatened her and she couldn't find him.



Lifeline, second season



Foster Mother

In *Don't Leave Me* (110x'60), a middle-aged woman who has a happy marriage and life, but everything change when an old friend visit her home. Also on its second season, *Love and Hate* (111x'45) and one of the most classic titles from ATV, *Orphan Flowers* (297x'45).

produced in Latin America are *Atrapada* (60x'60), *Tres Milagros* (50x'60) and *Rosario Tijeras 2* (60x'43).

From the US series catalogue it releases the medical drama *The Good Doctor* (S2: 18x'44), the drama *L.A. Finest* (13x'60), and the thriller/horror series *Into The Dark* (12x'80-'90). Also the reality *The Launch* ('60) and the drama *Deadly Class* (10x'60).



La Guzman: love, addiction and Rock n' Roll

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# Storytelling for Millennials, GenZ... and more

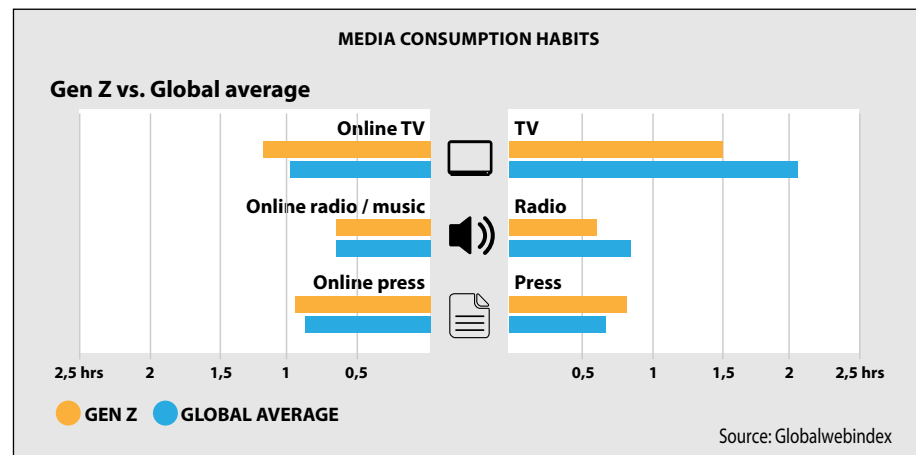


Produced by Prensario for Reed Midem, the White Paper “Storytelling for Millennials, GenZ... and more” offers a comprehensive guide to the different storytelling requirements posed by the new generations of viewers.

The irruption of Internet communication in the Nineties, and the further development of smartphones and videogame consoles more sophisticated than the initial ones, have changed in the past few years this landscape of passive audiences, waiting for things to happen, into a combination of active and passive watchers, with younger audiences tending to interact with the content and influence, if possible, the plot.

This generation of viewers has been generally denominated **Millennials**, a definition widely applied to people born between 1980 and 1995, while those born between 1995 and 2010 are usually known as **Generation Z** or **Centennials**.

While there are several ways to approach the differences between this two ages as consuming entities, our research suggests that focusing on device availability could be one of the best ways to understand the changes in behavior from the traditional “couch potato” to the need of being satisfied through the delivery



of emotions in a matter of seconds or, at least, between two and three minutes. This inborn impatience and the need of instant gratification experienced by young audiences are shaping today the profile of successful storytelling.

Research has found that the human brain develops mainly between birth and age 5. Of course, there are further changes until late adolescence and adaptation efforts along the entire life of this person.

So, the question should be: What happens when a baby notices that smartphones exist, prior to being eventually attracted by a television screen? A smartphone has all the elements needed to attract a baby’s attention: it is portable, flashes lights, carries buttons that may be touched, produces weird sounds. It is not physically dangerous to the infant, since it is large enough for not being swallowed. And, both Mom and Dad seem fascinated by talking to the device, listening to noises that come from it and eventually moving their fingers on its surface. Nothing that the baby cannot try to replicate.

The smartphone is “touch and happen”. It reacts immediately to any interaction, without a displacement. This makes it different from most other things that a baby can reach. So, a short-reaching baby immediately finds a companion that does not escape the length of her hands and will resist reasonable mistreatment without

complaints. A best friend, until the enfant gains enough strength to start throwing it away.

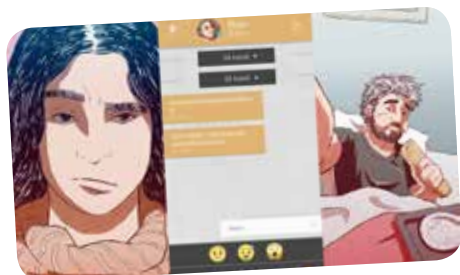
The smartphone has no schedule. Of course, it is taken away from the baby when the parents want to use it, maybe to speak into it, or just watch its screen with a sympathetic smile. To Baby, these strange procedures are sort of a door to a venturesome future. And, it also may happen that the grown-ups will find it pleasant to see their child playing with the gadget just to leave them in peace.

These initial synopsis (neural connections) within the baby’s brain are essential to understand future behavior and comprehension of what happens as a toddler, a child, an infant, a teenager: we may argue that “the wiring” is built differently than when the first gadgets to play with were unanimated, such as a teddy bear. Last but not least, when television screens appear in life, many babies try to change the image on the screen by touching it, are disappointed when nothing happens. An older custom is to watch television from a very short distance, which could be bad for their eyesight; their real goal may be to make the experience more immersive, but they’ll have to wait for a game console for that.

The full Whitepaper can be downloaded at [www.miptrends.com](http://www.miptrends.com)



13 Reasons Why (Netflix): The plot covers controversial issues, such as a teenager suicide, bullying and other problems that strongly attract teenager suicide are some of the keys to understand Netflix’s 13 Reasons Why success



Entre Moi, Mon Amour (ARTE, France): is an interactive fiction on smartphone about the intense journey through Europe of a young Syrian migrant, following the thread of her instant messenger.



See you in May 2019

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# BUSAN CONTENTS MARKET

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Ms. Jungwon Lee International Marketing Director

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## Cineflix: science and technology

Cineflix (UK) assists to ATF, where it promotes several programming options of different genres. Heading the slate is the factual documentary *The Day We Walked On The Moon* ('60) that tells the dramatic story of Apollo 11's "giant leap for Mankind" told from the unique, first-hand perspective of key figures on the Mission and those left behind.

Using stunning CGI animation, *Strip the Cosmos* (22x'60) peels back the layers to reveal the structure, origins, and hidden secrets of the wonders of space. Produced by **Windfall Films Ltd. (Argonon Group)** for **Channel 4**, *Impossible Builds* (8x'60) explores how a new wave of ingeniously engineered 'kit' homes are helping ambitious property owners construct dream houses in some of the most remote and challenging locations across the UK.

Produced by **Blizzard Road Productions** (Australia), *Impossible Planet* (12x'60) takes viewers on a journey around the globe to discover just how strange and unaccounted for our world can be, while *The Wall* (6x'60) is another documentary series shot in 4K and narrated by the 2018 Emmy Award-winning actor Matthew Rhys, who explores



*The Day We Walked On The Moon*



*Impossible Planet*

six of the world's most iconic walls and borders.

*Rise of the Machines* (20x'60) uses mind-blowing CGI animation to 'explode apart' some of the world's most extreme machines to reveal the extraordinary engineering at the heart of their design. Lastly, *My Broken Brain* ('60) is a documentary produced by **Indiepics** for **RTÉ** (Ireland) that follows patients experiencing four different neurological conditions: epilepsy, motor neurone disease, Alzheimer's disease, and Parkinson's disease as they undergo testing, surgery, and treatment.

## Zee: The Warrior Princess

Zee TV's **Global Content Hub** (India) holds one of the most significant international content libraries in the world with 250,000+ hours of premium content including 4,300+ movie titles. At MIPCOM the company is launching its brand new costume drama *The Warrior Princess* (170x'30), an intriguing historical production revolving around the warrior princess Razia Sultan. It is also highlighting the factual documentary *The Life Of Earth From Space* (2x'60), co-produced with **Talesmith** and **Smithsonian Channel**.



## Nippon TV: innovation in all senses

Celebrating 65 years in business, **Nippon TV** (Japan) continues to lead the Japanese TV market for the fourth consecutive year, offering a programming mix of high end drama series, entertainment formats, and variety shows. And it has also become a key player in the global marketplace offering that programming, with special focus in dramas and scripted formats.

Last MIPCOM, the company has had a very active market: on one side, it launched the series *Way too Kawaii!* (10x'30), a millennial-focused comedy starring by **Yudai Chiba** that had a Worldwide Premier during the event; and on the other, it has announced its fourth format deal in Turkey for *Oasis*.

The young Japanese actor **Chiba** starred Nankichi, who is working for a mega publishing company and he was the star of the literary editing department, when all of a sudden he was transferred to a fashion magazine. This is a career drama that showcases the hardworking people who create kawaii.

Interviewed by PRENSARIO in Cannes, he explains: 'It is my very first leading role in a **Nippon TV** drama series, so I'm very excited of its global launch. Tokyo offers a very interesting environment for the expansion of the popular culture, and this production is a clear reflex of what is happening as millennials: a continuous transformation and the adaptation to what is new'.

*Way too Kawaii!* also had an innovative business model: the series was first premiered on **Nippon TV**' OTT **Hulu**, and then it was broadcast on terrestrial TV, something unusual for the Japanese market, but reasonable in the present market context in which *millennials* are more related to digital platforms rather than free TV.

'It is a contemporary series about what's on fashion in Japan. It is narrated in a society that changes permanently and where young people is the axe of discussion, about their responsibilities and the future', concluded the actor.

On the other hand, **Nippon TV** is enlarging its global distribution of scripted formats. It has announced the fourth deal in Turkey: *Oasis* is the brand new series that will be adapted by **Medyapim**, the same producer behind the Turkish versions of *Mother*, *Woman* and *My Son* that has been a success in the domestic market and internationally.



Atsushi Sogo, President, International Business Development Division



Yudai Chiba, protagonist of *Way too Kawaii!*, a drama series with its Worldwide Premier at the last MIPCOM



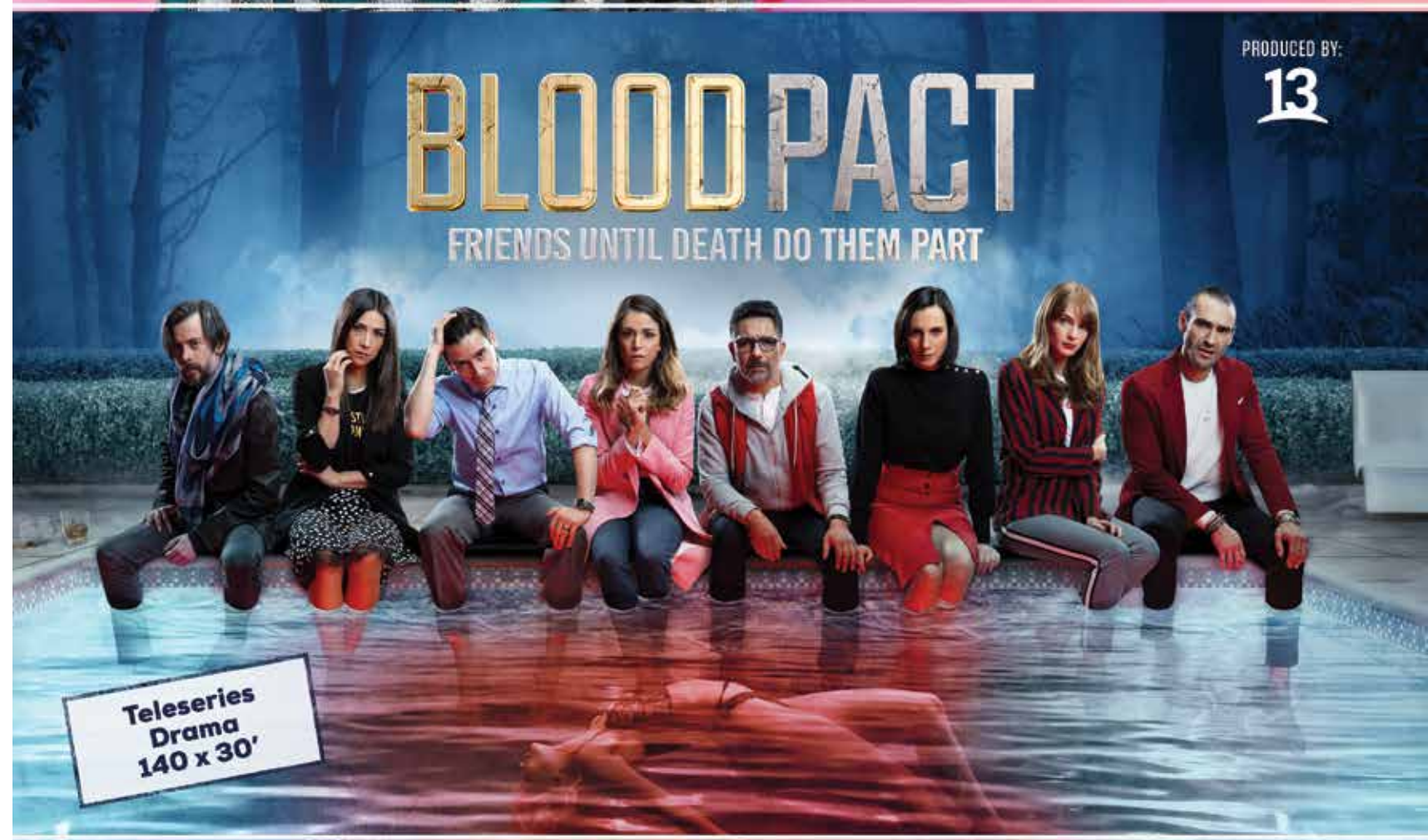
*Oasis* is the new series from Nippon to be adapted by Medyapim, the same producer behind the Turkish versions of *Mother*, *Woman* and *My Son*



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## MADD: more drama than ever



Özlem Özşümbül, director of international sales

Launched at MIPCOM, **Medyapım Ay Yapım Drama Distribution** (MADD Entertainment) is the new international sales force from Turkey, formed by two of its main producers, **Ay Yapım** and **Medyapım**, and led by **Ateş İnce, MD**, and **Özlem Özşümbül**, director of International sales.

After its market launch last October, during MIPCOM, the company now attends ATF in order to build the Asian relationships. The most prominent product is the drama family *My Little Girl* (100 episodes), which tells a tragic story of an 8-year-old girl (played by **Beren Gökıldız**, *Mother*) and her father, whom she saved from prison to take charge of her. However, despite accepting this solution, he only thinks about getting rid of it and getting rich with his best friend.

In *Crash* (100 episodes) a man who has lost his family in a terrorist attack, decides to take his own life planning a car accident. In your search you will meet four different people who, after the accident, will be more connected than ever. *One Litre of Tears* (39 episodes) is another family drama with the story of an 18-year-old girl, a freshman in college who is diagnosed with an incurable disease in which her brain gradually deteriorates. Based on a true story, it highlights the importance of family ties, the greatness of love and the power of faith.

Finally, it highlights two super series: *Persona* (12x'60), a thriller about a retired judicial employee whose daily life changes with the diagnosis of Alzheimer's. Before he forgets everything, he decides to take revenge for a dark incident that he kept alive in his memory for years, which will make his life cross with a policewoman fighting in the Homicide Department. And *Phi* (22x'60), a romantic drama about a psychologist, famous for his experience in his field. He is an accomplished bachelor who sleeps with several women but rarely falls in love.



*My Little Girl*, new drama for the APAC region

## Record TV: adding values

**Record TV** (Brazil) has managed to conquer the international market along with the biblical stories. Now it is betting on Asia this ATF. 'The numbers show the success of our productions around the world, including a great phenomenon in USA. *Rico and Lazaro* and *La Tierra Prometida* won big American and Latin productions, conquering the first and second place for several times, satisfying the demand of the channel and the country', describes **Delmar Andrade**, international sale director.



Delmar Andrade, international sales

## Innovate with Mondo TV

**Mondo TV** is a leading Italian company operating across a number of sectors in the entertainment business. On the content side, it is one of the largest Europe animation producers for TV and cinema, with a library of more than 2,000 episodes of television series along with more than 75 animated movies.

**Micheline Azoury**, head of acquisitions & TV sales, is in Singapore promoting the company's brand new catalogue, headed by the Latin original property *Heidi* (60x'45 or 120x'24 each) in two seasons: *Heidi, Bienvenida a Casa* and *Heidi, Bienvenida al Show*. Both have been co-produced by Maria Bonaria Fois' Mondo TV Iberoamerica, and the legendary Argentinian writer and producer **Marcela Citterio** (**Alianza Producciones**).

Launched last MIPJunior/MIPCOM, *MeteoHeroes* (52x'7) is a new series produced with **MOPI Centro Epson Meteo**: Fulmen, Nix, Nubes, Thermo and Ventum are six normal children who discover on day to have super powers, those evoking the atmospheric phenomena and intervene in nature through them. Another international co-production is the 3D CGI Full HD animated series *Invention Story* (104x'11) produced with **York Animation** (China) and targeted to kids 5-9 years old.

Another big property from the company is *Sissi The Young Princes* (52x'26), co-produced with **Il Sole di Carta**: it tells the story of a charming princess of Austria, an historical figure that most struck the public imagination. She lives happily in the Possi Castle in Bavaria, she loves her family and the animals. The story is a mix of adventure, love and intrigue, but also mystery and magic.



Micheline Azoury, head of acquisitions & TV Sales



*MeteoHeroes*, brand new animated series



*Heidi Bienvenida al Show*, season two of this live action series

The newest project of the company is *Jesus*, premiered last month in Univision (USA) with an average of 1.9 million viewers. 'The productions of Jesus never managed to go much deeper in his story but the **Record TV** will get to bring that wealth of details for the first time', adds Andrade.

According to the executive, the current international marketplace is looking for content that is 'credible and that adds values'. Andrade concludes: 'The telenovelas based on the biblical texts, apart from religiosity, collaborate to understand a vision of the world in which we live. That's part of the success achieved by these super productions in Brazil and around the world'.



### MAKING BABIES

After years of trying to conceive the romantic way, a young couple put their bodies, wallet and marriage through the ringer of modern infertility treatments with surprising results!

STARRING: **Eliza Coupe** (*Future Man*), **Steve Howey** (*Shameless*), **Ed Begley Jr.** (*Whatever Works*), **Glenn Headly** (*Don Jon*), **Elizabeth Rodriguez** (*Logan*), **Heidi Gardner** (*SNL*), **Jon Daly** (*Masterminds*)

DIRECTED BY: Josh F. Huber  
PRODUCED BY: Christopher Huber, Alexander Roos, Fred Roos  
ROMANTIC COMEDY, 88 Min, 2018



### WHAT LIES AHEAD

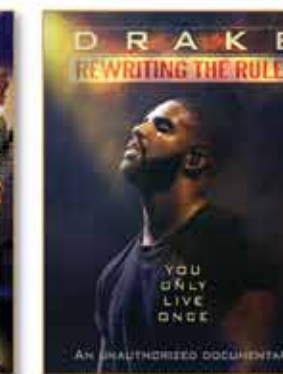
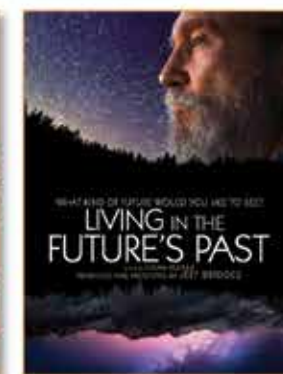
When two young women are thrown together on an unexpected road trip, a surprising and aggressive peril emerges between them that grows stronger with each passing mile.

STARRING: **Rumer Willis** (*Once Upon A Time in Hollywood*), **Emma Dumont** (*The Gifted*), **Kelly Blatz** (*Prom Night*), **Katie Keene** (*Rogue Warfare*)

DIRECTED BY: Rob Gardner  
PRODUCED BY: Joe Michael Burke, Joe Segal, Rob Gardner, William J. Viglione  
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## RMViSTAR, on the Major leagues



Rose Marie Vega, CEO

**RMViSTAR**, boutique distributor led by **Rose Marie Vega**, is pushing the international boundaries with its programming catalogue. The biggest success is the TV serial *The Cleaning Lady*, produced by **Jaque Content** (Argentina), whose format is being optioned by high end players in America, Europe and Asia. The series is a police drama centered in a woman that works cleaning crime scenes to save his son.

**Vega** adds: 'We also launched two projects in development: *The Biker Girl* (26x'45), a drama that follows a young man and his fascinating and dangerous journey in the streets of São Paulo on two wheels, having as an advocate his 8-year-old son of very dangerous people, and *In Security* (13x'60), a series focused on a converted actor in bravado, with a dark, secret and dangerous lifestyle'.

In addition, the executive recommends the children's line-up, with the animated series *Robotia* (13x'13), about a group of robot friends who play football (5-9 years old); *Mati and Rocco* (8x'7), about friendship between a boy and a gentle monster, and *Universe Z* (156x'11 live action + 156x1 'animation), which makes learning a fun adventure.

The executive concludes: 'Our catalog has always been diversified to bring programming that meets the needs of our customers, from dramatic series to exclusive films and entertainment series. Recently, we have focused on two main segments of the market: on one hand, with the growth and consolidation of our family entertainment franchises in mysteries and romantic comedies; and, on the other, the development of a high quality animation line for children of young producers and talented that will definitely attract a lot of interest'.



The Cleaning Lady will have international versions in different continents

## Calinos: stories of overcoming

**Calinos Entertainment** (Turkey) attends ATF to keep pushing its global expansion, after a 2017 full of new programming releases and the expansion of its sales team. Heading the slate of high quality dramas is *Forbidden Fruit*, a new drama that centers on two sisters who are very close but have very different characters and life goals. The first one is a girl who compiles to her ethical values, aims to have a successful career and strives for it; while the other believes that she deserves more and considers happiness to be a marriage with a rich man that would save her from her low-income life.

Another big success of the company is **Medyapim's** *Our Story*, about a girl that has been struggling to survive in one of the poorest neighborhoods in Istanbul. She is the typical big sister, who has become the mother of the family. She has to look after her 5 younger siblings and her useless alcoholic father. In Turkey (**Fox**) the series debuted with 13.86% of market share, and since then, it started to grow achieving 17.77% on its 25<sup>th</sup> episode.

While *Woman* (**MF Yapim**) jumped from 13.33% of market share up to 26.49% on its first 20 episodes. It is the story of a young woman living alone with her two children. This woman, who was abandoned by her mother when she was eight years old, later suffers deeply again when she loses her grandparents too. Just when she thinks she is all alone in the world she met a man who she falls madly in love with. They lead a happy and blissful life, full of beautiful moments and memories that would be cherished forever, but everything changes when, one day, he unexpectedly dies.



Asli Serim Guliyev, international sales director



Woman, drama produced by MF Yapim

## Comarex: going further in Asia

**Comarex** (Mexico) is a leading international distributor of Hispanic media and programming including digital content distribution. Founded over 30 years ago the company has quickly learned the art of adapting and has evolved bringing new technologies and advancements to the entertainment industry.

The company distributes more than 42,000 hours annually in over 110 countries, through a wide catalogue of telenovelas, feature films, documentaries, game-shows, sports, children's programming, news, music entertainment, series, reality shows and mobile content. It is the exclusive global sales agent for **Canal 13** (Chile) and **Canal 11** (Mexico)

and in Latin America and Hispanic USA to **Studio 100 Media** and **Dicon Media**.

**Martha Contreras**, sales for Asia is pushing this ATF a fiction production from **Imagen TV**, the third national broadcaster from Mexico that has selected **Comarex** to globally distribute its drama series *For your love* (25x'60).

Premiered last September, this family teleserie shows a mother who drives a taxi with the objective of paying for the costly treatment of his daughter. It follows two strong trends: on the one hand, strong women as protagonists, and on the other it combines the characteristics of the novel in terms of themes, but mixed with the series both in times and narratives.



Martha Contreras, sales for Asia



For your love



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## What do the Asian buyers want?

Survey made by Reed Midem about what are Asian buyers looking at the marketplace: 1) Editorial Strategy, 2) Genres & Programme Typologies?, 3) Kinds of sales pitches do you respond best to



**Ross Crowley**

Director of Content, Foxtel

1) Foxtel is Australia's leading multi-platform entertainment company, sports, movies, entertainment and premium and original drama across cable, satellite, IP and mobile. We're actively looking for unique, original content that we believe will suit our customers.

2) Original drama with strong underlying story, recognizable talent or such production execution that it overrides less well known content and talent.

3) Any format that best illustrates the quality of the final series.



**Lanny Albina Huang**

President, Promo Group TV

1) We source and acquire worldwide programmes and content that are "storytelling" based, in HD and 4K, along with our recently acquired VR 360. We buy history, science, art and space related genres that are educational to young viewers of 12 years and under.

2) We are interested to work in co-productions for high production immersive VR projects.

3) We want to see the programme or content in either promo or screener form. It is easier for us to preview screener's links with a simple synopsis first and the duration.



**Josephine Ong**

Senior Manager, Acquisitions, Mediacorp

1) Mediacorp has the widest range of media platforms in Singapore spanning digital, television, radio, print and out-of-home media. Its mission is to engage, entertain and enrich audiences by harnessing the power of creativity. Mediacorp pioneered the development of Singapore's broadcasting industry, with the radio broadcast in 1936 and television broadcast in 1963. Today, the company has over 50 products and brands in four languages (English, Mandarin, Malay and Tamil), reaching out to virtually all adults in Singapore weekly.

2) Dramas, Unscripted, Variety, Gameshow, Factual Entertainment, Infotainment Programmes, Sports Entertainment and Movies.

3) Sellers that know/read up about our company - what channels/platforms we have and what programmes we have on our schedules so that they can pitch the right type of products.



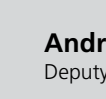
**Se Ung Kim**

President, KIM Media

1) Kim Media was founded in 1999 to establish the distribution business in Korea. Since opening, Kim Media has been doing business with Warner Bros., 20th Fox, Walt Disney and other major companies, along with more than 100 independent media companies all over the world. Domestically, we do business with Theatrical, Free TV, Cable and Satellite TV, VOD, Merchandising and Internet, etc.

2) Wildlife, science, painting, architecture and photo documentaries. Scientific programmes should not just look through the eyes of scientists; they have to lead the Fourth Industrial Revolution in the future.

3) Usually sending emails outlining the content offered. If I am looking for that specific content, I can schedule a meeting at one of the markets I attend.



**Andrew Shaw,**

Deputy Director of Content & GM Acquisitions, TVNZ

1) TVNZ is a Free to Air broadcast that operates playout services from its Auckland studio via Kordia's fibre and microwave network for TVNZ 1, TVNZ 2 and TVNZ Duke, with new media video services via the American-owned Brightcove which is streamed on the Akamai RTMP/HLS DNS based caching network.

2) Drama, comedy, documentary and entertainment.

3) The Question Sales Pitch, relevance for the audience and scale of ambition

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Network Ten (Australia): Dam Monaghan, head of programming; Paul Anderson, CEO; Glen Kingey, independent; Beverly McGarvey, CPO; and Danny Mitrovic, programming & content manager, Win Network



Buyers from NHK Educational (Japan): Eri Mizushima, children's programming division, Mai Sasayama, senior producer, and Chie Wakabayashi, global content development and programming department



Japan digital buyers: Kazufumi Nagasawa, CCO, Hulu, Kantaro Hayashi, content acquisitions manager, and Tetsuo Kkobayashi, content manager, both from U-Next, Kyoko Sekine, senior manager acquisition, Hulu, Kana Mitani, content acquisitions, and Ami Oshima, content section 1, both from U-Next



Buyers from Nippon TV (Japan): Ryosuke Ezura, director at Nichiki, Sayoko Iwasaki, production, and Aya Kohara, acquisitions 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



Indian buyers at Mip.Jr.: Hitendra Merchant, CEO of the VOD service Yoboho, Pradip Thakker, AVP content, and Ankit Shah, senior director, both from Viacom 18



Lorraine Leach, content and alliances director at Huawei; Trista Chang, from Disney, and Megan Fu, business development, and Sofia Zhang, video coordination director, both at Huawei



Buyers from CJ E&M (South Korea): Jae Hyuk Lee, SVP, global content; Jinwoo Hwang, head of global content development; Deok Jae Lee, president of media content business, and Jaesong Lee, head of global strategy



CJ E&M, Korea: Heayoung Na, global content development, Jihee Kim and Helena Chang, both producer, global content



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



Jimmy Kim, SVP, content & formats, MNC (Indonesia); Michael Tang, MD, SDI Media Singapore; Iris Wee Soo Lin, chief content & commercial officer, and Shierly Kosasih, head of licensing, both from MNC



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



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



Indonesian buyers: David Suwanto, deputy director of programming, and Banardi Rachmad, VP, Programming Acquisition, SCTV (borders) with Devi Noviana, program acquisition department head, RCTI



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-sanx Hwang, EVP corporate support office, and Stella Kim, general manager, E&M strategy



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



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



Head programmers of Turner worldwide, at CBS: Marianne Lee, VP network, Ricky Ow, TV channels president, both for Asian Pacific; Giorgio Stock, president for EMEA; Josef Auditorov, adviser; Tomás Yankelevich, new EVP & CCO for Latin America; and Gerhard Zeiler, president, international



Asian buyers: James Chang, EVP, and Yi Chang, program acquisitions, both from Tempo International Mass Media Taiwan (borders), with Ying Zhang, CBS, and Ching Sun, buyer at Sun TV (Hong Kong)



Youku China: Julia Song, head of scripted acquisitions, Coco Ma, VP of scripted, and Tracy Liu, international acquisitions manager



China: Qian Xiao, program production, Leoh Li, content acquisitions, and Yu Song, VP content development, all from Dragon TV; Sherry Tan, director of the agency CAA, China; Ying Zhang, from CBS; and Qing Wang, acquisitions from SMG, China



iQiyi China at CBS: Young Ming, Sharon Zeng, Luna Wang, and Jessie Wen, all from programming and acquisitions department

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



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



GMA Network, The Philippines: Jose Mari Abacan, First VP, Program manager department, and Beryl Faith Cruz, acquisitions executive



PPTV HD 36, Thailand: Krissada Trishnananda, content acquisition director, and Palakorn Somsuwan, EVP, content & marketing



Chalakov Panayashom, managing director digital TV, Workpoint Channel 23

Thomas Su, content acquisitions consultant, Bangkok Media Broadcasting, Thailand, Joy Olby-Tan, lead acquisitions, Mediacorp TV Singapore, Surin Krittayaphongpun, Bangkok Media, Thailand



Mediacorp CEO, Tham Loke Kheng with part of its programming and acquisition team plus networks from China, Japan and India, among others



Singtel Singapore: Lewis Heah, senior executive, content planning, YinQi Lee, manager, and Karen Lee, director, English Content



Media Prima (Malaysia): Jahaliah Hasan, manager acquisitions, TV3, Farah Azyyati Azam, executive drama, TV3 & 9TV, Marlia Zul Amran, manager, drama management, and Nisa Kadir, executive, brand content management, Tonton



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



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



BBC Worldwide: Ryan Shiotani, VP, branded services, and Daphne Kang, director of programming for Asia, and Melanie Rumani, head of acquisitions, UK



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



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



Kazakhstan broadcasters: Bek Kenzhebai and Yerbol Begimbetov, JSC "Kazakhstan" TV & Radio Corporation, Sangerim Zhakhina, Television of Astana, Saltanat Auyesbayeva, JSC "Kazakhstan" TV & Radio Corporation, Alkhovskiy Denis, Channel 31, and Ilkham Ibragim, Astana TV



More channels from Kazakhstan: Vela Fidel, deputy general director, Fidel Liya and Ainur Akim, manager, both from Channel Seven, with Denis Alkhovskiy, programming director, Channel 31



Zolbat Jantsan, general manager, Mongolia Digital Broadcasting (MNBC); Larisa Magkaeva, Expocontent (Russia); Temulin Batjargal, foreign relations manager, and Erhembat Buyantogtokh, marketing manager, MNBC