THE NEW GROUNDBREAKING TALENT COMPETITION WHERE TV AND SOCIAL MEDIA MEET

MALAYSIA Moving Forward Exploring Opportunities

Create your next industry breakthrough in Malaysia, Asia’s hub of creative content and production. Offering stunning locations, government incentives, world-class film and animation studios as well as a rich, multicultural talent pool, Malaysia is able to bring as much more to your set.

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Special Annual Issue: Asia - ATF 2014

40 years Prensario International

Television • Digital Platforms • Licensing
ATF & ASIA: TOP DOWN AND BOTTOM UP

According to Laurrine Gaurade, head of TV division at Reed Midem, Content Business has entered a ‘Golden Era’ due to irruption of digital platforms. There are many new programming outputs everywhere, to push both sales and production. Other strong pillar is the growth of emerging territories. Asia, Latin America, Middle East, Africa... while central countries have problems, the developing regions are a booming land of new opportunities. They are not only buying but also producing, and then selling. We find now fresh ideas and very good productions everywhere.

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

Southeast Asia, inside Asia, a pole of important business. Singapore, Malaysia, The Philippines, Indonesia... they all lead the region about sophisticated business models and international expansion. Of course the titans of the continent are China, Japan, India, South Korea, but here business gets particularly interesting to switch the region and the world.

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

The Basics

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

Nicolas Smirnoff

ATF 2013: MAIN SCHEDULED EVENTS

Event                           Date & time     Place
Format Keynote: Keshet International looks East Tue. 9, 9.30am  Level 4
Emerging Trends in Asia’s Content Market Tue. 9, 10am  Level 4
Asia’s Growing OTT Market Tue. 9, 11.45am  Level 4
The Acquisitions Panel - What do buyers’ want? Tue. 9, 2pm  Level 4
Official Opening Ceremony Wed. 10, 9.15am  Level 4; Roselle Ballroom
Opening Party Wed. 10, 7pm  TBA
What are kids consuming today? Thu. 11, 10am  Level 4
Digital for kids Thu. 11, 2pm  Level 4
MIPCube: Social Media TV Fri. 12, 10.15am  Level 4
MIPCube: Localising Asian Format Fri. 12, 12.30pm  Level 4

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

We are consistent to strengthen our flagship program which are local daily drama series (Garang Garang Sergala, Jumak Ishiq Pengen Ke Memek), local TV movies (four times a day, romantic comedy (form), Indonesian movies, music & variety (Jilin) football (UEFA) and entertainment (Lakakemedia) for SCTV and local music (Danshit) talent search (TV Academy is the highest rating music talent with 27.2% of share), variety quiz (New Family 100), local TV movie, and children animation (local series Kebaung Cinta) for Indosiar, explains to Premiere Harusi Achmad, director of Programming and Production SCM.

“We keep reinforcing the performance of each program at prime time and non-prime time slot. As part of the program development strategy and application, everyday we work closely with production houses, news and in-house production teams. We run effective placement of on-air promotion program, and coordinate with our social media and digital platform line of businesses. Synergy within the TV channels under the holding company is no less important. SCTV and Indosiar synergy in term of program strategy, cross-promotion program, etc. that is tailored to its target market of each,” she adds.

Local drama series Garang Garang Sergala is top-rated Sinetron production, launched on April 2014. It has reached 6.9 rating points and 31.2% TV share. SCTV is pioneering in making and plotting well the local TV movies. Pena Pencari Tuhan religious drama comedy series specially made for Ramadan months every year. Para Pencari Abu-Abu is a trendsetter on local drama series for teenager. The in-house production is strong with music program and variety programs such as Jilin, on air for 7 years, she adds.

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

“But after all, the new media business development is promising but must for medium term period. Digital is a complement of free TV, it can enrich the media business. Luckily, within our business group we have so many digital media platform that can support each other with traditional TV media. We have news & entertainment portal named liputan6.com, video sharing website video.com and upcoming channels and platform ahead. In this former, SCTV and Indosiar supply content for such as VIBS catch up TV, etc. About the future, Achmad says: ‘We will launch new big format program every soon, Hell’s Kitchen Indonesia, and will produce Top Chef season 2. We already done deal for 3 seasons of Barclays Premier League starting 2013/2014, and already done deal for 3 years contract for Indonesian Football Youth National Team starting 2014, as we know that Indonesia U-19 National team is rising this year and success as top tiers national team in Asia’.

‘Lastly, we will launch new titles from Sinetron that will compete in prime time slot and believed to become big hit. SCTV & Indosiar are Indonesia official TV partner of SEA Games 2015 in Singapore’, adds Achmad.
**ASTRO: ‘There are two growing platforms in Malaysia: Internet and us’**

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

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

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

Our most successful shows are our own homegrown signatures that are created across a variety of genres, which include Islamic (Pengetahuan Ummah), comedy (Betul ke Bo- hong and Skok of Lawak, spin off with Maharaja Lawak Megi), sports (Astro Arena), community (Hua Hee ka- roka), Hua Hokkien Class and edu- cation (Tutor TV).

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

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

**Partnerships** With Azteca (Mexico) and Global Studios (Malaysia) we are co-producing high quality telemovela formats adapted for the Malaysian and regional audiences, starting with A Love to Remember. We are also taking the lead by bringing US & UK series on a same day and date basis as its country of origin. This Same Day as The US campaign delivered a 30%-60% increase in viewership with many raving com- ments from happy customers, adds Tan. Regarding digital, Tan believes it ‘comple- ments traditional rather than competes with it’, and he offers some numbers: Malaysians are the most mobile connected consumers in SEA, with 150% mobile penetration and 50% SmartHome penetration (2014). On average each ‘connected’ Malaysian has at least two Internet enabled devices. They spend most of their time on social networking (90%) followed by watching online videos (72%). On a daily basis, connected Malaysians seek news, sports & entertainment content online. Malaysians have a higher interest and demand for local content in the digital space than international content. Social media is the #1 online activity amongst Malaysians today.

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

Local programs dominate social trends and talkability e.g. Oh My English (#1 language learning brand with 6 million viewers on TV and 1.6m views), Mahaknia Lawak Megi (5m on TV and 30m digital views in 3 months on YouTube, alone), Akademi Fantasia and Thomas Cup, taking over the social media space surpassing worldwide topics, trending on Twitter, which reached out to over 30 million unique digital users. ‘Traditional TV viewing remains popular when complemented with the second screen experience and interesting program content online’, concludes Tan.
Evelyn Leng Raymundo, VP, Integrated Program Acquisitions & International Distribution at ABS-CBN: ‘We continue to lead in the Philippine market, especially during the toughest part of the day, primetime. Our offerings meanwhile, kept audiences glued to their TV sets with its diverse mix of experiences ranging from family-friendly soaps, and emotional moving relational dramas to youthful romance. Our early evening newscast likewise remained as the most watched daily news on TV. The drama offerings meanwhile, kept audiences engaged with their sets with a diverse mix of experiences ranging from family-friendly soaps (Himstory, Dyesebel, Mindreble, Dream Dad) to youthful romance (Got to Believe), and emotionally moving relational dramas (The Legal Wife).

ABS-CBN programs occupy 23 slots out of the top 30 programs from January 2014 to October 2014. Continues Raymundo: ‘Our primetime leadership was driven by two top-caliber primetime dramas which just ended last month. No Greater Love is an epic drama about a love between plantation worker and a daughter of a landed elite, which garnered an average national TV rating of 29.7%; and Tomorrow Belongs To Me that revolves around two different women who will be united by fate and their hunger to seek truth and justice. It also finished strongly with 27.3%. The two of them were replaced by Forevermore and Two Wives, which are doing very well. The first one captivated the audiences when it was launched in October, centered on the unlikely romance between a hard-headed and reckless son of a hotel magnate, and a feisty and devoted daughter who cultivates strawberries for a living. It is the #1 scripted drama in the Philippines today with an average national TV rating of 26.6% and 54% share.

Two Wives, Philippines’ adaptation of a Korean drama, it is consistently winning in its timeslot with national TV Ratings of 22.4% and 50% share. Forevermore is the #1 scripted drama in the Philippines with an average national TV rating of 26.8% and 54% share.

 Aside from captivating on dramas, which continue to be our core strength, we’re also working on ways to increase engagement for a returning franchise, The Voice Kids. The kids version had 60% share during its run, and it is still the highest for this year among all programs on ABS-CBN. There was also sustained interest in the 11th edition of the top 30 programs from January 2014 to October 2014. Continues Raymundo: ‘Aside from capitalizing on dramas, which is also very apparent, we have been exposed to current affairs comprising 26% of total broadcast hours counting for about 41% of total broadcast hours while fiction takes up another 33%. Our news and current affairs comprise the remaining 26%.’

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

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

About digital, Raymundo describes the strategy: ‘ABS-CBN is harnessing online technology to better serve its audience. Launched in 2009, WowTech is our VOD catch-up service that allows viewers to watch the episodes they missed on the main channel. This year, we launched our mobile phone service that averages over 100,000 strong contents. Subscribers can now access exclusive content available only for this platform. They can also receive personal updates from their favorite ABS-CBN stars.’

The group has a slew of sites that target specific demographics of audiences. Each site has focused content that answers the need of its specific target audience. ‘In the past year, the share of ABS-CBN’s sites in the Philippine market multiplied a hundredfold. This is due to the revamped individual website which uploads content 24 hours a day and also its very strong presence in the social media. It is only matter of time when all of our sites will be consolidated into one domain, giving birth to a megasite that optimizes the content ecosystem potentials of the ABS-CBN network’, concludes Raymundo.
REALITY, DRAMA, MUSIC AND FORMATS WITH CJ E&MSOUTH KOREA

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

The group top rated channels are tvN and Mnet. The first one is a general entertainment channel that offers original programming in a wide range of genres, including entertainment, talk shows, and dramas. Top programs are the drama series Moga, Ball Boys and Family Secrets and the reality/social game show The Genius Game. Mnet is one of the most popular music channels in Korea and provides various music entertainment programs. Top programs include the weekly M Countdown (K-Pop chart show) and Superior K (ranging competition program).

With 15 million households as viewers, tvN is the leading channel in the group. All other CJ E&M’s channels, including Mnet, have same or similar number of households. According to the Korea Communications Commission data released on July 9, 2014, CJ E&M’s broadcast market share is 8.8%. CJ E&M’s total household share is 17 million.

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

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

For drama series, instead of casting famous stars we put a lot of effort into better quality contents. Other massive hit dramas like Reply 1997 and Reply 1994 have created wide buzz among fans across Asia, although they do not feature international Hallyu stars.

CJ E&M is also a high-end drama series producer with titles such as Forever Young, which is among the top rated series in the weekends in Korea.

Grandpas over Flower has received great response from the both international and domestic audiences. The two contents were sold in Europe and the US respectively: the first to France and the Netherlands and the second to the US, adds Suh.

Mike Suh, Executive Vice President and Head of International Business at CJ E&M explains the program strategy: “For drama series, instead of casting famous stars we put a lot of effort in making changes to the themes and concepts pursuing better quality contents. Other massive hit dramas like Reply 1997 and Reply 1994 have created wide buzz among fans across Asia, although they do not feature international Hallyu stars.

At the international market, CJ E&M is interested in scripted formats, highlights the executive. Last month, tvN successfully launched Family Secrets, the Korean version of the hit TVN Chilamshow Mamas! Where is Elvis, globally distributed by Telemundo Internacional and hopefully find a couple of other good formats to adapt into Korea on the future.”

Sub concludes: “We have been interested in expanding to format business. Format business requires low language barrier, which gives us more option to maneuver. Also, format’s localizing elements provide us entry to a new market. Also co-productions is definitely one we are interested. We are shooting the 36-episode romantic drama Forever Young with VTV in Vietnam.
AsiA TV Forum 2014 is being held in Singa-

apore on December 9-12 at Marina Bay Sands
Expo and Convention Centre, with the same
format of the last years: a Pre-Conference Day
on December 9-10; a Pre-Conference Day and
thewhole of the Forum on December 9-12 at
Marina Bay Sands. The forum will bring together
the top global executives from the TV, film,
and entertainment industries, with a focus on
Asia Pacific. The forum will provide a platform
for counselors, buyers, sellers, producers,
and distributors to exchange ideas and
network.

Assembly
This year, AsIA TV Forum is part of the Singa-
apore Media Festival (SMF), which brings together
four complementary events: AsIA TV Forum,
ScreenSingapore, Asian Television Awards and
ScreenSingapore International Film Festival (GIFT)
under a single umbrella. 147 films are being screened
in the film festival, which happens alongside the
TV & Film market.

In Asia, everything is possible… if you find the
right partner.

Focus on Asia’s Growing Content Business –
Markets and Trends
Asia is the world’s fastest growing region, with a
population of more than 6.2 billion people.
Local players are consulted by
growing and more focused, and the audiences are
localizing their programming.

All these together have obligated the broadcast-

to be produce in its country with
smart productions.

In the last years, the region first dedicated
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Source: Eurodata TV Worldwide/Relevant Partners – All rights reserved - 2013

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The line between TV and Film is blurring’ , highlights

& Film market.

the film festival, which happens alongside the TV

International Film Festival

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ATF

ScreenSingapore

Reed Exhibitions

Asia Pacific: Top 5 TV Advertising Markets (2010-2014)

Source: Aegis Global Advertising Expenditure

2010-2014

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5,000

10,000

20,000

30,000

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50,000

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AsIA TV Forum 2014: WElcomE to asia,

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Infocus Asia

AsiA pAciFic: Top 5 Tv AdverTising mArKeTs

Source: Aegis Global Advertising Expenditure

China and Japan are working at the most important

of Asian producers in all segments of TV

business advertising pie, number of viewers, Pay TV, OTH, SVOD subscriptions, etc.

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

Sommio Distribution (USA) and CCTV (China) signed an agreement that gives the company the rights to Chinese documentary series in Latin America, starting on Natpe Miami 2015. And there is more… Telemundo International (USA) distributes TVN (Chile) scripted formats, which are in a great moment: the series Where is Elisa?, from TVN and globally launched on October 27. The Middle East version of this series has grown from 10% to 40% of market share during its exhibition.

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

TRENDS & NEWS

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

ABU’s study, entitled China, India & Southeast Asia to drive future Asia Pacific TV growth, highlights new projections from Media Partners Asia (MPA) indicate that total Pay TV subscribers will grow from 307 million in 2012 to 631 million by 2017 and 696 million by 2020. Penetration of the service will climb from 5% to 8% in 2020.

China and India alone are estimated to contribute 66% and 21% respectively to the subscriber growth between 2012 and 2020. Driven by digital TV transition in China, India, Korea and Taiwan and the steady growth of DTV pay subs in Southeast Asia, MPA says total digital subs growing from 257 million in 2012 to 319 million in 2017, and 626 million by 2020. Penetration of total Pay TV subs will grow from 59% in 2012 to 90% by 2020. China will be the major contributor to HD growth, followed by India, Japan, Korea, Australia, Taiwan and Malaysia.

Regarding platforms, for the 51 countries covered in Digital TV Research’s Multiscreen TV & Video Forecast report, the gross number of viewers will climb from 3.68 billion in 2010 to 11.32 billion by 2020. This report indicates that by 2020 average person will watch TV and video content (at least once a month) on 2.13 devices, up from 1.14 in 2010 and 1.53 in 2014. Australia (2.88) will be the leading country by viewing devices per person in 2020. In fact, 13 countries above 2.80,3.98 billion people will watch content via a PC or laptop over a fixed broadband connection by 2020, up by 80% in 2013. Smartphones viewers will total 1.53 billion people, triple the 2010 total. Tablet viewers will be 1.10 billion by 2020, five times the 2010 total. Although it will continue to be the dominant device (both by viewers and by duration watched), TV sets’ share of total viewers will fall from 73% in 2010 to 42% in 2020. Viewing on the other devices will grow dramatically. China will have 2.49 million viewers by 2020, up from 1.485 million in 2010. India will supply another 2.34 million viewers by 2020. India will add nearly 1 billion gross viewers between 2014 and 2020, with China adding 897 million.

INTERNET & OTT

‘For the developing markets in Asia Pacific, growth will come from more users of the Internet, and the Chinese market has since pulled away and by 2020, it will be the largest online ad market in Asia, worth USD 12 0.8 billion. In 2017, Australia and South Korea will remain the third- and fourth-largest markets in the region,’ ends the report. Online TV and video revenues (over fixed broadband networks) in Asia Pacific will reach USD 10.19 billion in 2020, according to Digital TV Research. Online TV and video advertising has been the key driver for the OTT sector with revenues of USD 1.69 billion expected in 2014, up from USD 10.13 billion in 2010. Online TV and video subscription revenues (SVOD) will soar from USD 1.10 million in 2010 to USD 1272 million in 2014 and onto USD 3,493 million in 2020. Japan will lead the SVOD sector by a long way, with revenues of USD 1.927 billion in 2020, or 52% of the region’s total. The number of households paying monthly subscriptions to receive SVOD packages will climb from 2.27 million in 2010 (0.9% of TV households) to 14.49 million by end-2014 (1.8%) and onto 53.41 million in 2020 (6.9%).

Malaysia is a good example about how Asia has been building strong bridges with countries that have experience and know how in the content production business.
**GROSS MULTISCREEN TV & VIDEO VIEWERS BY DEVICE (BILLION)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>Smartphone</th>
<th>Tablet</th>
<th>PC</th>
<th>TV</th>
<th>Other</th>
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<td>1.89</td>
<td>0.40</td>
<td>1.80</td>
<td>1.51</td>
<td>0.83</td>
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Source: Digital TV Research. Note: Viewing at least once a month.

**TELEVISION**

Regarding TV markets, it is always interesting what is it going on in Indonesia, among the top 5 markets in Asia with a TV ad pie of USD 13 Billion (4.6 billion forecasted by 2018), according to the PwC Asia Global entertainment and media outlook 2014-2018. The market remains dominated by terrestrial broadcasters but multichannel will expand its share from the current 2.7% to almost 8% over the same period.

This exciting TV market in Southeast Asia has 10 free TV channel, competing with SCTV being the leading broadcaster for more than 5 years, but the leadership has changed since July 2013: among its 10 big players and others, SCTV lead with 16.9% share and Indosiar is the third one with 12.1% (January – November 2014 on SES ABC 16). RCTI was down to the second position.

"We are consistent to strengthen our flagship digital video platform’s active users across screens (200 billion of views), has surely changed their point of view. It is the first ever-Chinese version of reality format, supported with the #1 player and entertainment formats abroad." - Endemol China, adds: ‘The fact that a number of Chinese producers have changed their point of view. It is the first ever-Chinese version of reality format, supported with the #1 player and entertainment formats abroad.” - Endemol China, adds: ‘The fact that a number of Chinese producers have changed their point of view. It is the first ever-Chinese version of reality format, supported with the #1 player and entertainment formats abroad.” - Endemol China. 

**CONTENT EXPORTATION**

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

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

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

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**Main RepoRt – Asia TV & MedIa Market**

**Main RepoRt – Asia TV & MedIa Market**
What’s up in Asia?
The recent trends of Asian TV market

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

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

TV drama remains a prominent genre on Asian television both in terms of volume of launched programs and the best performing shows. In South Korea, Indonesia, Thailand and Philippines, the most watched program of the year 2013 was drama. In South Korea, nine out of the top 10 most watched TV shows in 2013 were dramas. In China, and in Malaysia, drama also provided respectively five and six of the ten most watched programs last year. In China, the Korean wave continues to play an important role in television scheduling. From the local version of the hot reality show Dad, where we are going aired in 2013, to the recent adaptation of the format Running Man. The show registered excellent warm reception by the Chinese audience. Among the new programs launched this season, the entertainment hit Got Talent, in the eyes of Western producers and distributors, is no doubt a vibrant market for international deals.

Recent trends show that international hit formats continue to enjoy success in Asia. Early this year, Vietnam purchased five formats from the UK’s Shine international, including The Biggler Love, as well as The Beauty of the Geek. Both of the two adaptations will be aired on the state-owned network VTV. In November 2014, China’s CCTV and MBC announced the local version of Israeli interactive talent format Rising Star. In 2013, FremantleMedia sold 25 formats, including the entertaining hit Got Talent, to seven different Asian countries.

While searching for successful formats from abroad, the cross-border productions are also on the rise in this region. For instance, Korea’s KBS and China’s CCTV created a new partnership this year, developing together a documentary co-production about the Japanese invasion of Korea in the 16th century. Meanwhile, Korea’s MBC and CCTV planned to jointly produce a documentary that centers on the topic of the climate which should be simultaneously broadcast in Korea and China in late 2013. In July 2014, a Korean-Japanese co-production was announced by both of the two countries. The program, titled City of the sun, is a remake of a Japanese drama aired on NHK network in 2010 (Tetsu no Hone). OTT platforms are seeing a huge uptake in the world, and Asia is no exception. Their ambitions stretch to both their own original productions and international collaborations. For instance, Chinese VOD giant Youku’s own web documentary On the road (Lv Xing in Chinese), launched last year, gathered positive reviews from the audience through the internet. Another key OTT player in the country Tencent tied up a deal in September 2014 with Talpa from the Netherlands to work on a reality format for the Chinese market. It is clear that the proliferation of OTT platforms is readily shaping a new content landscape in this region.

To find out more about ratings and programming trends in more than 100 territories worldwide? Please order Eurodata TV’s “One TV Year in the World” and “International TV Trends” reports.

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Meet us at ATF BOOTH F27

Source: Eurodata TV Worldwide / “One TV Year in the World” and “International TV Trends” reports.

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

*2Based on the channels monitored by NOTA service in Japan for the year of 2013.
FINAS, BUILDING THE MALAYSIAN AUDIOVISUAL IDENTITY

Some years ago, not many industry players knew about Malaysia and its enormous potential of expansion on the programming business. Now, the moment of the Malaysian content industry can’t be better. FINAS and the other governmental entities have played a key role to reach these goals. The country is now recognized internationally for its world-class infrastructure and talent, including production and post-production, content developers, animation, 3D and visual effects companies (The National Film Development Corporation Malaysia (FINAS) supports during the big trade shows, such as the MIP in Cannes or ATF in Singapore.

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

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

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

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

Secretary General of the Ministry of Communications and Multimedia, Dato’ Sri A. Abdul Rahim Mohamad Radzi said at MIPCOM: “To date, Malaysia has exported over USD 119.2 million worth of creative content and we are positive at hitting our USD 178.8 million target by year end. We are looking to develop Malaysia’s reputation as an efficient and cost effective hub for the creative content industry.”
Asian product worldwide. Now, there is a Japanese animation and the South Korean 3C Media to be keeping a certain budget scale, utilizing low-production cost, which supports short-term business efficiency, but doesn't guarantee long-term profit. There is also another problem that Asian non-scripted programs are not based on seasonal production system, but they continue to be produced and broadcast as long as it's demanded. Asian format has to be keeping a certain budget scale, utilizing Asian unique idea and based on seasonal production system (= to create a clear goal for the program & add). As the leading TV formats rights broker and content provider in China, 3C Media is specialized in format localization, developing TV ideas and TV production. Since its foundation in 2004, it has collaborated with almost all the major provincial satellite TV channels in Mainland China (Strictly Come Dancing for Hunan TV) on format licensing, TV production advertising and merchandising. 

Liu Xichun, President & CEO. "We must think carefully to find a binding point to connect Asian culture and Western culture. Second, we have to study on how Western countries treating their TV formats, to contribute clearly structure. And also research on what is Western countries industrialized production methods." Every country has different popular genre. Japan has a lot of extremely successful game shows. But those cannot work in China. This is caused by every country has its different audience preference and culture differences. "Where Are You Going, Dad? (MBC Korea) is a very successful show in Hunan TV with 3 times rating than normal performance. The reasons of its success are firstly, its social value and culture are perfectly meets general Chinese audiences' needs. In China, it was very common to see fathers and children have difficulties in communication. Secondly, it has a breakthrough in content: Chinese audiences hardly to see celebrities on the stage with their children. But this show shattered: unbelievable; they let concern by using outdoor reality adventure to fulfill audiences' curiosity." Small World IFT (UK/USA) was formed by Tim and Colleen Crescenti and has founded the most unique and entertaining TV properties around the world for distribution. With over 29 years experience — producing over 159 shows in 63 countries—, this format (game show, reality, scripted) is a trusted brand with some of the biggest names in TV. Tim Crescenti, president answers to Pressario what does an Asian format have to have to be successful in the international market. "It should have a strong track record with ratings successes behind it. The Fear of Fun From The Point (from a UK/US prime time budget to Eastern European budgets). We also look for elements or a theme that transcends all cultures and having some ancillary tie-ins is helpful."

**SUCCESSFUL TITLES**

Fujimura: Almost all of successful formats produced in Asia come from Japan and Korea. For Japanese format, there are three outstanding examples: Iron Chef makes cooking to be entertainment; Ninja系列 creates new sports for TV shows; and Shoot Tank (Dragon's Den, Sunny) makes business pitches to be a game for TV shows. All of them have something in common that they are based on everyday battles between people and people. I believe it must be the reason of success." "Japanese format has other unique features, which were not so familiar in USA and European countries before: crazy, physical, game shows. Korean format, on the other hand, has a different type of feature that well-matches the viewer's needs in China, which is their main target. For example, Dad, where you are going focuses on parents-child attachment that is caused by a one-child policy in China." Crescenti: "My first experience with finding and selling a format was with Small World IFT (UK/USA) to Fuji Television Network (Japan) in 2004. It was a successful show in Japan when I was with Sony. It was not a business show, but about dreams and getting the chance to make your dreams come true: a universal theme of aspiration, yet produced in a competitive, entertaining structure. Japan was the first Asian country to break into the format field mainly because the networks and producers took brave, creative risks with their programs. "Guests Over Flavours (from CJ E&M (South Korea), tapped into a highly original concept with this format and used all their company's resources to produce it and get it on the air in their home territory. The network and production side were incredibly resourceful when the ratings of the first few episodes took off and immediately produced another one in Taiwan. Taking a risk but working together to push it to the next level." That was also the case with our scripted format The Kitchen Musical out of Singapore – another strong collaboration between the station and the production team, who worked together to launch the show and maximise its potential from the outset," he adds.

**TRENDS**

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

"For exporting perspective, the trends are still physical game show from Japan and family themed factual entertainment from Korea. There are not influential production companies who are involved with format business yet, but TV broadcasters in each country still hold an initiative to produce, acquire and distribute formats," he finishes. Xichen: "Factual entertainment is rapidly developing in Asia these days. You can see from the number of this genre shows and also from the ratings. In the meantime, studios-based talent shows are also very popular. They have good ratings and big influence on the market. "In terms of cross-country collaboration, China and Korea's production companies are enlarging their service range. The cross-country collaborations are leading some production company to a new upper stage. Especially China, given its huge market, is attracting Asian production companies do more business. Not only the most popular music talent TV formats is the most popular genre in international market. Besides this, the TV formats that are connected with new media are also very popular on the market," he concludes.

Crescenti: "I think that there is a stereotype of lumping all Asian formats and business within Asia together, when it is too disparate to consider as one territory when it comes to trends. The creative thought process in Japan is so different from South Korea. Where are We Going Dad? resonated strongly in China because their audiences had never seen a reality format set out of a studio; they had never seen celebrity dads interacting with their families in a real setting. But that would not be so different for American audiences as they are used to seeing celebs dressed down and being real, or as real as the producers control them." "Add in the completely diverse business practices of Japan or South Korea or China or Singapore and one does not come up with ‘one Asia'. Each region within Asia has its own unique set of trends alongside opportunities for international export and key players to build partnerships with, completes the executive.

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**FILIPINO TV DRAMA, TAKE INTO CONSIDERATION**

ABS-CBN International Distribution has been recognized as a source of high quality Filipino programming in over 50 territories all over the world and has sold over 90,000 hours of content worldwide. The company is the major player in cross-country, cross-cultural programming in Asia.

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

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

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

Programming

Chino continues: “Nippon TV produces 90% of our programs in-house. We are fortunate to have a number of top shows on the air. However, if we had to focus on just one it would most certainly be The Quest, our Sunday evening entertainment series that is consistently ranked as a top-rated entertainment program that we have been broadcasting for the last seven years.” It is a hilarious filled series with nail-biting stunts that leaves viewers on the edge of their seats. The Quest travels to the farthest reaches of the planet to uncover the world’s greatest mysteries while pushing one’s self to the limit with incredible adventures.

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

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

Digital

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

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

Source: Video Research

JAPANESE RATING SUMMARY, BY CHANNELS

(April-June 2014)

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MediaCorp, TV & Digital

EXPRESSION

MediaCorp has a strong relevance in the lives of people in Singapore. It has the dominant market share of 73%, based on prime time viewing between 7pm to 1pm from January to September 2014, according to Kantar Media. "Anyone with a TV, radio, computer, tablet or a smartphone has front row seats to watch Singapore’s favourite shows like the National Day Parade, F1 Singapore Grand Prix, Star awards and President’s Star Charity, as well as some of the best in drama, comedy and documentaries," adds Lim.

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

With more than 20,000 on-demand titles and 30 channels to offer, it gives users the ability to discover more content with innovative features that allow quick access to their programs, add programs to a favourite list for quick access or easily share them with their friends and family on social media. In addition, a new notification feature will alert the user whenever a new episode of their favourite series is added.

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

In catering to its audiences’ dynamic lifestyles and viewing preferences, we produced our first web-to-TV drama, 96 degree Café. We made further inroads into transmedia with our popular TV drama, The Journey, which saw radio, print, online extensions and even a graphic novel. Our first live-action comic book is Toggle-It-First, explains Bernard Lim, Managing Director, TV, MediaCorp.

From January 2015, Channel 5 will telecast The 5 Search, a daily reality competition that seeks a fresh knight that discusses different issues, as well as some of the best in current affairs and infotainment shows, and will produce our first daily strip drama for Channel 5, which will be telecast from June/July onwards. On a half-hour format, this drama is set in modern Singapore’s进一步 inroads into the world, and we are quickly increasing our content with mass viewers. ‘In 2014, it doubled its 7 to 8 pm local content to 260 hours. As part of connecting with the viewers from all walks of life, it added two new long-running series, Hello Singapore, a news-focused talk show, and a social drama 118 on weekdays, from 6.30 pm to 8pm. These two programs cover current social topics and lifestyle news to better connect with audiences, he remarks.

DIAGNOSIS

The “TV of the future” platform, Toggle, now has over 300,000 subscribers who watch what they want when they want to, and on any device. With more than 30,000 on-demand titles and 30 channels to offer, it gives users the ability to discover more content with innovative features that allow quick access to their programs, add programs to a favourite list for quick access or easily share them with their friends and family on social media. In addition, a new notification feature will alert the user whenever a new episode of their favourite series is added.

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

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

Source: Kantar Media
Sony buys into Dori Media channels

She continues: ‘It’s definitely a very interesting environment; selecting and programming the same content to more than 15 Asian countries. The tastes are quite different and the grasp of the English language and socio-economic situation is quite diverse.’

A+E Networks Asia has five channel brands within its portfolio: History (male, 25+ years), Lifetime (female, 25-54 years), Crime Investigation (adults 25+ years), FYI (18-45 years) and H2 (male, 25+ years), all them available in HD.

‘To Schofield formats like Masterchef Australia have more success than dramas for many different reasons: it embraces food, passion and aspiration, which are common themes that are very relatable, extremely encouraging and supportive judges, and contestants from a great canvas. We’d add one more, some characteristics that are fundamental in the Asian culture: the other points of difference in terms of content resonance really come down to grasp of the English language. In Singapore, where English is a first language, there is more appetite for American drama. In the Philippines, you have wider spread socio-economic demographics, so we see a greater appetite for more visual reality programs,’ he comments.

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

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

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

‘Predominantly, we see local content, some local co-production. The number one channel of each territory is the basics of that territory, so we speak local languages. We speak with one another, some characteristics that are common themes that are very relatable, extremely encouraging, and supportive judges, and contestants from a great canvas. A+E networks Asia have a greater appetite for more visual reality programs,’ he comments.

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SBS Australia, Multicultural

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

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

It broadcasts in more than 100 languages and is watched by more than 7 million Australians each week. ‘We have just broadcast a three-part documentary series First Contact reaching 1 million Australians. Our Food content is very popular, with series such as Gourmet Farmer Luke Nguyen reaching 1 million Australians each week. ‘We have just broadcast a three-part documentary series First Contact reaching 1 million Australians. Our Food content is very popular, with series such as Gourmet Farmer Luke Nguyen reaching 1 million Australians each week.

SBS On Demand is on 22 platforms, more than any other Australian media company, while Social TV is at the front and centre of event programming. ‘With parents in the scene, there is a steady paradigm shift in family viewership is that, children are exposed well. An offshoot to this is that advertisers will be willing to accelerate investment in kids’ realm where advertisers will be willing to accelerate investment in kids’ realm.

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Wanna Bet on Your Husband?

Sun TV, India: ‘Kids drive viewership at home’

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

The channel regularly works with Viacom (Progamas of Madagascar, Kung Fu Panda and Dream the Explorer), Sony, UTV Pictures (Dance), 20th Century Fox, MGM, PGS, Toon and Warner Bros, etc. Top shows are Adventures of Jackie Chan, Garamma Shots, Spongebob Squ钢琴s, Barney & Friends, Little Krishna and Leonardo Urabnhoff, etc.

Kavitha Jaubin, Cluster Head – Kids Channel, explains: ‘With mushrooming channels on kids’ space, the children are left with myriad options for entertainment. It hence poses a huge challenge for every player to offer something but the best of entertainment for children. They have established the fact that they possess the potential to drive viewership at home. Hence, it is not just a kid who comes on board but also the entire household.

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More Attending Buyers & Producers

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

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

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

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

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

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

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

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

Channel 7, Thailand: Penduah Wattanachtkanun, international program acquisitions, Nichamon Puavilai, acquisitions executive, Krissada Tirshnananda, head of international program acquisitions

GMA The Philippines: Vicoy Rivera, acquisitions; Rosalina Barahona, international head; RJ Cuevas, writer, and Lilybeth Rasonable, acquisitions

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

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Pinewood Iskandar, Malaysia: Masnaida Samsudin Storey, marketing manager, Dinh Thi Nguyet Anh, program acquisitions manager, and To Anh Nguyet, CEO’s assistant, Today TV (Vietnam) with Jahaliah Hasan, manager acquisition, TV3 (Malaysia) and Lway Soe Soe, strategy and planning, MRTV-4 (Myanmar)

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MORE ATTENDING BUYERS & PRODUCERS

Asian buyers: Dave Lee, Lin Yang, Fox Channels Korea; Shin Yong Kang, Disney Korea; Sue-Moon Fox Asia; and Judy Hsu, from Disney Korea.

BBC Worldwide Asia: Pruthvi Pandit, acquisition manager, Melanie Owen, senior acquisitions manager, Daphne Kang, manager, programming & Biz, Liza Ho, head of acquisitions, Ryan Shiotani, VP Programming.

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

Star TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CBS; Akhil Mehra, commercial; Kevin Vaz, English cluster; and Rasika Tyagi, content for English channels.

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

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

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

Kompas TV, Indonesia: Julie Wibowo, program acquisition manager, and Ayu Ivonne Khania Utami, acquisition section head.

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

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

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

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

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

South Korea: Dave Lee, Park Soo-yun, KBS Television Network.

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

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

KXV, broadcaster of Kazakhstan: Yulya Carlisle, general director, and Dinara Sabitova, program director.

Middle East: Adham Nasrallah, content manager, Dali Media Solutions with Samia Aziz, managing director, and Carine Nazal, head of production, Highway Productions (JAF-Lebanon).


Thai TV, India: Sharmila Sardar, content strategist, Nicole Sinclair, sales for Asia at CBS; Anna Marks, commercial; Rajula Toy, English cluster; and Radha Patel, content for English channels.

Indonesia: Lydia Razali, section head of marketing, Estheresia Elisabeth Monika, international manager, and Jaffar Cheburkin, head of international licensing, YTV, senior manager of international acquisitions, Export & Import, research & development department at NET Media.

Asia TV Forum):

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TELEVISIA, STRONG IN ENTERTAINMENT FORMATS

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

‘Our entertainment formats area has explo- ded,’ says Ricardo Ehrsam, head of Televisa Europe and one of the pillars of company’s entertainment development for the world. ‘Stand up is run through family couples: father & daughter, mother & son, etc. They dance, they sing, but the very different thing is that you have a 500-seat audience that votes the participants during the performances: if you stand up, it is one vote. The jury is not watched form the audience, so there are no influencers.’

‘During MIPCOM we sold this format to England, Sweden, Norway, Portugal, Holland, Finland, Poland… 14 different countries all in all in just one week. It is the first time we experience something like this in formats, so huge… we are a referent now in entertainment business, with about 5 very strong talent, game show formats worldwide.’

Other top entertainment formats the company is highlighting at ATF are Los Grandes (28x’30), the first TV series that jokes about hidden cameras, mixing fiction and reality: a family that is not real, but behaves as if it were when they go out to perform hidden camera pranks with real victims. And Dolphins with the Stars (75x’70), a context, performance and reality show in the water that adds a new twist to the Celebrity-Show: for the first time on TV, celebrities and dolphins put up to take part in a spectacular contest. During 1 month, 10 celebrities live alongside their dolphin partners and perform for the public in a dolphinarium, which becomes a fabulous TV stage.

MANNAM MEDIA: KOREAN DRAMAS, GLOBAL STORIES

Mannam Media (Korea) highlights at the Asia TV Forum a catalogue of series headed by the historical drama Empress Ki (30x’75), where love, politics and ambition between two countries in dispute will crash and undo all once again the conflict. Flame of Desire (36x’75) tells the story of success and devatation of a Chadol family where an artist and a popular across involved in scandal. In Generation of Youth (50x’75) young man loses his father at the age of 15 when a Japanese soldier-shoots him during the Japanese occupation of Shanghai in the 1930s. But instead of finding justice, he is accused of his own father’s. Families of Youth (50x’75) a young man loses his father at the age of 15 when a Japanese soldier-shoots him during the Japanese occupation of Shanghai in the 1930s. But instead of finding justice, he is accused of his own father’s.

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BAND BRAZIL, AT ATF FOR THE FIRST TIME

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

Heading the slate is Amazônia Niemeyer (32x’45), a film, heart-warming portrait of the population living along the Belém-Brasilia highway. The documentary BOIL (34x’80) tells the impact of economic and social change in the lives of middle-class families in each of the five coun- tries of the group. Ayub also recommends the telenovela Dance, Dance, Dancer (160x’65).

During documentary Forintiros (‘45) the au- dience travels to one of the largest celebration of Brazil and Poor (‘61) discusses the cultural impact of ‘pichação’, a Brazilian form of graffiti on the streets of São Paulo. Lastly, Band introduces the special Rito Negro (‘86), a documentary that leads the student who wants an honest life for himself. That is, until he accidentally gets entangled in one of his father’s business dealings of glamorous club opening.

Finally, the distributor highlights in Singapore the reality show in the water that adds a new twist to the Celebrity-Show: for the first time on TV, celebrities and dolphins put up to take part in a spectacular contest. During 1 month, 10 celebrities live alongside their dolphin partners and perform for the public in a dolphinarium, which becomes a fabulous TV stage.

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ABS-CBN, FAMILY DRAMAS + BEAUTIFUL LOVE STORIES

ABS-CBN International Distribution (The Philippines) brings to ATF its new titles such as Tomorrow Belongs to Me (40x45), which ended in October with 59% of audience share in combined urban and rural homes, Pure Love, which gives a unique Filipino twist to the Korean drama 49 Days, and following the phenomenal success of the young romantic series Get to Believe (40x45), focused on a young romantic love. Pia Bacungan-Laurel, head of sales: ‘We are able to exploit this universal theme as a vehicle for tackling social issues such as what we did in The Legal Wife (40x45) or combining it with intense themes like revenge. Always at the core of our dramas are beautiful love stories. The audience continues to be thrilled by how love defies the boundaries of class or social standing, as demonstrated by our classic story, The Promise which remains our biggest seller to date’. ‘Both Get to Believe and The Legal Wife are traditional family dramas with strong romance arcs and that attracts audiences. The series replicate internationally their local success; they will be aired in Malaysia, Cambodia and Vietnam in 2015. The Legal Wife was also picked up by Africa and will be seen alongside Filipino dramas distributed in Kenya, Uganda, Tanzania, Nigeria, Zambia, Ghana, Malawi and French-speaking countries’, she adds. ‘Be Careful with My Heart’ still enjoyed a second successful season locally. The first season is performing well in Malaysia, Vietnam, Cambodia and Africa and in fact, Malaysia and Vietnam have already acquired the show’s second season. We are looking at India as one big potential for expansion together with other Asian territories and the Middle East’. Apart from the finished dramas, Bacungan-Laurel emphasizes that the next step in the growth of the company is to expand the business more in format sales of our home-grown game, reality and variety shows.

LIONSATE, MAD MEN TRAVELS TO ASIA

Lionsgate International (USA) has become in recent years a powerful series producer and distributor globally. The company has recently sold the first season of the drama Mad Men (13x60) and the comedy Blue Mountain State to Lifestyle TV, the first Asia-Pacific lifestyle channel for men. Produced by Lionsgate and written and executive produced by Matthew Weiner, Mad Men has won three consecutive Golden Globes for Best Drama and with its fourth consecutive Emmy win for Outstanding Drama Series, it tied the all-time record for Emmy wins in the category. The series has been named one of ATFX Top 10 Outstanding Television Programs of the Year six times, and earned numerous additional awards. Peter Iacono, President International Television & Digital Distribution, comments: ‘This region is seeing huge growth in multi-platform viewing which, in turn, is driving demand for globally renowned drama with high production values that can stand out in a crowded marketplace’.

SOMOS DISTRIBUTION: CITVC DOCUMENTARIES

Somos Distribution (USA) and China International TV Corporation (CITVC) signed an agreement by which the Somos will distribute exclusively in the Spanish speaking territories a package of documentaries that present important aspects of Chinese lifestyle and history. The documentaries are A Bite of China (8x50), Tea, Tale of a Leaf (9x50) and CSR Road (8x50), and they show the details and history of the different styles of Chinese cuisine, the tale of tea and its importance in Chinese life and culture and the world and the road that linked the East with the rest of the world in ancient times. Luis Villanueva, president & CEO of Somos Distribution: ‘The quality of production, the excellent development of the stories and the world’s fascination with China guarantees the success of the efforts that the company will make to distribute those programs.

BOMANBRIDGE: ENTERTAINMENT + CULTURE

Bomanbridge Media (Singapore) highlights at ATF a slate of educational & entertaining formats headed by Box Yourself (30x11), a TV series that shows kids how to recycle, upcycle and make great things from ordinary everyday cardboard. Also available in 3 or 7 minutes version and 104 new episodes of Box Yourself Mini would be coming next year. Inside Nature’s Marvel (5x50) takes a detailed look at five of the world’s most spectacular natural wonders, while Tarf War. Lions & Hippos (50) is a documentary about the Zambia’s Luangwa valley. Other top titles are Japanese Going. Going. Going (40x50) and the format Doctor What: Diagnosis Unknown.

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

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

‘Asian broadcasters are producing local adaptations of outstanding stories, so there is a bigger demand of our formats. Currently, more than five are in production: local versions of “Where is Elisa?” (TVN Chile) are on air in India (Star TV averaged 2 million viewers at 10pm on its premiere) and Korea (CJ E&M/teN), and it is in production in Indonesia and the Philippines. My Teen Dream is in production in Indonesia, and Hidden Passion in The Philippines and Vietnam’, he remarks.

Moreover, the company has launched last August a telenovela slot on the DIVA Channel, a leading Asian entertainment channel for women, featuring Aurora and Cruel Love.

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

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

The telenovelas slate is headed by Les Misérables (120x’90), a story inspired by the classic literary work of Victor Hugo, which marks the return of renowned actress Aracely Arambula (The Return). It follows a woman accused of a crime she did not commit and persecuted by the man she loves, while Part of Me is the story based on the widely successful format Second Chance. In this new adaptation two women’s lives cross paths and will be forever marked when their souls exchange in a supernatural series of events.

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

**GLOBO: CARIBEN FLOWER**

Globo TV International (Brazil) highlights at ATF its telenovelas, including Caribben Flower (120x’90), Brave Woman (140x’60), True Or False (10x’30), Side By Side (10x’30), as well as the romantic comedy Tangled Hearts (120x’90), the miniseries Next In Line (5x’45), Siren’s Song (4x’45), Suburba (8x’45), Xingu (4x’30 episodes) and Bald Mountain (10x’45 episodes). Lastly, the films/miniseries Time And The Wind (1’15 or 3 episodes), co-produced by Globo Filmes, Panda Filmes, Cereja, SR and RioFilme, and Till Luck Do Us Part (1x’60), produced with Paris Filmes, and its second part (1x’100), co-produced with Telecine, Paris Filmes, Rio Filme and Losoby.

**KANAL D: TURKEY THINKS IN ASIA**

In 2014, Kanal Sales Team (Turkey) has reached new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay. Its titles had good results where they broadcasted, and now it aims to keep that success and try to become one of the best Turkish content providers. Now, it continues betting on the Asian market, by attending ATF for one more year, where the distributor believe there is a lot of potential of the Turkish drama series. Heading the catalogue is successful Time goes by..., (+100x’95) set in 1967. A captain sailor spends most of his time away from his family, while his wife takes care of their four children, and becomes both a mother and a father figure. One day he finally comes back home and the lives of every member of the family change.

Love (13x’90) is a drama series starred by a woman and a man, who love was the only thing they have. But it was not enough, she could hardly support her family, and Kerem had been out of work for a while. At the same time another woman appears and modify their lives forever.

Fatmagül (80x’90) a woman is counting days to marry her fiancé, but one night she gets raped by people she has never met in her life before. And Servet (18x’95) tells the story of a family that has a life to be envied, but his little son is taken from his home by two police officers one night, and the life of them change forever.
Keshet, a source of quality content

With the recent greenlighting of the Kenan Sh�zman, CEO of Keshet International (Israel), making plans for Tuesday 9 at 9.40pm, the presence of one of the main Israeli content developers and exporters at ATF is strong. Moreover, the distributor is taking a booth for the first time in which Kenan Sh�zman, general manager, distribution, and Kelly Wright, sales director, are meeting with the key players in Singapore.

Back in the early 2000s we were exporting our non-scripted formats, however, it was the adaptation of Prisoners of War as Homeland by 21th Fox for Showtime which marked a new era in the sale of our scripted content. After that, we knew that the world was becoming more open to ideas, no matter where they came from, begins Sh�zman.

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

For ATE, Sh�zman highlights the new cooking reality show Help! I Can’t Cook! with celebrities entering a culinary academy to face their fears of kitchen.

Also, the fast-selling game show BOOM!, launched on MIP TV 2014 that is getting strong ratings in Spain, Kazakhstan and Hungary, and will debut in the US in the new year. It faces the drama, intensity and thrill of a blockbuster action movie with the laughter and fun of a colorful prime time trivia show. “It was the highest-rated game show launch in Israel and, as well as Asia, we BOOM! is getting much attention in Latin America,” explains Sh�zman.

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

Construir TV, Workers under the Spotlights

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

It highlights a catalogue of series headed by The Kiss of the Scorpion (250x52) is one of the last biggest hit of the Portuguese TV. Written by the International Emmy awarded Antonio Barreto (Mau Amor, 2010), this telemedya narrates the interaction of stories of common people, as they face everyday tribulations, fighting and trying to overcome them.

Lastly, Environment Quito (13x26) is a group of people committed to sustainable development and environmental care design innovative solutions for a healthy life, and Transwork, a series that shows the adrenaline of working against the clock, the problems that come up, the collective response to them and the respect among roles when working in teams.

ONZA: Youth Programming

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

The company keeps promoting The Avatars (52x24), the youth comedy live action series produced by Portis Cabo (Portugal). It has been conceived with an eye on developing the show as a brand. The character design in the animations and graphic design will therefore play a key role. The concept is clear: music, internet, hidden identity and street art.

Being an easily adapted format, Magic Mama (26x12 in 13x24) is a kids’ entertainment show that search to entertain and instruct children all around the world. Other top title is Join the Beat, created by the same production company of The Avatars (sold to Mexico, Germany, Portugal, China, Brazil, Chile, and Romania).

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Miracles of Record

Record TV Network (Brazil) promotes for Asia-Pacific clients its biblical series Miracles of Jesus (186x’60) which, based on Bible stories, every week narrates the difficulties faced by those before obtaining the blessings of Jesus.

The national political climate suddenly became agitated after a long period of calm at Obhure Power (12x’70), a series about power struggles, ambition, love affairs and betrayal involving three generations of the same family’s members. The telenovela Victory! is a drama about an 12 years old boy who, after an accident, becomes paraplegic and not knowing how to deal with this new reality his adoptive father decides to distance himself and starts avoiding his son.

Other top titles are Sons, the story of a family that arrives to Brazil in the early ’70s to escape the police and the financial difficulties of a Europe at war, and Joseph of Egypt (18x’60) that tells the story of a young man who returns to reclaim the throne that was stolen and save his people.

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

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

Artex Interna-
tional (Argentina) highlights for the Asian market the series produced by Polka for El Trece Argentina, headed by Cunning Girls (14x’60). About five women that meet while participating in a demonstration on the doorstep of the bank where they had deposited their savings and which has suddenly closed down.

Dissidents (16x’60) centers in a presti-
gious lawyer who was disbarred thus keeping him from the law practice for a while. But, he decides to re-establish his old firm with new associates: a young lawyer to whom he feels oddly attracted to, an ex-con, a young composer, organized and skillful lawyer, ashamed of her darker side and her well kept secret, and a womanizer, charming ambitious professional ambulance chaser of questionable morals.

In Same Old Friends (18x’60) three friends that met at an early age that find each others almost ten years later and try to rebuild the friendship that once brought them together.

In My Love for You (25x’60), life with other people tends to be a little complicated. However, for juniors, the lives of the people in their building are part of their own stories.

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

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

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

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

It brings to ATF the brand new telenovelas: As en el Barrio como en el Cielo (120x’60), Un Excmuro Princ de Ameor (120x’60), The Man of Your Dreams (13x’60) —adaptation of the Argentinian from Telefe—, Girls Only (120x’60) and Lucky Me (140x’60). The format For Your Droves (45x’60), an in house entertainment show looking for the most talented imitator, and the series The Other Side Of The Soul (124x’60).

Lastly, the cooking reality show Kitchen To Fame (360’); second season of Nicas Mal, Senior Year (70x’60) and Popland! (70x’60), all from MTV, and 3 seasons of Grachi (75x’60, 81x’60, 50x’60), from Nickelolodion.

ALL3MEDIA: DISCOVERING KOREAN FOOD

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

Heading the slate is Discovering Korean Food (16x’30), the new entertainment format that follows a writer, chef and knock-out beauty, while takes the streets of Korea to show us how to cook K-Food. Indian Summers (9x’60) is an epic and lavish new major drama following the final throes of the British Raj in India as a fire for revolution fills the summer air. The company also launches at ATF three gameshow formats: Reflex (6x’360), Are you normal? (90 episodes) and Algorithm (50’).

Algorithm is the ultimate test of reactions where winning or losing is only a fraction of a second away as two families compete in super-quick challenges, captured on super-slow motion cameras. All three unscripted contents have to answer correctly to stand to win big money, while Algorithm is a gameshow where families go head to head with The Algorithm to win big money, but can a computer know your loved ones better than you do?

LAUGHT AND CRY WITH TVN CHILE

Apart from the successful telenovelas, distributed as finished or format worldwide by Telemando Internacional (USA), Televisi6n Nacional de Chile is pushing internationally its catalogue of entertainment formats, which are not only very successful in the local market, but also in some territories of South America, such as Ecuador, Bolivia and Peru, among others.

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

Some successful examples are A persu is it, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina, and Calle 7 with five years on air on TVN Chile. Both have had tremendous success in TC Ecuador, for instance.

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

Register at NATPE.com with promo code Discount115 to SAVE $225!
**IndiaCast, Indian Drama on Top**

IndiaCast (India) presents at ATF five drama series, headed by Udaan (27x’30), a series that shows a mission to highlight the grave issue of bonded labour in Indian villages. The show’s protagonist is a little girl that symbolizes the unrealised hopes of countless Indians, suppressed by the barbaric practice of bonded labour. She is sold off as an unborn baby, as collateral for money and grows up like any other child would, untouched by the dreadfulness of the world she is born into.

On Krishna (285x’30) Lord Krishna’s mischievous youth and his many naughty escapades have been immortalized in this timeless classic. Jai Shri Krishna is the joyful story of Lord Krishna’s childhood adventures that appeals to the entire family. BetiBhai (2304’30) is about an unlikely but passionate journey of two equally headstrong protagonists who don’t see eye to eye on anything let alone love.

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

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**Calinos: Love, Passion and Revenge**

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

Among the top titles are the new drama series The Sinner, about pure love, passion, betrayal and revenge. A Love Story (79x’30), the story of Ceylan bringing happiness and hope into Korkut’s life after the chain of disappointments and hopeless life he has been living through.

Its own production The Girl named Feriha (187x’30) is about the dreams and desires of a young girl who got stuck between two worlds. Dangerous Beauty (45x’30) is the story of a man that started a new era and changed the history of the World. Antidote (120) is the story of feared leaders of two different generations who have become prodigies of the underworld, and A Long Story (137) is a screen adaptation of the timeless eponymous novel by Mustafa Kutlu. Lastly are the documentary River Flowing Westward (27x’35), about artistic, religion and social evolution between West and Middle East, and the second-season of Don’t Worry About Me.

**Applicaster: CrossMates + Feed Reporter**

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

Jonathan Laor, CEO: “We enable broadcasters to provide their viewers with new levels of participation in their fiction series. With CrossMates, the audience has a chance to interact directly with their favorite TV characters, and create a long-lasting friendship that enhances their viewing experience. CrossMates technology is already deployed in Mexico, USA, Spain, Singapore, among many other territories. It’s not expensive at all, and introduces broadcasters to the new era,” adds Laor.

Feed Reporter enables on-site reporters to easily share videos and pictures in real time, and wither in the face of jealousy, true love and married life.
PGS STRESSES ITS HONK KONG OFFICE IN ATF

PGS Entertainment, French producer and worldwide distributor of animated series, had a very good Mipcom in Cannes and will attend ATF in Singapore with top expectations, due to very good business evolution especially in Asia, where it has launched six months ago, an office in Honk Kong. The Honk Kong office has been opened this year and has made us build new alliances with top broadcasters worldwide. We also have Jungle Brunch, very strong, and brand-new are Guns and Roses, for upper preschool kids, and Min Miao, for ladies from 6 years. Alvin has already had a second season… we have more product and strong business expansion’.

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

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

Mondo TV: in search of new markets

Micheline Azoury, international sales manager, Mondo TV (Italy) highlights to PRENSARIO the most recent sales and deals in the region: ‘We have a great relationship with various buyers from Malaysia and lately we finalized Dinofroz season and Gemrini CG2, which will go on air on RTM, the public TV channel in Malaysia.’

‘Indonesia is becoming an important market for us too, and keeps growing day after day’, explains the executive and adds ‘Coming to Australia, we closed early 2014 the first season of Dinofroz and Gemrini 3D CGI with Network Ten. Australia also marks the company’s collaboration with OktoTV (Austria), which went well on several of its latest shows like Puppy in my Pocket and Dinofroz.

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

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

Dori Media: Ciega a citas for Asia

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

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

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

In the trivia show Famous Face a couple of contestants are asked questions but are not allowed to answer them. They are introduced to a spinning roulette of celebrities. Once receiving a question the roulette spins until 4 stops on three celebrities, whom two of them get the answer wrong and only one got it right. Little Moms (25x’30) is a scripted comedy that reveals the harsh truth of life after having kids.

Lastly are the teen reality show Boys vs. Girls and the third season of the teen series Gala (16x’30), where a mysterious donation sends three lucky foster-home kids to join “Gala”, an elite summer camp in a faraway forest.

More than encouraging the exchange of ideas, information and networking for the audiovisual and digital media industry, Rio ContentMarket has become a great opportunity for working closer with the content production market. 3 days of content exhibition, business meeting and presentation of projects in pitching sessions. Attended by markets main buyers, producers and executives.
**BTVP: BRAZIL MEETS ASIA**

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

BTVP celebrates 10 years in business in 2014 with a great news: participating at ATF in Singapore for the first time with two companies, Minho Project e Vioso Digital. The delegation is headed by Rachel do Vali, executive director. ‘Asia-Pacific is a key market in our international expansion strategy. The designation of the strategic regions was done in mid-2014 and we’ve been working since then knowing that we will attend ATF by the end of the year. We are happy to bring two companies with us, and hope to have more the next years. The main objective is to gather key information, content needs and meet the main players of this region, explains Rachel do Vali.

Brazilian companies nominated to the International Emmy Awards 2014: Monika Montens, One Group; Carla Schubiger, Churango; Rodrigo Mendes and Maria dos Lamas; Panorâmica; Claudia Parente; BetEl; Churango; Priscila Bevil and Ludmilla Figueiredo; Carla Futura

**ENDEMOL: BIG BROTHER CHINA**

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

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

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

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

**Zee Entertainment Enterprises Ltd** (India) content business has seen an exponential growth over the past 2 years in Asia Pacific. The company has in Singapore two offerings: Indian content (currently Zee content in Asia Pacific is licensed in over 15 countries) and lifestyle & wellness programming from Z Living. Sunita Uchil, global head - Syndication, Zee, explains: ‘We are seeing greater acceptance of Indian drama series (family & costume) across Asia Pacific markets: astro/Ahke, Ramayan, Ghulam Hai and Buddha are airing on mainstream FTA channels on prime time either dubbed or subtitled in local languages.’

Our new launch Mahabharat Ayam will be the highlight at ATF along with the romance story Karm Kung Bhagya (30x50). Other top titles are the family series Doli Armaana Ki (200x30), with its scripts available for sales, and Poorna Vivasai (462x30), available in foreign languages & seasons, she adds.

From Z Living, it promotes the Texas series Good Food America (39x30), Nirwal’s Spice world, BollyMasti, the fitness show Rock your yuga (45x30), Edge Chengdu: a model guys and Myth Defying with Dr. Holly, As well as the cooking and food series Peggy’s Kitchen Cares (36x90).

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

**BIG FISH MEDIA: CHICHI & CHACHA**

Produced by Big Fish Media (Malaysia), Chichi  Chacha (13x30) is Asia’s first children’s entertainment series combining live action and 3D animated characters. It was premiered on Astro Citor (4 kids channels) and Astro Maya (4 family channel) in Malaysia on October 11th, and a week after that, was also broadcast on GlobalTV/MNCTV (Indonesia).

It was 100% financed by Big Fish Media ‘Chichi&Chica’ is a 360° transmedia project, including a TV series, magazines (a 5-years deal was closed with Karagkraf), live events and concerts, merchandising, mobile gaming and apps, among others, explains Michael Lim, managing director, and Injo Straya, executive director of the company.

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

**ZDF/GoldBee: SALES AHEAD ATF**

ZDF Enterprises (Germany) and GoldBee have signed a contract to sell In Asia. Thailand’s MCOT acquired 19½ hours of new live action programs, including I2O-Just Add Water, Dance Academy and The Elephant Prince while MediaPrime (Malaysia) picked up the first two seasons of I2O-Just Add Water, and Spectrum Films acquired three seasons along with the three TV Movies of the same series for Sri Lanka.

In Singapore, HBO Family Asia acquired Mako Mermaids, season 1 along with WithFood season 1 and 2; Oiko acquired Busy Knight, Sam Fox Extreme Adventure and renewed Sherlock: Tatyana Detective Love (Drama); and in the US on Cbeebies and sold to ±70 countries worldwide, was acquired on Taiwan’s PTS.

Christophe Goldberger, managing director, and Pedro Cariñosa, sales manager, are in Singapore promoting ZDF/Goldbabe slate of kids programming, including Marcus Level (52x13) and The Skiny Boyz (26x22), among other 40 series.

**MORE ENTERTAINMENT WITH CARACOL!**

Caracol TV International (Colombia) introduces at ATF the new fresh and fun entertainment format TV Maniacs (60x10), a contest where two families made up of members from three different generations must pass knowledge and skill tests, based on TV shows and films that have been broadcast, in order to advance on an interactive board to win prizes.

The drama is headed by the new series Laguna (40x60), the story of a man accused of a crime he didn’t commit and sentenced to 20 years in prison after the wife of his best friend was murdered. Even though his wife abandons him, what hurts him the most is not being able to see his son for whom he sacrifice his life.

At Shit of Grace (60x60) a theater actor who always dreamed of becoming a star play must a well-known and powerful drug lord who decides to turn himself to the authorities. During the process of the fake self-surrender, a highly powerful bomb explodes.

Other top titles are Eda Coya (40x60), the story of a man who believed he had everything he needed in life until the most desired promotion at work is given to another doctor what makes his world collapse; the reality show The Challenge Morocco (60x60) in which a number of participants should survive, live together, and compete in 4 different stages, for a big prize in money; and The肿oted love (12x60), the Colombian version of the Telefe/LCA format.
Prasanna describes how some of the new buyers attending Asia TV Forum for the first time, including free & pay TV channels, digital media and telecommunications companies from countries such as Bangladesh, Sri Lanka, Nepal, Thailand, etc. Players from different countries, which do not usually attend the international market. Meet them in Singapore!

**IndepenDent TV**

**Type of company:** Private 24-hour news channel.

**Executive:** Rashid M Shahuk, CEO

*Independent Television* is the 24-hour news channel of Bangladesh having its headquarters in the capital Dhaka with 6 bureau offices in 6 divisional headquarters of the country. First aired in 2011, the channel is best known for its accurate news delivery every hour of the day. Employing more than 600 people, ITV delivers hourly news updates and also excels in business news that covers all aspect of share market scenario, business trend analysis etc. Entertainment unit updates the viewers of every hour news updates and also excels in accurate news delivery in every hour of the day. The channel established a different class in media industry of Bangladesh with its flagship entertainment unit updates the viewers of hourly news updates and also excels in accurate news delivery in every hour of the day.

**Amarin Television**

**Type of company:** TVT.

**Executive:** Punjarungroj Chokchai, CEO

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

**Subisu CableNet**

**Type of company:** Telecommunications company (Pay TV & Internet).

**Executive:** Prasoon Shukla, President

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

**Viki**

**Type of company:** Digital Media

**Executive:** Sara J, Director

*Viki,* a play on the words video and wiki, is a global TV site powered by a volunteer community of avid viewers. Launched in December 2010, it now has tens of millions of users every month watching and sharing TV shows, movies, music videos and other premium content from around the world, translated into more than 160 languages. With over 2 billion video streams and more than 400 million words translated to date, Viki uniquely brings global prime-time entertainment to new audiences and unlocks new markets and revenue opportunities for content owners; thousands of hours of video from content providers like NBC, BBC, KBS, SBS, TV Asahi and many others. Viki is backed by leading venture firms such as Greycrochets, AndrewSorrento, Seven, Charles River Ventures and Neustadt Labs, among others, as well as strategic investors such as Fox, Planet (a subsidiary of SK Telecom) and BBC Worldwide.

**Aniplus Asia HD**

**Type of company:** Pay TV channel about anime

**Executive:** Minwoo Hyung, executive officer

*Aniplus Asia HD* is an animation Pay TV channel running in South Korea, Singapore, Indonesia, Thailand and Philippines. It offers includes a TV Everywhere option with multi-screen (PC, SmartPhones and tablets) broadcast rights. Its main targets are teenagers and young adults in the main genre anime, that’s why some of the series are simulcast with the Japanese TV Stations. It was launched in January 2013 on MedTV, the IPTV system from Telecom Thailand, and on April it was established as a Singaporean Corporation. During September it was launched on Big TV, the satellite TV operator of First Media (Indonesia), and by November same year it was launched on MaxisCorp’s OTT Toggle (Singapore).

**TV Derana**

**Type of company:** Free TV

**Executive:** Sharmila Dharmarasa, Director of Programming

*TV Derana* is a Free-to-Air Territorial channel based in Colombo, Sri Lanka, which provides premium entertainment to the local audience. ‘We are looking for Children’s content, including cartoons and animation that can be dubbed into the local language’, explained Sharmila Dharmarasa, Director of Programming.

**Chukyo TV Broadcasting Corporation**

**Type of company:** Free TV

**Executive:** Yoji Idega, Deputy Manager

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

**Panorama**

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