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Business from and towards Asia

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

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

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

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

So, we see a crossroads here: it is still difficult to enter and grow in Asia, but Asia is fully devoted on International development. So, a lot of networking is anxiously awaited.

ATF, a market that started to grow strongly again the last 3-4 years, promises to be an important step on the right evolution.

The basics

For those reading *Prensario International* for the first time… we are a print-online publication with more than 40 years in the media industry, covering the whole international market. We’ve been focused on Asian matters for at least 15 years, and we’ve been attending ATF in Singapore for the last 10 years. If you are not receiving our online daily newsletters during ATF and other big international shows, please read them at www.prensario.net.
Jiangsu Satellite Channel has been ranking first in both coverage and audience rating at prime time slots nationwide ever since the beginning of 2012. As a group, it produces all kinds of contents, including news, current affairs, drama, feature films, documentaries, reality shows, quiz shows, music, infotainment, talk shows, lifestyle, sports, animation, children and educational programs, etc.

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

In 2014, the top shows were drama series, news and variety shows, accounting for 56.5% of the total programs. While State-owned CCTV and terrestrial channels focus more on news and current affair programs, various satellite channels, the leading channels of provincial-level media groups contributing 80.5% of the total variety or entertainment shows. There are several trends on entertainment, according to the executive: ‘satellite channel are producing hit seasonal shows around the year; they are also including comic elements; there are more outdoor reality shows about sports, military training, game show, pets, overseas tours; more family-oriented shows about tours, lives and communication between the kids and parents; all kinds of singing competitions for common people, stars, chorus, etc.; and colorful reality shows focused on cooking, family, life, tour, relationship and so on’.

Regarding its international expansion, Yuan says: ‘We have expanded our content business to over 50 countries in all the continents. Today, with 150 executives we have branches in US and UK in 2013 to better integrate with international media resources’, she concludes.

‘We plan to expand to format research and development, content production and investment as well as overseas platform operations. Joining hands with Lion TV (UK) the co-produced documentary valley of the Kings is under post-production, and will be broadcast through Channel 4, ARTE and other international channels. Two successful examples are Perfect Match, aired at SBS Australia for 3 years, and Super Combat Teams. We have closed a deal with NICE-MTG (Scandinavia) and Tresor (Germany) to co-produce local versions of the shows in those territories’. JSBCI is cooperating with Southeast Asian PCCW and US media operators to co-launch joint ventures and overseas all-media platforms. Moreover, it also collaborates with African broadcasters in its digitalization transformation as well as program format licensing and localization.

Future plan is to establish an R&D center in Europe and media center in North America. We have also set up branches in US and UK in 2013 to better integrate with international media resources’, she concludes.
SCM: the challenges of the leading Indonesian TV group

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

‘SCTV has strong image of drama channel, with local drama series at prime time such as Pangeran, GGS Returns, Para Pancari Tahan, telefilms and international non-prime time series. Besides that, the channel strengths also for awarding programs such as SCTV Awards, SCTV Music Awards, Definitive Awards and Inbox Awards’, describes Harsiwi Achmad, director of programming and production at SCM.

‘Indosiar is strong for its in-house production programs, especially The Dangdut Academy talent search (a talent search based on dangdut’s talent search to find stand up comedians), and also D Terong variety show (dangdut variety show)’, she adds.

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

For 2016, the new releases on SCTV will be Turkish series Elif on season 2, and Indian series Gangaa and Udaan, as well as Kuala Gelin, Elif Indonesia (local adaptation), Para Pancari Tahan Season 10, and J Smoopy Modyoy Surya Season 4 and others new series. For Indosiar, Dangdut Academy Season 3 and Dangdut Academy Asia, Stand Up Comedy Academy Season 2, Comedy Show and Stand Up Comedy Club.

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

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

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

And she continues about digital: ‘Although Pay TV penetration keeps growing — still below 20%—, it is relatively small if compared to the population in Indonesia. The majority of Indonesian audience is still relying on Free TV. However, we keep preparing ourselves to face various new challenges that are getting more competitive. The contents’ strength is one of keys that SCM keeps expand in order to win the competition.’

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

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

Marianne Lee, VP – Content, General Entertainment, Turner International Asia Pacific, is in charge of pan-regional control of Warner TV in January. ‘The launches didn’t end there. Early in 2015, we created a new factual brand called World Heritage Channel, which effectively formed a fourth documen-
tary genre-pillar for us in Asia’, she adds.

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

For Warner TV are Birds of a Feather, Gotham; iZOMBIE; Agent X and The Big Bang Theory with subtitles and localized audio on the same day as the US. ‘This is a real boon for younger viewers, who appreciate the channel’s positioning: sharper, classier and darker, and the home of the best superhero franchises’, adds Lee, who remarks that ‘impressive ratings’ are achieved in competitive markets such as Singapore. ‘Within English channel’ and Filipinos (iZOMBIE and Blindspot are extremely successful in Philippines and Singapore).’

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‘If an opportunity for original production or with independent production houses exists, we would certainly explore them. For example, we recently bought all rights in selected Southeast Asian markets for Saimdang, one of Korea’s most hotly-anticipated productions for 2016’, she comments.
Asia TV Forum & ScreenSingapore 2015 is being held in Singapore on December 1-4 at Marina Bay Sands Expo and Convention Centre, with the same format of the last years: a Pre-Market Conference Day on Tuesday, December 1 offering strategic panels, and the market exhibition from 2 to 4. For the fourth year in a row, the tradeshow is organized along with ScreenSingapore, focused on the growing Film Asian industry.

Malaysian deputy minister of Communications and Multimedia, Dato’ Shafie Arifah, and Malaysian Chamber of Commerce chairman, Ustazah Nafisah, along with Turkey and Malaysia delegates met during MPCOM to discuss opportunities of producing halalic content for both countries.

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

Broadcasters from The Philippines are also trying: GMA is looking forward to expanding its business in Latin America, while ABS-CBN has already closed a deal to produce a scripted format of one of its series together with Resonant TV (Argentina). Both are looking for the best TV channel to offer it. China is an interesting example. Interviewed at this edition, and being part of the Pre-Market Conference, Yuan Yuan Qiu, president of Jianghuang Broadcasting Corporation International Company (JSBRC), says: ‘Chinese media and culture industry is witnessing a dramatic growth. But, still the international influence of Chinese content doesn’t match the international status of China mainly due to culture differences. We have to better understand the preferences and provide targeted product for the niche market through local operations’.

Something similar is happening to India. The country is Pacific. Much of this is being seen during this ATF, the trade show that has better understood the Asian needs and receives the biggest and more diversified number of regional attendance.

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

The first group of countries is already promoting a wide offering of programming in the markets: from drama and formats to documentaries, reality and variety shows and animated series. Korea is highlighting more and more companies, fully diversified and technically prepared. The three main broadcasters from The Philippines, ABS-CBN, GMA and TV5, are heavily investing in the main tradeshow to exhibit high-end dramas (all of them are exhibiting in ATF), while Japan is consolidating its position in the global scene, as physical entertainment game shows - in which it specializes - are requested in many parts of the world.

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

Still, the key focus areas include content creation and digital business strategies. Yeow Hui Leng, Senior Project Director of ATF & IAF, at Reed Exhibitions, explains to PRENSARIO: ‘As consumer patterns evolve and technological advancements continue to play a strong role in moulding viewer preferences, digital involvement will be a key aspect for buyers and sellers alike within the film and TV industry in the years ahead. In view of the growing trend, ATF has curated its market and conference to reflect trends in these key focus areas’.

The Junior-ATF Conference covers a wide spectrum of genres for kids’ content where leading commissioners, financiers and buyers can uncover talented and new kids’ content. FormatKIDS is an initiative that was developed with producers in mind to create, develop and market ideas with format experts through a conference setting, as well as Masterclasses.

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

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

In that sense, ScreenSingapore brings a talent development of Asian filmmakers, producers and content creators. Hui Leng continues: ‘This year’s spotlight is focused on film financing, a subject that is close to the heart of the film industry in Southeast Asia. The Southeast Asian Film Financing (SAFF) Project Market is a brand-new feature jointly organized by ScreenSingapore, Southeast Asian Audio-Visual Association (SAAVA) and Timis Production programme from Europe that bring in investors and co-production partners to meet with promising talents to collaborate on their projects’.

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

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

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

As it has happened with ATF, the Asian market has shown its strength in the last decade: it has been seen a tremendous increase in the number of players and platforms across the region, especially in China and India, two of the largest markets in Asia-Pacific.
one of the largest content producer as it has a huge domestic market crowd with more than 2,000 broadcasters. Just imagine the number of hours produced by year. Indian series are incredible popular in the Balkans, and they are now starting to travel to Russia and other CIS markets. Star TV’s ‘How do I call this love?’ was successfully sold to UTY in Russia in March 2015. Satellite TV channels such as Zee TV and Indiacast-Viacom18 are putting special emphasis in clearing borders between cultures. The first one is promoting two types of catalogues: one dedicated to drama content and another one, Z Living, dedicated to lifestyle content, yoga, well-being programming. The second is also targeting Latin America: it has partnered Castalia Communication (USA) to distribute its blockbuster drama series Balika Vadhu, which is being dubbed by Made in Spanish. Another Indian company doing strong efforts to expand internationally is, TronX, who is offering both, its international 4K network and the documentaries and lifestyle programming produced for it. ‘The content is not Indian or Asian, it has a universal appeal —thematic and artistically — in order to reach more global markets’, explain Prashanti and Nisha Chotani.

**Governmental entities**

During MIPCOM, the Malaysian National Film Development Corporation (FINAS) launched its Pitching Center, a special area dedicated exclusively to detect and bring in Malaysia top global productions projects. The country has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in. For instance, Netflix’s Marco Polo has been shot by The Weinstein Co. at Pinewood Iskandar Malaysia, a high tech production pole inaugurated a year ago which is attracting big global companies to generate content at a very attractive cost-quality equation. Now FINAS is enhancing its industry for feature film, documentary, TV series, post-production services. The continuation of Film in Malaysia Incentive (FMI) in 2014 has retained the momentum of estimated production spend in the country from approximately USD 35 million in 2013 to USD 79 million in 2014 (Pemandu, 2014). The Media Development Authority (MDA) from Singapore celebrated the first Singapore production to be recognized at the 5th International Emmy Kids Award (April 5th, 2016 in Cannes during MIPTV).

Along with domestic broadcaster Mediacorp and producer Oak3 Films the series Spelling Armadillo was nominated in the category of ‘Kids: TV Movies/Mini Series’. It was produced under the MDA’s 4th International Film in Malaysia Incentive (FIMI) in 2014 has retained the momentum of estimated production spend in the country from approximately USD 35 million in 2013 to USD 79 million in 2014 (Pemandu, 2014). The Media Development Authority (MDA) from Singapore celebrated the first Singapore production to be recognized at the 5th International Emmy Kids Award (April 5th, 2016 in Cannes during MIPTV).

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Asia Pacific, one of the fastest growing media industry

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

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

Both regions will continue being the fastest-growing regions over the next five years, with compound annual increases of 10.9% (Latin America) and 7.7% (Asia Pacific), respectively. As a result, together will account for 45% of total global spending by 2018, up from 40% in 2014.

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

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

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

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

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

Alibaba to buy Youku Tudou

Alibaba Group Holding Ltd. (China) it would buy for USD 4.4 billion th Chinese online video provider Youku Tudou Inc., in which it currently holds a 25% stake, informed The Wall Street Journal. Alibaba will pay USD 27.60 an American depositary share, a 35.1% premium over the closing price of Youku Tudou’s stock on Oct. 15, the day before Youku Tudou announced it had received the buyout proposal from Alibaba, and a 139% premium to Youku Tudou’s trading price on Thursday.

Third edition of MTF in Mongolia

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

Fox International Productions partners Huace Media Group

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

Boomerang: new digital experience in Asia Pacific

Boomerang’s launched in October a new mobile app that is available throughout Southeast Asia and Australia. Boomerang TV Watch and Play is a free app with a twist, allowing users to simultaneously watch video from their favorite animated content and play games. Complementing, Boomerang’s new look websites also went online today with the creation of www.boomerangasia for markets in Asia and boomerangtv.com.au for Australia. Cartoon Network Watch and Play app was launched in 2013 and has already been downloaded almost 850,000 times, accumulating more than 24 million video views in less than two years.

Viacom18 names its digital VOD platform VOOT

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

CTC: premium online access to TV series

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


Cignal TV in January 2016. ‘The combination of our Chinese blockbusters and programming experience, Viva’s local expertise, and Cignal TV’s extensive coverage will make Celestial Movies Pinoy a premier TV destination in the Philippines’, said Ofanny Choi, EVP, TV Networks, CTE.

GTM: premium online access to TV series

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PARENTS AND KIDS DUETS WILL GET AN ENTIRE COUNTRY OFF OF THEIR SEATS TO GET THEIR VOTES

FROM ONLINE PHENOMENON TO TV STAR… THIS IS NOW A REALITY
Questionnaire:
1. Company description
2. What are you looking for in the international market?
3. What territories do you buy from?
4. What kind of sales pitches do you best respond to?

What type of information should be included when you evaluate programmes for buying?

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

Mariani Abdullah
Head of Acquisitions, DM Don Square Entertainment

1. DM Don Square Entertainment is a local company based in Negara Brunei Darussalam. We are now 12 years as film distributors. Prior to that we were in the film movie business since 1996. As Film Distributor we have acquired and licensed programmes and films from Australia, Canada, China, India and the Philippines.
2. Talk-dramas, costume dramas, lifestyle programmes, youth oriented programmes and films.
3. Philippines, China, Australia, Canada and India.
4. The sales pitch depends on the approval of the committee with the guidelines of moral and education values. Good stories and entertainment.

Arin Zaini
General Manager, Media Prima Baru

1. RTV and MTV are the top 2 channels in Malaysia serving the Malaysian Urban Chinese audiences. Home for award winning local drama and top programme networks, both RTV and MTV are also made available on Hotlink.com.my for premium and catch up content.
2. Dramas, socials, reality, factual, wildlife and game shows.
3. Korea, Taiwan, US, UK and Australia.
4. The sales pitch must be no longer than 30 seconds, succinct, dynamic and with visual reference.

Mohammed Sofi Djatman
Director, Sales and Acquisitions, Redcentra Asia

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

Lynn Ng
Director of Programming, Discovery Networks Asia-Pacific

1. Discovery Communications is one of the world’s #1 pay-TV programmer. Discovery is dedicated to satisfying curiously, engaging and entertaining viewers with high-quality content on worldwide television networks. In Asia Pacific, 15 Discovery brands reach 674 million cumulative subscribers in 36 countries and territories with programming customised in 14 languages and dialects.
2. We are looking content that includes themes like military, extreme sports, science, space, technology and engineering, blue chip natural history and pets, all locally relevant for Asia Pacific. Also personally driven wildlife content, animation and live-action for 5-9 year olds and lifestyle brands, cuisines, food, cookery, business, reality, competition, luxury, weddings and fashion.
3. Worldwide.
4. A good pitch is one which gets to the heart of why the program is unique and how it fulfills the needs of the network. Number of episodes, synopsis, production budget, commissioning network and tape format are some basic information we require.

Jing Lai
General Manager, Universal Full Band Media

1. UPI Media, registered in Hong Kong and based in Beijing, is one of the leading distribution companies in the fields of cinema and television. We have been active in both foreign programmes importation and domestic industry for almost 10 years, which includes movies, TV series, and also documentaries.
2. Feature films, documentaries, animations and content in 3D and UHD-4K.
3. Worldwide.
4. The sales pitch would be great for us if it fits the appetite of Chinese audiences, has good production and is entertaining.
MediaCorp targets the sophisticated and global Singaporean consumer

The key investment is in local content, particularly drama and a long running drama series. The overall number of hours has risen from below 40 per annum to over 140 in 2015. Soon adds: ‘We invested in a daily talk show, the 5 show, and are relaunching at the format, adjusting the content from audience feedback and engagement’. Channel 5 offers foreign series such as The Flash and Supergirl (Warner Bros) and FremantleMedia X Factor UK air within the day or up to a week from the country of origin’s first telecast; catch-ups are provided by MediaCorp’s OTT Toggle. ‘Local viewers are increasingly digitally savvy, consuming content on any digital devices on the move. Toggle has recorded an impressive week-on-week digital footprint increases, particularly for catch-up streams on Channel 5 and Channel 8 drama series. We invest in 360° drama script on TV, while them immerse in a story through digital platforms.

With the tagline Live It Up! Channel U streamlined its schedule for habitual viewing. ‘There is a revamp of the prime time, and target audience profile has been changed to complement Channel 8. The network collaborates with CJ E&M (Korea) in Miss Korea, which received online viral success. And the extended 2-hour weekday Korean drama belt saw the ratings improve vastly’, she adds. Channel U’s star performer the Voice of China Season 4 (MediaCorp and Star China) aired live in tandem with China Zhejiang TV on Toggle, and Channel U did a next-day telecast. Channel 8 is focused on its drama and variety programs, with long-form social themed dramas being scheduled at 7.30pm throughout weekdays. Foreign acquisitions include mass family appeal content: Jiangsu TV’s physical telematch variety series Super Combat Team and the worldwide acclaimed drama Tiger Mom’, concludes Lim.

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BBTV Thailand: successful local TV series

Established in 1967, Bangkok Broadcasting & TV Co. Ltd (BBTV) operates Channel 7, one of the leading TV channels from Thailand. It was the first TV station in Southeast Asia to broadcast in color via PAL system and achieved nationwide coverage with a total of 37 transmission stations all over Thailand. In 2013, Thailand has entered the digital terrestrial transition, and BBTV secured HD channel license positioned on number 35. The new Channel 7 HD currently simulcasts with the analog network. Nowadays, Channel 7 is the industry leader among 24 DTT channels, with the highest market share at 28%.

The most successful shows on air are local dramas, such as Proud, The Dynasty and The Sisters. “Approximately, the own production is about 70% versus the canned content that sum up 30,” explains Krissada Trisnunanda, head of acquisition and right management at BBTV. And he adds: “We have several internationally well-known formats on board such as local versions of Money Drop, Still Standing, Sing Your Face Off, Tale of Castle, Iron Chef, among others. We have also improved our dramas production with more CGI and refreshing new plots”.

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

CBS Cambodia differentiates

Cambodian Broadcasting Service Co., Ltd (CBS) operates three FTA channels in that Asian market. CTN, a nationwide TV station launched in March 2005 with entertainment and educational programmes, news, documentaries, drama, sport and concerts. MyTV, a modern channel launched in January 2009 that shows a modern look targeting to age group 15-35; and CNC, a news & entertainment channel launched in June 2012; and one pay TV, CTN International, available via IPTV in USA programming local contents targeting to the Cambodian community living abroad.

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

Regarding the local TV market, the executive comments: “The competition is getting tough. 17 FTA channels in this market makes us very competitive. Competition takes place in different levels: audience share, programming (including news) and competition for advertisers. The broadcasting industry is faced with technological change and innovation adding the popularity of competitions and government restrictions may affect our strategy and our production”.

CBS is looking for its channels TV shows and programs, always following the same philosophy: to entertain its viewers. “We have various providers and partnerships with other related industries across the region. This is to ensure global creativity will be adopted to our system. Some of our major partners and providers are KBS, MBC, GMAT, MediaCorp, ABS-CBN, CCTV, FremantleMedia, Demol Shine, just to name a few”, concludes Gatdula IV.
The National Film Development Corporation (FINAS) has strategically positioned Malaysia as the creative multimedia hub of the region and as an ideal filming destination. The industry has been growing significantly and there has been an exponential growth in the number of government funding and incentives available through FINAS and its Pitching Centre. Moreover, the support and assistance cover a wide range of content from Creative Industry Lifelong Learning Programme (CILL), development funding, production, co-production, pre-seed, VFX, commercialization, R&D, tax breaks, cash rebates, marketing and promotion, and more. As a result, Malaysia has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in. Animation production services are among the biggest contributors to export revenues in the industry. Malaysia has developed itself for international co-production, which has brought together collaborations with Cartoon Network, Disney Channel (Eques Studio), Hasbro (Transformers: Rescue Bots), Nickelodeon, NBCUniversal, etc. This can be seen from the increasing revenue of exports from creative content, which has doubled to USD 144 million as at end of 2014 from approximately USD 47 million, before the Economic Transformation Programme (ETP) (Pemandu, 2014).

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

The focus for Malaysia, under the Dato’ Jailani Johari words, is co-productions with more companies outside Asia-Pacific, which includes Latin America, Turkey, USA, among others. This was one of the main objectives during MIPCOM, where the deputy minister visited the Turkish delegation — this year Country of Honour—, headed by Ibrahim Çağlar, chairman of the Istanbul Chamber of Commerce (ITO). Deputy Minister of Communications and Multimedia of Malaysia, Dato’ Jailani Johari also announced the launch of Malaysia’s first creative industry digital app Kr8tif Express, which provides effective communication and information on policies, programs, achievements of the government and promoting the country through various media channels to the public. The tool was developed by FINAS and the Ministry of Communications and Multimedia Malaysia (KKMM).

‘Kr8tif Express was created as a solution for international content collaboration and promotion apart from various initiatives and incentives to accelerate the industry growth’, says Dato’ Kamil Othman, director general of FINAS. Under his leadership, FINAS is working towards further developing the Malaysian film industry and currently in the midst of working on a plan to expedite the production of Oscar-worthy films. Hence, an Oscar Selection Committee was formed to handpick the best of the best film and to evaluate and set a higher standard for local production.

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MDA, the evolution of Singapore programming

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

Under this project, five local filmmakers were selected to each produce a 30-episode animated documentary for a series with the theme The Singapore Story for Discovery Channel and MediaCorp’s Channel 5.

The initiative aims to nurture local filmmaking talent, while engaging the audience with Singapore stories told from fresh perspectives’, explains Michiyasu Shuichi, director.

We are hosting the second edition of the Singapore Media Festival (SMF) that features for the first time Dazed Matters. The Singapore International Film Festival (SIFF) kicks off Future of Cinema to explore how new distribution platforms can help filmmakers reach a wider audience. Our Pavilion at ATF & SS hosts 60 companies showcasing 1.050 hours of factual, drama, animation, lifestyle, animation and film’, adds Poh.

‘Singapore’s TV industry has evolved from producing content primarily for the domestic market to being sought after international production partners. Today we have a stable of production companies and talent who are able to partner these networks to deliver high-quality programmes, such as BHP nature documentary Wild City, or HBO Asia who produced original content like Grace and Serengety Road within the last few years; and this year it will premier Halfworlds’. One pillar of MDA industry development strategy is to build a media ecosystem in which producers can thrive. This includes helping our creative talent enhance their mastery of skills to conceptualise, produce and market compelling stories. We kicked off the inaugural FOX For- mers Lab (PLL) in partnership with FOX International Channels for programming development for its networks. With The Walt Disney Company’s Maker Studios we partnered for Maker Bootcamp on May this year, which helps budding local talent advance their content creation skills. Lastly, Sparky Animation has partnered The Jim Henson Company to produce 3 seasons of the animated series, Dinosaur Train. Fourth season is due to be completed in 2016.

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

Regions of Japan, for the second year in ATF

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

The special feature of the booth is ‘the diversity of regions and the cooperative work between public and private sectors’, he remarks. And continues: ‘Visitors do not only find TV shows, films and animation. They can meet future co-productions partners and gateways to local governing bodies. We welcome to the film commissions for local assistance’.

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

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BOOTH: #B830
Viki, expanding Asian content worldwide

Founded in 2007 from a startup company in Singapore, Viki jumped from a beta phase to a VOD service for the general audience in December 2010. In September 2013 it was acquired by the Japanese group Rakuten for USD 200 million, which is the present owner of the company. It has offices in Singapore, San Francisco (USA), Indonesia, and Seoul (South Korea) and offers 2,180 TV shows and films from South Korea, Japan, India, Taiwan, Philippines, USA, Venezuela and Colombia, etc. to more than 35 million subscribers worldwide.

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

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

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

Viki is planning for 1Q 2016 to launch its first original series Dramaworld, a 10-episodes comedy shot in Seoul and USA, co-produced with Jetavana Entertainment (China) and to be broadcast in the first Global TV Awards next April.

WebTVAsia: development & monetization

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

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

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

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

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In Cannes it sealed a multi-year partnership with global video platform Dailymotion to collaborate on a 100-channel rollout as well as exclusive co-production for Asia. Previously, it was appointed by China’s largest online video platform Youku-Tudou to manage Youku Original content marketing and promotion, including their biggest online series The Unexpected that has gained 130,000 subscribers. Besides, it also represents Little Apple, Tencent’s U7 & TFBOYS (China), F4-KARA (Korea), FPProduction & Daysy Wong (Hong Kong), Lollipop-F (Taiwan), Phranakorn Film, Hehu TV & Buffet Channel (Thailand), and Nameewe & Joyce Chu (Malaysia).

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

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

The few ready-made imported programs present in 2014 top 10 rankings mainly come from Asian countries. For instance, the Indian series Zindagi Na Li Aaye ranked 7th in Indonesia. Also, there were 6 out of 10 programs, which come from South Korea in the Mongolian top 10 such as the soap opera Oh Ji Hong Yeong Ko Moing that ranked first.

Asian viewers

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

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South Korean producer Armoza has bought the rights to adapt the US webcomic I Can Do That (21 channels) to China and South Korea. For instance, the popular wave of Asian content has allayed the market share than 20% of the launches over the period. Nevertheless, Asian viewers appreciate magazine and subtitles, especially as they represent 37% and 34% respectively of the launches in the three series. Among the period studied, factual content focuses on travelling, which is a geographical and historical aspect, in order to discover and increase viewers’ knowledge of a culture whether local or international.

On the geographical side, Japanese channels launched several plots over the period, which promoted local culture such as in China, Singapore presents atypical jobs. The premiere achieved high results, especially among the 24-34 target with a 22% market share, i.e. 5.8 times above the channel’s slot. To learn about its own country, Fuji TV aired Hadaka No Tsukiai (3 channels) the 3-part documentary about Singaporeans living abroad such as Tokyo and Nagoya through their public baths. In Singapore, there have been a few documentaries about Singaporeans living abroad such as Tales of 2 Cities and Yi Xiang, Yi Ke of 2 Cities, which achieved high results, especially among the 15-15 target in Japan. Tokyo TV successfully aired the SBS period drama The Great Seer, increasing its share of 35%.

Recently, one of the main South Korean distribution, CJ E&M, expects several of its productions to be adapted in India and Thailand. ‘Let’s Go! Time Travellers to China and Thailand’, in the first season is developing a local version and producers tend to develop international partnerships. Chinese channel Jiangsu recently made a deal with Israeli Armoza to develop the game show Can I Do That and CCTV teamed up with the BBC to produce documentaries such as Hidden Kingdoms and Supernatural Earth.

Online platforms

Among the new launches in the first 10 months of 2015, original or exclusive online content only represents 6.4% of local broadcast in Asia. Scripted series are very popular on Japanese and Chinese online platforms; however entertainment shows are not left behind especially in China. For instance, some international franchises are available online such as Big Brother, which started last November on the online platform Youku Tudou recently bought by Alibaba.

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

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

Ricardo Ehren, head of global entertainment: “Two years ago we had 3-4 entertainment formats that we only used in Mexico to complete our programming grid and a catalog of telenovelas, but not much else. Today, thanks to a series of agreements and strategic alliances, we have about 35.”

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

Televiisa highlights in Singapore: The Weekly Old Games, a game show in which different teams must realize some funny competitions related to local games, and Mni-Me, where celebrities must find their ‘mini’ successors. The distributor is also pushing the classics telenovelas Mini-Me local games, and

Eccho Rights: Indonesian version of Elif

Eccho Rights (Turkey) and SCTV (Indonesia) have signed a deal to remake Elif, one of Turkey’s biggest hit shows, starting in January 2016.

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

Keshet partners China’s Huace Group/Croton Media

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

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

ABS-CBN, multicultural histories

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

Evelyn “Leng” Raymundo, VP, integrated program acquisitions and international distribution, and Pia Bacungan-Laurel, head of sales, remarks that the show had such an ‘unforeseen impact’ on the show ‘to give it more of a local flavour in order to widen the appeal of the show here in Indonesia’. Production on the local version has started with SCTV’s sister company Screenplay Productions at the helm. The show will be on air in January 2016.

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All3Media, mystery arrives to Asia

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

From the slate of dramas and series, its stand Agatha Christie's Partners in Crime (8x’60), starred by David Williams and Jessica Raine and set in ‘50s London. Hogarth Price: Ghost Hunter (12x’60), a film that follows a man famous for exposing the fraudulent spiritualists of 1920s London, infamous for being a fraudster himself, who’s given a chance to clear his name by ridding a vulnerable woman of the ghosts of her past.

Other highlight is Lovechild (8x’60), a drama that narrates the story of a group of single mothers who live punished in a refugee. While Chinese Treasures of the Jade Empire (5x) explore the tombs of China’s Han Dynasty, where the founders of the famous Silk Road and seekers of immortality were laid to rest alongside the opulent treasures and secrets of the Jade Empire.

Regarding to formats and factual entertainment, the executions recommend Young, Free & Single: Live (45), dating show, and Travel Guides (80), where five ordinary households with very different tastes visit popular tourist destinations to give real and honest reviews.

Telemundo, side by side with Asia

The long and steady presence of Telemundo International (USA) in Asia Pacific has given the company the understanding and expertise needed to achieve the success. Xavier Aristimuño, SVP of international business development & digital media, it is mainly due to the establishment of an ‘open and sincere communication’ with clients. And he continues: “It’s also important to serve as a consultant, as it is essential each client understand the different sub-genres of Hispanic TV content to better program it. The Asian TV market has always been interested in Latin American content. More recently we’ve witnessed the region’s increased interest in producing local content for local consumption and international distribution, especially in telemovelas’.

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

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

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

The distributor exhibits the telemovelas Who is Who? (12x’60) and Under the Same Sky (12x’60), as well as the series produced by Sony Lady, The Rose Seller (7x’60) and Anonymous (7x’60). It also launches The Hypnotizer (8x’60), a series produced by HBO Latin America.

Telefe, back to Asia

Telefe International (Argentina) highlights in Singapore the brand new co-produced 4K mystery series The Return of Lucas (6x’60), developed along with America TV from Peru, set to be premiered in 2016. Lioness (12x’60) is a social telemovela starring by one of the most successful Argentine actors Pablo Echarri (Monteito, The One, etc.); Cambalache (60x’60) is another 4K drama thriller by Oscar winner Juan Jose Campanella (The Secret in their Eyes). Stories of a Clan (11x’60) is a miniseries based on a real history from the 70’s in Argentina.
The Resurrection of TRT

Turkish Radio & Television Corporation (TRT) is one of the main Turkish producers, but also a pioneer in the export of Turkish content globally. Through TRT Sales the company has expanded its global presence in recent years. “We have a great library expanding each day. Our sales department increased its activity since 2009. Thanks to the dynamic efforts, we reached new markets such as Indonesia, Malaysia, Thailand, India, Latin America, Austria, and Africa,” says Mehmets Denirhan, deputy head of TV Department, which he joined two years ago.

For ATF, TRT highlights its best-selling show, Resurrection: Ertegun (sold to 24 countries) whose second season shall be on air soon. “We sold two years ago. Indonesia, Malaysia, Thailand, India, Latin America, Austria, and Africa,” reinforced its strategy towards the international market. Lopez and Hernandez are different proposals from Japan, China, Turkey, Korea, India and Philippines”, explains Liliam Hernandez, managing director, in partnership with Gema Lopez.

It is also offering brand new mini-series such as (56 x 42), a series produced by Ay Yapim, where the kidnap of the daughter of a renowned family of the country will unleash family dark secrets, and a third title from Ay Yapim.

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

ITV Inter Medya: Endless Love

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

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

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

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

Universal Cinergia keeps expanding


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

Since the very beginning the company has reinforced its strategy towards the international markets, by attending not only the main shows (MIPs, etc.) but also adding new regional trade shows such as Discop Istanbul, Natpe Europe and ATF, in order to gain new providers interested in reaching Latin America, Brazil or the US.

“We are very glad of what we have done in terms of supporting our clients, especially the Turkish ones in order to help them to enter in the Latin Market. In 2016 we are going to be expanding our main offices in Miami; management and new studios to further increase the facilities to continue to support the new markets like African. Universal Cinergia dubbed production meets the quality required for all majors’ principal TV stations in the world. ‘At ATF we will continue to meet several European and Asian Countries with much energy and fighting tirelessly, and yet our goal has not been achieved’, complete Hernandez and Lopez.”
Mediaset reinforces the international strategy

Mediaset Italia strengthens in the international market with emphasis on their fiction formats, and new distribution partnerships. For Asia Pacific & Africa it has renewed its distribution deal with Camarves (Mexico), from Marcel Vinay Jr, CEO.

Manuela Caputi, international sales manager: “We will keep working with distributors, but under a new philosophy: we will be more active with them and do the follow up with more detail for each client. Camarves represents us in Latin America, Africa and Asia-Pacific, while TVIN is doing it in Russia and CIS, and Sera Film in Turkey.”

The company is implementing another strategy: to organize screenings for specific clients and regions. It has done it in September in Rome for Global Station and Astro (Malaysia). “We are planning one for Africa in the future”, announces Caputi and she completes: “It’s a different way of presenting what we produce with the advantage of having them closer to know what they need”. Regarding formats, the executive says there is a “higher demand”, especially in Turkey where Matter of Respect “companies in USA had shown interest for the season on Tus-Tv and the Balkans. Do not having new products for the shows, has forced us to reassess our catalogue, and found business opportunities in both, formats and digital”.  

The diversity of IndiaCast

IndiaCast is India’s first multi-platform Content Asset Monetization entity, jointly owned by Viacom18 & TV18. Internationally it has a portfolio of over 13 channels, including Colors, MTV India International, Rishtey, News 18 India. 5 Colors regional services and ETV Telugu that are watched in over 30 countries as linear services.

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

While our content is symbols of the core culture and diversity of India, our approach has always been global. Indian-ness appeals magnificently across the globe and we seek to capture audiences from all walks of life, in India & overseas. Our series are a perfect blend of emotion, drama and variety. In-house productions have built iconic shows like Roadies & Splitsvilla from MTV India, which have become cult properties in India, while the formats are considered by international producers, complete Anuj Gandhi. The Indian company attends to Singapore to introduce a slate of dramas that includes Chakravartin Ashoka Samrat (20X’50 and 280’30), about the son of a driver in a very rich house, secretly in love with the daughter of that family. And also Udann (380’30), a series that symbolizes the unrealized hopes of countless Indians, and Swagatham (155’30), about two warring neighborhood families.

Distrito Audiovisual: 3 years supporting the local industry

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

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

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

In 2015, it created the first contest for development of audiovisual projects, which gave USD 300.000 to film and TV producers. “In 2016 we are planning to go beyond: for the future we bet in working side by side with the companies and the business chamber, to continue to promote employment, investment and the exports of services and formats the world.”

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booth J19
Caracol TV, real stories

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

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

Estrella also recommends Laura, an Extraordinary Life (25%’60), a story centered in a woman who challenged the rules of the society of her time, by dedicating herself to fight for those less privileged ones. As Emerald, the color of ambition (82x’60) three generations of one family will face each other against evil and will end up divided by ambition and the love for one woman, while The Seventh Love (124x’60) follows the story of three sisters in a popular neighborhood that bound together and find happiness.

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

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

TVN, strong stories

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

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

In Juana Bravo an idealistic and brave woman is forced to return to her hometown where her father is Mayor. After saving a girl from a fire and become a heroin she will convince her-self that she has something to bring to her community, so she decided to work in the City hall.

Lastly are Minuenses, where a woman finds out that she is grandmother of 33 grandchildren of his one of her sons, who during his adolescence was a sperm donor. She will do everything to find them all with the help of a charming and seductive cheater. And La posada, a telenovela that tells the story of the first woman in Chile exorcised. Set in the nineteenth century, the se ries shows how the educated class of the century is tormenten by a beautiful young girl in a convent who seems to be possessed.
The best Korean productions are brought by KOCCA

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

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

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

Among the top producers in this segment of business is Daewon Media, which since its foundation in 1973 it has produced more than 40 original animations. Daewon is the only animation company in Korea holding a publisher (Daewon CJ & Hak-sun Publishing), broadcasters (channel: AniOne, CHAMP, and Aniboom) and Franchise Stores for Character goods, as subsidiaries. Among its top products are Gon (16x’15), set in the deep wild place where humans aren’t relevant; the entertainment series Alvinbook & the super 7 (26x’15), designed for the US (CBS), and Pabos & Mojas (52x’15), about the English alphabet.

Grafizix (GFX) has developed and produced qualified TV programs, which entertain children based on educational purposes in each of our own contents. With an entertainment research lab where develops new media content, it has expanded to other business area to produce related several products, such as board games, books, musical and interactive media exhibitions. Top titles are Mind Blowing Breakthroughs (26x’11), co-produced with Australab Motion (Argentina); the sitcom Friendab (52x’8), and the first season of Let’s Play Bonsai Club Room (26x’7). Also the adventure stories; Junk Ville Story (30x) and Tch! The Royal Inspector Is Coming! (5x’13).

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

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Get pranked with NOVOVISION

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

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

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

Lastly, NOVOVISION arrives to ATF with two formats: The Best Is Me!, a family entertainment show in which 4 headstrong candidates convinced they are the best, rightly or wrongly, compete against each other to prove it to their idol on their specific battle field. And Magic Celebrity, where 6 celebrities are confronted with the incredible challenge of becoming expert illusionists within a week and perform in a magic show worthy of the world’s greatest magicians.

GRB: focus in original content and VOD

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

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

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

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

ZEE: thrilling stories

Zee Entertainment Enterprises Ltd. (ZEE) is one of the largest producer and aggregator of Hindi programming with a library of over 210,000 hours of TV content and rights to 3,500 movie titles from top Indian studios featuring iconic film stars. The two brands ZEE is managing worldwide are Zee Bollywood that hosts a large compilation of premium Indian entertainment content, and Z Living (US), a lifestyle network focusing on living well with over 1,500 hours of original content in English about fitness, cooking, lifestyle and travel.

Sunita Uchil, global head syndication: ‘We are adding more than 50,000 hours of HD content every year. This year we have several new shows, including drama series Tashan-e-Ishq, Tum hi Bandhu Sabki Tumhe, Sarjmini and many more.

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

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

Lastly are Door Sabho Lagta Hai, about the paranormal, supernatural, spirits, ghosts and the unseen; Khaale Teeka, the story of a man and his quest to keep his only daughter safe and protected; And Ish Kohan, A Gaye Hum, centered in a popular rock star and the scion of the biggest musical empire and a humble aspiring singer from small town.

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ATV succeed in Asia Pacific

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

Ziyad Yard, Licensing and Digital Manager, Acquisition & Latin Platforms, ATV Distribution: “As Turkish drama grows worldwide, we expect a remarkable development in Southeast Asian markets. We have already entered the market with our bestseller Sıla and Pauve Street and we expect to expand more with brand new series such as Orphan Flowers, Bandits and Stolen Life. We expect to reflect our success in Latin America, MENA and European markets to the Southeast Asia’.

Orphan Flowers (21x’120) tells the story of a girl that, tired of her stepfather’s abuse, tells this situation to her mother and they run away from her family and her home. The series was sold in over 60 countries, being Argentina (Telde) and Chile (Mega) the latest. And Becoming A Lady (6x’90), a love story winding through the ghettos of Istanbul to the upper class shopping areas of the city.

Also, the distributor keeps promoting Sıla (56x’98), about a girl who shortly after being born is snatched away from her family and her home. The series was sold in over 60 countries, being Argentina (Telde) and Chile (Mega) the latest. Another title is the animation movie Evliya Celebi: Elixir of Life, which follows a man condemned to sleep for over 400 years by an evil queen after he finds the Elixir of Life on the banks of Nile River in the 17th Century, and the romantic comedy Relationship Status: It’s complicated.

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

Band: high quality & tailor made content

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

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

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

Also, Band introduces the special BRICTV – the new middle class (15x’52), a series tells the impact of the economic and social changes in the lives of middle-class families in each of the five countries of the group. And 50s’ (156x’30), a show in wich the presenter shares his travel experiences.

Regarding reality series, Ayub recommends the telenovela Dance Dance Dance (16x’45), a love story set amidst the world of music and dance, Head On a Platter (104x), movie; and the series The Amazing Professor Ambrosius’ Mansion (26x’5).

Lastly are the four seasons of the investigatory journalism show The League (26x’45, 37 x’ 4.5, 32x’45 & 26x’45), and the entertainment show The World According to Brazilians (61x’90).

Calinos, universal stories in high quality

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

Asli Serim, international sales director, resumes: ‘Since our programs have universal stories and high production quality, they are suitable for each region. In Asia in particular, we have established partnerships with the Philippines, Indonesia and Sri Lanka’. At ATF the executive recommends the classic series The Girl Named Feriha, sold in over 40 countries. ‘There is still so much interest and it helps us to enter new markets. We are also very happy to present Mahsun Kirmizigil’s new movie Miracle, based on a true story and Turkey’s highest box office movie of 2015. Another title is the animation movie Evliya Celebi: Elixir of Life, which follows a man condemned to sleep for over 400 years by an evil queen after he finds the Elixir of Life on the banks of Nile River in the 17th Century, and the romantic comedy Relationship Status: It’s complicated.

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Mondo TV, ‘searching new flavors’

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

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

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

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

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

Dori Media, a multi-genre proposal

Dori Media Distribution (Israel) brings to ATF entertainment format, dramas and romantic comedies headed by Ciegas a Citas (14×8×90), whose format was adapted in Russia, Poland, Chile, Germany, and China. His Wife (10×30) is a comedy about a husband’s boundless love for his wife, one that leads him to do almost anything to make her happy, while J Girl shows the one that every girl wants to be. Other new titles are the comedy Mario (4×130) and the kids series Dr. Libi (10×13).

Esperanza Mia (10×14) is about the forbidden love between a woman who takes shelter in a convent, pretending to be a novice and a priest, and Little Mom (25×10) is a scripted comedy that reveals the harsh truth of life after having kids.

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

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

Made in Spanish, dubbing for Latin America

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

With an experience of more than 30 years in this industry, Cobayassi has worked on the neutral Spanish or Latin American dubbing of The Dog Whisperer with Cesar Millan, The Big Bang Theory, Aliens in America, as well as the animation series such as Heroes of the City and Doramacon. For instance, he was the official Spanish voice of Yogi Bear when the cartoon debuted on TV.

The company is dubbing two Indian series into neutral Spanish, being one of them Balika Vadhu, which will let us offer English and French service. Other new titles are the comedy Mario (4×130) and the kids series Dr. Libi (10×13).

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While in the street trivia game show Smart Face contestants are asked questions but are not allowed to answer them. They must find someone on the street to answer their question for them. If the person they choose answers correctly, the contestant wins money, and moves on to the next question. If the person is incorrect, the contestant is out of the game. The format was sold to over 30 countries around the world: Germany, USA, Portugal, Brazil, Russia, Croatia, Indonesia, Uruguay, Colombia, Ecuador, among others.
MediaCorp, Singapore: Zakiah Halim, SVP, Programming & Acquisitions, Mediacorp Suria, Singapore; Frank Penkert, VP, Acquisitions, Beta (Germany);相应的主管及团队成员。

SMEP: TV channel from the Philippines, Wilson Pineda, president, and ESL (Asia) & Pacific, managing director, and Esperto Bong, acquisition manager.

PNC (Japan), with Shinichi Toyota, president, anime sales executive, and Shinobu Kaneko, manager, anime sales.

Fast Facts: Viacom18 (India), with Rohit Chopra, president, and Aatur Mehta, executive vice president, and Surya Ramachandran, general manager, and Aakriti Chopra, head of programming.

Topline Maestri, executive producer, and Max Allen, global content development & production, head of development, both from SMEP, Spain; and Juntaro Hasegawa, international content development executive, Sony Pictures Television Japan, Japan.

KLA: TV channel from the Philippines, with Cheng Li, director of programming & acquisitions, and Andrea Fortunato, general manager.

Saral (India), with Rudra Poddar, VP, Content Acquisitions, and Jyoti Kataria, TV Program & Film Distribution, and Shankar Rane, head of programming.

MBC (United Arab Emirates), with Hany El-Sayed, managing director, and Maryam Alwan, director of programming.

Sony Pictures Television Japan, with Ryosuke Kojima, international content development executive, and Yuki Fujita, head of programming.

B.commerce Asia (China), with Ethan Chong, managing director, and Anna Lee, associate director, and Jolin Tan, associate director, and Ping Yen, head of programming.

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