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Heartfelt Filipino Stories.

ATF 2016 SPECIAL ISSUE
ENDLESS LOVE
SEASON TWO

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What makes the difference in Asia Pacific?

At this moment of the content industry, when it is not easy to handle fresh business, many international companies make focus on Asia, which is growing fast and it has turned to a big pole of new media ventures.

What makes the difference in Asia Pacific? First, it is one of the largest regions of the world about people volume. This guarantees big-scaled business. Second, it combines high-end developed territories with others just starting media industry, so all segments can be played: canned programming, formats, production, etc.

Third, Asia is one of the regions with strongest digital evolution, Internet and OTT initiatives. When you think of technology, the main Asian nations are big worldwide references. Fourth, it has very good development both in entertainment and fiction. On the latter, the region produces dramas that are now sold to the whole world, with a very intense in-region market.

Fifth, Governments play a very active role promoting content business and especially co-production ventures, generating production hubs in many countries that bring Western titans. Many production projects reduce till 20-30% their costs if they are produced within the region, especially Malaysia.

So, considering all of these, it is explained why ATF Asia provides now a very active market. After the first years of its appearance, the event was a bit flat 1-3 years, and the last five years exploded again, especially with the digital era taking place. Asia Pacific, and ATF in particular, are very good places now to develop content business.

The basics

For those reading Prensario Internacional 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 18 years, and we’ve been attending ATF in Singapore for the last 12 years. If you are not receiving our online daily newsletters during ATF and other big international shows, please read them at www.prensario.net
CJ E&M, Korea: own, digital and global contents

‘Since 2012, the Korean TV market has become more competitive after cable TV channels were launched. Especially as the advertisement market is now, the serious game between channels has become fierce. Thus, each broadcasting company is developing its own business based on content, by coming up with a new business model in addition to airing channels’.

Jungho Seo, General Manager, Global Contents Business Division, CJ E&M, one of the leading Pay TV companies operating 16 TV channels in Korea, describes to Prensario the moment of the business in the Asian country. And he adds: ‘In our case, we are investing more in digital platforms and global distribution. We are also interested in conventional business relevant to commerce or Festivals’.

He continues: ‘2016 was very successful for our format business. Our goal is to introduce Korean formats and programs to audiences through-out the world and I am confident to say that we are working hard to achieve our objective’.

“We are excited about entering into US market with one of our very own format Grandpas Over Flowers, which was successfully launched on NBC as Better Late than Never, distributed by Small World. In addition, I Can See Your Voice has broadcast in Thailand, China, Indonesia and Bulgaria and has been licensed to Vietnam and The Philippines’.

Domestically, the top programs airing on flagship channels vary from reality and music entertainment to dramas. ‘The generalist TV offers dramas such as Signal, Another Miss Oh, and Drinking Solo, and reality entertainment shows like Three Meals a day, and Sweetheart in your Ear. Popular music programs on Mnet, our music channel, include Produce 101, I Can See Your Voice season 3, and Hit the Stage’.

In Korea, entertainment dramas and entertainment movies are popular trends. In terms of items, programs mainly focus on the viewers’ changing lifestyles, such as eating or drinking by oneself. ‘We are adapting to this trend by launching programs such as the romantic comedy Drinking Solo and the cooking studio show Now You Can Cook-Homemade Food Master’. ‘Globally, the main issue in the content business is the lack of creativity. Korean broadcasting companies are facing the same issues and have made numerous efforts to solve this problem by integrating and crossing different genres together. We would like to play a bigger role in Latin America in the upcoming year. The scripted market is very developed there and I hope to launch a couple of project in the region with our strong scripted catalogue’, he says.

Seo concludes: ‘For the rest of the world, CJ E&M will continue to bring out fresh and creative new formats. Also, we look forward to find right partners to involve in co-production and co-development project to propel our ongoing format business’.

Jungho Seo, General Manager, Global Contents Business Division

CJ E&M: Vietnam + Thailand

CJ E&M has announced a big move in the APAC region by acquiring Vietnam’s major content production and ad agency Blue Group and establish CJ Blue Corp, and by launching the joint venture: True CJ Creations with local media giant TrueVision.

CJ Blue Group merges CJ’s content planning and production know-hows with Blue Group expertise in local content. In Thailand, CJ E&M combines its production capability with the infrastructure and networks from TrueVision.

Outlooks for content and media business in those countries, particularly, and in Southeast Asian region, generally, are looking bright for the next years.

Signal was one of the most successful drama series of the group having reached the highest rating share of 50.16% household and 77.89% target.

Grandpas Over Flowers was a huge success in Korea, and has also been successfully launched on NBC in the US as Better Late than Never.

<table>
<thead>
<tr>
<th>Program</th>
<th>Signal (KBS1)</th>
<th>Grandpas Over Flowers (MBC)</th>
<th>I Can See Your Voice (SBS)</th>
<th>Another Miss Oh (tvN)</th>
<th>Hit the Stage (Mnet)</th>
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<tr>
<td>Rating</td>
<td>2.800%</td>
<td>2.637%</td>
<td>2.106%</td>
<td>2.165%</td>
<td>2.381%</td>
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<tr>
<td>Share</td>
<td>4.371%</td>
<td>3.526%</td>
<td>2.986%</td>
<td>3.102%</td>
<td>2.506%</td>
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ABS-CBN: Filipino stories that inspire, locally and internationally

The leading Filipino media group ABS-CBN spans across media networks (TV, radio, DTT), studio entertainment (feature films, publishing, music), consumer products (including home shopping, retail and cargo), platforms (cable, DTH, mobile, broadband) and experiences (Kidzania). Ms. Cory V. Vidanes, CEO of Broadcast, explains the evolution and expansion of the conglomerate.

“We are first and foremost a content company, the one that serves Filipinos all over the world and across both the analogue and digital space. We’ve been the leading TV network in the Philippines delivering a 46% share of households in national ratings. But there is more…”

“The AM and FM networks hold the #1 spot in ratings in key cities; the #1 cable channel is the movie channel Cinema One; DZNM TV is the #1 news channel on cable. ABS-CBN’s online sites are all leaders in their respective fields: abs-cbn.com is the #1 website and abs-cnnews.com is the #1 news site with their social media and digital platforms also dominating.”

“Our feature film studio Star Cinema is the top producer and has been the box office leader for many years. The Filipino Channel is available in North America, Europe, Middle East and the APAC. The OTTs iWantTV and TFC.tv are the most used, while DTHs + cable/broadband business are the biggest, as well.”

“ABS-CBN reached its best TV ratings ever this year: 2016 being an election year generated a lot of excitement during our first half, as there was significant and renewed interest in news and current affairs. Most of our other genres managed to sustain their dominance across all days and time slots,” Vidanes explains.

“One of the biggest successes has been drama series Brojoso, which peaked at 43% and continues to be a top rater combining fast-paced action and current issues with strong familial and community values. Romance propel strong ratings: Dolce Amore is the romantic journey of a heiress and orphan played by Liza Soberano and Enrique Gil (Forevermore). On The Wings Of Love is a multimedia phenomenon about a young couple’s challenges of living the American dream. The Promise is the re-telling of the global Filipino success with award winning actress Jodi Sta. Maria.

“We have stayed ahead by injecting local flavors into the world’s most renowned franchises: The Voice Kids garnered highest ratings in 2016 while Pinoy Big Brother has 11 seasons to date. Currently delivering a solid performance in Minute To Win It, remarks Vidanes.

“The company is working on new ‘strong narratives’ that remain to be ‘the core driver in 2017’. ABS-CBN develops stories that inspire and provide ‘new experiences to its audiences’, she concludes.

Regarding digital, she stands: ‘There is a lot of experimentation. Time shifting seems to have worked really well given the traffic situation in the country…so the ability to catch up on shows helps boost the linear channels. We’ve seen a number of foreign OTT platforms launch this year. Given the success of our own content, we see the strong pull our content offering has in the digital space’.

‘Beyond just re-purposing, we’ve seen a lot of foreign content creation, own MCN, own online stars, concerts, etc. Online speeds will continue to be a challenge for content delivery but we feel that it is just a matter of time. We’re fortunate to have the top sites, top social media accounts and top online talent working with us, as we develop our digital platforms’.

‘We’re open to worldwide partnerships and alliances. Our immediate focus is to transition our productions from shooting on location to moving into our soundstages, which we will see completed in 2017. We’re looking for new talent, both in the traditional and digital spaces, as well as indie areas. The best ideas come from everywhere and we’re keeping an eye out for stories, ideas, and talent. We aim to grow our ABS-CBN Mobile business, DTT, our brand new DTH platform as well as our OTT products,’ she concludes.

Meet us at ATF 2016 - Booth H34

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PHILIPPINES: AUDIENCE SHARE, BY NETWORKS AND SLOTS (Nov. 1-21)

Source: Kantar Media
Times Group: the largest non-fiction network for the Indian Diaspora

Times Network is a part of India’s largest media conglomerate, the Times Group that operates some of the leading brands in print, radio, TV, digital, music, movies and OTT. The TV channels and digital properties engage over 100 million urban affluent viewers internationally and they are available in over 80 countries across the globe.

Times Now is the #1 English news channel and ET Now is #1 stocks and business news channel. Magicbricks Now, India’s first real estate and property business TV channel; Movies Now, the leading English movies channel; MN+, The Gold class of Hollywood; Romedy Now, the destination for love and laughter; Zoom is #1 Bollywood channel, Movies Now 2, the new age Bollywood channel for young India; and the most recently acquired Willow TV, a cricket network in North America.

‘The group is a powerful non-fiction network for the Diaspora internationally with channels that have news, Bollywood and cricket, very high quality segmented and differentiated content unique under one umbrella, and the international footprint comprises Times Now, Zoom and ET Now, and spans over 80 countries on 5 continents’, explains Naveen Chandra, head, International Business.

He continues: ‘The first two mostly have the same Indian content adjusted for local time zones across the world. The content is also available on OTT platforms and on our channel and group online properties including individual channel apps. Internationally, OTT has led to more than 150 Indian channels now being available of the 800 licensed channels in India’.

‘This creates a significant opportunity for digital distribution since more legacy platforms are struggling with capacity constraints and dismal growth of subscriber Digital enables channel brands to be able to communicate with their audiences directly without the need of an intermittent operator. Over time, with some good data mining, the digital ecosystem will be able to aid content creators to create just the right content and maybe save millions of dollars of programming costs’. Over the last nine years, Times Now has dominated the market commanding 43% market share in the English news category, and 58% overall market share during prime time English news in 2016, according to BARC India. Zoom offers controversial entertainment news, music, trends and celebrity interviews, etc. It is available across 5 continents and 83 countries worldwide and also has a wide presence in social media making it the most popular destination for everything related to Bollywood.

Chandra: ‘The Indian Diaspora is over 28 million and spread over 130 countries. There have been multiple waves of migration over several hundred years, so the Indians who settled in Fiji or Mauritius are different from the ones in Suriname and very different from the ones in USA and UK. However, one thing that binds all of them is Indian culture and connections to Indian news, Bollywood and cricket’.

‘Even in our domestic market, our audience comprises the premium English speaking Indians who are influencers and comprise amongst the most affluent audiences. With more than 150 Indian channels available globally, and most Indian movies releasing in over 100 countries, the Indian content landscape for the Diaspora is becoming more and more competitive’, says Chandra.

Catch-up viewing and OTT are major trends which show increases in weekend viewing for most channels, but given the nature of our channels, being news, music or sports we are best viewed live and most of the content cannot be ‘DVR’ed away for the weekend. “This makes us a very important part of an advertising campaign giving the maximum bang for the buck”, he adds.

“The demographics of the Diaspora skew TV viewership towards the audiences that want to make an impact in Indian culture and society. Just like in India, where general entertainment is a large category but the news category carries a higher impact and reach to the difficult-to-reach influential, the Diaspora in various countries is a premium audience. India has just made its first moves to becoming a multi-sport country beyond cricket, but the sport still breaks viewership records around the world, even if it’s being played in a different time zone”, he concludes.
ATF 2016: Asia Pacific, limitless business

With the same configuration as the last years, Asia TV Forum & ScreenSingapore is held on December 8-9 at Marina Bay Sands Expo & Convention Center, Singapore. The pre-market conference day on Tuesday, December 6, offers panels and keynote sessions with some of the most important executives that highlight the key trends of the APAC region.

The APAC region will have 93.5 million TV households by 2020, an increase of over 100 million compared with 2014 (Telecom Asia’s Asia Pacific TV Market Outlook).

As the most populated continent in the world, with 4.4 billion inhabitants (61% of the total), the continent boasts a dynamic mix of highly-developed TV markets and others with untapped potential. China remains attractive, with recent statistics showing that Asia Pacific’s top three operators, all of which are in China, will account for one-third of the region’s pay TV subscription growth between now and 2021, according to information provider Ovum.

Amongst Asian markets with potential is Indonesia (Cambodia, Laos, Myanmar and Vietnam), whose GDP growth is expected to outpace the whole of Asia in the years to come, following the information from Indonesia Research. Similarly, strong economic development in Southeast Asia has spread wealth, leading to market research firm Nielsen’s forecast that the middle-class population will more than double to 400 million by 2020.

Every ATF edition of the last nine, in which Pussinoxo has participated, concludes with the same sensation: everything is to be done in the APAC region, and within the last years, new opportunities have raised: second screen, VR & AR, videogames, eSports, among many others.

The main Governmental entities have taken the stage, becoming key protagonist of this market evolution. Two of them, MDA (Singapore) and FINAS (Malaysia) usually have big announcements in Singapore. But there are others like Screen Authority Support (Japan) and KOCOA (Korea), among others.

Last year, Singapore celebrated the country 50th anniversary and many new ventures had been announced on the strategic audiovisual sector. Yaacob Ibrahim, Minister for Communication and Information, and guest of honor at ATF 2015 All Rights Reserved, WW 2015, exclusive rights for print and online use only, with a special emphasis on content sharing. The ATF editions usually leave great sensations among participants. The evolution of the broadcast is immense and there are very good perspectives and the most interesting events. Asia is becoming a key content business.

Globalization

Asian Free TV is focused on big TV shows (entertainment formats) and local formats. Pay TV is looking for niche content, factual, lifestyle, dramas, comedies, and digital platforms are expanding and looking for co-productions partners. The common denominator is local production, which is more sophisticated and with better quality values.

Every country is learning very quickly how to produce local, original content, some of them helped by governmental or private initiatives. Companies are not only producing for the domestic markets, they are also exporting. MCN Media, one of the biggest groups in Indonesia, Workpoint, producer & third broadcaster of Thailand, and Gold Cinema Group, Kazakhstan, have transformed from buyers to sellers in the last years. Asia Pacific business seems to be limitless.

Global formats are also strong demanded. Fresh and unique content formats to the ATF again, features three content strategies: first, investing in people, talent and creative minds, as the Moley Bowschool (with Masterclass) on the Creator’s Space, located at PIXEL in One-North, which is jointly developed with MDA and JTC to generate brand new digital services and platforms.

Second, investing in content. After Discovery and FOX, MDA has added new partnerships, like HBO Asia to train Singaporean professionals to produce high quality dramas for international audiences, such as Sexpionage Road and Grace. And third, to invest in connections between Singapore and the world, with initiatives as Singapore Media Festival.

ATF 2016 evolves and adapts

Taking place from 6 to 9 December 2016 at the Marina Bay Sands, Singapore, ATF is the premier stage in Asia to engage the entertainment content industry’s top players from around the world. It expects to receive 5,000+ Asian and international buyers and sellers. There are 19 country pavilions present this year. New Market Focus sessions on China, India, Indonesia and Southeast Asia will take place during the four-day convention. Other new facets include a Chinese commissioning gathering and venture capitalist panel for kid content.

‘ATF constantly evolves and adapts to stay current,’ says Yeow Hui Leng, senior project director, ATF & ScreenSingapore, Reed Exhibitions. She adds: ‘This year, we have introduced the new DigitalATF, which houses the DigitalCorridor, a showcase of one of the latest evolution of content, along with virtual technology, that support this growing appendage. Within the area is the VR Experience Zone, where award-winning VR productions such as Notes on Blindness: Into Darkness and ‘Philippine delegates immerses into an alternate reality.’

At the ATF C-Level Summit 2016, focuses on ‘Managing the Business of Disruption,’ where C-suites from Asia and beyond provide valuable analysis and insight into the digital realm.

This year’s ATF is joined by the three leading media events of the region: Asia TV Forum & Market and ScreenSingapore, Reed Exhibitions. The ATF editions usually leave great sensations among participants. The evolution of the broadcast is immense and there are very good perspectives and the most interesting events. Asia is becoming a key content business.

The APAC Governmental agencies continue to be key players in the region and are making efforts to invite and encourage companies in the global content, but are increasingly joined efforts to promote their countries in production hubs.

Lou Le Van, Director Industry Strategy and Business Development, Vietnam Public Media Corporation; Dato’ Karam Osman, General Manager of FINAS (Malaysia); and David Kamb ren, CEO of Film Malaysia, who will moderate the keynotes, have big announcements during this year’s ATF for content development and production.

Every ATF edition of the last nine, in which Pussinoxo has participated, concludes with the same sensation: everything is to be done in the APAC region, and within the last years, new opportunities have raised: second screen, VR & AR, videogames, eSports, among many others. The main Governmental entities have taken the stage, becoming key protagonist of this market evolution. Two of them, MDA (Singapore) and FINAS (Malaysia) usually have big announcements in Singapore. But there are others like Screen Authority Support (Japan) and KOCOA (Korea), among others.

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international content, as well. Following the huge success of the Turkish ped countries of the region, as Singapore. But there is also a space for lity local Asian programming, which now is more demanded in develo-
cludes. Some of the freshest new ideas will come from Asia’, he con-
-
are going to come to the fore. I like some Chinese formats, I am discove-
and scale are amazing. We are now entering an era where Asian formats
with a family audience (USA) with more
Warrior (Japan) was developed with
tertainment at
the return of physical shows.
- Commissioning Editor, En

of course, they must be friendly’.

own bible: ‘Ancillary business potential, good return of investment and,
third season. The trend is towards singing and talent shows’, explains
Do
third to first position, betting on blockbusters such us
Little Giants (USA). 7A Media
being distributed by Cesar Diaz’s 7A Media (USA).
The other leading network and exporter is GMA Worldwide, lead by
Roxanne Barcelona. She has sealed an agreement with Jose Escalante’s
Latin Media (USA), who sold four scripted formats, and it is about to
close the first ready-made deal in Latin America.

Digital
As it happens in most of the mature markets worldwide, digital players
are flourishing in APAC. Regularly, during the last five ATF editions, nine
out of ten buyers were looking all kind of programming, but including
online rights to be exploded in OTT, VOD, SVOD or streaming platforms.
Jahabah H.J. Hasan, manager of acquisitions, Media Prima, the bi-
ggest terrestrial broadcaster in Malaysia with 49% of market share, says
the group has transformed its digital business in 2016, going from a free
model to an SVOD one. She attended MIPCOM along with an exclusive
executive buying for the group OTT, Tonton.

There are ever-evolving consumption patterns and content technologies
push new possibilities for digital producers and platforms. Sohu and You-
ku Todou are producing original content in China and looking for interna-
tional co-producers, due to the new Government policies that have limited
foreign programming exposure. LeTV (Hong Kong) opened offices in China and India and expects to
offer own VOD services, apps and original content in those markets plus
USA. Hoong, joint venture by Sony, Warner and Sinlap (Singapore) is
53.5% in Australia (with four countries above 50%) to 8% in Pakistan.

Between 2016 and 2021, the country will supply 34 million, Japan 9 million. 47% of the 2021 total (+38% in 2015). From the 82 million additions bet...

Rapid smartphone subscription growth means that China will command Asia Pacific SVOD Forecast expected by end-2016. The total will be nudging 100 million by end-2021, says Simon Murray, chief technology officer at Digital TV Research stands that APAC region will have 157.78 million SVOD TV subscribers in 2021, up from 3.17 million at end 2016. Australia, Japan, Korea and New Zealand will together account for nearly three quarters of the total. Netflix is considered expensive in most other countries. We do not believe that Netflix will launch as a standalone platform in China.

Another big trend in APAC is the strong growth of the local messaging companies, as WeChat, Line, Kakao Talk, among others. They lead in the different markets comparing to global players Facebook Messenger and WhatsApp, and have become a key platform for different services, capturing significant incomes.

For instance, they do not only provide messaging services, but a full range of offers, such as food delivery, e-commerce, videogames music and TV programming, among others. The apps built over messaging allow the users to solve diverse problems becoming a media to consume content, play and deposit bills, as well.

Edging concepts
DJ Lee, president, media content business, CJ E&M (Korea), Sung-Im Kim, senior director, business operations, Sony Pictures Television Networks Asia, and Reni Rechtman, head international, Maker Studios (USA), agreed during ATF 2015 that the big trends in APAC are original, short form and digital content. Digital & Pay TV platforms are not alone on these. Broadcasters are going forward slower, but in some cases deeper, and they have one big advantage: they own the rights of the main contents.

Free TV channels in Asia are adapting their (traditional) business to tackle new audiences. In developed markets, such as the USA, the millennials are choosing new ways of entertainment. The same is occurring in South Korea, Japan and China.

The content industry is assisting to a change of paradigm. How? Xavier Ariasimunno, SVP of International Development & Digital Media, Telemundo Internacional (USA), answers: “Content is King” is still a reality, but we are witnessing new business models brought by digital players and new consumption habits, as a consequence. In this new ecosystem, “Consumer is King”.

Jan Salling, CEO of FRAPA, format protection association: “TV is becoming a confusing marketplace, with emerging markets and new business models.” Hendy Lion, VP, MNC Group (Indonesia). “The most popular content in Indonesia today is still localised content, as it has always been”. Kevin Balhetchut, CEO, Hub Media (Singapore): “The time for Asian content is now: we need to look at our content and see if it fits the western market”.

The MIP Cancun effect
Last year, it was very curious to notice in Singapore the “MIPCancun effect”. Very aware of this show, whose third edition was held last month in Cancun, Mexico, some companies requested Reed Milsom in 2015 to establish a similar show in Asia. The result was announced last MIPCOM: the French company promotes MIPChina Hangzhou, for May 23-25, 2017. Organized in partnership with China Media Management Inc. (CMMI), and Zhejiang Mega Media – organizer of the Zhejiang Provincial pavilion at the MIP markets in Cannes –, the event will have two stands: a ‘Partnership Forum’ involving one-to-one meetings between 40 Chinese executives and 40 international visitors; and a professional training conference spanning international distribution, online video and virtual reality.

MIP China Hangzhou will provide a much-needed platform for international program professionals to meet with their counterparts from companies throughout China”, said Dong Yue, Hangzhou mayor’s representative, where 20% of the Chinese drama and 25% of animation are produced. “More than 2,000 films and TV are based here. It is the second city after Beijing”, said Wang Guang, from SAPPHIRE Zhejiang.
Asian Pacific News & Tips: more players, programming and service

SMV FreeViewSat arrives next January

Satellite operator ABS is to work with PT Sarana Media Vision to launch a FTA satellite TV service across Indonesia in January 2017. The service will initially broadcast 60 local and international channels across the entire archipelago via the ABS-2, ABS-2A and ABS-6 satellites in Ku and C band. The FreeViewSat set-top box and dish cost under US$35, say the companies. Customers will need to make this one-off purchase and then can access all the TV channels on the platform without a monthly subscription fee.

Alibaba: USD 1.48 billion expansion

Chinese e-commerce giant Alibaba is consolidating its media and entertainment businesses and planning a USD 1.48 billion fund to finance new projects. Yu Yongfu, head of mobile operation, will oversee the newly integrated business, and Victor Koo will oversee the investment fund, which will spend money across Alibaba’s digital media and entertainment divisions, Alibaba Pictures Group and Youku Tudou.

Iflix released in Sri Lanka and Brunei

Iflix announced the launch of its service in Sri Lanka and Brunei, which has been added to the existing offering in Malaysia, Thailand, The Philippines and Indonesia, announced Mark Britt, Group co-founder & CEO. Each subscription includes unlimited access to the platform’s content library, including TV series, blockbusters, popular local and regional content and children’s shows.

Japan: NHK premiers local version of The Sniffer

NHK (Japan) announced that it has completed the production and broadcast of the local version of the Ukrainian TV series The Sniffer, from FILM.UA Group, which has already sold the drama series to more than 60 countries. The series, starred by hiroshi Abe, was shot in 4K and its also broadcast on the pubcaster Super Hi-Vision 4K/8K channel, and it was bought by TVB (Hong Kong).

India: Colors Viacom18 acquires Rising Star

Keshet International (KI) live interactive talent format Rising Star has been licensed to Colors TV, Viacom18’s flagship brand in the entertainment space in India. With a view to launch by early 2017, this hour long format will take up one of the prime time slots on the Channel.

C+E: #1 English Factual in Singapore

A+E Networks’ Crime + Investigation network claimed this year the top spot as the #1 English factual entertainment channel among People 15+, according to Kantar Media Singapore (PT and All Day, People 15+, Cable homes). Laura Fleury, SVP/Head of Programming, International considers this success can be attributed to the channel lineup that includes the Asia premiere of the original documentary series 60 Days In season one (12-part series).

SOURCES: THE WALL STREET JOURNAL, RAPID TV NEWS, TELEVISION POST, THE COMPANIES, OTHERS
Three guys, 12 months, 50,000 kilometers across 19 countries

Through dense jungles, around active volcanoes and over jagged peaks our team is pushed to its physical limits, meeting isolated millennial tribes and fascinating wildlife en route.
DJ Lee, President, Media Content Business, CJ E&M (Korea): “The big trend is original, short form and digital content. OTTs & Pay TV lead, but broadcasters are in some cases, converge as they have one big advantage: they own the rights of the main contents.”

Charlene Lai, Senior Director, Content Acquisitions and Licensing, APAC, Letv (Hong Kong): “We are looking for high quality drama series to drive subscriptions. But what mainly differentiates us from competitors is entertainment.”

George Cho, EVP, Networks, Asia Pacific at Sony Pictures Television (APAC): “We have seen significant growth in the SVOD market, a trend that is expected to continue with double-digit growth by 2020.”

Kazuo Hirai, CEO, Sony (Japan): “There’s more good TV programming than ever before in history. We are always thinking about not only what we can do, or how to do it, but why: will our efforts make your life better, more meaningful?”

KASPORN Somswan, Managing Director, BBTV Channel 7 (Thailand): “Teen dramas are the ‘active catchers’ on Free TV, while digital media is gaining more popularity especially among young demographic.”

Kaghi, Otawan, Director General, FINAS (Malaysia): “We don’t have just to make contents, we need to make “content as a brand”. Star Wheel, Real. First we need to hear what others want, market research, discuss with trendsetters, etc.”

Laos Khanh Phuoc, General Manager of YenMain Group (Vietnam): “With strong Internet penetration and smartphone users, Asia is going digital, where China and Japan already are. And even the top Hollywood movie companies are looking for digital mobile and integrated content among the young.”

Kazuo Han, CEO, Viki (USA): “Asian content is very popular in Europe and Latin America, and we have European and Latin content for Asia. It’s all about bringing a new type of entertainment.”

Maggie Xiong, Senior Director, International Acquisitions, Youku Tudou (China): “We are looking to forge international partnerships in co-productions in order to overcome regulations that limit international content in our portfolios.”

Lan Khanh Phung, General Manager of YanMe Media Group (Vietnam): “With strong Internet penetration and smartphone users, Asia is going digital, where China and Japan already are. And even the top Hollywood movie companies are looking for digital mobile and integrated content among the young.”
Hooq: payment, pricing and content to lead

Hooq was Asia’s first premium VOD service to launch across the region: The Philippines, Thailand, India and Indonesia with plans of launching in Singapore this year. It is a start-up joint venture established in January 2015 by Singtel, Sony and Warner and it delivers over 35,000 hours of Hollywood blockbusters and popular local programs to customers anytime, anywhere. In May 2016, Hooq was launched in Indonesia hiring a local veteran, Guntur S. Siboro, Country Manager. ‘The key formula to win in the OTT space is payment, pricing and content. This is not a cookie cutter winning formula but needs to be customized for each country. Asia is not a homogeneous region as each country is in different stages of growth and development, which means they have very different needs and requirements,’ he believes.

Each country carries a different mix of content, but it offers customers exclusive titles and the US series dropping in same day as the US release. It had also announced its first original production in The Philippines: an original 6-episodes miniseries based on the highly acclaimed Pinoys movie ‘The Job,’ which will be premier by the end of 2016.

Siboro: ‘For Indonesia, we partnered with top local studios (13 Entertainment, MNC, Multivision and Transmedia) to bring to customers local films such as AADC and Pinatbuglang Sharkine, award winners Sony Pusarli and London Pelmato, as well as classic films together with a host of exclusive movies, FTV and TV series. Hooq has been customized for local customers offering optimized features to ensure an uninterrupted viewing experience’.

The company has tied up with all major telecom service providers to enable direct operator billing: Hutchison 3, Indosat Ooredoo, Smartfren Telecom, Telkomsel/Metranet, Telkomsel and XL. Asia. ‘Deeper partnership integrations have also been forged with Telkomsel where customers can opt to subscribe to the simP ATI Entertainment Package, where they can enjoy Hooq together with up to 14GB of data,’ he adds.

And concludes: ‘The broad strategy needs to take into consideration each market’s challenges, landscape, competition and even infrastructure, before driving deep into details of customizations and development of the service with a local approach that truly works for each country’.

Sony Asia: multiplatform, live, on demand

Sony Pictures Television Networks operates in Asia the English channels AXN and Sony and Asian Animax, ONE and GEM (with Nippon TV). All them feature titles from Korea, Japan and USA that are first run and exclusive, aired close to the original telecast.

Ang Hui Keng, SVP & general manager: ‘The Pay TV industry is evolving from a traditional linear model to one that embraces multiple devices for live streaming and on demand viewing. Even linear TV remains our core business, the expansion into digital platforms is critical in order to stay relevant and enhance the overall viewing experience’.

‘The industry is still figuring out both a viable business model and the optimal way to monetize the platform. Given the fragmented nature of the Asia region, it’s a tricky proposition, but one that industry needs to work together to solve. The key is to build digital infrastructure and assets that can generate long-term margins, while the short term solution is to support our affiliate partners with rights-cleared content for their VODs. Our end goal is to have our channels and premium content available to viewers wherever and whenever they want it’.

AXN is the pioneer in original productions in Asia. ‘Our approach is two tiered: 1) a localized strategy, which means a single market series created for a specific audience: Cash Cab Philippines has achieved success in ratings and it secured local sponsor interest; 2) a pan-regional strategy, a multi-market series featuring either a variety of locations, cultures, contestants or teams. The Amazing Race Asia (S5) has been the top rated program of the day and in its time slot among the general English entertainment channels’.

Keng concludes: ‘We remain focused on delivering premium Asian and English content, and will ramp up our pipeline of original productions for Asia. We’ll also expand our licensing and merchandise division, leveraging the popular Animax channel mascot Doo-Kun to bring fans closer to the brand; and will continue to host large-scale festivals and events to extend our shows beyond the screen and into the lives of viewers across Asia’.
With its progression, YAN Media Group (Vietnam) highlighted that while local content still holds a majority share, foreign content comes out as cost efficient. ‘It will be a balancing act in terms of local and international mix,’ explains the general manager of the Group, Lan Khanh Phung.

‘Music is moving more to international content, drama series are local, and entertainment shows are mixed, depending on the artists’. For Channel B specifically, its role in Vietnam’s industry is to be the BFF of Vietnamese women, its whole branding reflecting in the voice and the look of the modern Vietnamese women. Its uniqueness lies in the fact that it is the only focused on the new school of Vietnamese women, according Lan. ‘Vietnamese women though traditional are also modernizing in some ways, especially in the new age economy boost of Vietnam. Channel B caters to this segment’, she adds.

One of Channel B’s focuses is original local content, formats and having their internal team produce content. This would mean that a major part of its move forward would be to acquire relevant content. However, the biggest problem Channel B has faced in content buying thus far is cost. But it doesn’t stop Lan from visiting Asian and International markets. ‘It is always good to see what is going on and catch up with contacts, but I think the buying really happens before or a more personal visit works well, as we can really talk, discuss and negotiate then. Just an idea, it would help if events segment the zones by genre instead of by country… like having a drama lane or a comedy lane’.

However it’s segmented, Lan notes that Vietnam’s content industry today is at the beginning stages. ‘There is a lot of demand; we need more supply that hits the Vietnam taste’.

And what might that taste be? The Vietnam content industry is quite open for new formats and genres, regardless of languages or country of origin. Chinese, Korean, Indian content and big US/EU localized formats have been performing really well in this market, according to Lan. ‘In the years to come, with strong Internet penetration and smart phone users, I think on one hand, Asian drama series, news and local comedy still seem profitable in general. On the other hand, there is a strong demand for digital/mobile and integrated content among the youngsters, for instance, YANTV’s target market. Vietnam had 7.1 million fixed broadband Internet subscribers at the end of 2015, according to Vietnam’s Ministry of Information & Communications. The programme’s goal is to boost this figure to 40% (about 9.6 million) of the country’s households connected to the Internet by 2020. Phung: ‘It is good for YAN, especially the digital aspect, as the base will be bigger and in terms of preference, we are the preferred digital and social destination of our youth segment, Vietnam’s key netizens’.

Vietnamese Diaspora

According to Dr. Dang Nguyen Anh, director at the Institute of Sociology in Hanoi, a majority of the estimated 4.5 million Vietnamese diaspora live in the US. In recent years, the Southeast Asian nation has been wooing them back by offering incentives, such as long-term visas and the option to own property.

While they are scattered across the globe, their influence in Vietnam is growing. Remittances from overseas Vietnamese make up an average of more than six percent of the country’s annual GDP. The Central Bank says it was looking at a windfall of US$14 billion in 2015. Up to half of it will end up in Ho Chi Minh City, the heart of Vietnam’s economy.
After working in Jakarta for three years, Tim Scott moved to Phnom Penh, the capital city of Cambodia and home of Cambodian Broadcasting Service, which owns and operates three separate TV stations: Cambodian Television Networks, MyTV, and CNC.

‘Here, I can pass on my knowledge and watch young producers grow into efficient, effective executive producers, using western production processes and techniques’, he explains to ATF INSiGHTS magazine the VP of Creative and Development for CTN-CBS.

‘Because of my prior experience on FremantleMedia Indonesia, I am very familiar with many formats and can offer a real, on-the-ground assessment of both the strength of a format and the degree of production resources and experience needed to produce the show at a very high level in our market’.

‘We base our decision on several key considerations. First, if the format has worked in other Asian countries. Second, will the format work within the current trend in the market. Third, if we have the ability to produce the format at a high level with regards to budget, production resources and staffing’, he explains.

He says that currently there is ‘huge trend’ in drama series. ‘Drama is king and if you have the best drama, you station will rank #1. Each station here is competing to find the best drama, whether they are Chinese, Korean, Indian or any other country that produces a drama that will suit the taste of the audience’.

In 2015, the Ministry of Information, in an attempt to bolster the local industry, ordered TV stations to broadcast only Cambodian-produced content during prime time (7-9pm). ‘Having a very good Cambodian drama series airing is vital. We have partnered with outside producers who have been commissioned to produce Khmer drama series. We have started our own in-house drama department and are currently in production of our first all Khmer drama series’, he explains.

‘Scott, who has been engaged viewers from its very first broadcast and the audience continues to grow, achieving a market-impressive rating of up to 6.64. As a result, Homarak has announced further international rollouts in the Asian market.

Workpoint: Thai entertainment takes the stage

Workpoint Entertainment Group is a leading Thai company, operating the highest-rated digital TV channel Channel 23, for which it produces more than 150 local and international acclaimed programs, while it also operates an international division that globally distributes the group original formats and finished programs.

In Thailand, the channel programs riveting, hilarious, brain teasing word puzzles such as the game show Golden Chies or the spooky factual show Gang of Ghosts, as well as intimate interviews and family-centered shows. It also innovates with a series of shows run by kids, like Generation Gap, Little Big Game, Fight for Mom, and Little Riddle, licensed and/or produced in different countries, and a variety of game shows such as Lightning Quiz, Mic On, Debt Off and Drive Me Home. The quiz and talent-based shows have been changing contestants’ lives with incredible payouts and huge cash prizes.

With brand recognition as far away as the USA, Workpoint is leveraging that notoriety with a series of international successes throughout Asia, particularly Vietnam and Cambodia, and currently broadening its licensing rights to Burma, Sweden, France, UK and Latin America. For instance, The Fan has been produced in Sweden as Fantasterna and in the UK as The Fantastics; Peru acquired the format of The Band to produce La Banda.

‘With over 27 years of experience, we continue to widen our reach, and broaden our creative possibilities with the aim of gaining recognition globally’, explains Dhanasak Homarak, Workpoint Chief Business Development Officer.

This year we saw the success of Mic On, Debt Off already a phenomenon in Thailand achieving a market rating of 6.64 points. As a result, Homarak has announced further international rollouts in the Asian market.
MediaCorp: engaging audience across multiple platforms

Channel 8, celebrated Mediacorp’s 35th Anniversary, with a 30-episode drama premiered in November, is an inspirational story about a simple everyman who dreams big. In celebration of Mediacorp’s 35th Drama Anniversary, it features a strong cast of hot favorites and star-studded cameos appearance of veteran artists.

‘Viewers continue to be more affluent and digitally savvy, consuming content in many devices and on the move. With improved connectivity, many have turned to online and mobile to see our shows. Toggle continues to grow, particularly for drama catch-up streams. We aim to engage audiences in new ways, augmenting eyeballs on digital in addition to traditional mediums’, she adds.

‘Accessibility to global content, changing lifestyle habits and tech advancements will continue to challenge content creators. Digital disruption provided us an opportunity and the key focus is on innovation. We will continue to invest in our 360-degree content and work with our platforms to create content to ensure we stay relevant, accessible and grow content quality and engagement of audiences across accessible platforms’, finishes Lim.


Mediacorp

MediaCorp is the leading national broadcaster in Singapore gathering 70% of the audience share, and running 7 TV channels, 12 radio stations and digital assets. 2016 will be the year that the company will be switching over to fully digital broadcast and for the next year it will move into Mediapolis and open its campus to the community with an array of public facilities.

‘Our daily social drama Tanglin continued to grow from strength to strength. With more gripping, thought-provoking and dramatic storylines in 2016, FTA viewership increased by 15%. Online viewership also grew steadily with Toggle views for the show crossed the 10-million mark in October’.

With the success of the locally developed game show Don’t Forget To Remember in 2016, Channel 5 will put the emphasis in engaging audience across multiple platforms. It will be co-producing a new interactive game shows, Cash Struck! with Endemol Shine, and it will be a global premiere of this format in Feb 2017.

Soon concludes: ‘Total drama output in 2016 increased by 10% to reach 200 hours. Apart from the daily long form, local-drama continued to be the most popular genre and the demand for authentic local stories that resonate well with the audience will continue to be strong. We will launch a daily drama belt in January and are working with both the in house and outsourced teams.’

Channel 8, the Family Chinese-focused network launched the inaugural Body SOS Health Carnival 2016, an extension of Body SOS health program that tackles a range of health issues on a weekly basis. ‘The successful event saw over 60,000 attendees, 40 seminars and over 30 exhibitions when it was held over the two days at Suntec City Convention Centre’, says Irene Lim, head of Channel 8.

The Star Awards 2016 launched a ‘successful transmedia campaign’, reaching digital audience consumption many times more than 2015. The campaign, which included immersive 360-degree video from the red carpet, accumulated 33 million of organic reach across Facebook and Instagram. The engaging social media content also generated more than 36,000 clicks on Toggle and contributed to an increase in TV viewership year-on-year’.

Regarding drama, Lim points out: ‘Hero, a 30-episode drama premiered in November, is an inspirational story about a simple everyman who dreams big. In celebration of Mediacorp’s 35th Drama Anniversary, it features a strong cast of hot favorites and star-studded cameos appearance of veteran artists’.

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JCC: TV, digital, co-productions

Al Jazeera Children Channels (JCC) aspires to become the preferred children’s media experience provider in every Arabic-speaking home and deliver the most relevant and inspiring content across all platforms. It has two channels, JeemTV and Baraem TV, focused on kids plus parents. Last April 2016, the channels have joined Band Network and now exclusively broadcast via BN.

‘Through this association, they further enhance the brand equity that they have created over-time, looking forward that it will facilitate acquisition of children content from global market as well as help in further expanding in-house programs’ production’, explains Saad Al-Hudafi, AEEM & JCC Channels director.

Baraem TV is a dedicated pre-school channel (2-6 years old) in the Arab world, while JeemTV is the lifestyle entertainment media platform for Arab children between 7-12 years old and their families.

‘Our internal production teams have devised original content such as the girls’ magazine called Noon and our scooby-doo show, Shakushako and the weekly game show Jem Javab. For Baraem TV the morning shows Abah Safah and Hourouf Wa Rououm, as well as the evening storytelling show Naim Al Qamar. JeemTV has several commissioning and co-productions, such as the action adventure series Bade and animation fillers Monkey Seven and Me, a hybrid show where live action is mixed with animation, co-produced by JeemTV and The Young Empress with Mundo TV (Italy).’

Al-Hudafi: ‘Kids TV industry is getting bigger and offering a large range of programs, while it’s trying to compete with the digital platforms like YouTube. Kids nowadays are more attached to technology and devices, and this is become more challenging to TV industry, however in our MENA region, they are mostly interested in animations with boys favoring action/adventure and girls particularly enjoying series’ which they can identify with.

“One of the main objectives is linking digital content with TV abiding by our 360 degree marketing strategy. For instance, we promote the morning shows with TV promos, as well as the digital content received from the kids via our social media platforms (videos, pictures, drawings)’, he concludes.

EBS: a new value for education

EBS, Korean Educational Broadcasting System, is a public broadcasting company that aims to inform, educate, engage, and enlighten people from all walks of life. The group operates eight networks: locally, EBS1 and EBS2 (terrestrial channels), EBS Plus1 (CSAT), EBS Plus2 (satellite) and EBS FM (radio); internationally, EBS English, EBS U and EBS America.

EBS has produced internationally renowned documentaries on a wide range of subjects from nature and history to various cultural themes, as well as various educational programs for children of all ages. ‘We make programs that show children a world full of wonder and excite their interest. Good program has role models that kids like to identify and emulate’, explains Young Hong Jung, chief producer department of animation.

Depending on recent survey of the company, Korean viewers tend to prefer children’s program that has educational points, but mainly focused on entertainment than traditional educational program. EBS’s long-running key properties led trends of children program.

Let’s Get Together, Dong Dong Dang, the most popular TV show for children in Korea, has been invited 1.6 million of children and parents to the performance halls for 16 years. The show provides amusement with distinctive characters, dramatic stories and spectacular stage. Tok! Tok! BonHani is a daily live show with various entertaining and educational segments. Boni & Hani are popular TV characters among the 7 to 13 age group and present educational content in a fun and easy way. It also had a lot of success with animation, including global hit titles PowerO the little Penguin, Robocar POLY, Super Wings. EBS has been co-produced over 100 animated series and grown to be major broadcaster in this field.

Increasingly, the channel animations are looking at opportunities to produce content with partners in overseas. It has some strong relationships with VTV (Vietnam) and many broadcasters in China. It also concentrates in new markets: Mind Blowing Breakthroughs is the first co-production with Latin America, between Grafizix (Korea) and Astrolab (Argentina).

‘We don’t make special point of coming up with something new all the time. New born babies constantly need educational contents that their elder brother or sister have learned. It is also important to develop existing good contents. We welcome global partners to make long-run contents reach children around the world together’, concludes Young Hong Jung.

FAMILY VIEWING SHINY FLOOR GAME SHOW

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MYCONTENT 2016: wider content demand, stronger local production

A new edition of MYCONTENT & Dubai International Brand Licensing Fair, part of The Big Entertainment Show, has been successfully organized on November 14-15 at the Dubai International Convention and Exhibition Centre, organized by Index Holding. It gathered 80 companies from 65 countries and more than 150 buyers, including TV channels, digital platforms, producers, regional distributors, investors and advertising agencies.

His Excellency Sami Al Qamzi, director general of the Dubai Department of Economic Development (DED) and managing director of Dubai Media Incorporated, inaugurated the event, and said: He said that demographic patterns and the ‘strong popularity’ enjoyed by Pay TV in the Arab world and across the Middle East indicate ‘remarkable opportunities’ for content providers, advertisers and brand licensors.

“The varied choices of Arab youth and diverse communities (there are over 200 million Arab youth aged below 25 and Dubai alone is home to over 200 nationalities) have seen Pay TV subscriptions growing in spite of competition from online video. Improvements in the policy environment, particularly in protecting intellectual property, will further encourage content suppliers and Pay TV channels to sharpen their focus on the region”, Al Qamzi concluded.

Eng. Anas Al Madani, vice-chairman and group CEO of Index Holding, added: ‘The MENA region witnesses a great demand for TV content that is evident in the increase in the number of Pay TV households which grew in 2015 by 10% to reach 4.95 million households. According to IHS, this increase has prompted a 37% YoY revenue rise from subscriptions to €1.17 billion (USD 1.33 billion) last year. IHS forecasts that Pay TV subscribers will gradually increase in the coming years, to touch 6.54 million households by 2020’.

‘There is a lot to do in almost every business and genre in Middle East. On the digital side, Netflix has been one of the pioneer OTT platforms launched in 2013, and followed by Starz Play, Vuclip, OSN.com and Netflix. ‘We have Hollywood content exclusive for MENA, but our Arabic and Indian content is available worldwide. We have also produced local contents, one animation series and two movies in Egypt’, explained Sobhy Anjam, content specialist, and Marwa Fahmy, content acquisitions and programming.

‘The release of Netflix was the first that could happen to this market, as it has allowed the appearance of many OTT, local and international’, remarked Nadim Dada, director of content acquisitions of Cartoon Networks, whose has a big footprint in UAE, KSA, Tunisia and other key markets betting Netflix in terms of usage.

Sherif Dahan, regional director of Vuclip, owned by Hong Kong based PCCW, is a premium mobile VoD service with 11 million subscribers in South East Asia and MENA, with 27 partnerships with telecommunications companies. ‘We are planning to release an OTT service in MENA soon, in which we will include short forms content, but also original content. We’ve produced What a Duck in India and we want to replicate the model’, he explained.

For big media groups, as Turner and FOX, whose channels are available on Free TV and Pay TV all across the region, attending the show is very important to meet new talents, producers and content developers. ‘This is a market where everything is about to be done. To satisfy the regional industry we need a mix of highly skilled talent and investments. The region as a whole is going through that process’, said Adam Khawaja, creative director, Cartoon Networks Arabia, Turner Broadcasting.

He participated in the panel animation in Arab Countries, along with Ahmed Al Matawa, founder and CEO, Ego Punch (Abu Dhabi), and Nathalie Habib, general manager, Blink Studios (Dubai). On stage they both agreed with Khawaja, and added: ‘We need a global hit created in MENA. After that, the world will put an eye on us. But we can’t compete without quality and universal products. We need to think beyond trends and become trendsetters’.

Next year edition of MYCONTENT will be held on October 29-30 at the same venue.
Japan: an approach to an amazing TV market

Japan has been MIPCOM 2016 “Country of Honour” and the industry had the chance to see closely the highly developed improvements of the Japanese TV industry, not only on behalf of contents but mainly about technology.

The number of attendees from Japan has increased in comparison with 2015: more than 500 executives from 104 companies of one of Asian leading economy have participated last MIPCOM. Even Japan’s Prime Minister, Shinzo Abe, sent a recorded message to the international TV community.

On the conference front, Sony Corporation President and CEO Kazuo Hirai, provided an keynote about the latest developments of HD, 4K, 8K and Virtual Reality taking place. It has also improved with the 4K and 8K technology and it is the most watched media among others. NHK, the national broadcasting source of information for the Japanese people, had a chance to see closely the highly developed improvements of broadband and mobile Internet. The number of attendees from Japan has increased in comparison with 2015: more than 500 executives from 104 companies of one of Asian leading economy have participated last MIPCOM.

Television

Launched in 1953, Japan rapidly introduced the color TV in 1960 and offered to the world the first ever international private television service, which is reflected on the television content, ranging from the globally well-known entertainment (especially the psychic ones) to documentaries, drama series, TV movies and, of course, animation.

The market

The Japanese ad market is worth ¥6,171 billion (USD 17.3 billion), and again the TV production is the leading sector with USD 578 billions, followed by merchandising with USD 249 billions, film with USD 211 billion, and overseas market with 182 million approximately, according to The Association of Japanese Animation (AJA).

Animation

The number of Japanese TV content sales have been growing a lot from 2010, when they accomplished ¥6.6 billion in exports in 2014, gest market for Japan, totalizing approximately, according to the Institute for Information and Communication Policy (IICP) from the MIC.

The advent of broadband and mobile Internet. Satellite and Cable cover half of domestic households: 15 million of them pay 40 million free-view. On the digital side, the SWOD market has been growing steadily in the last years, following the high penetration of broadband and mobile Internet.

There is also a strong cinema industry with big domestic companies plus foreign distributors: there is a 160 million audience annually with the highest box office record in 2015 as Japan is also one of the healthiest home video markets in terms of distribution and rental with 36 million viewers.

By 2020, it is expected a total Japanese market size of 14.8 billion (USD 45,000 billion) on which terrestrial TV will hold 62% of the total, followed by the Satellite/Cable industry with 24%, Digital with 6%, and Cinema and Home Video with 6%, according to MPAA “Economic impact of Japanese TV and Film Industry”, conducted by Mitsubishi Research Institute.

Production continues to increase year by year reaching almost 350 hours in 2015. The total market size is ¥11.252 billion (USD 17.3 billion), and again the TV production is the leading sector with USD 578 billions, followed by merchandising with USD 249 billions, film with USD 211 billion, and overseas market with 182 million approximately, according to The Association of Japanese Animation (AJA).

The best thing about the Japanese anime is the possibility of transforming their properties in huge global successes in other platforms, as well. One of the most recent examples is Pokémon, which went from a video game to the Augmented Reality game Pokémon Go, including a TV series (sold in 91 countries), comics, CDs, toys and events.

Technology

As technology and innovation explain the same happens with the traditional TV business. When Televison joined Internet, appeared the Hybridcast, a fully integrated system from which audience can have access to shopping, education, news, catch up and second screen programming.

Japan has also leads the deployment and implementation of the 4K production and transmission. It has started in 2014 with the execution of this technology on VOD services from the IPTV providers, thanks to the Winter Olympic Games of that year. In 2015, IPTV, Cable and Satellite concluded the full broadcast in 4K, according to data from the Ministry of Internal Affairs and Communication (MIC) of Japan. 8K will be completed this year on the satellite platforms, followed by Cable and IPTV by 2020, when the Summer Olympic Games Tokyo will begin.

Content exportation

Japanese content sales have been growing a lot from 2010, when they accomplished ¥6.6 billion, to 2014 when they reached ¥18.3 billion, approximately, according to the Institute for Information and Communication Policy (IICP) from the MIC.

From that amount two years ago, almost ¥9 billion rights to re-broadcast programs abroad, followed by Internet, videogame, format (remake) and merchandising distribution rights.

Asia Pacific represent the biggest market for Japan, totalizing ¥10.7 billion in exports in 2014, followed by North America with ¥4.4 billion, Europe with ¥2.4 billion, South America with ¥0.5 billion and others with ¥0.2 billion.
Thailand, Canada and Latin America discover GMA

With presence in over 26 countries in 4 continents, GMA Worldwide (The Philippines) distributes high quality content, including drama series and TV programs. It has licensed over 100 titles worldwide and its goal is to reach more and more viewers around the world via program syndication.

GMA Network produces over 26 new dramas a year, “so clients and partners can expect a consistent stream of well-crafted programs which feature the Philippines’ brightest stars”, explains Roxanne J. Barcelona, VP, who highlights some flagship deals. “Early this year we finalized a 300-hours multi-year deal with JBKN, free TV from Thailand. And we also sold a multi-title bundle of HD dramas to Canada’s Rogers Media, to be aired exclusively on Rogers’ free TV channel”.

“One of our goals this year was to enter the Latin American market. Through our partner Latin Media Corporation, we sold four drama formats to Mexico for adaptation. For the future, our long-term objective is to make our content available everywhere. We continue to work to penetrate new markets and enter new territories”, she concludes.

For ATF, the company presents several options on drama series: Someone To Watch Over Me (30×45), where love will help to recognize who you are meant to be with; On Encantadia Fantasy (45×45) four royal sisters from the realm of Encantadia are entrusted with powerful gemstones to protect the land against forces of evil that threaten its peace; Yusabel (45×45), Cruel Lies (45×45), the fantasy series My Secret Love (45×45), Once Again (31×45) and the romantic comedy Jeun Happy Love Story (45×45).

Liongate, grows on all fronts

With nearly 80 TV shows on over 40 different networks, and a strong digital and diversified presence in motion picture production and distribution, TV programming and syndication, home entertainment, digital distribution, new channel platforms, and video games, Lionsgate (USA) has become in the last year in a premier next generation global content leader.

During the last MIPCOM edition, the company confirmed a new deal with Vimeos to launch Global TV Store, a new service that offers nearly 80 of the studio’s TV shows for rental in over 150 countries. The roster includes Orange is the New Black, Mad Men, Casual, Weeds, Nurse Jackie among others.

For this market, Peter Iacono, president, Int’l TV & digital distribution, highlights a slate of comedies and dramas headed by the 23×30’ series Casual, an enduring, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama, and Graves (10×30’) centered on the story of a former two-term President of the United States as he embarks on a Don Quixote-like quest to right the wrongs of his administration and reclaim his legacy 25 years after leaving the White House.

Also, it stand the dramas Feed the Beast (10×60’), where, faced with financial and personal ruin, two best friends take one last shot at their unlikely dream of opening an upscale restaurant in their down trodden Bronx neighborhood. And the special event Dirty Dancing (180’), a global pop cultural phenomenon that comes to TV as three hour musical event. This updated version reintroduces this timeless love story and moveable moments from the original, while expanding the classic story for a whole new generation and fans alike.

DINT: now, theatrical

Led by Patricia Menz, president, and their sons Paolo Barzellato, VP operations, and Christian Barzellato, VP of Marketing, DINT (Italy) has begun an aggressive campaign to attend the top international markets offering its high tech studies and experience on the dubbing business. And now, after signing a deal with the postproduction company Filmensonno, adds theatrical to its broad line of work.

“We have 400+ working voice actors and singers, including children and a dubbing school for 10 years now. We give our clients the best quality with impeccable timing and with the quickest turnaround available in the market”, they explain.

Within the last 10 years, it has dubbed series like Deadliest Catch, Master Chef, Bear Grills, Discovery. Also, DINT signed a deal with Kanal D (Turkey) to dub the new big drama of the company: Wounded Love, starred by the same actors than 1001 Nights. “We are also completing two new projects with Netflix: the fifth season of Orange is the New Black, and Designated Survivor, with Kiefer Sutherland (24), with Global Agency (Turkey) we are producing Kowen, spin off of The Sultan with Beren Sat (Fatmagul), and a neutral version of Pobre Gallo (Mega), they add.

The studio has dubbed several movies this year: Internet Famous, Pee Wee’s Big Holiday and Ridiculous 6 as well as Warner Bros. animated series Super Hero Girls, the new season of Made, all seasons from Goodie Shore and Ex on the Beach, from MTV; Paw Patrol, Bubble Guppies and Diblly Dragon, from Nickleolotd; and Race for the White House and all CNN other special projects.

YOUR AUDIENCE OUR STORIES

CRIME INVESTIGATION SERIES 8x60’

Hi-five, Christian Barzellato, VP operations, and Christian Barzellato, VP of Marketing,

*New series* produced by Lionsgate with the TV channel’s Bread Crumbs for thirteenth MIPCOM.

**For ATF, the company presents several options on drama series:** Someone To Watch Over Me (30×45), where love will help to recognize who you are meant to be with; On Encantadia Fantasy (45×45) four royal sisters from the realm of Encantadia are entrusted with powerful gemstones to protect the land against forces of evil that threaten its peace; Yusabel (45×45), Cruel Lies (45×45), the fantasy series My Secret Love (45×45), Once Again (31×45) and the romantic comedy Jeun Happy Love Story (45×45).
Universal Cinergia reinforces its global expansion

Kanal D: Wounded Love

Kanal D is one of the leading broadcasters of Turkey, but it is also among the main exponents of the Turkish series global success, managing to reach almost every corner of the world, including MENA, Central Asia, CEE, CIS and other territories in Asia, with titles like Fatmagül, Times Goes By and Forbidden Love.

In ten years, the company reached over 130 territories, but it was in 2015 one of the most important years in terms of distribution, reaching new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina.

All this impressive track record has been commanded by Ozlem Ozsundul, former head of sales and acquisitions. She is now dedicated in another area in Kanal D, and has been replaced by Onur Bulut Marasli. EVP, International and Corporate Strategy, who debuted last MIPCOM.

During 2014 and 2015, Kanal D reached new markets worldwide with good success and it wants to keep that for a long time, but focusing in other business, too: international co-productions, strategic development alliances, partnership with companies to produce in Turkey, etc. ‘The most important thing is not being a fashion for a short period’, they say.

At ATF, the company highlights a slate of new dramas headed by Wounded Love, starred by the popular couple Halil Ergön and Bergitzer Koç (Omar and Shirazade in 2001 Nights); Flames of Desire (20x130’), a story about desire, love of repeatedly blown heroes, and their Reunion, farewell and struggle, and Sweet Revenge (2x4140’), about the hunt of the faith of a woman left at her wedding day. Also, the company keeps pushing in the region high-valued dramas like War of the Rose, For My Son and Waiting for the Sun.

Nippon TV: dramas + entertainment

Nippon TV is one of the leading worldwide distributors of Japanese content, with Dragon’s Don as one of the biggest global successes sold in 38 formats and 184 countries, through Sony. The company has also sought new endeavors abroad including engaging in several international co-productions in Asia and opening a local subsidiary in Singapore in 2015.

‘Since the formation of the International Business Development division, our program sales increased tremendously, breaking sales records 3 years in a row from year end 2013’, explains Sue Fujimoto, EVP of this department. Nippon TV introduces the second season of the hit drama series The Last Cop, followed by Pretty Proofreader (60x60), which tells the story of a 28-year-old fashionista, and it is of the highest rated dramas this fall.

Also, two new formats Burning Questions! (60’), a true or false quiz show where there’s no shortage of intriguing, bizarre, and sometimes unexpected questions to pique your interest, and The Animators (30’), a futuristic show with 2D characters are the ultimate manifestation of their creators’ dreams and imaginations.

‘USA and China have been the biggest markets over the past 2 years. Our drama and variety programs are appreciated through GEM in Cambodia, Hong Kong, Indonesia, Philippines, Singapore and Thailand. On the non-scripted, we have been teaming with foreign partners to add more of an international perspective to our choice of titles and their creativity’, concludes Fujimoto.

Nippon TV scripted format Mother’s Day (9x90) has been sold to MF Yapım & MEDYAPIM (Turkey), who produced the local version for Star TV, starred by Cansu Dere. It is the very first Japanese format to be adapted in Turkey.

After the incorporation of Elisa Aquino as marketing executive, sales and new business development, focusing on the expansion and finding new customers in Africa and Asia, Universal Cinergia attends ATF with new plans for further growth as one of the main dubbing house in the Latin Market.

‘We are delighted not only for the appointment of Elisa, but also what it represents; the expansion of the company worldwide’, says Lilian Hernandez, CEO and she adds, ‘With this announcement, along with the expansion of our dubbing studios – the company has launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have-, and our customer base, adding new productions of countries such as Japan, China, Korea, India and the Philippines, we are coming to Singapore stronger than ever’.

Hernandez: ‘Universal Cinergia generated a great contribution to collaboration to all distributors and Turkish producers within the Latin American market, with more than 25 titles -about 3,000 hours- to end in 2016, not only dubbed in Neutral Spanish and English, but also Portuguese, following a trend of Turkish content opening into African territories’.

Along with the appointment, the company launched new offices in late October in order to keep growing. ‘All the administrative area and part of the operations will be moved to continue making more recording studios to supply our customers more efficiently in terms of time’, concludes Hernandez.
Eccho Rights: strategic deals

Eccho Rights (Sweden) arrives to ATF with some big news and new titles ranging from romantic stories to action dramas. Nixon Yau Lim, head of Asia Pacific, summarizes: “In terms of new distribution deals we have been working closely with Indian and Korean producers on expanding our scripted drama catalogue, with a number of new titles from Star India and CJ E&M, and we recently signed up our first ready made drama from the Philippines, You’re My Home from ABS CBN. The company also confirmed the acquisition of two entertainment formats from Thailand: MCOT Entertainment Lab’s ID Lucky Number, and Black Sheep, produced by Workpoint.

But probably the biggest news for the company this season is the Ah Ya-pim (Turkey) for the series Insider, which is scoring amazing ratings, and Brave and Beautiful, which brings together Turkey’s two most internationally recognized and adored stars Kevser Topçu and Tuğba Büyüküstün. ‘These series are joined by two further new series this winter, as well as a number of other titles in an all around package with Ah Ya-pim’, he adds.

Also, the company recently sold the Green Yapim series Elif from Bangladesh and Sri Lanka, and will be remaking a Turkish series in India that will go on air in first quarter of 2017. ‘We are seeing an increasing number of Asian producers interested in our scripted formats, looking for inspiration from other successful exporters such as Turkey’, emphasizes Nixon.

‘Our main objective in Asia is to introduce Turkish series to new and emerging markets, while continuing to provide new titles for established markets like Indonesia. Another objective is to source good, quality content from Asia and bring them to the world’, completes the executive.

Telemundo: strong women

Telemundo Internacional (USA) heads ATF a mix of telenovelas and super-series, inspired in real live mixed with action and high quality, with strong women as stars. Heading the slate is La Doña (120x60’), starring Mexican actress Ancely Arámbula, is a story of revenge, betrayal and ambition, but also of redemption, justice and love, which follows the life of a woman of striking beauty who lost her parents to a fatal car accident, and who at a young age suffered the abuse of a group of young men.

Other new product are Sílvana Sin Luto, (121x60’), where the mother of three young girls and the wife of one of the most influential businessmen in the city, until his bad business decisions and shady practices have left him in ruin, and he in turn has disappeared without announcement, leaving his family homeless. And the third season of the super-series Sin Senos sí hay Paraíso (80x60’), which follows one of the most respected and feared ‘coyotes’ of the border between Mexico and the United States. Produced by Fox Televisa is Sin Senos si hay Paraíso (90x60’), the continuation of Without Breast There is No Paradise, and which reflects the reality of a new generation of women determined to succeed in life without resorting to plastic surgery or falling for the lure of easy money.

While from HBO Latin America Originals it stands two new titles: Dios no quiere (12x60’), where after living 10 years in the Middle East, a doctor in philosophy returns to Mexico with a discovery that can change the history of the world; and Psy (13x60’), a dramatic series that brings to light the existential issues of modern life. The HBO Latin America Originals catalogue is available for the regions of Europe, Middle East, Asia, Africa, and Oceania.

Mediaset: crime and real stories

At ATF, Mediaset Distribution (Italy) offers real stories, crime and action series, but also comedy. The catalogue is distributed in Asia by Comares (Mexico).

Heading the slate is The Boss is Back, Antimafia Squad (10x100’ or 20x50’), where after a deadly bomb attack, a new team rises from the ashes of the old Dmo squad.

Also crime series are Code Name Solo (4x100’ or 8x50’), which follows a fearless undercover agent whose mission is to wipe out from within a dangerous mafia clan in order to stop an enormous drug traffic, which involve many countries; and A Sicilian Story (80x50’ or 16x80’), centered on a very special task force that operates in the heart of Sicily’s most striking landscapes.

From the biographical side it stands Call me Francesco - The People’s Pope (2x100’ or 4x50’), played by Argentinean actor Rodrigo de la Serna and that follows Jorge Bergoglio’s human and spiritual journey, from his early days until his election as Pope and Bishop of Rome.

TF45 Friendly Fire (16x50’) is a drama series that mixes action and love, and The Siffredi Family & Rocco to the Rescue is a drama reality about Rocco Siffredi’s family and his daily life in Budapest, and the Siffredi Late Night Academy which focuses on Rocco’s Academy in Budapest.

Lastly are the sketch-coms The Store of my Life (25x4’), where a man has decided to follow his dream and has moved to live in a household appliances department store, and Mr Brown English Course (20x12’), in which each lesson is a candid camera, a sketch, a game or a music video clip. And the lifestyle formats Now I am the Boss (6x5’), and Pretend Than Ever, now in its 4th season.
Zee bets on formats

Zee Entertainment Enterprises (ZEE), one of India’s largest media conglomerates, continues to add new features to the global content market. During last MIPCOM, in October, Sunita Uchil, Chief Business Officer, Global Syndication & Production, announced the launch of the Zee Format Lab, starting with six new proposals.

The new division works as an incubator for the creation and distribution of scripted and non-scripted formats that will seek to adapt to the needs of each buyer. Six new formats were announced in Cannes, where the company implemented a theater in its booth so the customers could see the trailers.

Uchil explains to PRENSARIO, “we have a rich history in the development of programs of universal themes, easily adaptable to all regions of the world. This is a natural step after 22 years in this business. The first format we offer is Dance India Dance, our popular dance reality. On its sixth season, which will be launched later this year in India, there have been announced several spin-offs of the format, as well as versions in Singapore and a local production in Thailand. Another format is Moksha, a game show that requires strategy, luck and skill.

Among the scripted titles are: Eclipse Harvest, a dark crime drama set at a busy news desk, and the fantasy thriller set inside a Brazilian taxi cab, The Fare to Ade Miller’s. Along with Touch and TheFeed, the company introduces at ATF its largest and most diverse slate of programming, with over 20 new titles led by the new adventure reality format, Welcome to the Wild. Among other non-scripted shows are Holloway: Women Behind Bars, the workplace docu-drama, Residents and Blues, which give viewers an insightful look at the internal running of a hospital and a police force, and Mordbrith, which follows men who get the chance to feel what their spouse feels during pregnancy.

Lastly are the scripted series The Paper, a crime drama set in a busy news desk, and the fantasy thriller set inside a Brazilian taxi cab, The Fare to Ade Miller’s. Among the new products following this strategy focused on tech are the multi-platform brand TheFeed, which creates a culinary travel guide driven by social media photos – Instagram - of the world’s gastronomic delights. And Touch, which was created as an app game and merged into a TV show, introducing global brands and audiences in a simple way. Another big release is Plastic Sea, available in two different formats: the original of 11x’70 and 13x’70 (first season) and the international versions of 16x’50 and 19x’50. It tells the story of a girl confined in a woman’s prison, a fragile young girl that is betrayed by her lover and is convicted for fraud. In preventive detention waiting for her trial, she will have to survive in a harsh environment totally unknown for her, facing blackmail, abuses, and humiliations. But she will find support in her cellmates who will teach her how to survive inside.

Lastly, but not least the telenovela The Secret Of Old Bridge that has more than 1,400 episodes and it is one of the most successful titles and best-selling series from the distributor. A mid-life destiny leads her to cross paths with a landowner and stepmother of her ex-lover and father of her son.

Diana Berbin Cuchi, sales manager, Atresmedia Television: ‘The ministries The time in between was sold to NHK (Japan) and the dramedy A normal family to CCTV (China). We are working on building long-term client relationship in Asia and finding the best partners for the Series Atresmedia’.

Asia welcomes Spanish drama from Atresmedia

Atresmedia Television (Spain) attends Asia TV Forum for the first time and promotes its slate of drama series, headed by Lifelive (10x’70), a thriller set in an urban location and with high production values, moving emotionally with a strong plot that leads to a dilemma: Does a heart have memories?

Another big release is Plastic Sea, available in two seasons of 13x’70. After the successful first season, whose average audience share was 21% (7.5% above the average of the channel) and more than 3.7 million viewers, the series returns with a new murder that will alter again the life of the inhabitants of the little village and will surprise the viewers. Vocesal, full of action and visually stunning.

Locket Up also has two seasons available in two different formats: the original of 11x’70 and 13x’70 (first season) and the international versions of 16x’50 and 19x’50. It tells the story of a girl confined in a woman’s prison, a fragile young girl that is betrayed by her lover and is convicted for fraud. In preventive detention waiting for her trial, she will have to survive in a harsh environment totally unknown for her, facing blackmail, abuses, and humiliations. But she will find support in her cellmates who will teach her how to survive inside.

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Keshet, focus on digital

When speaking about cultures pioneer in technology development, Israel is one of the tops, and within that reality, Keshet stands among the TV companies at the forefront. Most of the companies have separated areas of content and technology, but Keshet is an integrated company, with a vertical structure, establishing synergy between the two sectors.

A clear example of this is Rising Star, one of the last hits of the company, and which hearts is the engagement with the audience –they vote thought an app if the singer goes to the next round- technology don’t surrounds the show, is vital part of it.

Among the new projects following this strategy focused on tech as core are the multi-platform brand TheFeed, which creates a culinary travel guide driven by social media photos – Instagram - of the world’s gastronomic delights. And Touch, which was created as an app game and then turned into a TV show, introducing global brands and audiences in a simple way.

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Dori Media: shiny game shows and dramas

Among Dori Media Group’s highlights for this season are the new shiny floor game show The Best of All, a sitcom Game Over (6x30’), that peeks into the life of a stand-up comedian, just before his wedding, and the comic crime drama Dumb (50x15’), about a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it.

Other top titles are Underground’s (Argentina) drama series El Marginal (3x15’), about an ex-cop who enters a prison to infiltrate within a mixed band of prisoners and jailers who operates from within the prison, and the game show Intuition, where participants don’t need to know anything, all they need is strong intuition.

For kids and teens, the company recommends Cata (115x60’), a musical series that follows the loves, hopes, ambitions and rivalities of a group of teens attending a performing arts school, and the comedy Es- poranza Mia (180x45’), coproduced with Pol-Ka (Argentina) and aired successfully on El Trece’s prime time. Also it stands Ciego a China (140x60’), the Spanish remake of the Argentinean comedy series about a woman trapped, as usual, in a love triangle unconsciously.

The Best of All comedy game show

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GoldBee/ZDF: strong brands with track record

GoldBee (Spain), sales representative of ZDF/Finanza (Germany) for Asia, arrives to Singapore introducing a mix of innovative live action and animation programs headed by Mako Mermaid Adventures (26x26’), the animated spin-off of international hit series Mako Just Add Water which aired in over 140 countries.

The animated series is released in the footsteps of teenage hit Mako Mermaids (48x26’), now in its third season, which debuted on The Disney Channel in the US earlier this year. Mako Mermaids is already successfully airing in the region on HBO Family Asia, GMA, and MCT, and follows real life mermaids, which are part of a mermaid pool, living in the waters of Mako Island.

Christopher Goldberger, managing director: ‘These series offer one of the strongest brands for girls currently on the market. The love story between the audience and our mermaids prompted 2 spin-offs since the original program went on air. We are thrilled to see the property growing globally, and generating new generations of fans’.

GoldBee is also introducing Baa (26x15’), a new pre-school series about a little Innuit girl who loves the snow, grew up in the Arctic Circle and knows how to keep warm and have fun with her friends.

Lastly, the executive recommends Scream Street (52x11’), a brand new gross-out stop-motion animation series based on Tommy Donbavand’s popular children’s book series of the same name, published by Walker Books.

And he says: ‘We offer strong brands with a fantastic track record worldwide, and in Asia, for a wide ranging kids and teens audience. Our high quality award winning programs and ratings drivers have already contributed to the success of many broadcast and digital platforms’.

FINAS: deals worth over USD4M at MIPCOM

The Malaysian delegation at MIPCOM 2016.

The Malaysian delegation at MIPCOM 2016. Primeworks Studios, Animasia Studios, Scubazoo coi! Global Station announced deals worth over USD 4 million at MIPCOM 2016. Primeworks, Nippon TV and Sunumtomo Corp. (Japan) will co-produce the comedy series Je- nuka Rumpang Kacah - 52; Animasia will co-produce with Strika Entertainment (South Africa) two seasons of Sapa Sev previews; Scubazoo (Malaysia) will co-produce with WildBear Entertainment (Australia) Boroom’s Secret Kingdom (3x70’), and Global Station co! TV Azteca (Mexico) launched the trailer for Lo Lobo, an adaptation from the hit telenovela.

GCMA expands in Thailand and Indonesia

Global Creative and Media Agency (Malaysia), Southeast Asia’s private media agency lead by Adam Ham, CEO, continues to grow its presence in Southeast Asia with the appointment of Nathannon Singhatheawakul as a country manager in Thailand, and Hendy Lim confirmed as its partner in Indonesia. Through the expansion, GCMA strives to increase the export sales of content in Thailand and Indonesia by 20% within three years.
The newest trends take the industry to the next stage

2016 has been an exiting year, as all big trends have become a reality for the Industry. More Channel lockers (MCNs) and Digital Studios are the protagonist in the online world; snackable (short form) content reigned on mobile devices; on eSports converges videogames + sports gathering brands, channels and fans in a unique space; and Virtual & Augmented Reality is changing forever the way audiences access the contents and entertain.

Summarizing, the trends observed are: a) a consolidation of the "big drama" from Europe (competing with US serials); b) international consolidation of the "big dramas from Europe" and entertainment; c) short contents; d) international co-production alliances (produced in English); e) VR/AR; f) short form; g) eSports - the crowd erupted in Las Vegas last July, 15,000 adults usually access to "traditional" media companies, like the "traditional" media companies, the mcns content market is growing steadily and for established media giants. According to BuzzFeed, almost 30% of its videos are seen from the "Discovery" section, where the company offers associated channels as Nat Geo, Yahoo!, MTV, CNN, Vee and ESPN.

Digital Studios & MCNs

Millennials walk away from traditional media and choose MCNs to infinite, entertain and communicate. Companies like YouTube, clearly the most important one, are often pointed to be the future of the entertainment business, transforming from content aggregators to media giants. With 150 million daily active users and growing, anyone is a messaging service. According to BuzzFeed, almost 30% of its videos are seen from the "Discovery" section, where the company offers associated channels as Nat Geo, Yahoo!, MTV, CNN, Vee and ESPN.

Short-Form Content & Snack Content

Digital Studios & MCNs is the lead wave in the production and distribution of these two business concepts. But there are many more examples. The Qyoo, a Pay TV network focused on the curation and programming of short-form video content for Video Everywhere. Its internet content redirected to TV. Vividilli Content launched to October in Latin America. Its Spanish and Italy focused on short-form content. The "Milano Free Premium short-form series (10/8) series. The studio has produced 25 series, 18 different countries and languages, which cost €1 million each. Next year will be launched in the third party with a specific goal, e.g. winning a tournament or prize money, and a clear distinction between the brand and the player. In an audiovisual way.

eSports

eSports is a competitive gaming in a determined format, an event or league, organized by third party with a specific goal, e.g. winning a tournament or prize money, and a clear distinction between the brand and the player. In an audiovisual way.

The eSports market has been growing and digitalizing beyond YouTube, including Facebook, Instagram, Snapchat and Twitter. Strategic content deals have been announced between these former and sport giants like NFL, NBA, Wimbledon, or Boxing and CBS. With 150 million daily active users and growing, anyone is a messaging service. According to BuzzFeed, almost 30% of its videos are seen from the "Discovery" section, where the company offers associated channels as Nat Geo, Yahoo!, MTV, CNN, Vee and ESPN.

Digital Studios &MCNs

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Software use for VR estimated by 2025, per sector

Virtual Reality & Augmented Reality

VR & AR has become associated most frequently with mobile devices. The emerging reality in recent years thanks to companies like Oculus (Oculus Rift), Samsung (Gear VR), Sony (PlayStation VR) and Microsoft (HoloLens), that launched new lenses to access to several types of VR content, as well as Google Cardboard and Cardboard (2014), LG’s VR for G4 or HTC’s Vive. Facebook acquired Oculus, and the Oculus Rift was launched for sale during the first trimester of 2016. "Today, the VR market is dominated by a small number of major platforms like Facebook, Google, HTC, Samsung, Sony and HTC, which have invested billions in AR/VR in the last few years, and are now in a multibillion dollar race for the next computing platform, as they now share the same goal: to generate USD 1.1 billion by 2019, and it highlights alternative growth scenarios using traditional sports as a reference and the key factors that will determine the pace of growth. North America is the leader in terms of revenues: USD 175 million (merchandise, event tickets, subscriptions, online advertising and media rights), while China is the runner-up with 44% of global “traditional” media revenue.

There were 112 major events in 2015 that generated an estimated USD 20.6 million in ticket revenues. Total prize money of all the events reached USD 61.68 million, a 76% YoY increase. Global audience was 221 million gamers and the number of "traditional" media companies, the MCNs content market is growing steadily and for established media giants. According to BuzzFeed, almost 30% of its videos are seen from the "Discovery" section, where the company offers associated channels as Nat Geo, Yahoo!, MTV, CNN, Vee and ESPN.

This represents a CAGR of growth of 181.3% over the 2015-2025 forecast period.

The pioneers and most important VR & AR sector is the one of sport developers, and the best example has been Polisport, a free-to-play platform that was developed by Niantic and launched in June 2016. In March 2016, they announced apps, being downloaded by more than 75 million people worldwide.

Over 1,000 apps compatible with Google Cardboards have been installed more than 25 million times, and more than 500,000 hours of content intended for that device had been played on YouTube. In 2015, Netflix launched in VR a virtual version of the iconic Harry Potter series. Warner Bros. or DC or Moviola has launched "Harry Potter: A Year at Hogwarts Cardboard". Honda launched for sale during the first trimester of 2016.

Launched last fall, the first VR app platform by Facebook is still in beta testing. Facebook has since become one of the most crucial apps in 2016 after it was released by more than 75 million people worldwide.

The industry, Game publishers have placed content creators at the center of their strategy, as they now share their videogames on YouTube, Twitch, google, and Twitch. This group has proven to be valuable and cost-effective marketing tool for promoting, bringing increased awareness to their brands and fans. The competitions and the content around them help publishers to grow engaged and active communities around their titles, increasing the lifetime value of their games and transforming their titles into enterainment branding, says Newzoo’s 2016 Global Esports Market Report. 2016 will see the eSports economy grow to USD 463 million (43% YoY growth), entertainers and athletes to "exceeding expectations" and another 125 million "Occasional Viewers". Global and local eSports markets are expected to generate USD 1.1 billion by 2019, and it highlights alternative growth scenarios using traditional sports as a reference and the key factors that will determine the pace of growth. North America is the leader in terms of revenues: USD 175 million (merchandise, event tickets, subscriptions, online advertising and media rights), while China is the runner-up with 44% of global “traditional” media revenue.

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Read more on next page: The Virtual Reality market is dominated by a small number of major platforms like Facebook, Google, HTC, Samsung, Sony and HTC, which have invested billions in AR/VR in the last few years, and are now in a multibillion dollar race for the next computing platform, as they now share the same goal.
**Televisa: transforming universal stories**

With over 90,000 hours of content produced a year, Grupo Televisa (Mexico) is the largest mass media company in the Hispanic world and a major player in the global entertainment industry. It transforms universal stories into a local success by creating alliances and performing tailor-made productions.

As ATC, Douglas Welch, director of sales, Africa, and Alexis Mihalkovski, director of sales, recommends the new melodrama *The Candidate, the game of power* (120’), where the wife of the Mayor of the city and also an honorable senator confront him when, after he decides to contest for the presidential candidacy, shows his true face: fierce, violent, and perverse. While *No trace of you* (120’), is a drama that begins when, the night before her wedding, a young girl vanishes without leaving a trace behind.

Dressed for Mourning (52’/60’) centers around 3 women that became a terrible piece that became a 3D CGI full HD series will highlight its brand new 3D CGI and Full HD series. It will be presented by ATC and阿根廷作者Marcela Citterio, based on the classic Johanna Spyri novel. It is based on an idea from 3D CGI full HD series will have great appeal to its target audience of 4-10 year-olds, who will love the funny and friendly Yeti Eddie and his best friend.

**CBS: MacGyver**

CBS Studios International (USA) presents at ATF its new drama series *MacGyver* (120’), a reimagining of the classic series and around a about 20-something boy that creates a clandestine organization within the U.S. government where he uses his extraordinary talent for unconventional problem solving and vast scientific knowledge to save lives. At Doubt (130’), Katherine Heigl is a brilliant attorney at a boutique firm who starts to fall for her charismatic client, while *The good fight* picks up one year after the events of the final broadcast episode of *The Good Wife*.

**Mondo TV: major new projects for APAC**

Mondo TV (Italy) is promoting a number of major new projects this ATF, highlighting its brand new 3D CGI and Full HD series *Invention Story* (104’), aimed at 5-7 years-old, whose star is an intelligent, thoughtful and creative fox. The main partner for this project is Human York Animation (China), with whom an agreement for the production of three new 3D CGI animated TV series to be completed by the end of 2020 has been closed during MIPTV. The global budget for this transaction will be USD 24 million and the first project, provisionally titled *The Rody Poohy*, started production on November 2016, targeted to a pre-school age group.

Another big titles is *Adventures in Duckport* (52’/50’) is a for 4-8 year old 3D full HD series following the exciting adventures of some truly adorable characters, Suzy Ducken and her friends Jack Quackers, Penelope O’ Quinn and Corky Turtle, famous from the much-loved Suzy’s Zoo’s books.

There’s also Heidi, *Bienvenida A Casa*, the very first original live action series for teens co-produced by Mondo TV and Argentine author Marcela Citterio (José Franky, Patito Feo, Chica Vampiro) in Argentina through its produc*Alminas Producciones*. It is based on an idea from Citterio, based on the classic Johanna Spyri novel.

For younger viewers, *Eddie is a Yeti* (52’/3’) is a delightful animated short-form non-dialogue series in which a little girl Polly befriended a very unusual animal and tries to keep him out of trouble. It has been developed with US kids SVOD Toon Goggles. This 3D CGI full HD series will have great appeal to its target audience of four-to-seven-year-olds, who will love the funny and friendly yeti Eddie and his best friend.

**FOX: This is Us**

20th Century Fox Television Distribution (USA) launches in ATF its brand new provocative series following a unique ensemble whose paths cross and life stories intertwine in curious ways. *This Is Us* is a smart, modern dramedy that will challenge your everyday presumptions about the people you think you know. Other key titles available for APAC buyers are *APB, The Exorcist, Prison Break, Chance, 24: Legacy* and *The Mick*. **WEB DELIVER MEETINGS**

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Take Your Chance with all3media

Exhibitor, all3media International (UK) launches for first time the ATF Formats Pitch, the premier Asian Pitch competition for creators and producers of innovative concepts for new and original, non-scripted entertainment formats.

The event, which will be held on October 28 searches for a platform to showcase the best of Asia and expose ideas for export and development within and even outside of the region. The winner will receive USD 14,500 from all3media International, which includes USD 2,500 cash and a consulting package worth USD 12,000 that will serve the winner to develop the format and have it ready for submission to TV channels.

Participants will have the opportunity to pitch their ideas to professionals in this segment, especially from Maverick TV, Objective Productions, Lion TV, Tower Productions, Filmpool, Studio Lambert, and all3media America/Zoo Productions.

“Together with all3media we will provide a unique platform that will help Asia’s growth, guiding local creators and distributors to industry leaders, who follow co-production trends and strategic alliances of cooperation,” remarks Yeow Hui Leng, senior project director, ATF.

Regarding to distribution, the company arrives to ATF to present its new game show Take Your Chance, developed by the French producer Effervescence and distributed by all3media. The goal is simple: two teams compete to give as many right answers as possible to questions with multiple correct answers.

Nick Smith, SVP Format Production, comments: ‘In a world of derivative programming, Take Your Chance stands out from the moment Effervescence pitched it to me. It is a game show with a unique mechanic that provides addictive play-along fun. This distinctiveness convinced all3media International to come on board at an early stage and work with Effervescence to refine the format over 2 pilots before France Télévisions commissioned a series; we’re now excited to bring this format to the international community’.

France 3 ordered a 25 episode series which launched to almost one million viewers on 30th October, increasing its audience from the beginning of the show to the end. Not only was this a meaningful improvement on slot average, it beat off competition from bigger channels of the show to the end. Not only was this a meaningful improvement on slot average, it beat off competition from bigger channels of the show to the end.

Laurent Robert, EVP Production and Development at Effervescence, adds: ‘Take Your Chance is a compelling new quiz show concept where the goal is not to find the right answer, rather to find all the right answers. I’m confident that we can maintain the great ratings and believe this has the potential to run for a long period of time on France 3’.

A prototype of an interactive mobile app where TV viewers will be able to play against the on screen contestants has been created for the format, along with an online game to demonstrate the gameplay mechanic to international buyers, which the company launches at ATF in Singapore.

Caracol TV International: strong stories

Caracol TV International (Colombia) keeps betting on series with strong stories for the international market, such as Against our Destiny (60‘x60‘), the brand new series about two young sisters with completely different personalities who learn to support each other after becoming orphans and being taken under the care of their aunt, who denies them any kind of love.

Based in real life events, The Girl tells the story of a girl who was forcefully recruited by the guerrilla and who lived through the horrors of war first-hand. After many years she leaves the armed group to start a road back to society, which won’t be easy. While Digging for Love (60‘x60‘) is a fun story for all the family that narrates the life of two neighbor families who have had the best relationship until one day they fight, and as destiny would have it, that same day something unexpected occurs: One of the families discovers a treasure in the garden of their house, a giant golden statue buried in the ground between both of their houses.

Lastly, María Estrella, sales executive of the company for Asia, recommends at ATF On Another Level, an original musical format from Caracol Television which gathers the best professional singers in the country who are looking for fame. The singer has to go inside an elevator located on the first level and sing a song for 90 seconds. On the third level, three judges will listen, and if they like the performance, at least two of them must press the button so the elevator takes the singer up to the stage located on the third level, where the contestant’s family, the three judges and the audience await.

For the Scandinavian and Latin American audiences will see Wizart’s The Snow Queen franchise and the animated comedy Sheep and Wolves. The exhibition rights for this former have been sold to Denmark, Germany, Austria, Lichtenstein, Switzerland, Luxembourg, South Tyrol and Hungary. The Spanish audience will see The Snow Queen 2, and the third movie of the franchise will be screened in Croatia, Slovenia, Bosnia and Herzegovina, Serbia, Montenegro, Macedonia, Kosovo and Albania. Wizart has sold the TV performance rights for Fantastic Journey to Oz to France, Belgium, Switzerland, Monaco, Andorra and Luxembourg. California Films has bought the rights to screen The Snow Queen 3 and Sheep and Wolves in whole Latin America.

Wizart: new deals for The Snow Queen

The Scandinavian and Latin American audiences will see Wizart’s The Snow Queen franchise and the animated comedy Sheep and Wolves. The exhibition rights for this former have been sold to Denmark, Germany, Austria, Lichtenstein, Switzerland, Luxembourg, South Tyrol and Hungary. The Spanish audience will see The Snow Queen 2, and the third movie of the franchise will be screened in Croatia, Slovenia, Bosnia and Herzegovina, Serbia, Montenegro, Macedonia, Kosovo and Albania. Wizart has sold the TV performance rights for Fantastic Journey to Oz to France, Belgium, Switzerland, Monaco, Andorra and Luxembourg. California Films has bought the rights to screen The Snow Queen 3 and Sheep and Wolves in whole Latin America.
TV Azteca: ‘common goals to maximize results’

As Fidelia Navarro, international director, recommends the Iron Lady, a story based on real events, loaded with action, intrigue, love, and betrayal, and with strong characters and a great cast, ‘ATV series that will undoubtedly be a hit worldwide,’ remarks the executive.

Other key titles in Entre Correr y Vivir, series released on October through Televisa’s OTT films, Nada Personal and Missing Bride, which debuted under the supervision of Joshua Mintz as executive producer. ‘They are great stories with unprecedented production and outstanding quality standards, which already represent the company’s new era in terms of fiction, and also offer us the opportunity to aerate and distribute them across a myriad of platforms’, emphasizes Navarro.

Much of that ‘new era’ highlighted by Fidelia focuses on the recent restructuring of the company and the presentation of its international division during last MIPCOM edition. Content distribution (AZ Content), Pay TV channels distribution (AZ TV de Paga) and acquisitions and partnerships are already integrated in the international division, headed by Navarro. ‘Platforms and business models are increasingly converging and as part of the redefinition of our company under the leadership of Benjamin Sulinas, CEO, we have decided to inject a new dynamic into our teamwork, with strategies and common goals that allow us to maximize our results in the international arena’.

Calinos: love above everything

Calinos Entertainment (Turkey), one of the pioneer distributors of Turkish products, brings to ATF a wide offer of high-end contents, including dramas, feature films, formats and series.

One of the top titles from Calinos’ catalogue is the classic series The Girl Named Feriha (187x45’), which has been sold in Latin America to Caracol (Colombia), Monte Carlo (Uruguay), Latina (Peru), Albavision for 6 countries in Central America. The drama tells the dreams and desires of a young girl who got stuck between two worlds.

Regarding the international expansion, the new territories Turkey has conquered within the last years includes Balkans, MENA and CIS countries, but also new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei.

Other highlights for this season are the romance series Relationship Status: It’s Complicated (35x45’), where an aspiring scriptwriter experiences betrayal and hard times, until a handsome actor appears in her life; and Bitter Life (106x80’), a story of love lost to poverty.

Lastly, from the feature film slate for the region are Love, Just a Coincidence (118’), set in 1977 in Ankara and which starts when a young man crashes into another car in the rush of carrying his pregnant wife to the hospital, and the animation film Ebedy Celobi (105’), centered in a man that founds the Elixer of Life on the banks of Nile River in 17th century, but the evil queen does not allow him to live his happiness for long. He finds himself in a long sleep. When he finally wakes up in the 21st century, he is now in Istanbul, where two continents intersect.

Toei: new licensing agents in Spain and Italy

As Toei Animation (Japan) Europe prepares for the TV debut of Dragon Ball Super in Boing (Spain) and Italia 1 (Italy), two new agents have been named to represent the iconic brand’s developing consumer products program: El Ocho Licencias y Promociones for Spain and Portugal, and Starbright Licensing for Italy, for the brand new series and its classic predecessors, Dragon Ball and Dragon Ball Z. The comprehensive licensing program for Dragon Ball Super, starting with master toy partner Bandai, will be targeting a new generation of kids and teenagers.

Bomanbridge sold 111 hours to Bilibili

Bomanbridge Media (Singapore) closed a multi-program factual deal of 111 hours for the millennial-targeted digital platform, Bilibili, in China, who acquired travel and nature programs such as Escape or Die, Extraordinary Dogs and The Wonder of Dogs. ‘We continue expanding our programming reach to the ever-growing digital online platforms. We have an exciting, rich factual catalog appealing to many demographics, especially the millennial audiences who demand high quality, captivating stories’, said Sonia Fleck, CEO of Bomanbridge Media.
**ITV-Inter Medya: Guess Who**

Started out as a film distribution company serving the Turkish film sector solely within the domestic market, **ITV-Inter Medya** has been evolving adapting itself according to industry changes. ‘In 2001, we expanded our range to cover Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States, and from 2007 the nature of the content we provide also radically changed: telenovelas “made in Turkey”, TV series, and to a lesser extent, Turkish feature films, started to draw broad interest from all markets as well as the Middle East and North Africa’, explains Can Okan, president & CEO. At the beginning of 2014 the company sold Turkish drama series within the US Hispanic market and to 21 South American countries, and in 2015 it started producing entertainment and game show formats. In Singapore, the company is introducing its new game show format, **Guess Who** (60’), where 2 teams of 3 participants must answer 8 multiple-choice questions, picking the correct answer among four five choices; and the new dramedy **Hayat** (114x45’), a 3D animation sold to **Cartoon Network** (Vietnam). ‘We have produced a family musical and a science experience performance with board game, played in different theaters in Korea. The series received awards from the Prime Minister, KOFAC, KOCCA, etc.’, explains Tony Hong, CEO & creative director.

The series is a mixture between illusionism and scientific demonstration, where everything is possible. ‘Since 2014, it was distributed to over 20 channels such as Amazon, Curiosity Stream, Hoopla, TVBrasil, Novasur, Telecaribe, ACERP, Du Vinci Media, among others. It was quite beneficial to find potential market for both. New season will come to audience in Spring 2017. 1 & 2 is a perfect educational series for 7 to 12 year old kids’, adds Hong. **GFX** is also producing silhouette animation **Friesizo (78x’11)**, supported by SBA and financed by **educaster** EBS. It was already sold to **Cartoon Network**, **TV Chosun** (Korea) and **VTV7** (Vietnam). ‘We have also Let’s Play With Boomshelf Boom, a 3D animation sold to KBS. KidsTV, SK Btv, KT, Asiana Airline, Al Jazeera Children’s Channel, Broadcast Thai, Celestial Movie Channel’, says Hong, and he concludes: ‘With all our properties we are targeting China and South East Asia for next year and wish to establish our content as an educational brand’.

**Finnanimation: originality and scalability**

**Finnanimation** (Finland) is a network of Finnish animation producers that promotes their animation titles globally. The group attends ATF again looking to build relationship with Asian Pacific partners, sharing ideas and projects. “For the past six years, we have encouraged the producers to initiate co-productions with Asia. The original brands from **Moomin** to **Angry Birds** are widely known in Asia. However, many Asian broadcasters and other players have asked us what’s coming next’, says executive director Liisa Vähäkylä. She believes that there are both, originality and scalability, in the new companies attending ATF this year, including **Mind Blowing Breakthroughs** from **EBS**. ‘Based on the series, we also have produced a family musical and a science experience performance with board game, played in different theaters in Korea. The series received awards from the Prime Minister, KOFAC, KOCCA, etc.’, explains Tony Hong, CEO & creative director.

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**Grafizix: edutainment & 360°**

**GFX** (South Korea) has been creating and producing TV programs for children based on educational purposes. With an edutainment research lab where it develops new media contents, it is expanding to other business areas to produce related products, such as board games, books, multimedia and interactive media exhibitions.

With **Astro Lab Motion** (Argentina), the company has co-produced two seasons of **Mind Blowing Breakthroughs** for **EBS**. ‘Based on the series, we also have produced a family musical and a science experience performance with board game, played in different theaters in Korea. The series received awards from the Prime Minister, KOFAC, KOCCA, etc.’, explains Tony Hong, CEO & creative director.

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**Asian TV Forum & Market 2016**

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Digital platform focus: Chinese Sharp TV, senior format manager; Stephen Cheng, director, and May Liu, deputy director of format management.

Xiao Junsheng, TVL, and Jie Shao, programme manager, office of HTV Channels, both from Hong Kong.

Benny Koon Heng Hong, Sharon L.Y. Ng, assistant manager, programme acquisition, and Crystal Y.C. Lo, assistant manager, programme selling, all from Media Corps.

Acquisition executives from CTN, SBS, the Chinese TVC group of South Korea, and TVS Korea, and Yan Li, head of programme acquisitions and programme management.

akshat mohan sharma, director, Viacom 18 IndiaCast/Viacom 18 (India): Aditya Ray, MTV Channel, Sanjay Rastogi, executive manager, and Michelle Ng, assistant manager, programme scheduling and acquisitions; Anne Stott, head of business affairs; Amanda Groom, managing director, The Bridge acquisition managers, all from Star India.

With AbS-CBN: Cory Vidanes, COO; Leng Raymundo, head of Pamintuan, both from the Department of Trade & Industry.

Satya (Abit), international acquisition manager; Tran Huu Phap, channel manager, Vietnam Television Corporation.

Sui Xuan, managing director, Dream TV, and Peter Whyte, managing director, Patern Fille.

Mino Kato, media, ABC, Carnin Boreas, director of international consulting group, and Lena Key, head of international acquisitions of the GT Entertainment Pte Ltd (Malaysia).

Mini Primus Group, Malaysia: Emilio Ab Baldwin, brand manager of Million TV, Ulrik Hovestrand, manager, programme acquisition & content management, Maleo, Pui Sing, Nufusso Helid Nufusso, general manager, brand management & programming; Grace John, managing editor, and Zakaria bin Idris, head of international business.

N pirates (Malaysia), Nippon TV and Sunrizem to co-produce the comedy series. Arkita Kapilvastu Pvt Ltd (India): Dolly Malik, Mohammed, managing director, Sharmistha Banerjee, programme manager, and Prathap Srinivasan, executive manager, all from Sunrizem.

Details from Abc to Sony: Usha Pillay, managing director, Sony Pictures Television International (Sony), and Apsana Bhojani, managing director, Sony Entertainment Television India (SET India), with Amrit Kaur, general manager, Sony Entertainment Television Asia (SET Asia).

Tela Network, India: Costi Singh, executive manager, international business, and Neelanjan Chatterjee, head of international business.

Dhristi Prasad, executive, distribution programmes, and acquisitions, and Vipul Jarralwan, VP content & programming, Disney India; Sai Kumar, head of acquisitions, programming branded media & content, and Devendra Giri, executive, entertainment (ETV Asia).
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