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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 referents. Fourth, it has very good development both in entertainment and fiction. On the lat-

ter, 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 3-4 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 INTERNATIONAL for the first time... we are a print-online publication with more than 40 years in the media industry, covering the whole international market. We've been focused on Asian matters for at least 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



ATF 2016 - Agenda

Event	Date & Time	Place
The Analysts Super Panel	Dec. 6, 10am	Roselle Ballroom (Level 4)
Keynote – What Digital Means in the World's Third Largest Country?	Dec. 6, 11am	Roselle Ballroom (Level 4)
Keynote – Platform Agility & Content Dynamics	Dec. 6, 11.35am	Roselle Ballroom (Level 4)
The New Wave of Digital	Dec. 6, 2pm	Roselle Ballroom (Level 4)
View from over the top	Dec. 6, 3.35pm	Roselle Ballroom (Level 4)
VR Reality Check: Winning in the Experience Economy	Dec. 6, 4.20pm	Roselle Ballroom (Level 4)
International Co-production: wee watchers, compelling collaborations	Dec. 7, 2.20pm	Roselle Ballroom (Level 4)
Market Focus: Southeast Asia The Content Triangle: creators, brands and media	Dec. 7, 5.50pm	Roselle Ballroom (Level 4)
Trending Asia: Winning Formats (K7 Media, UK)	Dec. 8, 10am	Roselle Ballroom (Level 4)
Here comes the Smashing K-Formats	Dec. 8, 11am	Roselle Ballroom (Level 4)
ATF Formats Pitch 2016	Dec. 8, 1pm	Roselle Ballroom (Level 4)
Market Focus: selling to Indochina	Dec. 8, 3.40pm	Roselle Ballroom (Level 4)
Europe & Asia: An Insight into Film Finance	Dec. 9, 10.15am	Roselle Ballroom (Level 4)
Digital Disruptors: The Rise of the Media Tech and The Content That Drives It	Dec. 9, 1.30pm	Roselle Ballroom (Level 4)



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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 stoic, the zerosum 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'.



Jangho 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 convention 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 audience throughout 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 **tvN** 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'.

Jangho Seo, General Manager, Global Contents Business Division



Signal is 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*

CJ E&M: Vietnam + Thailand



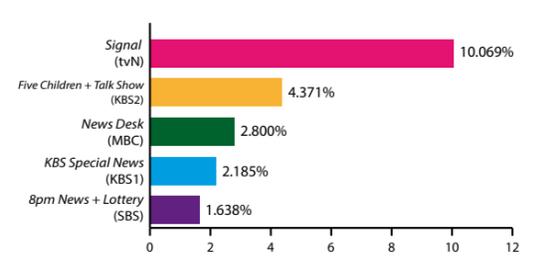
Sung-Su Kim, CEO, CJ E&M with Soopakij Chearavannont, chairman, TrueVisions (photo 1) and with Lê Thị Thúy Nga, CEO, Blue Group (photo 2)

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 **TrueVisions**.

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.

RATING OF AIRED PROGRAMS DURING THE SAME TIME SLOT OF SIGNAL



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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, remittance and cargo), platforms (cable, DTH, mobile, broadband) and experiences (*Kidzania*). Ms. Cory V. Vidanes, COO 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**; **DZMM Teleradyo** 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-cbnnews.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 DTTs + 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 *Brothers*, 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 flavor to 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 is *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 completes.



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 invested heavily in original digital

Cory V. Vidanes, Chief Operating Officer of Broadcast, ABS-CBN



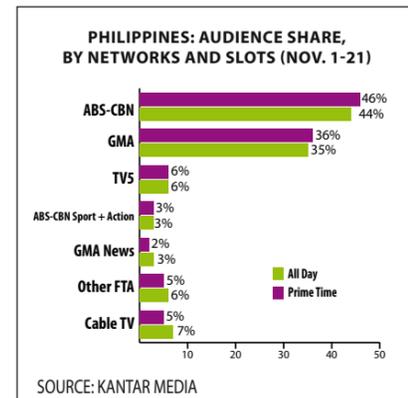
Brothers peaked 43% rating and continues to be one of the top raters



Minute to Win It, a new global format that met Filipinos' taste

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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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 OOH. 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 Hollywood 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 under one umbrella, and the international footprint comprises **Times Now**, **Zoom** and **ET Now**, and spans over



Naveen Chandra, Head - International Business at Times Television Network

80 countries on 5 continents', explains **Naveen Chandra**, head, International Business.

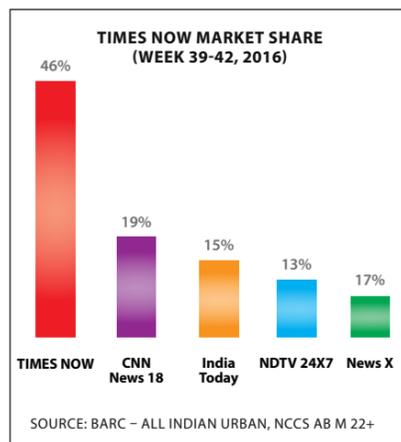
He continues: 'The first two mostly have the same Indian content adjusted for local time zones across the world. The content is also available on OTT platforms and on our channel and group online properties including individual channel *apps*. Internationally, OTT has led to more than 150 Indian channels 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 subscribers. 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 170 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* skews 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.



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BY FABRICIO FERRARA



ATF 2016: Asia Pacific, limitless business

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

Organizer **Reed Exhibitions** has found a good formula by bundling ATF with ScreenSingapore, and the mixed market celebrates this year its fifth anniversary. The most important goal has been gathering the whole industry, cinema, TV and digital, in one place at the same time. This is a big advantage because these three businesses are closer than ever.

For this year edition, it is expected a similar number of attendees: 5,000 participants from 60+ countries. PRENSARIO estimates that at least 1,500 buyers are in Singapore, mostly from Southeast Asia, but also from Japan, China, South Korea and India. The traditional leading countries are Indonesia, Singapore, Malaysia, Thailand, Cambodia and Vietnam, but there are also newcomers from Brunei, Sri Lanka, Laos, Bangladesh and Myanmar.

Perception and reality

The most important perception from Asia-Pacific is that there is enough room for every kind of business and players. Asia holds 4 of the top 10 biggest pay TV markets globally. According to **Ovum**, the APAC region



The Opening Ceremony of ATF 2015: Robert Gilby, Chairman, Singapore Media Festival advisory board; Debbie Evans, Reed Exhibitions, with Guest of Honour, Dr Yaacob Ibrahim, Gabriel Lim, CEO, Media Development Authority (Singapore) and Michelle Lim, managing director of Reed Exhibitions (credit: Asia TV Forum & Market and ScreenSingapore 2015)

The ATF editions usually left great sensations among its participants. The evolution of the tradeshow is notorious and there are very good perspectives this and the upcoming years. All in all, Asia is booming about content business.

will have 903 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 of inhabitant (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 *infor-mtv.com*

Amongst Asian markets with potential is Indochina (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 *indochinaresearch.com*. 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 PRENSARIO 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 Sapporo** (Japan) and **KOCCA** (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 ho-

nour this ATF again, stresses three content strategies: first, investing in people, talent and creative minds, as the *Maker Bootcamp* (with **Maker Studios**) or 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 *Serangoon Road* and *Grace*. And third, to invest in connections between Singapore and the world, with initiatives as **Singapore Media Festival**.

Globalization

Asian Free TV is focused on big TV shows (entertainment formats) and local drama; 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



Lee Lie Yen, Director Industry Strategy and Resource Management, Media Development Authority (Singapore) and Dato' Kamil Othman, Director General of FINAS (Malaysia). Both entities usually have big announcements during ATF for content development and production.

The APAC Governmental agencies continue to be key players in the region, not only supporting small and medium companies in the global tradeshows, but also developing joined efforts to promote their countries as production hubs.



Key acquisitions and programming executives from ABS-CBN, leading network in The Philippines, and Media Prima, leading broadcast group from Malaysia, with Disney Media Distribution Asia Pacific, during last MIPCOM

Filipino dramas and Malaysian animations are doing very well in the international market place: the first ones are now targeting Latin America, the second ones the biggest markets from Europe and Middle East

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.



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

New Market Focus sessions on China, Indochina and Southeast Asia will take place during the four-day convention. Other new facets include a Chinese commissioners' gathering and a venture capitalists' panel for kids' 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 *Digital@ATF*, which houses the Digital Corridor, a showcase of one of the latest evolution of content, along with various technologies that support this growing appendage. Within the area is the VR Experiential Zone, where award-winning VR productions such as *Notes on Blindness: Into Darkness* and *I, Philip* immerse delegates into an alternate reality.'

At co-located *Transmedia Producer Workshop* sessions, some of the avant-garde VR players, **Okio Studio**, **Honkytonk**, **Innerspace VR**, **Silex Films**, **Dailymotion** and **AGAT Films**, will discuss progressive productions within the cybernetic sphere. The *ATF C-Level Summit 2016* focuses on "Managing the Business of Disruptors", where C-suites from Asia and beyond provide valuable analysis and insight into the digital realm.

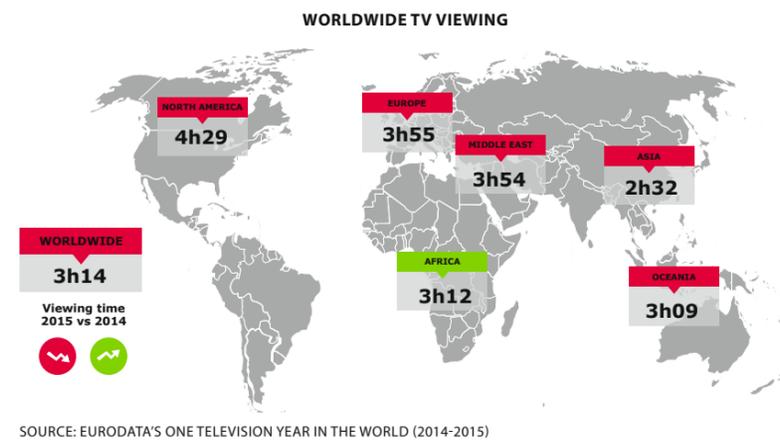
Another new initiative is the inaugural *ATF Formats Pitch 2016*, a partnership between ATF and **all3media International** (UK). **Hui Leng**: 'This brand-new competition looks to connect Asian-based producers and their in-development unscripted formats with commissioners, investors and co-production partners.' Participants stand a chance to win a S\$20,000 (USD 14,692) prize from the British company, comprising a cash award and a consultancy package, customized for the winner to develop their format. **Louise Pedersen**, CEO of **all3media International**, is in Singapore to present the award.

Film producers seeking opportunities for their big break have submitted their projects to *Southeast Asian Film Financing (SAFF) Project Market*, while the C-Level Summit's *Analysts Super Panel* is about the future of entertainment content and its fraternities. At another C-Level Summit session, telecom giants will speak on "The New Wave of Digital".

Keynote speakers for the C-Level Summit are **David Fernando Audy**, president director of **PT Media Nusantara Citra Tbk**, and **Yong-Ju Jeon**, CEO, **D'Live** and **iHQ**, whose speeches address today's evolving landscape in the digital realm.

During *Junior@ATF*, producers can gain a perspective on extending their brands through collaborations. *Formats@ATF* delves into "TV's Future in Asian Formats", providing intelligence into regional trends and opportunities.

'If you are keen to get a slice of this burgeoning multi-billion-dollar market, ATF is the place to be. It brings together movers and shakers from across Asia Pacific, providing insights and opening doors to key markets with immense potential such as China, Indochina and Southeast Asia', finishes **Hui Leng**.





Lee Byung Choon, senior producer, A9Media, Spencer Craig Thomas, manager, CJ E&M, Nam Han-kil, Deputy director of global business & international relations, EBS, Kim Han-byul, senior sales manager, KBS Media, Min Chul-gi, senior producer, MBC, and Kim In-soon, manager of global format strategy, SBS during the last year panel on ATF *What's Trending in South Korea?*

Korea is one of the star countries in Asia Pacific, and has become not only a key global drama provider, but also a strategic partner on the animation, documentary and formats developments.

global formats is what we are looking for. We've produced the local version of *Little Giants* (Televisa) for THVL1, and the channel passed from third to first position, betting on blockbusters such as *The Voice Kids* on its third season. The trend is towards singing and talent shows', explains **Do Van Buu Dien**, founder and CEO of **Dien Quan** (Vietnam).

Hwang Jin Woo, general manager/head, formats, media content business, **CJ E&M** (Korea), looks for 'fresh and unique' formats with his own bible: 'Ancillary business potential, good return of investment and, of course, they must be friendly'.

Last MIPCOM, with Japan as "Country of Honour", it was highlighted the return of physical shows. **Asif Zubairy**, Commissioning Editor, Entertainment at **ITV** (UK), and one of the shortlist judge of *ATF Formats Pitch 2016*, confirmed the return of the genre to UK. '*Ninja Warrior* (TBS) was developed with less intense and serious than *Sasuke* (Japan) or *Ninja Warrior* (USA) with more humour as well as athletic prowess. It was a hit with a family audience and we have just taped Season 3'.

'I have been a fan of Japanese formats; their inventiveness, creativity and scale are amazing. We are now entering an era where Asian formats are going to come to the fore. I like some Chinese formats, I am discovering the Korean ones, and I want to know more about Thai, Indonesian and Indian. Some of the freshest new ideas will come from Asia', he concludes.

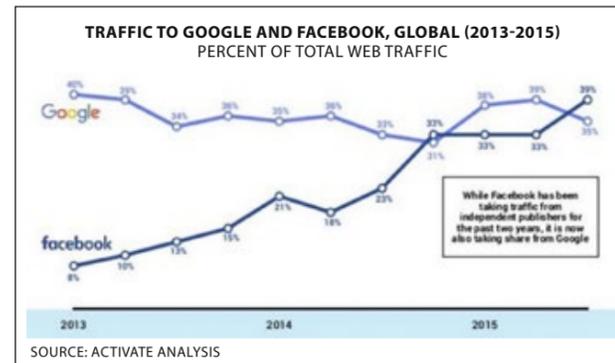
In the last decade, the main trend has been the appearance of high quality local Asian programming, which now is more demanded in developed countries of the region, as Singapore. But there is also a space for international content, as well. Following the huge success of the Turkish

drama worldwide, the key distributors have become regular attendees of ATF: **Global Agency**, **ITV Inter Medya**, **Echo Rights**, **Calinos**, **Kanal D**, **ATV**, **Samanyolu**. They mainly target Malaysia, The Philippines and Indonesia. Buyers from those countries are keen in buying dramas from different origins.

But Turkish companies are not only selling, they are also sourcing scripted formats to produce for their domestic market: last year, *pubcaster* **TRT** has bought *What Happens to My Family* to **KBS** and the Turkish version had a big success, locally and internationally. This year, **Medyapim** acquired the Japanese format *Mother*, from **Nippon TV**, whose Turkish version launched on **Star TV** last month. **Global Agency**, worldwide distributor of the series, organized a big market release last MIPCOM in Monte Carlo with the presence of **Cansu Dere** (*Ezel*), protagonist of the series.

The big Asian drama star, South Korea, is receiving more competition from Asia Pacific: Taiwan, Hong Kong, Indonesia, but particularly The Philippines, which has announced new sales to existing clients in Africa or Middle East. *Filipino* drama is also the 'new thing' in Latin America.

ABS-CBN successfully broadcast its drama *Bridges of Love* in Peru and has announced a new sale there, apart from another format business in the region through **Resonant TV** (Argentina). Some of their titles are



being distributed by **Cesar Diaz**' **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.

Jahaliah Hj Hasan, manager of acquisitions, **Media Prima**, the biggest 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 **Youku Tudou** are producing original content in China and looking for international 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. **Hooq**, joint venture by **Sony**, **Warner** and **Singtel** (Singapore) is

ASIAN PACIFIC: MESSAGING SERVICES PENETRATION LOCAL VS. GLOBAL APPS

	LOCAL LEADER APP	FACEBOOK MESSENGER	WHATSAPP
CHINA	WECHAT 0.65	0.04	0.03
JAPAN	LINE 0.6	0.02	0
SOUTH KOREA	TALK 0.43	0.18	0.02
TAIWAN	LINE 0.48	0.34	0.10
THAILAND	LINE 0.54	0.46	0.12
VIETNAM	ZALO 0.4	0.50	0.07
PHILIPPINES	LINE 0.09	0.52	0.10
MALAYSIA	WECHAT 0.31	0.49	0.64
INDONESIA	LINE 0.31	0.40	0.45

SOURCE: GLOBALWEBINDEX, TECHIN ASIA, ACTIVATE. PENETRATION RATE FOR 1T 2015, WEIGHTED ACCORDING TO ADULT SMARTPHONES USERS (JAPAN) OR MOBILE INTERNET (REST OF THE COUNTRIES).



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Official Mipcom 2016 Inauguration with Japan as the "Country of Honour": Paul Zilk, CEO, and Laurine Garaude, TV director, Reed Midem, with Shigeki Suzuki, Vice Minister, policy cooperation, Ministry of Internal Affairs and Communications of Japan and Kazuo Hirai, CEO, Sony Corporation (Credit: Michel Johnner-360 Medias)

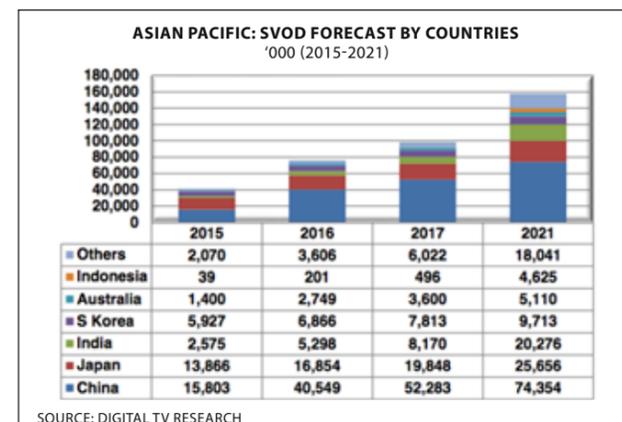
Japanese industry is one step ahead with the expansion of 4K broadcast in Japan and the development of the 8K technologies, which will be ready when the Tokyo 2020 Olympics takes place in 4 years

available in Singapore, The Philippines, Thailand, India and Indonesia. **Iflix** was recently launched in Sri Lanka and Brunei, and is now available those territories plus Malaysia, Thailand, The Philippines and Indonesia.

PCCW (Hong Kong) Vuclip is a mobile VOD service for emerging markets with more than 11 million subscribers, distributed in India, Indonesia, Malaysia, Thailand, Egypt and UAE, with rollout plans for other Southeast Asian and African markets; the company is also about to launch an OTT services in MENA. In that region also operates **Iciflix**, a pioneer OTT platform launched in that region but with aggressive plans to develop business in South East Asia. The most recent study from Digital TV Research stands that APAC region will have 157.78 million SVOD subscribers by 2021, up from 41.68 million in 2015 and 76.12 million expected by end-2016. The total will be nudging 100 million by end-2017, according to the company *Asia Pacific SVOD Forecast Report*. Rapid smartphone subscription growth means that China will command 47% of the 2021 total (+38% in 2015). From the 82 million additions between 2016 and 2021, the country will supply 34 million, Japan 9 million and India 15 million.

By 2021, 17.5% of the region's TV household (17 countries) will subscribe to a SVOD platform. Penetration rates by that date will vary from 53.5% in Australia (with four countries above 50%) to 8% in Pakistan. 'Although **Netflix**, **Amazon**, **Iflix**, **Hooq** and **Viu** will enjoy rapid growth, they will collectively only account for 16% of the total subscribers by 2021', says **Simon Murray**, principal analyst at **Digital TV Research**.

He concludes: 'Netflix is forecast to have 7.59 million subscribers in the region by 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**, **Kokoa 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: taxis, food delivery, e-commerce, videogames music and TV programming, among other. The *apps* built over messaging allow the users to solve diverse problems becoming a media to consume content, play and do pay the bills, as well.

Edging concepts

DJ Lee, president, media content business, **CJ E&M (Korea)**, **Sang-Im Kim**, senior director, business operations, **Sony Pictures Television Networks Asia**, and **René 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 Aristimuño**, SVP of International Business 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, "Customer is King".

Jan Salling, co CEO of FRAPA, format protection association: 'TV is becoming a confusing marketplace, with emerging markets and new business models'. **Hendy Liem**, VP, **MNC Group (Indonesia)**: 'The most popular content in Indonesia today is still localised content, as it has always been'. **Kevin Balhetchet**, 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 "MIP Cancun effect". Very aware of this show, whose third edition was held last month in Cancun, Mexico, some companies requested **Reed Midem** 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. (CMM-I)**, and **Zhejiang MegaMedia** —organizer of the Zhejiang Provincial pavilion at the MIP markets in Cannes—, the event will have two strands: 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 film and TV are based here. It is the second city after Beijing', said **Wang Guofu**, from **SAPPRFT Zhejiang**.

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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 content library, including TV series, blockbusters, popular local and regional content and children's shows



Japan: NHK premiered 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).

FNG Asia: *The Walking Dead* premier grew 34%



FOX, home of the exclusive international premier of the seventh season of *The Walking Dead*, revealed that the first episode of the series received an impressive growth of 34% globally on live + same day viewing, compared to the first episode of the previous series. In the six major APAC markets the audience increased 25%, with important growths in Singapore (+14%), Malaysia (+13%), Philippines (+57, 2.1 in ratings on 16-49 segment), which positioned FOX as the #1 English Pay TV channel in that slot.



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.



Foxtel and Network Ten: *Common Sense* in 2017



Australian **Foxtel** and **Network Ten** have jointly commissioned a new production for 2017, *Common Sense*, an entertaining topical news show from the creators of *Gogglebox*, **all3media International** (UK). The series will air first on Foxtel's *Lifestyle*, and then on Network Ten. And it has also been commissioned by **BBC Two** (UK) and **NBC** (US). It will be produced by **Endemol Shine Australia**.



C+: #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).



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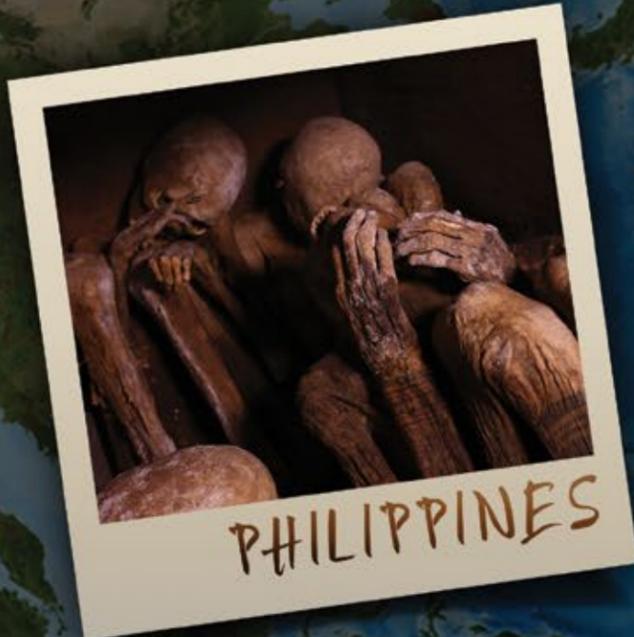


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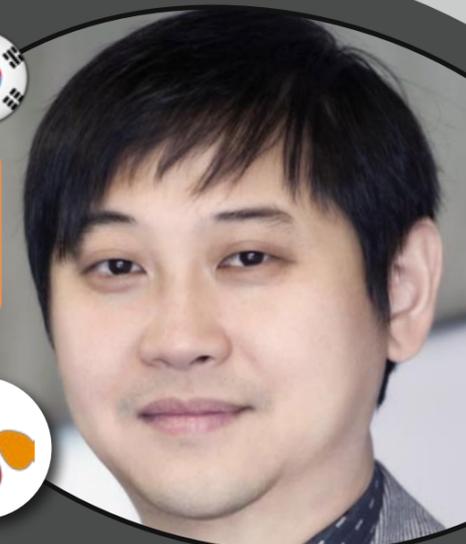
FACTUAL FORMATS





GEORGE CHIEN, 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 ROUGHLY 50% INCREASED MARKET SIZE BY 2020.'





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, GOING DEEPER AS THEY HAVE ONE BIG ADVANTAGE: THEY OWN THE RIGHTS OF THE MAIN CONTENTS.'





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 CREATE IT, BUT WHY. WILL OUR EFFORTS MAKE YOUR LIFE BETTER, MORE MEANINGFUL?'





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'





MAGGIE XIONG, SENIOR DIRECTOR, INTERNATIONAL ACQUISITIONS, YOUKU TODOU (CHINA): 'WE ARE LOOKING TO FORGE INTERNATIONAL PARTNERSHIPS IN CO-PRODUCTIONS IN ORDER TO OVERCOME REGULATIONS THAT LIMIT INTERNATIONAL CONTENT IN OUR PORTFOLIO'





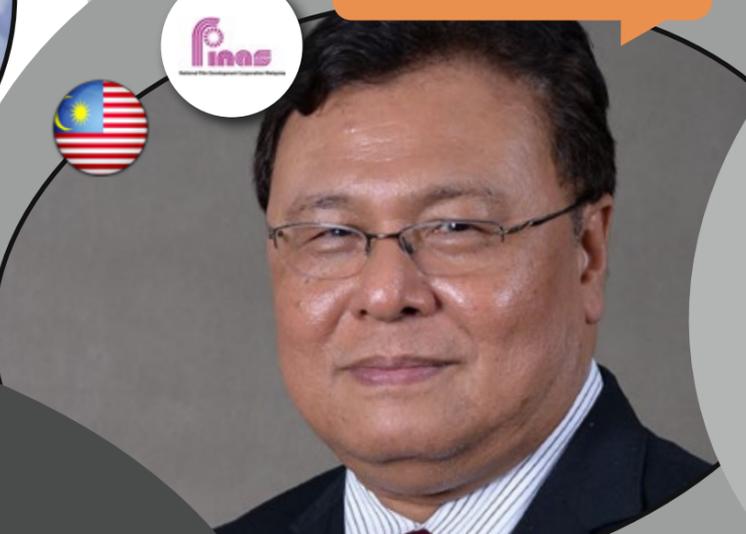
TAMMY NAM, CEO, VIKI (USA): 'ASIAN CONTENT IS VERY POPULAR IN EUROPE AND LATIN AMERICA, AND WE HAVE EUROPEAN AND LATIN CONTENT FOR ASIA. IT'S ALL ABOUT BRINGING A NEW TYPE OF ENTERTAINMENT'





PALAKORN SOMSUWAN, MANAGING DIRECTOR, BBTV-CHANNEL 7 (THAILAND): 'THAI DRAMAS ARE "RATING CATCHERS" ON FREE TV, WHILE DIGITAL MEDIA IS GAINING MORE POPULARITY ESPECIALLY AMONG YOUNG DEMOGRAPHIC.'





KAMIL OTHMAN, DIRECTOR GENERAL, FINAS (MALAYSIA): 'WE DON'T HAVE JUST TO CREATE CONTENTS, WE NEED TO DEVELOP "CONTENT AS A BRAND" (STAR WARS, BOND). FIRST WE NEED TO HEAR WHAT DOES THE GLOBAL MARKET NEEDS, DISCUSS WITH TRENDSETTERS, ETC.'





GUNTUR S. SIBORO, COUNTRY MANAGER, HOOQ (INDONESIA): 'HOOQ BELIEVES THAT 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 CUSTOMISED FOR EACH COUNTRY' (CREDIT: ATF INSIGHTS MAGAZINE)





LAN KHANH PHUNG, GENERAL MANAGER OF YAN MEDIA GROUP (VIETNAM): 'WITH STRONG INTERNET PENETRATION AND SMARTPHONE USERS, ASIAN DRAMA SERIES, NEWS AND LOCAL COMEDY WILL STILL SEEM PREFERABLE IN GENERAL, WHILE THERE WILL BE A RISING DEMAND FOR DIGITAL/MOBILE AND INTEGRATED CONTENT AMONG THE YOUNGSTERS' (CREDIT: ATF INSIGHTS MAGAZINE)






Hooq: payment, pricing and content to lead



Guntur S. Siboro, Country Manager, Hooq Indonesia (credit: Hooq Indonesia)

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 homogenous region as each country is in different stages of growth and development, which also 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 telecast. It had also announced its first original production in The Philippines: an original 6-episodes miniseries based on the highly acclaimed Pinoy movie *On 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 *Petualangan Sherina*, award winners *Sang Penari* and *Laskar Pelangi*, as well as classic films together with a host of exclusive movies, FTV movies 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, Telkom/Metranet, Telkomsel and XL Axiata. 'Deeper partnership integrations have also been forged with Telkomsel where customers can opt to subscribe to the *simPATI 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 delving deep into details of customizations and development of the service with a local approach that truly works for each country'.

INDONESIA OTT SPREAD				
Company	Content	Devices	Sub Fees	Payment
Netflix	8,103 titles (715 in Indonesia)	6	USD8.29/10.57/12.85	Credit Card
Tribe	Unknown	1	US\$1.90 (monthly)	Mobile credit via XL
Hooq	1,000 film, 6,000 series eps.	5	US\$3.76 (monthly)	Mobile, credit card, vouchers
iFlix	20,000 hours of content	5	US\$2.93 (monthly)	Credit card



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 *OO-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'.



Ang Hui Keng, SVP & general manager, SPT Networks, Asia



The Amazing Race Asia Season 5, on AXN



Your Home is My Business, on GEM (credit: Nippon TV)

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Yan Media Group: leading Vietnam into a new era

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 to 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 being at 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 preferable in general. On the other hand, there is a rising demand for digital/mobile and integrated content among the youngsters, for instance, YANTV's target market'.

Vietnam had 7.6 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'.

Mobile phone retail volume sales declined by 4% in 2015 reaching a total of 7.4 million units in Vietnam. She adds: 'We are heavy on TV, which is still 70-80% of ad spend and household preference. It also supports the multi-screen meshing and stacking behaviour for video consumers. With the noticeable multi-screen and migration, YAN has boosted up its digital presence and is prepared to catch this migration'.



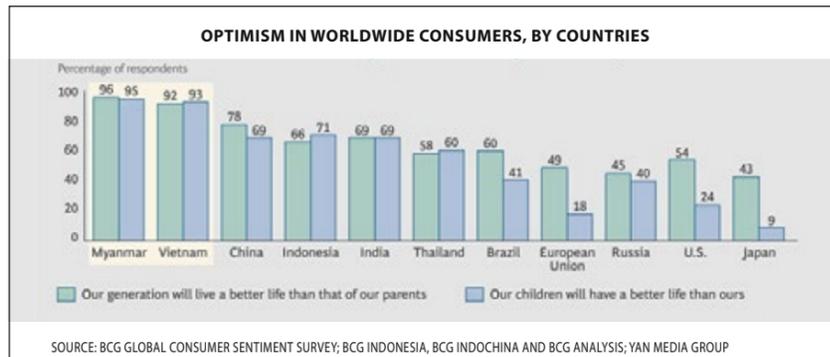
Lan Khanh Phung, GM, Yan Media Group



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.



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CTN: the first Cambodian drama series



Tim Scott, VP, Creative & Development, Cambodian Television Network (credit: Cambodian Television Network)

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 **CNT-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, your station will rank #1. Each station here is competing to find the best dramas, 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 *prodcos* 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.

The new law 'has challenged and woken up the scripted content producers', remarks **Scott**. More producers and stations are reaching out to experienced drama producers for mentorship and training in the production genre. Cambodia's production value is low, but the overall market is exploding and the production values are rising very quickly'.

He concludes: 'Each year, the content gets bigger and better in every way. I'm amazed when watching the Asian content these days. As the formats get bigger, many of the smaller market TV stations are rising to the challenge and producing great content in genres that are new to them'.



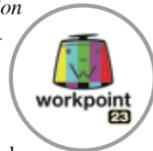
Workpoint: Thai entertainment takes the stage



Dhanasak Hoonarak, Workpoint Chief Business Development Officer

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 Clues* 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 Gang*, *Fight for Mom*, and *Little Riddles*, 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.



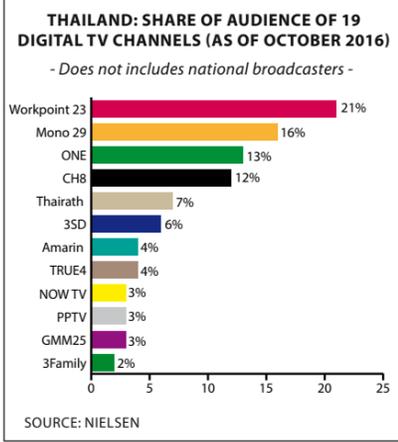
With brand recognition as far away as the USA, **Workpoint** is leveraging that notoriety with a series of international successes throughout Asia, particularly Vietnam and Cambodia, and currently broadening its licensing rights to Burma, Sweden, France, UK and Latin America. For instance, *The Fan* has been produced in Sweden as *Fantasterna* and in the UK as *The Fanatics*; 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 Hoonarak**, Workpoint Chief Business Development Officer. 'This year we saw the success of *Mic On*, *Debt Off*: already a phenomenon in Thailand, we believe this show can be culturally adapted to reap even greater success abroad', he adds.

This show is the most groundbreaking talent show of the year on Channel 23; a unique singing competition, creating a fusion between entertainment and reality programming. The show has 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, **Hoonarak** has announced further international rollouts in the Asian market.



Mic On, Debt Off has been a phenomenon in Thailand achieving a market rating of up to 6.64 points





MediaCorp: engaging audience across multiple platforms



Debra Soon, Head, Family English, Channel 5 - Mediacorp



Irene Lim, Head, Family Chinese, Channel 8 - Mediacorp

sharpen its brand focus and foster a closer working relationship with industry to strengthen content offerings', explains **Debra Soon**, head of the channel.

'All in nearly 10 production companies worked with us in drama and info-education programs, reality documentaries and telemovies. The results have been encouraging as we arrested its decline in prime time viewership in a challenging environment. The growth of **Toggle** views for Channel 5 to an average of 1 million views a month has validated investments made to develop this service'.

'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 exhibitors 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 artistes'.

'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 creative 360 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 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.

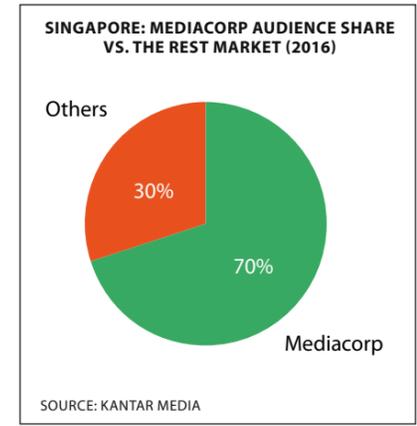
Channel 5 is the Family English-focused network. 'The focus is on building quality content, bringing back things which resonate,



Channel 5 will be co-producing new interactive game show *Cash Struck!* with Endemol Shine, which will have a global premiere in February 2017



Hero, a 30-episode drama premiered in November in Channel 8, celebrated Mediacorp's 35th *Drama Anniversary*



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JCC: TV, digital, co-productions



Saad Al-Hudafi, AEGM & Channels' Director, Al Jazeera Children Channel

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 **BeIN Network** and now exclusively broadcast via **BeIN**.

'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**, AEGM & channels director, **JCC**.



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 *techy* magazine *Shashatech* and the weekly game show *Jeem Jawab*. For **Baraem TV** the morning shows *Ahla Sabah* and *Hourouf Wa Rououm*, as well as the evening storytelling show *Nam Al Qamar*. **JeemTV** has several commissioning and co-productions, such as the action adventure series *Badr* and animation fillers *Monskey*; *Seven and Me*, a hybrid show where live action is mixed with animation, co-produced by JeemTV; and *The Young Empress* with **Mondo 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



The action adventure co-produced series *Badr*

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



Baraem TV morning shows *Ahla Sabah*

on TV the web content (competitions, special features, games, votes, VODs) to guide kids how to watch, play and participate. At the same time, we display on TV the digital content received from the kids via our websites (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, Ding 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! Boni&Hani* 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 *Pororo 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**.



Yong Hong Jung, chief producer department of animation, EBS



Mind Blowing Breakthroughs is the first co-production with Latin America, between Grafizix (Korea) and Astrolab (Argentina)

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BY FABRICIO FERRARA



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 & 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 genres in Middle East. On the digital side, **iciflix** 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 **Sohail Anjum**, content specialist, and **Marwa Fahmy**, content acquisitions and programming.

'The release of **Netflix** was the best 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 **Starz Play Arabia**, whose has a big footprint in UAE, KSA, Tunisia and other key markets betting **Netflix** in terms of usage.

Sherif Dahan, regional director OTT 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 services in MENA soon, in which will include short form content, but also original content. We've produced *What a Duck* in India and we want to replicate the model', he explained.

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His Excellency Sami Al Qamzi, director general of the Dubai Department of Economic Development (DED) and managing director of Dubai Media Incorporated with key official and industry members, inaugurated the 7th edition of MYCONTENT

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 solidify 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 Khwaja**, creative director, **Cartoon Network Studios Arabia**, **Turner Broadcasting**.

He participated in the panel *Animation in Arab Countries*, along with **Ahmed Al Mutawa**, founder and CEO, **Ego Punch** (Abu Dhabi), and **Nathalie Habib**, general manager, **Blink Studios** (Dubai). On stage they both agreed with Khwaja, 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.



Fox Network Group: Sanja Raina, GM & VP, MENA & Pakistan; Loveen Jose, head of international advertising sales & partnerships, MENA; Sheetal Gala, asst. manager, marketing & affiliate partnership, MENA; Tony Qi, VP, China territory head, Hong Kong; and Francesco Denti, VP Entertainment Channels, MENA



China Showcase at MYCONTENT: Li Lingbing, consul general of the Chinese Consulate in Dubai surrounded by Ling Li, propaganda department of the Communist Party of China, Michael Gartin, MBC (UAE); Jing Shuiging, CITVC; and Zhou Jihong, SAPPRFT



MENA buyers: Chaifc Fathallah, Fathalla Films (Lebanon); Sheren Magdy and Islam Elmorsy, Stars Media Production (Egypt); Mohammad Yaghi, Middle East Media (Jordan); Awmi Allababidi, Foundon Film Distribution; and Saleh K. El-Taweel, Sadeem (Qatar)



Nadim Dada, director of content acquisitions, Starz Play Arabia and Sherif Dahan, regional director OTT, Vuclip, with Fabricio Ferrara, international business director of Prensario International

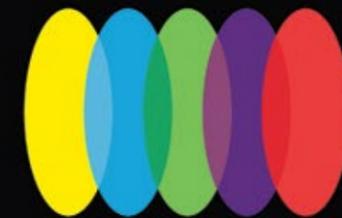


Cartoon Network Studios/Turner Broadcasting Arabia: Nassma Al Bahrani, production manager, Adam Khwala, GM & Creative Director, and Tulin Ulkutay Eris, senior creative producer

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BY FABRICIO FERRARA



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 a keynote about the latest developments of HD, 4K, 8K and Virtual Reality taking place in Japan. And, Japanese star **Kento Hayashi** flew in for a special screening of *Moribito 2: Guardian of the Spirit*, from **NHK**.

Television

Launched in 1953, Japan rapidly introduced the color TV in 1960 and offered to the world four years later the first ever international broadcast of an Olympic Game: Tokyo 1964.

Television means a lot in Japan: it’s the main source of information for the Japanese people, while it takes the majority of the ad revenues and it is the most watched media among others. It has also improved with the 4K and 8K technologies, while integrating with Internet and digital distribution. The main players of the do-

mestic industry are the broadcasters, while they also lead the export activities, including sales, co-production, co-developments, etc.

Japan has a unique history, culture and nature, which is reflected on the television content, ranging from the globally well know entertainment formats (especially the physic ones) to documentaries, drama series, TV movies and, of course, animation.

The market

The Japanese ad market is worth ¥6,171 billion (USD 56 billion) with terrestrial TV contribution ¥1,808 billion (USD 16.9 billion), followed by satellite with ¥123.5 billion (USD 1.15 billion) and Internet with ¥1,159.4 billion (USD 10.8 billion).

Mitsubishi Research Institute offered during MIPCOM a conference about the market, highlighting that it is the second largest global audiovisual market after USA (USD 174,000 billions) with a size of USD 37,000 billion, according to PriceWaterhouse Cooper “Entertainment & Media Outlook 2013”, followed by UK (USD 25,000 billions), Germany (USD 23,000 billions) and China (USD 21,000 billions).

In terms of media, the strongest segment is the



In a recorded video, Japan’s Prime Minister Shinzo Abe offered a positive message to the Japanese community attending MIPCOM 2016

terrestrial broadcasters with one public network, **NHK**, and five commercial, **Nippon TV**, **TBS**, **TV Asahi**, **TOKYO TV** and **Fuji TV**, all them fully digitalized in 2011. Satellite and Cable cover half of domestic households: 15 million of them pay, 40 million free-view. On the digital side, the SVOD market has been growing steadily within 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. 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 mar-

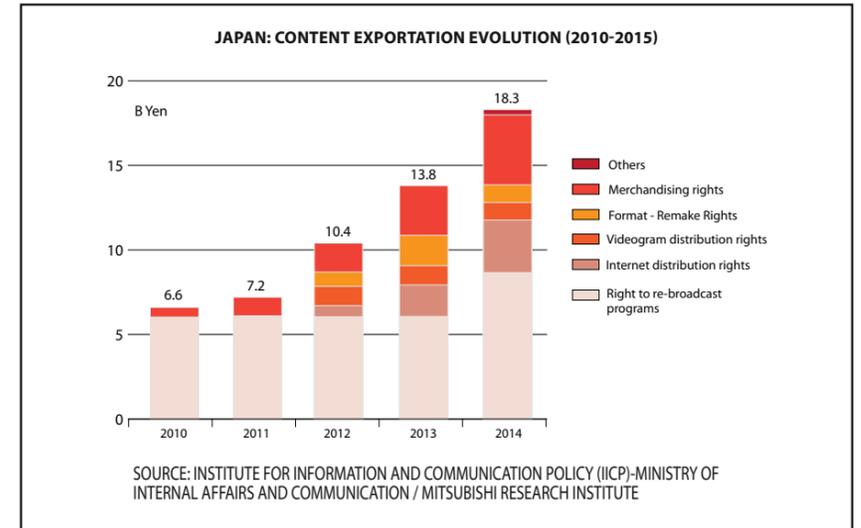
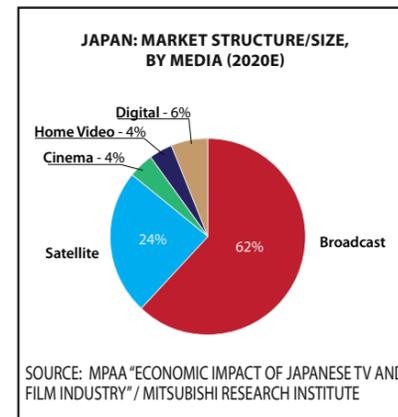


Kazuo Hirai, president and CEO, Sony Corporation gave the Country of Honour keynote during MIPCOM

ket size of ¥4.8 trillion (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 4%, according to MPAA “Economic impact of Japanese TV and Film Industry”, conducted by Mitsubishi Research Institute.

Animation

The anime Japanese industry will celebrate its 100th anniversary next year. It is one of the most consolidated global animation industries with worldwide hits such as *Astro Boy* (1963), *Jungle Emperor Leo* (1965), *Dragon Ball* (1985), *Neon Genesis Evangelion* (1995) and *Girls und Panzer* (2012), among many others.



Production continues to increase year to year reaching almost 350 hours in 2015. The total market size is ¥1,825 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 *Pokemon*, which went from a video game to the Augmented Reality game *Pokemon Go*, including a TV series (sold in 91 countries), comics, CDs, toys and events.

Technology

As technology and innovation explain the evolution of the animation industry in Japan, the same happens with the traditional TV

business. When Television 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.

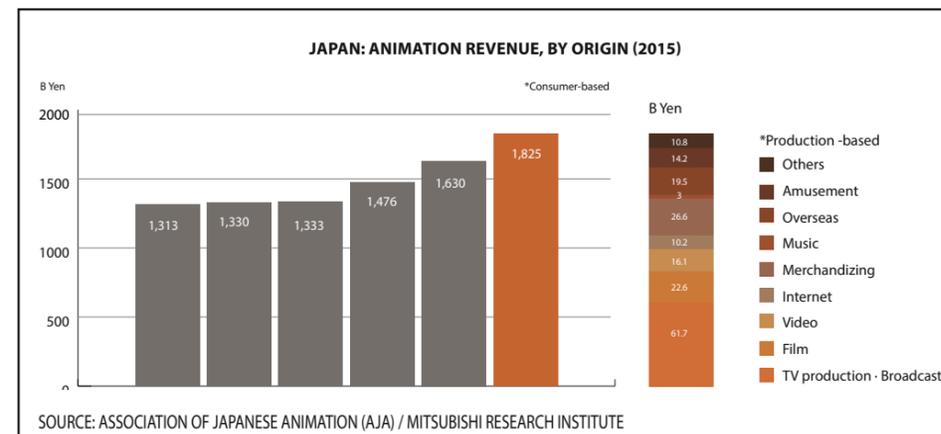
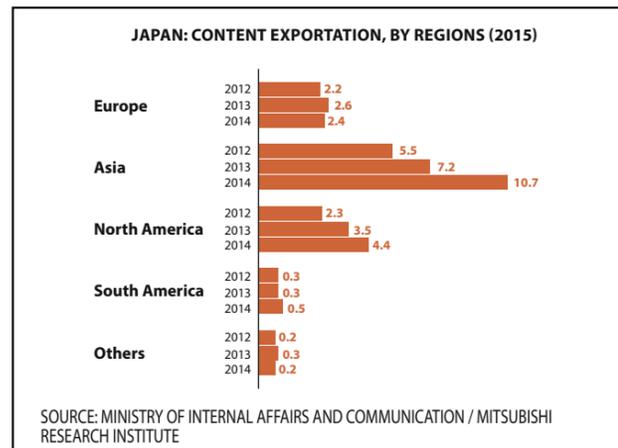
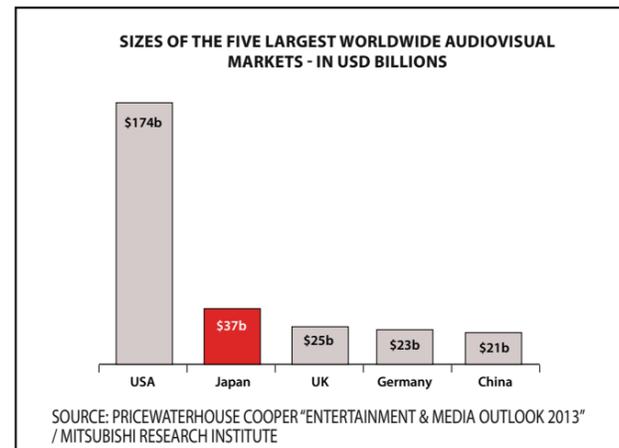
Japan has also leads the deployment and implementation of the 4K production and transmission. It has started in 2014 with the execution of this technology on VOD services from the IPTV providers, thanks to the *Winter Olympic Games* of that year. In 2015, IPTV, Cable and Satellite concluded the full 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, videogram, 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.



BOOTH #K02

BOOTH #J01

Lionsgate, grows on all fronts



Peter Iacono, president, Int'l TV & digital distribution

With nearly 80 TV shows on 40 different networks, and a strong 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 years in a premier next generation global content leader.

During the last MIPCOM edition, the company confirmed a new deal with **Vimeo** 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.



Graves, drama

For this market, **Peter Iacono**, president, Int'l TV & digital distribution, highlights a slate of comedies and dramas headed by the 23x30' series *Casual*, an endearing, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama, and *Graves* (10x30'), 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 drama *Feed the Beast* (10x60'), 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 memorable 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 **Paola Barzellato**, VP operations, and **Christian Barzellato**, VP de Marketing, **DINT** (Chile) has begun an aggressive campaign to attend the top international markets offering its high tech studios and experience on the dubbing business. And now, after signing a deal with the postproduction company **Filmosonido**, 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 Grylls* and *Hi -5* from **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

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 Philippine's brightest stars', explains **Roxanne J. Barcelona**, VP, who highlights some flagship deals: 'Early this year we finalized a 300-hours multi-year deal with **JKN**, 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 **Roger's** free TV channel'.



Roxanne J. Barcelona, VP, GMA Worldwide



Someone To Watch Over Me, brand new drama series

'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* (30x'45), where love will help to recognize who you are meant to be with. On *Encantadia Fantasy* (45x'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; *Ysabel* (45x'45), *Cruel Lies* (45x'45), the fantasy series *My Secret Love* (45x'45), *Once Again* (31x'45) and the romantic comedy *Juan Happy Love Story* (45x'45).

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 *Kosem*, 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 *Geordie Shore* and *Ex on the Beach*, from **MTV**; *Paw Patrol*, *Bubble Guppies* and *Digby Dragon*, from **Nickelodeon**; and *Race for the White House* and all **CNN** other special projects.



Patricia Menz, president, surrounded by Paola Barzellato, VP operations, and Christian Barzellato, VP de Marketing



BOOTH: #A24

Kanal D: Wounded Love



Ozge Bulut Marasli, EVP, International and Corporate Strategy

Kanal D is one of the leading broadcasters of Turkey, but 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 its 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 Ozsumbul**, former head of sales and acquisitions. She is now dedicated to another area in Kanal D, and has been replaced by **Ozge Bulut Marasli**, EVP, International and Corporate Strategy, who debuted last MIPCOM.

During 2014 and 2015, **Kanal D** reached new markets world 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 **Halit Ergenç y Bergüzar Korel** (Onur an Sherezade in *1001 Nights*); *Flames of Desire* (20x130'), a story about desire, love of repeatedly blown heroes, and their Reunion, farewell and struggle, and *Sweet Revenge* (24x140'), 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 Roses*; *For My Son* and *Waiting for the Sun*.



Wounded Love, new drama

Nippon TV: dramas + entertainment



Sue Fujimoto, EVP, International Business Development, Nippon TV

Nippon TV is one of the leading worldwide distributors of Japanese content, with *Dragons' Den* as one of the biggest global successes sold in 30 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* (10x'60), 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 risqué questions to pique your interest, and *The Animakers* (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* (11x'60) has been sold to **MF Yapim & 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.



Pretty Proofreader, one of the most successful series this fall

Universal Cinergia reinforces its global expansion



Gemá López, Liliam Hernandez and Elisa Aquino

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 custo-

mer 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.



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Eccho Rights: strategic deals



Nixon Yau Lim, head of Asia Pacific

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 readymade 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 new for the company this season is the **Ay Yapim** (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 Kivanc Tatlitug and Tuba 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 **Ay Yapim**', he adds.

Also, the company recently sold the **Green Yapim** series *Elif* in 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.



Insider, new drama

Mediaset: crime and real stories



Manuela Caputi, Head of International Sales

At ATF, **Mediaset Distribution** (Italy) offers real stories, crime and action series, but also comedy. The catalogue is distributed in Asia by **Comarex** (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 Duo-mo 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* (8x80' or 16x40'), centered on a very special task force that operates in the heart of Sicily's most striking landscape.

From the biographical side it stands *Call me Francesco - The People's*

Telemundo: strong women



Xavier Aristimuño - SVP of International Business Development & Digital Media

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 Aracely 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 *Silvana Sin Lana*, (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 ruins, and he in turn has disappeared without announcement, leaving his family homeless. And the third season of the super-series *Señora Acero* (80x60'), which follows one of the most respected and feared "coyotes" of the border between Mexico and the United States.

Produced by **Fox Telecolombia** is *Sin Senos sí hay Paraíso* (90x60'), the continuation of *Without Breasts 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 Inc.* (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 catalog is available for the regions of Europe, Middle East, Asia, Africa, and Oceania.



La Doña, new telenovela

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 docu-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* (6x45'), and *Prettier Than Ever*, now in its 4th season.



Code me Solo, new mini series



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BOOTH: #J19

Asia welcomes Spanish drama from Atresmedia



Diana Borbón Cuchi, sales manager, Atresmedia Television

Atresmedia Television (Spain) attends Asia TV Forum for the first time and promotes its slate of drama series, headed by *Lifeline* (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% points 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. Visceral, full of action and visually stunning.

Locked 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.

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-wife destiny leads her to cross paths with a landowner and stepmother of her ex-lover and father of her son.



Plastic Sea, thriller available in two seasons

Diana Borbón Cuchi, sales manager: 'The miniseries *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*'.

Keshet, focus on digital



Gary Pudney, Head of Asia

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 products 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, integrating global brands and audiences in a simple way.

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: Amazon*. Other non-scripted shows are *Holloway: Women Behind Bars*; the workplace docu-dramas, *Residents* and *Blue*, which give viewers an insightful look at the internal running of a hospital and a police force, and *ManBirth*, which follows men who get the chance to feel what their spouse feels during pregnancy.

Lastly are the scripted series *The Paper*, a dark crime drama set at a busy news desk, and the fantasy thriller set inside a Brazilian taxi cab, *The Fare to Adir Miller's*.



Touch, interactive show

BOOTH: #F20

Zee bets on formats



Sunita Uchil

Zee Entertainment Enterprises (ZEEL), 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 new game show that requires strategy, luck and skill.

Among the scripted titles are: *Eclipse Harvest*, a show about NYC crime police bureau, and *Phantasmagoria*, a series of 12 perversely twisted stories that tells a series of illusions and apparitions based on elements that are characteristic of each sign of the zodiac.

'We also want to highlight the new programs of **Z Living**, our channel in the USA that provides lifestyle programming like *Altar'd* (6x30') and *Finding Fido* (6x30'). In total, we have 40 new hours', completes the executive.



Dance India Dance



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BOOTH: #H34

Dori Media: shiny game shows and dramas



Pauline Ick, VP Sales, Dori Media Distribution

Among **Dori Media Group's** highlights for this season are the new shiny floor game show *The Best of All*; the sitcom *Game Over* (6x30'), that peeks into the life of stand-up comedian, just before his wedding, and the comic crime drama *Dumb* (50x35'), 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* (Argentine) drama series *El Marginal* (13x45'), 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 rivalries of a group of teens attending a performing arts school, and the comedy *Esperanza Mia* (180x45'), coproduced with **Pol-ka** (Argentina), and aired successfully on **El Trece's** prime time. Also it stands *Ciega a Citas* (140x'60), the Spanish remake of the Argentinean comedy series about a woman trapped, as usual, in a love triangle unconsciously. The series was also locally produced in China, Russia, Poland, Germany and Chile.

His Wife (10x'30) is a comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy, while *Power Couple* is a reality show that shows eight couples moving

into a village for 6 weeks facing in each week extreme challenges. And *It Girls* a docu reality that follows the lives of 4 beautiful and enviable girls in their early twenties that share every detail of their lives with their hundreds of thousands of followers on the social networks.



The Best of All, shiny floor game show

GoldBee/ZDF: strong brands with track record

GoldBee (Spain), sales representative of **ZDFE Junior** (Germany) for Asia, arrives to Singapore introducing a mix of innovative live action and animation programs headed by *H20 Mermaid Adventures* (26x26'), the animated spin-off of international hit series *H20 Just Add Water* which aired in over 160 countries.

The animated series is released in the footsteps of teenage hit *Mako Mermaids* (68x26'), 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 **MOCT**, and follows real life mermaids, which are part of a mermaid pod, living in the waters of Mako Island.

Christophe 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 *Inui* (26x6'), a new pre-school series about a little Inuit 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 completes: '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'.



Christophe Goldberger, managing director



H20 Mermaid Adventures, animated series

FINAS: deals worth over USD4M at MIPCOM

BOOTH: #D10



The Malaysian delegation at MIPCOM 2016

Primeworks Studios, **Animasia Studio**, **Scubazoo** and **Global Station** announced deals worth over USD 4 million at MIPCOM 2016. **Primeworks**, **Nippon TV** and **Sumitomo Corp.** (Japan) will co-produce the comedy series *Jenaka Kampung Kalut - S2*; **Animasia** will co-produce with **Strika Entertainment** (South Africa) two new seasons of *Supa Strikas*; **Scubazoo** (Malaysia) will co-produce with **WildBear Entertainment** (Australia) *Borneo's Secret Kingdom* (3x'50), and **Global Station** and **TV Azteca** (Mexico) launched the trailer for *La Loba*, 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 **Nathamon Singhathewakul** 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.



Adam Ham, CEO, GCMA

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The newest trends take the industry to the next stage

2016 has been an exiting year, as all big global trends have become a reality for the industry: Multi Channel Networks (MCNs) and Digital Studios are the protagonist in the online world; snackable (short-form) content reigns 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 dramas from Europe (competing with US series); b) international co-production alliances (produced in English); c) a strong “digital battle” between Free TV, Pay TV and the digital players (SVOD, VOD, Mobile, MCNs, Digital Studios); d) virtual reality and augmented reality; e) short contents; and e) eSports (live gaming).

PRENSARIO has been outlining on its different editions these key trends that the content market is showing in terms of programming and genres, production, distribution and broadcast. Below there is a summarize of the top news from each of the latest trends highlighted above.

Digital Studios & MCNs

Millennials walk away of traditional media and choose MCNs to inform, entertain and communicate. Companies like YouTube,



eSports: The crowd erupted in Las Vegas last July, 15,000 fighting game seeing Infiltration (South Korea) suplexed his way to a victory over Fuudo (Japan), and becoming Evolution 2016's Street Fighter V champion

clearly the most important one, are often pointed to become the future of the entertainment business transforming from content aggregators to media giants.

Digital Studios and MCNs—From YouTube Aggregators to Media Giants by Vast Media, says the MCN content market ‘is growing steadily’ and for established “traditional” media companies the content increasingly becomes a key part of their digital strategies:

‘By either buying Digital Studios and MCNs (Disney purchased Maker Studios for USD 500 million), partnering with them or establishing their own (German ProSiebenSat1 launched Studio71), media companies try to reach the audience that turns away from TV’.

While traditional media business model for content monetization is already established, the “new medias” are experiencing ‘in their quest for profitability and sustainability, looking for brands to monetize their content’. Brands understood that they must be related to digital companies to finance, create and produce content for these key demos.

Digital Studios have been growing and diversifying beyond YouTube, including Facebook, Instagram, Snapchat and Twitter.

Strategic content deals have been announced between these former and sport giants as NFL, NBA, Wimbledon, or Bloomberg and CBS.

With 150 million daily users, Snapchat is not anymore a messaging service. According to BuzzFeed, almost 20% of its videos are seen from the “Discover” Section, where the company offers associated channels as Nat-Geo, Yahoo!, MTV, CNN, Vice and ESPN.

Short-Form Content & Snack Content

Digital Studios & MCNs lead the wave in production and distribution of these two business concepts. But there are many more examples. The QYOU, a Pay TV network focused on the curation and programming of short-form video content for the Video-Everywhere age. Internet content re-directed to TV. Vivendi Contents launched in October in Latin America, Spain and Italy Studio+, a mobile app to access Premium short-form series (10x’10). The studio has produced 25 series in 18 different countries and languages, which cost €1 million each. Next year will be launched in the rest of Europe, USA, MENA and Asia Pacific.

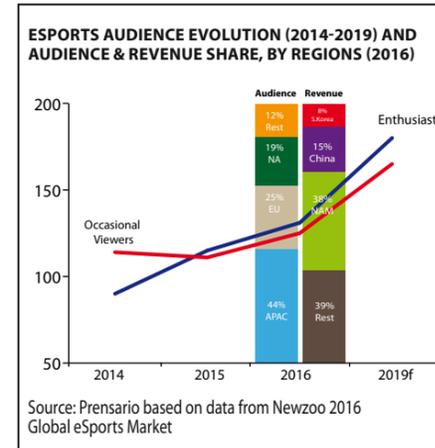
Young & Rubicam launched its own content production studios, headquartered in Miami (USA) with offices in Bogota (Colombia), Buenos Aires (Argentina) and Montevideo (Uruguay), attending the regional and worldwide market. The new service responds to the growing trend for video content consumption. In the US, the time dedicated to video consumption has grown 20% in the last year: 82% of the teenagers and young adults usually access to

...
There are 17 new players in Europe & USA that manage over 500,000 channels with more than 11,69 million of videos. All together, more than 3,90 billion people are subscribed to these networks
...

...
Digital Studios & MCNs lead the wave, but there are others like The QYOU, a Pay TV network that re-directed Internet short content to TV; Studio+, 10x’10 premium series app; and Y&R’s Smoll that produces high quality-low price audiovisual pieces for global distribution
...

DIGITAL STUDIOS & MCNS MAIN FIGURES (2016)							
Country	Launch	Company	Owner	Overall Views	Monthly Views	Subscribers	Leading Channel
Germany	2010	allyance Network	Webemedia	6,95 billion	200 million	22.4 million	PietSmiet
USA	2012	AwesomenessTV	DreamWorks Animation/Verizon	17 billion	1 billion	160 million	Tyler Oakley
Canada	2005	broadbandTV	RTL Group	N.A	16 billion	N.A	Fernanfloo
USA	2013	DEFY Media	DEFY Media, Inc.	15 billion	500 million	50 million	Smosh
Germany	2012	Divimove	Divimove/FremantleMedia	N.A	1.7 billion	150 million	elrubiusOMG
Germany	2012	Endemol Beyond	Endemol Shine	N.A	2 billion	17 million	Michelle Phan
USA	2013	Freedom!	any.TV Ltd	36 billion	2.81 billion	171 million	Everson Zoio
USA	2011	Fullscreen	Otter Media/AT&T/The Chernin Group	N.A	5 billion	600 million	Fine Brothers Entertainment
USA	2000	Machinima	Machinima, Inc.	N.A	4 billion	507 million	HolaSoyGerman
USA	2009	Maker Studios	The Walt Disney Company	N.A	10 billion	650 million	PewDiePie
Germany	2011	Mediakraft	N.A	N.A	600 million	N.A	YTITTY (discontinued)
Germany	2013	Studio71	ProSiebenSat1 Media	N.A	5 billion	N.A	Good Mythical Morning
USA	2011	StyleHaul	RTL Group	47.1 billion	2 billion	379 million	Zoella
Germany	2014	TubeOne	TubeOne Networks GmbH	9.5 billion	N.A	57 million	ApeCrime
USA	2012	Union for Games	Curse, Inc.	N.A	1 billion	N.A	Disney Cars Toy Club DCTC
USA	2009	Vevo	Universal, Sony, Google, Abu Dhabi	463 billion	17 billion	984 million	JustinBieberVEVO
Netherlands	2000	Zoomin.TV	N.A	N.A	2.3 billion	150 million	jacksepticeye

SOURCE: VAST MEDIA/MIPTV-MIPCOM



this content diary.

David Sable, Global CEO, and John Lynn, CEO, Latin America: ‘Brands need to be related to the consumer at all time. The ability to develop snackable content for the target audiences will add great value to the advertisers’. In Argentina is agency called Smoll and is lead by former TV executives from key local production houses and aims to create, produce and share content ‘at the same speed it is consumed’. Lisandro Grandal, CCO: ‘Developing audiovisual products within the same atmosphere is what we call to be a full-integrated company. The digital world must be narrated 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 players and teams who are competing against each other for a chance to reach that goal.

It has been the biggest disruption to hit the

industry. Game publishers have placed content creators at the center of their strategy, as they now share their videogames on YouTube, Hitbox, Dingt and Twitch.

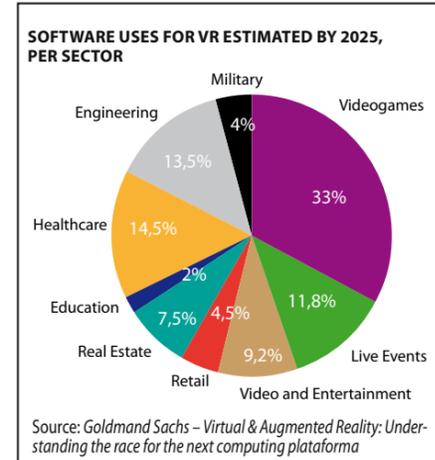
‘This group has proven to be valuable and cost-effective marketing tool for published, bringing increased attention and players to their games. The competitions and the content around them help publishers to grow engaged and active communities around their titles, increasing the lifetime value of their gamers and transforming their titles into true entertainment brands’, says Newzoo’s 2016 Global Esports Market Report.

2016 will see the eSports economy grow to USD 463 million (43% YoY growth), entertaining an audience of 131 million “Enthusiasts” 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 its pace of growth.

North America is the leader in terms of revenues: USD 175 million (merchandise, event tickets, sponsorships, online advertising and media rights), while Asia contributes with 44% of global “Enthusiasts”.

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 61.0 million, a 70% YoY increase. Global audience was 226 million gamers and the number of “Enthusiasts” reached 115 million in 2015 —27.7% YoY growth—, while global revenues reached USD 325 million, a growth rate of than 67.4%, the same year. North America accounted for USD 121 million, concluded the report.



SOURCE: GOLDMANS SACHS - VIRTUAL & AUGMENTED REALITY: UNDERSTANDING THE RACE FOR THE NEXT COMPUTING PLATFORM

Virtual Reality & Augmented Reality

VR & AR has been associated most frequently with the entertainment industry in recent years thanks to companies like Oculus (Oculus Rift), Samsung (Gear VR), Sony (PlayStation VR) or Microsoft (HoloLens) that launched new lenses to access to several types of VR content, as well as Google’s Cardboard (2014), LG’s VR for G3 or HTC’s HTC Vive. Facebook acquired Oculus, and the Oculus Rift was launched for sale during the first trimester of 2016.

According to the Worldwide Semiannual Augmented and Virtual Reality Spending Guide from IDC, worldwide revenues for AR/VR will grow from USD 5.2 billion in 2016 to more than USD 162 billion in 2020.

...
eSports is the yin & yang on the content industry: the analogue (gathering) joins the digital (playing a videogame), and both synergizes in a win-win situation for everybody: games developers, brands, TV channels, producers, etc.
...

This represents a CAGR growth of 181.3% over the 2015-2020 forecast period.

The pioneer and most important VR/AR sector is the one of game developers, and the best example has been Poké-

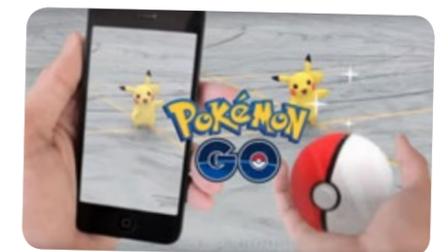
mon Go, a free-to-play location-based game developed by Niantic and launched in June 2016. It quickly became one of the most used apps, being downloaded by more than 75 million people worldwide.

Over 1,000 apps compatible with Google Cardboards have been installed more than 25 million times, and more than 350,000 hours of content intended for that device had been played on YouTube. In 2015, Netflix launched its VR app, and some of the iconic series like House of Cards or Orange is the new black, are available in that technology. Amazon has started since March 2016 to work on its own VR platform. NBC Olympics offered exclusively VR coverage of the Olympic Games Rio de Janeiro 2016 to Samsung Gear VR users through the app NBC Sports. 85 hours have been captured by Olympic Broadcasting Services (OBS).

Virtual & Augmented Reality – Understanding the race for the next computing platform, from Goldman Sachs, highlights this business looks promising. ‘There is a large amount of examples of how VR/AR can change the current way in which we do a few things like buying something, interact with a doctor or watch a football game. As technology advances, prices devices fall, new apps appear, it promises to be a multibillion dollar industry’, it underlines.

‘By 2025, 60% of profits in software will be driven by consumers, while the remaining will be by businesses and public sector. Beyond videogames, which will mean USD 11.6 billion by 2025 (25%), real estate, retail and health care are segments where this technology is ‘truly disruptive’, adds the report.

Nowadays, the overall development of VR is being led by China and Japan. Sources consulted by PRENSARIO indicated that in China 3-5% of the population (40-50 million people) is already watching content on their mobile with special VR glasses. ‘But that number will grow to 30% in 12-18 months’, conclude specialists.



Launched last July, the free-to-play location-based augmented reality game developed by Niantic, Pokemon Go, quickly became one of the most used mobile apps after its release by more than 75 million people

BOOTH: #C26

Televisa: transforming universal stories



Mario Castro, sales, Asia

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.

At ATF, **Douglas Welch**, director of sales, Africa, and **Alexei Mikhailovski**, director of sales, recommends the new melodrama *The Candidate, the game of power* (120x60'), where the wife of the Mayor of the city and also an honorable senator confront him when, after he decides to contend for the presidential candidacy, shows his true face: fierce, violent, and perverse. While *No trace of you* (120x60'), is a drama that begins when, the night before her wedding, a young girl vanishes without leaving a trace behind.

Dressed for Mourning (52x60') centers around 3 women that became a trio of free women after their husbands die in an explosion in a boat, *The three sides of Ana* (120x60') follows three women (all called Ana) marked by pain; and *Secrets at the Hotel* (81x60') is a story of love, treason and secrets set in 1908.

Lastly are the teen series *Love Divina*, coproduced with **Pol-Ka** (Argentina) and **Federation Entertainment** (France), and starring **Laura Esquivel** (*Patito Feo*); *Yago* (65x60'), Mexican version of the Turkish series *Ezel* (**Echo Rights**); the survival reality *Domus* (90x120'), which searches of the most extreme survivor in the most out of space house on TV.

My Next Me (90'-120') is a musical adventure show where the stars will show their human side. The stars will be reminded of various stages in their careers throughout this emotional search, the good times and the bad times.



The Candidate, new melodrama, and My next me, a musical adventure show

HOSPITALITY SUITE #5202

CBS: MacGyver



Nicole Sinclair, VP, Managing Director, Asia

CBS Studios International (USA) presents at ATF its new drama series *MacGyver* (22x60'), 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* (13x60') 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*.

BOOTH: #G30

Mondo TV: major new projects for APAC



Orlando and Matteo Corradi, CEO, surrounding Micheline Azoury, head of TV sales and in charge of APAC region

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* (104x'11), aimed at 3-7 years old, whose star is an intelligent, thoughtful and creative fox.

The main partner for this project is **Henan 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 MIPCOM. The global budget for this transaction will be USD 24 million and the first project, provisionally titled *The Rowly Powlys*, started production on November 2016, targeted to a pre-scholar age group.

Another big titles is *Adventures in Duckport* (52x'11) is a for 4-8 year old 2D 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** (*Yo Soy Franky, Patito Feo, Chica Vampiro*) in Argentina through its prodco **Alianza Producciones**. It is based on an idea from Citterio, based on the classic Johanna Spyri novel.

For younger viewers, *Eddie is a Yeti* (52x'3) is a delightful animated short-form non-dialogue series in which a little girl Polly befriends 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.

The Treasure Island (26x'26) is inspired by the Robert Louis Stevenson masterpiece that became a 3D CGI full HD series for 5-10 year-olds.



Heidi, Bienvenida A Casa

HOSPITALITY SUITE #5302

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*.



This is Us (Copyright: Twentieth Century Fox Film Corporation)

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BOOTH #29

Take Your Chance with all3media



Louise Pedersen, CEO
all3media International

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

The event, that will be held on December 8 searches to be 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 in 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* stood out from the moment Effervescence pitched it to me. It is a gameshow 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 Télévision** 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 **M6** and **France 2** to rank second in its timeslot only behind market leader **TF1**.

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’.



Take Your Chance, new format

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: strong stories

Caracol TV International (Colombia) keeps betting on series with strong stories for the international market, such as *Against our Destiny* (60x’60), 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.



Maria Estrella, sales executive for Asia

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* (60x60’) 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.



Against our Destiny, new series

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.



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TV Azteca: 'common goals to maximize results'



Fidela Navarro, international director

Azteca (Mexico), one of the leading producers of Spanish-language content in the world, highlights at this ATF edition an offer with several new features.

Among them, **Fidela 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. 'A TV series that will undoubtedly be a hit worldwide', remarks the executive.

Other new title is *Entre Correr y Vivir*, series released on October thought **Televisa's** OTT **blim**; *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 **Fidela** 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 reinvention of our company under the leadership of **Benjamin Salinas**, 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'.



Entre Correr y vivir, new series

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* (106x60'), 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 *Evliya Celebi* (105'), centered in a man that founds the Elixir 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 21th century, he is now in Istanbul where two continents intersect.



Asli Serim, International Sales Director



Love, Just a Coincidence, film

BOOTH #E08

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.



Dragon Ball Super PR

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.



Sonia Fleck, CEO of Bomanbridge Media



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BOOTH: #J8

ITV-Inter Medya: Guess Who



Can Okan, president & CEO

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 live choices; and the new dramedy *Hayat*, where a handsome, cool, perfectionist, meticulous young man who took over the responsibility of big company at an early age meet a clumsy, irritable but joyful beautiful young girl who knows how to enjoy life.

Other top titles of the company are *In Between* (126x45'), about a young traditional woman who lives with her father and her aunt in the suburbs; *Endless Love* (114x45'), which follows two separate worlds, close and distant to each other at the same time; the game show *Box Challenge* (60'), where 3 contestants, each with USD 200.000 in their pocket to split between boxes, don't only fight against their rivals but they also fight against the boxes; and *Fifty Fifty* (60'), drama-quiz show.



Guess Who, new game show

BOOTH: #J10

Grafizix: edutainment & 360°



Tony Hong, CEO & Creative Director

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, musicals 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.

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**, **TVBrazil**, **Novasur**, **Telecaribe**, **ACERP**, **Da 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 *FrienZoo* (78x11), supported by **SBA** and financed by **educaster EBS**. It was already sold to **Cartoon Network**, **TV Chosun** (Korea) and **VTV7** (Vietnam). 'We also have *Let's Play With Boomchiki Boom*, a 3D animation sold to **KBS**, **Kids1TV**, **SK Btv**, **KT**, **Asiana Airline**, **Al Jazeera Children's Channel**, **Broadcast Thai**, **Celestial Movie Channel**', say **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'.



Mind Blowing Breakthroughs is a good example of 360° development: TV broadcast on EBS, board game, interactive media exhibitions (theater and science and music shows)

Finnanimation: originality and scalability



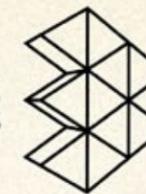
Liisa Vähäkylä, executive director

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 *Moomins* 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 *Gigglebug*, from the company of the same name; *Fleak*, from **Anima** who is looking for Asian co-production partners; and the TV & web series *Orkyns*, from **POD Entertainment**.



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Digital platform Tencent China: Mary Ma, senior format manager, Yungzhen Chang, assistant, and Ming Lou, deputy director of formats



Kc Ho, advisor, TF, and Zac Tang, programme officer, NeTV Channel, both from Hong Kong



Buyers from Hong Kong: Sharon S.Y Ng, assistant manager, program acquisitions, and Cassidy P.C. Lau, assistant controller, programming, i-Cable Entertainment and Edward Lam, general manager, Regentac



Acquisition executives from CJ E&M, one of the main Pay TV groups of South Korea: Hyrtn Jeon, Seolya Jeon, and Yun Jungeun



The Philippines ambassador in France, Maria Theresa P. Lazaro; Anthony Rivera, assistant director, and Froilan Emil D. Pamintuan, both from the department of Trade & Industry with ABS-CBN: Cory Vidanes, COO; Leng Raymundo, head of integrated acquisition and international sales and distribution, and Laurenti M. Dyogi, head of TV production



Roxanne Barcelona, VP, and Paolo Laureana, manager, GMA Worldwide, with Mukhtar Lashkari Mohammad, channel director, and Raouf Oria Abdul, deputy channel manager, 1TV Media (Afghanistan) and Jose Escalante, CEO, Latin Media/WRC (USA)



Solar Entertainment, TV channel from The Philippines: Tess Pascual, Isabel Enriquez, Gidget Lao and Edal Pepito



Narres Ramnath, COO, and Ajay Trigunayat, managing director, both from AQJ Network India (borders), and Prakash Ramchandani, acquisition manager of FOX Networks Group Asia (Singapore)



India and Malaysia: Akhil Mehra, director Star India; Chen Kheng On, content, and Marie Lee, associate, both from TM Malasia; the actor Michael Weatherly (Bull, CBS); Dharmesh Gandhi, content English Channels, Yogesh Manwani and Keishnan Kutty, acquisition managers, all from Star India



Primeworks (Malaysia), Nippon TV and Sumitomo to co-produce the comedy series *Jenaka Kampung Kalut* (S2): Dato' Mohid Mohamed, Deputy Secretary-General (Policy), KKMM, and Dato' Mohd Khusairi Abdul Talib, Chairman of FINAS, with Lin Nashin, Primeworks; Sue Fujimoto and Taro Ozawa, Nippon TV; and Zurina Othman, general manager, TV3 & TV9 Media Prima (Malaysia)



Devika Prabhu, executive director, programming and acquisitions, and Vijay Subramaniam, VP content & communication, Disney India, with Anand Roy, head of acquisitions, programming, branded media and content, Disney Southeast Asia



Times Network, India: Gurjit Singh, senior manager, international business, and Naveen Chandra, head of international business



Indiacast/Viacom 18 (India): Aditya Ray, MTV Channel, Sanjay Jain, CFO & head of international business, Debkumar Dasgupta and Sonal Gupta, distribution; Sanjay N Hinduja, Goodluck Entertainments; Nikhil Singh, distribution; and Akshat Mohan Sharma, director, Viacom 18



Rikin Mantri, media, ABC News; Carmen Bona, director at Boston Consulting Group, and Elena Kim, head of international acquisitions at the OTT platform Ifix (Malaysia)



Media Prima Group, Malaysia: Emilia Ab Rahim, brand manager ntv7 & 8TV; Jahaliah Hj Hasan, manager, acquisitions & content management, Media Prima; Siti Nuelisia Mohd Nadzri, general manager, brand management & programming group, Dayana Adnan, manager, entertainment, and Zaidatulakmar Ismail, manager drama, all from TV3 & TV9; and Elle Zakaria, executive, entertainment, 8TV & ntv7



Trans Indonesia: I Putu Bidharmasatya (Abit), international acquisitions manager, and Taufik Ryan, content & program acquisition



Indonesian buyers: Gunam, acquisitions manager, ANTV; Triandy Suyatman, president director, TS Media, and Sophie Djudzman, CEO, Red Candle



Indonesia: Asti Hadinata, producer, TS Media, and Dhika Shakiya, international head of acquisitions at the broadcaster Global TV



Indonesia: Harsiwi Achmad, director, and Banardi Rachmad, general manager, programming and acquisitions, all from leading broadcaster SCTV



Hasnita Hassa, assit. prog. manager, Malay Broadcast division - Suria, Mediagroup (Singapore); Kok Yoke Lee, GM, Sky Vision Media (Singapore); A. Latiff, assist. prog. manager, Malay Broadcast division - Suria; and Wing, executive content sales & aggregation, Primeworks (Malaysia)



A+E Networks Asia: Angie Yong, senior manager, program acquisitions; Lise-Anne Stott, head of legal; Amanda Groom, managing director, The Bridge (UK); Michelle Ng, assistant manager, program scheduling and acquisitions; Brunei (borders) with Estherisa Elisabeth Monika, sales executive, Trans TV (Indonesia)



Annah Othman, channel manager RTB2, and Hajah Hasiah Ali, head of archives and livery, RTB3-HD Channel Manager, Radio Television Brunei (borders) with Estherisa Elisabeth Monika, sales executive, Trans TV (Indonesia)



Sri Lanka Rupavahini TV Corporation: Anura Dharmasena, assistant director, and Lesley Priyankara, assistant account



Zainir Aminullah, CEO, Ideate Media (Malaysia); Maria Brown, president, Perfectly Brown (Singapore); and Sandie Lee, VP, Channel Head, Rewind Networks (Singapore)



South Korea and Japan: Annie Chung, senior manager acquisitions, and Juhae Lee, assistant manager, both from CJ (South Korea) with Chie Muto, executive manager, strategies and acquisitions, NHK (Japan); Taichi Shimmi, film department, TV TOKYO (Japan); and Yukari Misaizu, content producer at NHK (Japan)



Buyers from NHK (Japan): Masakazu Kobayashi, head of planning; Kaky Takamitsu, senior manager, and Masayuki Kiyasu, senior director, and Yoko Takenami, consultant



Japan: Takao Yoshimoto, programming director, TV Asahi, Masahijo Yanagawa, movie acquisitions, TV Tokyo, and Takuya Kanatani, programming director of Kansai Telesharing



Nippon TV Japan: Teppei Bokayashi, acquisitions manager, Yukiko Kimishima, int'l business development, and Shigeko Cindy Chino, acquisitions, with David Barber, creative producer, Red Arrow



Japan and South Korea: Takuya Wakizaka, senior manager programming, DLife (Japan); Abil Shin, programming manager, and Christine Baek, senior manager, both from Sky TV (Korea), Kyoko Kiriama, manager, acquisitions & programming, Disney Japan, and Toshiharu Tani, multiplatform programming at Nippon TV (Japan)



The YTV/YTE party, on Japan, Country of Honor: Kana Sasako, Noriko Suzuki, Masaya Yabushita, division director and content business; Mari Yobshikawa, Yoshiki Aishima, and Takeshi Kikukawa



Hyung Kim, head of marketing and new media business, and Bang Chung Oh, managing director, TV Chosun, from South Korea (borders) with Xenia Fedorova, CEO, Ruptly/RT (Russia)



BBC Worldwide Asia: Katie Benbow, head of acquisitions, Daphne Kang, director, programming, and Ryan Shiotani, VP, Content



Myanmar: the distributors Mon Mon Soe, managing director, Dream 99 Media, and Nge Nge Win, managing director, Pantaw Win



Dennis Yang, EVP, video product development, kkbbox (Taiwan); Young Won Kim, CEO/Managing director, Forever Content & Management (South Korea); Sun Jun, general manager, Faye Zhu, assistant, and Jay Chew, general manager assistant, Shanghai YSY Film & RC Enterprise Co., Ltd. (China)



Rua Y Hui, director, Regal Art Culture & Entertainment (Hong Kong), Wei-Lung Liu, team leader acquisitions, CTI Television Inc., and Esther Chen, program purchasing director, Wonder Hypermedia Corporation, both from Taiwan



Korean drama buyers: Sungeun Jung, programming & planning team, Asia Drama Channel; Hee-kyoung Jung, assistant content manager, D'Live; Ahreum Joe, programming executive, Asia Drama Channel; Yookyu Park, planning team manager, History Drama Channel; and Yang Im Lee, programming team manager, History Drama Channel



Nguyen Thi Truc Mai, managing director; Ton Nu An Tram, screening manager, and Nguyen Anh Phuong Vo, acquisitions, at TKL; and Bui Huu Duc, managing director, DID TV, all them from Vietnam



Elsie Choi, senior sales manager, ITV Studios (UK) with Do Van Bui Dien, founder and chairman, and Khien Ngo, assistant of the production company Dien Quan (Vietnam)



Phuthai Media, Vietnam: Nguyen Van Thai, chairman, and Ha Nguyen, vice director



Bangkok Broadcasting Television - Channel 7, Thailand: Nichamon Puavilai, senior supervisor, international acquisitions, and Suriyada Kachenchai, international acquisition section



Art Kaneearch, program acquisition, TV3 (Thailand)



IRIB Media, Iran: Yadegari M Mehdi, head of acquisitions, and Gholam Ali Ramezani, president



Saeed Shiraz, chief executive, and Sanober Kazi, marketing executive, Sterling International (Pakistan); Richie Mohamed and Miriam Mohamed, Zenith Film Distribution (South Africa)



Nisa Sittasrivong, programme acquisitions, and Attaphon Na Bangxang, MDD, True Visions Thailand, with Disney SouthEast Asia: Mabel Young and Janet Eng



Now26 (Thailand): Duanokamol Chotana, acquisition manager; Somsakul Phaochindamuk, executive director, and Benjawan Phaochindamuk, EVP



SEATV, Cambodia: Kao Kim Panya, assistant to director general, Samraing Penharasith, director general, Kim Chanraksmeay, film corporation, and Ban Chenda, head of expense unit



PNN Holding, brand new TV channel from Cambodia launched last July: Ly Chokchai, president, and Touch Bopha, head of programming



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



Cambodian Broadcasting Service: Socheata Sok, deputy to GM, Danin Tou, MyTV Deputy Program Manager, and Chanvisal Kuch, program manager & assistant to GM MyTV



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