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10TH ANNIVERSARY EDITION

ASIA TV FORUM & MARKET

atf
ATF 10th Anniversary Edition

This is not a standard issue. This is our 10th anniversary edition at Asian TV Forum, a premium development with 30 to 50% more reports, interviews and presences than usual from international and Asian leading media companies. The idea is to generate an edition not only to read at the market, but also to be use as a reference in Asia and for Asia, during many months. We are very proud of this print & online issue.

The ATF approach was started in 2008 facing the great explosion of Asian media industry, and our goal of consolidating ourselves as a full top worldwide publication. The strategy directions were two: to develop international business in Asia, and to push Asian initiatives to worldwide markets.

Ten years after, our ATF edition is strongly consolidated as a flagship hub between Asia and the world, included in our annual plans as MIPTV or Mipcom. It is very awaited by Asian buyers and producers in every December, and it has let us develop also long-term Asian initiatives in Cannes shows, at MipCancun and Natpe Miami for Latin America, Natpe Budapest for CEE, Diocap Dubai for MENA, etc. We are also present now every year, at Busan Content Market in South Korea, as a second big Asian approach.

How is Asian market at this 10th Anniversary edition? If you read some of the about 25 regional reports and top broadcaster interviews we include, it gets clear while most of the regions of the world are slow or complicated, Asia continues with strong vitality, digital media is directly exploding. The local industry is now far more open to international players, both buying and selling, so programming, formats and co-productions opportunities are on top.

What is pending? The public organizations that push business, production hubs, etc, must get more international, stable in time, to make alliances and long-term deals more trustworthy. Entities staffs change a lot, promotion plans have frequent stops… with the interest of the international market in Asia, far more can be done. They are in time, because business potential is just showing its first faces. For ten years more, then...

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ATF 2017 - Agenda

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Nippon TV: the best moment of the Japanese drama

Nippon Television Network Corporation is on track to become the viewer ratings champion for the fourth consecutive year in 2017 and it is the most profitable company of the Japanese TV industry.

“We are indeed one of the finest companies in Japan and certainly the top commercial broadcaster”, highlights KIMIO MARUYAMA, Board Director & Senior Executive Operating Officer. “Viewers always come first” is the company motto and it drives every major decision Nippon TV makes.

For the wider Asian market, the company formed a joint venture with Sony Pictures Television that led to the launch of the pay TV channel GEM in October 2015. Now available in six countries and territories, it delivers the Japanese broadcaster content every day during prime time to an ever-growing Asian audience.

“Our viewers are delighted at how most of our altering dramas are available at the same time as their Japan broadcast. Our hit dramas are also gaining traction in China and South Korea, with a flurry of remakes being lined up and co-productions of dramas and entertainment shows kicking off. The goal is to establish a solid position for Nippon TV in the entire Asian region by delivering more of our irresistible content through GEM, as well as producing homegrown programs that speak to the heart of the locals”, Nippon TV’s viewer ratings have been stellar and we are at the point where we consistently meet the expectations of our audience without having to make any programming improvements to our regular shows. That’s no reason to feel satisfied and rest on our laurels though, so we relentlessly push our creativity to new levels for the sake of evolving our content”, stands MARUYAMA.

In particular, the channel three Sunday prime time programs The Testament of Drash, The Quest, and Line Up Love Office have all enjoyed immense success for ten years on the air, yet we continue to take them to new heights and rebraid them. As a result, Family Sunday Evenings with Nippon TV has become a household habit in countless homes across Japan.

Nippon TV dramas also have a fabulous track record in foreign markets. Recently, the megalith Mohor, whose Turkish remake by Medyapim and MF Yapim for Star TV was a success not only in that market but also internationally through the distribution of Global Agency, was exported to more than 20 territories in CEE, MENA, Africa, Latin America and the US Hispanic.

“We are building up this momentum to boost our scripted format sales for dramas, both time-tested and new, of which we have many. We produce three new titles every quarter, for a total of twelve a year, and make these available to overseas buyers as finished programs and scripted formats. Our latest lineup includes Caution, Hazardous Wife, May I Blackmail now and My High School Business debuted in October 2017’.

With 90% of our content created in-house, Nippon TV is Japan’s unparalleled production powerhouse. MARUYAMA: “We capture the greatest share of revenues from corporate advertisers and sponsors, proving that we understand the country’s deeply-rooted linear television business model far better than our competitors. The nature of our industry has made Japanese viewers unique in the sense that they have developed a strong attachment to free linear TV.”

Hulu Japan, Nippon TV’s own SVOD platform, complements the linear business by creating original content, producing linear-linked

Turkish Mother’s adaptation was a success in that market and allowed co-productions and spinoffs, and bolstering the amount of programs streamed simultaneously with their linear broadcast. In addition, we offer free online catch-up viewing services that enable viewers to enjoy Nippon TV content whenever, wherever, he adds.

For 2018, Nippon expect to reach new levels of investments, in terms of both human resources and capital, towards our scripted and non-scripted format sales and co-developments. “We are looking for partners who are interested in our scripted formats and/or are willing to co-develop our non-scripted formats”, he remarks.

Currently, Nippon TV is especially keen on Turkey, where is actively seeking partners interested in purchasing or co-producing its scripted formats. “Our recent experiences tell us that there’s no better launching pad to take our content to the world, and our objective is to share the allure of our dramas through Turkey. The Turkish remake of Howwas is testament to this fact, with spectacular ratings since October 2017 on FOX”.

MARUYAMA concludes: “We are aggressively working to make our international business segment a key revenue pillar for the company. To this end, we are ready to invest up to USD 100 million for M&As. There are also several co-production projects in the works with highly reputable partners. Now more than ever, our eyes are set on becoming the world’s leading content creator”.

Kimio Maruyama, Board Director & Senior Executive Operating Officer, Nippon Television Network Corporation

JAPAN: AUDIENCE SHARE, PER TV NETWORKS (APR.-SEPT. 2017).

Source: Video Research

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DEFINING ENTERTAINMENT

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B R O A C T E R S

PRENSARIO INTERNATIONAL
Star India, growing in all business segments

A fully owned subsidiary of 21st Century Fox, Star India has defined the domestic media landscape since 1993 and today is one of the country’s leading conglomerates, reaching approximately 700+ million viewers a month across India and more than 100 other countries. It generates 30,000+ hours of content every year and broadcasts 60+ channels in 8 different languages, reaching 95% of 10+CS & TV homes in India.

Star Plus is India’s #1 Hindi general entertainment channel that offers a mix of family dramas, comedies, youth-oriented, reality shows, shows on crime and telefilms. The portfolio includes Star Gold, Channel V, Star World, Star World Premiere HD, Star Movies, Star Movies Select HD, Star Utsav, Star Utsav Movies and Movies OK.

The group has re-branded Life OK and launched last August Star Bharat, focused on inspirational stories. It expanded the channel’s reach in rural HSM through distribution on free DTH platform Freedish, becoming the #1 GEC in urban + rural HSM in week 45.

On its launch week, it had occupied the #5 free DTH platform Freedish, becoming the #3 GEC in urban HSM in week 35. Despite missing the first couple of days of BARC’s ratings for the week. From clocking 51.97 crore impressions in week 35 to touching a whopping 68.7 crore impressions in week 45, the channel’s growth has indeed been prolific.

Some of the top shows on Star Bharat are Om Shanti Om, a devotional music reality competition with a twist tradition meets trendy, creating ‘traditional’ music, Kya Hual Mr. Panchal?, a comedy of errors where a mother’s quest for the perfect bride lands her with five. A new Mahiyon, a story of a village that has been ruled by men for years. Saam Daan Daul Bhaal and Ayushman Bhar, a revenge drama.

Star India also has a leading presence in regional broadcasting through Star Jalsha, Jalsha Movies, Star Pravah, Maa channel and affiliates Asimmet, Asimmet Plus, Asimmet Movies, Saraswa, Saraswa Plus and Vijay. It is also present in the Indian movie production and distribution with Fox Star Studios, as well as in the sports business with 12 channel properties, and digital assets with Indian leading digital platform Hotstar, which retains #1 spot among video streaming apps (January-June, 2017), followed by Hotstar and Viacom18 from Reliance, and Viacom 18’s Voot and Amazon Prime as the Top 5. The other apps are Sony Liv from Sony Pictures, TVFPlay from popular content creator The Viral Fever, Tata Sky Mobile, Netflix and OZee.

The data indicates local content is key to achieving both scale and volumes on the Internet in India. The Hotstar app has crossed 300 million downloads in India, offering TV shows, movies and sports. Different streaming audiences are gravitating towards different parts of the Hotstar proposition.

In India, the number of video-capable devices and connections are expected to grow 2.2-fold between 2016 and 2021, reaching 800 million in number according to KPMG FICCI Media and Entertainment Industry Report 2017. Live video streaming continues to gain traction as an experience and not merely for sports. Currently, the number of OTT players in India is about 30. ‘Digital advertising was Rs7.69 crore in 2016 and is expected to expand at CAGR rate of 30.8% until 2021 on the back of increased spends on OTT platforms and increase in consumption of video through mobile among other factors’, describes the report.

International business is another growing area of Star India. “We have entertained audiences in more than 100 countries and our success in the world’s biggest drama producing markets like Turkey (the 'Pyar ke Kya Naam Doon-Strange Love S1') and Latin America (Saras & Kumud, Taarak Mehta Paath), also indicates the potential of our stories”, explains Gurjeev Kapoor, president, international business.

“We have successfully partnered with our local partners to chalk our viewership building promotions in Indonesia for our costume drama Mahabharata wherein audiences had an opportunity to interact with the cast of the show live. We extended this for another drama Aasma, which was met with a tremendous response locally. Last year, Thailand got a chance to meet the main protagonist of Divya Aur Bhi Lakshmi, a hugely popular show that drove a lot of conversations in the social media. More recently, the protagonist of Maldives was there to meet the fans”, concludes Kapoor.

As a result, last year, Star India’s TVF Play show ‘Aashiqui’ was very successful in Turkey.
Launched in April 2010 in China by local online browser Baidu, iQIYi inaugurated a series of OTT launches that took place in the following years. Today, it is a leading digital player taking control of the Chinese audiences and after that success the platform initiated an expansion towards Taiwan, where is releasing very successful high end drama series.

This hybrid OTT platform with both, free and paid contents, expanded to Taiwan in March 2016 with 13 channels ranging from drama, comedy, variety shows, movies, original productions, entertainment, animation, children’s programming, sports, documentary, travel & leisure, previews & trailers, along with contents generated by partners.

“Our goal is to become Taiwan’s largest OTT service with the most diverse contents for the widest possible audiences”, highlights Prensario Ming Young, General Manager of iQIYi Taiwan. “In less than two years of our existence, we’ve already made a number of splashes with Taiwanese, Mainland and Korean dramas”, he adds.

iQIYi Taiwan is especially proud of In Love and Seed Playhouse or Q Series (52 weekly episodes consisting of 8 miniseries). “Both are locally produced and popularly acclaimed drama series”, stands out the executive.

But foreign drama has also worked well. The Korean mega hits Descendants Of The Sun (KBS) and Goblin: The Lonely And Great God established records-breaking number of views for the platform. Most recently, Mainland drama series Nothing Gold Can Stay and a new entry from Korea, While You Were Sleeping, are immediate hits with fans. “We’re continuing to aggressively expand both acquired and locally produced contents that cater to a great variety of viewing interests”, completes Young.

Prensario asked about what types of shows is he looking out in the international market for acquisitions and he confirms that iQIYi is opened for new and different drama origins, following the international trends. “Other than the mainstay of US and European programming, we’re interested in exploring contents from India and Turkey, which have been making noises in the international market. We want to see if we can pick out unique contents appropriate for Taiwanese viewers from these two countries”, he adds.

And he concludes: “In many ways, iQIYi Taiwan is a startup that’s striving to distinguish and establish itself as a different service than its mammoth mother ship. We are gradually working towards that goal by curating a region and culture specific library, and having ongoing discussions with various media companies to create mutually beneficial partnerships.”
For the fourth year in a row, the event is held under the umbrella of Singapore Media Festival, which gathers the festivals SGFF, ATF & SS, ATA, and SMIF Lugano organized by the Info-Communication Media Development Authority (IMDA) of Singapore with the objective of attracting a full range of executives and players of the media business, including TV, film and digital media.

Specifically, ATF & SS show further progress: organizer Reed Exhibitions confirms that it expects to receive 5,200 buyers & sellers this year, exhibiting an increase of 4% compared to last year. It is definitely the most international of the markets in Asia Pacific, as it attracts leading US and indie studios and brands from around 60 countries. For this reason, it is considered the benchmark for companies that want to establish partnerships in the region, the ultimate AV destination.

Spotlight on Asia

Asia Pacific is the most populated continent in the world. The region is responsible for 40% of the world’s economic growth. In terms of advertising, it showed a leading global ad spend growth of 8.2% last year to 7.3% in 2017.

Both regions are improving, but Asia Pacific remains the main engine of global ad spend growth. According to a survey conducted by organizer, Asian buyers want series (54%), feature films (49%), TV movies (38%), lifestyle (37%), series (32%), reality (29%) and docu-drama (25%).

At this moment of the industry, when it is not easy to handle fresh content, in Asia, there are 3.45 billion of people with mobile connections, 4 billion of Internet users, 4.3 billion has active social media accounts and 1 billion of kids (0-14 years old). According to a survey conducted by organizer, Asian buyers want series (54%), feature films (49%), TV movies (38%), lifestyle (37%), series (32%), reality (29%) and docu-drama (25%).

This is the world’s largest free market, the biggest producer in many key industries, the leading US and indie studios and brands from around 60 countries. The region is responsible for the 80% of the worldwide economical growth.

Indonesia, Indonesia and the Philippines grow at double-digit rates. In Asia Pacific there are 4.35 billions of people with mobile connections, 4 billion of Internet users, 4.3 billion has active social media accounts and 1 billion of kids (0-14 years old). According to a survey conducted by organizer, Asian buyers want series (54%), feature films (49%), TV movies (38%), lifestyle (37%), series (32%), reality (29%) and docu-drama (25%).

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ATF 2017: wide beyond

To continue serving as the leading gateway into Asia, ATF has consistently expanded its market to offer new content targeted at different audience profiles, and programs that can span multiple viewing platforms. Our conference program continues evoking in tandem with the dynamic of APAC media and entertainment industry, explains Yew Hui Leng, Senior Project Director, ATF & SS, Reed Exhibitions.

The market continues nurturing Asian talent through the ATF Formats Pitch and the brand new ATF Animation Pitch. The first one returns for a second edition, backed by AllMedia International aiming to connect producers’ in-development unscripted formats with commissioners, investors and co-producers. Last year winner Hit It (XTREME Media) will debut on Mediacorp’s Suria next February.

The second is launched with Green Gold Animation (India), looking for creators of innovative concepts for new and original animation targeting kids. Shortlisted participants get to participate in a “live” pitching session and receive advice from top executives from Netflix, The Walt Disney Company and Nickelodeon Asia.

Virtual Reality takes place on VR X SMIF ignite, a co-located with ATF that sees technologists, creators, developers and users exchanging knowledge to create new business opportunities. ATF Leaders’ Summit (November 29) focuses on Big Data to better understand the audience behaviours and preferences. Kantar hosts The Future of Content, which will be followed by Marrying the Right Data with the Right Content and Is Advertising Dying?, as well as global Forbes “80 Under 30” lister and Founder of Socialbakers, Jan Rezab, speech. Other key panels are the ones from Huawei Technologies, Familia Group, Amazon Prime (APAC), on The Content Connection (November 29) and Production Day (November 30).

In line with Indonesia Country of Focus, ATF hosts Networking Breakfast – Spotlight on Indonesia, where IDC Indonesia presents the latest findings. Also, Indonesian magnate, Harry Tannya Soedjodih, founder and chairman of MNC Group joins the ATF Leaders’ Summit on November 28. At The Might of Indonesia he shed light on how country’s largest media group is shaping the domestic media landscape (see more in the special report in this edition).

Prensario’s 10th anniversary at ATF

“We congratulate Prensario International on celebrating 10 years of publishing, and thank you for your continued support towards ATF. As the only Latin American-based publication to have attended ATF since 2008, they have certainly provided us with a credible platform for reaching out to Latin American industry players, including key decision makers at broadcast television stations and production companies”, states Hui Leng.

And she concludes: “In fact, over the years, we have received interest from exhibitors from Latin American countries such as Argentina, Brazil, and Colombia that are keen to showcase their work and offerings at ATF. This is certainly testament to Prensario’s support for encouraging more Latin American-based companies to consider ATF as the gateway to rising Asia.”
Some examples of how technology meets content have been noticed during 2016/2017: Apple will invest USD 1 billion on originals in 2018; Airbnb has entered in the audiovisual production business, as well as leading global music platform Spotify, which has produced 12 videos. Instagram has created short content and Facebook has launched Facebook Watch, also looking for partnership on original productions, without mentioning an increasing number of content announcements from Snapchat, Buzzfeed, and many others.

Twitter has announced several deals to make available live sports on its platform, while The Walt Disney Company will launch an ESPN-branded SVOD for 2018 after acquiring BAMTech.com, as well as a Disney-brand SVOD for 2019. CBS All Access will become global from 2018, and Sony's Crackle follows HBO Go strategy by making available its service as an independent platform all across Latin America. Now reaching 5 million subscribers globally, Canal+ by making available its service as an independent platform all across they create a new format. Sony’s global from 2018, and ESPN will invest USD 1 billion on originals in 2019; will beco-

The giant Asian economy China will add 850 million consumers to its middle class (ranging between USD 16,000 and USD 160,000) between 2009 and 2030, according to OECD and Brookings. Just to compare, Europe is expected to earn 16 millions in the same period of time, while the US and Canada will lose 16 million. China’s middle class scale advantage will fundamentally re-balance the global economy, strategic power relations, and much more.

Japan’s advertising expenditures totaled USD 57 billions (2016), an increase of 1.9% compared with the previous year, according to Dentsu’s Advertising Expenditure in Japan. The gradual expansion of country’s economy in 2016 saw overall spending on advertising post year-on-year gains for a fifth consecutive year. Last year, advertising expenditures fell in Newspapers (-4.4%) and Magazines (-9%), while year-on-year gains for a fifth consecutive year. Last year, advertising expenditures fell in Newspapers (-4.4%) and Magazines (-9%), while year-on-year gains for a fifth consecutive year. Last year, advertising expenditures fell in Newspapers (-4.4%) and Magazines (-9%), while changes between 2009 and 2030, according to OECD and Brookings. Just to compare, Europe is expected to earn 16 millions in the same period of time, while the US and Canada will lose 16 million. China’s middle class scale advantage will fundamentally re-balance the global economy, strategic power relations, and much more.

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Asia Pacific to lead the global digital video market

Asia Pacific strength in the media market is giving a new step this year, by becoming the number one SVOD market in the world with China driving this leadership. Maturation, content-diversification and monetization.

The whole region will double its subscription base by 2022 reaching 546 million clients from 263 million by end-2016, highlights the Global SVOD Forecast report from Digital TV Research.

Asia Pacific is overtaking the #1 SVOD market, North America. By 2022, the first one will have 43% of the total global SVOD subscribers with the second supplying 31%. The market, North America. By 2022, the first one will have 43% of the total global SVOD subscribers with the second supplying 31%.

Ampere Analysis and Digital TV Research agree that in 2017 Netflix has 45-47% of the total SVOD market share. Simon Murray, principal Analyst at Digital TV Research, said: ‘Netflix’s dominance of global SVOD is falling, from a third the global subscribers in 2016 to a quarter by 2022. However, the company will enjoy considerable growth adding 28 million subs between 2017 and 2022’.

The company expects that Netflix share will fall to 40% by 2022, but it predicts that its revenues will increase by 55% from this year to that date. ‘Total SVOD revenues will more than double from USD 17 billion in 2016 to USD 41 billion by 2022’, completes the report.

Asia Pacific will also overtake North America as the leading AVOD region in 2021. Both will together account for 77% of the global total by 2022, with Western Europe bringing in a further 16%. Online TV and video advertising has been boosted in recent years by the rapid growth in mobile advertising. ‘The US will remain the largest AVOD country, but China will have considerably closed the gap by 2022. China’s ad revenues will climb by $5 billion between 2017 and 2022, while USA will add nearly $4 billion’, confirms Digital TV Research.

China

It is not a surprise that China is leading this process with three key digital companies. According to Research, Baidu’s Qiyi, Alibaba’s Youku Tudou, and Tencent’s Tencent Video hold 70% of time Chinese audience watch video in these platforms, with 35%, 22% and 13%, respectively.

Baidu is #1 online search engine in China and Qiyi has 10 million paid subscribers, offering content from 20th Century Fox and Lionsgate Films. Alibaba is the largest e-commerce enterprise and teamed up with Disney/Marvel for streaming media and shows on its exclusive online streaming site Youku. Life; it also made deals with NBCUniversal and launched the streaming platform, TBO. Tencent acquired streaming rights for James Bond movies from Paramount and MGM. It is one of the largest social media and multi-player gaming platforms, as well as value added apps enterprises, in China.

Digital TV Research forecasts that APAC will have 234 million SVOD subscribers by 2022, up from 91 million in 2016. China will have 139 million SVOD subscribers in 2022. India and Japan will together account for another 50 million, leaving only 44 million divided among the remaining 19 countries.

About advertising on OTT sites and SVOD, the same source indicates that revenues are ‘running neck-to-neck’. SVOD will lead in 2017 and 2018, but AVOD will regain the crown by 2019. China will supply 61% of the region’s AVOD revenues by 2022, or USD 7.27 billion.

Media Partners Asia estimates the APAC’s online video market will be worth USD 35 billion by 2021, and China will account for 76% of that market. In this strategic market of APAC, Netflix is not operating. It is true it has tried to find the way to make a partnership with a local company and finally launch its services, but domestic laws are not allowing it.

Japan

It is the second largest SVOD market in APAC, with USD 408 million of revenues
Asia Pacific to lead the global digital video market

South Korean consumers are more willing to pay for premium content now, and most of them will have multiple streaming subscriptions in the future, said Jun Wen Woo, analyst of the firm. 'High smartphone adoption, availability of low-priced subscription services, as well as the entrance of new local and international services, will also contribute to the market growth,' she added.

Even traditional TV still reigns (75% vs. 14% of penetration of free and paid services, according to Hakuhodo DY Media), data from Fieldworks and Visual Media Research Institute indicate recently that Internet users are becoming more receptive to pay for at least some types of VOD services. For example, 10.6% of respondents paid for a SVOD service, while Google Play Movies dominate the transactional business with more than two-thirds of market share in revenue. Pay TV providers, KT, SK Telecom and LG Uplus, as well as CJ E&M and major broadcasters, have expanded into digital, following the popularity of watching video on smartphones and tablet PCs.

Australia
SVOD services have gained significant ground with just over half (51%) of the country’s Internet users now having a subscription to at least one service, while only 35% of connected homes have a Pay TV subscription, says a report from Ampere Research. Netflix is the top one with the amount of content on its platform in Australia nearly tripling in volume over the last two years with over 22,000 hours of film and TV now available.

‘Australia is a competitive market and has already seen two casualties (Quickflix and Presto) in the ongoing battle for subscribers. The deep pockets required to continue to invest in a compelling line-ups of titles, and keep pace with Netflix’s catalogue steady growth, is key for the remaining combatants’, said Richard Broughton, director of the consultancy firm.

Comedy is playing a key role in driving subscriptions to online video services in Australia and topped the list of both Netflix and Stan subscribers’ favourite three genres, according to the report by App Annie. Sports topped the genres watched for Foxtel Now subscribers, while Amazon customers preferred its action-adventure content.

India
An article on Television Post claims that India’s Top 5 OTT services saw 100% growth in monthly user base in 1H 2017 compared to a year ago. This was more than twice the rate of other APA countries, according to the State of Video Streaming Apps in Asia report by App Annie.

Domestic players are driving the growth: YouTube, Star India’s Hotstar, Reliance Jio TV and Jio Cinema and Viacom’s Voot in that order. The average session duration in these five on Android has jumped to almost 6 minutes from 5 minutes.

The report further stated that emerging markets such as India and Thailand tend to be the most likely to use mobile data for video streaming, as opposed to Wi-Fi from a fixed broadband connection. The total data usage in India surged by a whopping 165% in 1H 2017 with Wi-Fi accounting for 35% of total in top 5 video streaming apps. Mobile data accounted for 65% of total.

The combined iOS app store and Google Play revenue in India surged by 53%, with Netflix emerging as the top video app by revenue followed by Hotstar, Zee News, Wynk Movies and MBLM.com. Many subscription-led services are also being bundled by telcos with their data service. Another trend is that the overall engagement is higher on video apps from online-first companies as compared to their data service. Another trend is that the overall engagement is higher on video apps from online-first companies as compared to their data service.

SAARC
SVOD subscribers in SAARC countries (Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka) have reached 2.8 million at a quarter on quarter rate of 89%, compared to 1.5 million in the 2Q 2016, according to Datavis research 2Q 2017. India is by far the biggest SVOD market, contributing up to 82% of the subscribers out of the total SAARC numbers.
What do the APAC buyers want?

Prensario publishes this special survey made by Reed Midem about what the top buyers from Asia-Pacific are looking in the international markets

1) Editorial Strategy
2) What type of programmes are you looking for and genres?
3) What territories do you buy from?

**Peter Andrews, Head of Network Programming, SBS**
1) SBS has a proud history of showcasing the very best drama from around the world on multiple platforms. Our ambition is to strengthen our reputation as the home of the finest international scripted content and, in doing so, contribute to our goal of deepening the engagement of Australians with content that reflects our Charter and expands audiences.
2) Feature Films, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama
3) Europe, North America, South America, Middle East / Africa, Asia

**T.J. Kim, Director, United Media**
1) Our strategy is always focused on well-organized plot, the stories with dramatic romance ingredients, and the casting by famous actors/actresses.
2) Feature Films, Miniseries, Telenovelas, TV Movies, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action
3) Europe, North America, South America, Asia

**Jennifer Batty, EVP Programming RTL CBS Entertainment Network**
1) We remain true to the core identities of our channels: general entertainment that appeals to all family members. We build our channels with strong, compelling characters to which audiences are drawn. It is important that audiences identify with the characters and like them but it is equally important that the characters elicit a reaction from viewers.
2) Soap / Sitcom, Crime, Comedy, Thriller / Horror / Fantasy Sci-Fi, Period Drama, Action
3) Asia

**Andrew Shaw, General Manager Acquisitions Production and Commissioning, TVNZ**
1) We aim for high quality off feature length titles as well as short run (4 to 6 hours) premium drama titles as well as longer run network series. Our audience target is adults 18 to 54 across our two core channels and males 18 to 39 on our new Male channel “Duke”.
2) Feature Films, Miniseries, Mobisodes / Webisode, One-Off Drama, Soap / Sitcom, Crime, Comedy
3) Europe, North America, Australia / New Zealand

**Anuradha Javeri, Manager, Video Content Buyer & Programming Hooplakidz/Yoboho**
1) License Pre-school 3D Animation shows (preferably Non Verbal) to be distributed across Digital Platforms for worldwide distribution. We are also actively looking at great Library content (mainly Animation) which has been produced post 2011. We are also looking at commissioning shows to native Digital Producers who already have an existing Youtube channel targeted towards Preschoolers.
2) Animation, Preschool, Kids
3) Asia Australia / New Zealand, Europe, North America, South America
Malaysia: how to evolve into the business of the future

With more than 200 TV and viewing channels made available to audiences in Malaysia, Media Prima and Astro are the two leading media conglomerates competing in this strategic SECA country. A good balance between TV and the digital world, and the bet on original IPs are the key to understand the business of the future.

Media Prima is home to the country’s top FTA TV, TV3, ntv7, RTV and TV9, all of which commands a whopping 35.6% audience share of Malaysia’s 36 million population. As of Sept 2017, Nielsen Audience Measurement recorded that the group TV channels reign with 95 out of 100 top TV programs aired in Malaysia belonging to it.

“We know what the viewers want, and we continuously strive to always cater to their needs,” explains to Prensario International CEO, CEO, Media Prima Television Networks (MPTN), who oversees the four TV channels plus the mobile streaming service tonton and MCN Studio. The first one has 4.7 million subscribers with 21,000 clients added per week and has expanded to Singapore and Brunei, while the second one is MPTN’s YouTube channel, which engages content targeting millennials.

Primeworks Studios is the content creation subsidiary and one of Asia’s largest production companies that churns out over 5,000 hours of content annually. It offers a range of platforms, which are also available for global distribution.

Popular programs include magazine show Anggun Super Lora (51 years and counting), entertainment shows Mentok, Melodi, magazine Nasional, Narine, documentaries Welcome to the Red World, and Best in the World, both with Fuji TV (Japan), Hapi-Hopping, Ato, a gastronomic travelogue Julian Jalan Cari Makan and the award-winning Asia’s Best Guest House.

“With more than 90% of top TV programs aired in Malaysia belonging to Media Prima, we aim to also forge ahead in defending our traditional TV offerings, but have our OTT streaming service in tonton to help ensure viewers continue to get the best of our content as and when they choose to view them,” adds Ishak.

TV3 began broadcasting in 1984 when Malaysians had only the two other Government-controlled channels namely RTM1 and RTM2. Until today, it has remained the most watched TV station, despite the declining viewership of FTA TV due to the high penetration of channels like RTM’s Free TV, Pay TV and the further roll-out of Digital Broadcast.

The executive adds that Media Prima’s uniqueness lies also in its rich intellectual properties (IPs). “With local animation company Wau Animation, Primeworks in 2016 developed Chuk!, an international hit, to draw Malaysian children’s attention to indigenous content.”

The production has changed drastically due to the advent of technology. “Apartment TV has been reduced to a few types of programs like live sport shows and etc. The consumption trend is now ‘view later’ on personal smart devices. A big portion of Malaysians also now enjoy binge watching especially for international trending series like Downtown Abbey, Scandal and etc,” he discloses.

Digital media is both affecting and complementing the traditional TV industry, considers Ishak.

Chuk! that has been garnering high viewership has also been further developed with its own apps to engage audiences with. Sing/Claus, the 笑電影 is a international collaboration with China’s XunXing Production.

“The latest trends that has crept up among viewers are drama series or telemelodramas – local (Malay and Chinese series) and foreign ones from Korea, USA and Europe. Our local dramas are just as popular as are other international series in the Digital, TV, Radio and e-commerce space with 6.7 million unique visitors on its digital platform. Share of TV viewership is around 77%, while Astro Go has reached 13.9 million registered users, Tribe has 1.9 million registered users across its various platforms, TV9 is in talks for more collaborations in China, as well as its neighboring countries. Astro top 3 Chinese programs are Classic Golden Melody, International Hua Hee Karaoke and Asian Bat-ground.”

Astro is looking at premium Nusantara and Asian centric content with a high production quality and better storytelling. “Our own, Malaysia and Indonesia production studios cannot afford to produce premium Nusantara content but if we work together, they will have a bigger audience and potentially enhance our brand and appeal for more compelling storytelling i.e. impressive fighting scenes and higher quality production by working with best in class directors, scriptwriters, producers etc. We need to quantify leap in our storytelling and production quality to excite and refresh the market,” he adds.

“We aspire to create premium IPs with regional appeal and we are currently working with like-minded partners on several content co-production collaborations to target ASEAN audience and millennials such as Dora (China, Brazil and Southeast Asia) and 3 A.M. Bangkok Ghost Stories (Thailand) and Dragon respectively (The Philippines), The Journey remake (China & India).”

A younger segment of consumers has emerged as a key demographic, with 70% of the population now under 40 years old. In this segment, consumers continue to shift towards non-linear, on demand viewing, with OTT products increasing in popularity. “With Internet speed expected to reach the global average, we aim to further strengthen our digital brands portfolio and become the preferred choice for millennials and digital natives”, says Ping.

63% of Astro’s consumers have connected PVRs and we have access to on-demand content. They spend an average of more than 4 hours daily watching on-demand TV series, programs and movies. We are expanding in the digital space, aiming to attract 16 million new users, as we adapt to an entertainment market filled with technological disruptions”, she concludes.
FINAS to build up Malaysia as a regional production hub

The Ministry of Communications and Multimedia Malaysia through the National Film Development Corporation Malaysia (FINAS) have been entrusted to accelerate creative content export sales and position Malaysia as regional creative hub. Dato’ Fauzi Ayob, FINAS new General Director is taking over this big duty. Strategically identified as one of the Entry Point Projects (EPP) under the Malaysia’s Economic Transformation Programme (ETP) to enhance capacity, capability and competency of the industry in producing world-class content, the country creative content industry is expected to contribute RM 3.04 billion (USD 734 million) to gross national income (GNI) and produce more than 10,000 jobs by 2020 with the annual growth rate of 20%.

“Malaysia brings to all foreign producers to tap on the economic opportunities offered with the 30% cash rebate under the anticipated Film in Malaysia Incentive (FIMI). The NTP reported that this incentive has experienced a growth on 2013-2017 with 40% increase in terms of inward investment (QMP) worth over USD 236 million that has benefitted the domestic ecosystem: more jobs and revenues, as well as enticed international quality co-productions.

From this amount, 95% are the foreign led projects that promote Malaysia as ‘thriving global film location’, Crazy Rich Asians (USA), Lost in Pacific (China), Marco Polo 1 & 2 (UK), Indian Summer (India), Get Blake (Australia), Amour Abhir Anthony (India) and Black Hat (USA).

Domestically, the Malaysian film industry has achieved the positive growth trajectory in 2015 (USD 15 million) and 2016 with total gross of USD 24 million. In 2017, local films have contributed USD 12 million from overall ticket collection of USD 196 million. Malaysia’s total filmed entertainment revenue will be worth USD 765 million by 2019 with potential box office revenue will rise by a CAGR of 2.5%.

From the international recognition, in 2017, 40 Malaysian films were shown in more than 90 international film festivals with 3.6 million foreign viewership and 15 local films have successfully bagged 21 awards for Malaysia such as critically acclaimed Rodka, Joyr, Manulita, Ola Bola, You Mean The World To Me, Stumble Life and Ageon.

FINAS realises its marketing strategy by tapping regional cooperation through C2G and diplomatic relations. Dato’ Fauzi Ayob says, ‘We look forward to empower the industry by reviewing policies in the support of film industry which consequently, building up the areas including sizeable local markets, rising exports, employment of new technologies, and growing international co-productions. As Asean Senior Officials Responsible for Information (ASOMRD) working group on “Content and Production in Philippines”, we have taken a pivotal role in the further expansion of the creative content industry and driving strategic directions for the expansion of the ASEAN content and production market by formulating policies and strategic directions that would support the growing regional market’.

‘Realising the potential of ASEAN economy, which has been multiplied 28 times from USD 87.2 billion (1975) to USD 2.5 trillion (2014) and represents the six largest economy in the world, Malaysia therefore had years of strong growth with the increase by nearly 50% since the implementation of our ETP in 2010’, he says. Indeed, there is strong relationship on regional stability and economic benefit that could drive ASEAN economy to become the fourth largest in the world by 2050 with USD 9.2 trillion potential value.

ATF has been the strategic avenue for FINAS in tapping more economic opportunities. Malaysia’s export sales at ATF have generated USD 9 million from 2011: ‘We are looking forward to leverage our established network with potential co-production partners from France, Spain, South Korea, China, India and Japan’, concludes the executive.
Since its launch in 2013, Mediacorp’s Toggle has been one of the top Singaporean OTT services, offering videos on-demand, live sports and entertainment news, across multiple devices, to a variety of audiences. It’s available on the web, Smartphones, tablets, smart TVs, Chromecast and Apple TV.

According to the latest Nielsen Media Index Report released on November 2, about 7 in 10 adults watched movies, TV or videos online, but more than one in two adults accessed news and current affairs online and on e-newspapers monthly, making news consumption one of the fastest growing online activities. Among this group, 66.8% also visited local online news platforms weekly.

The same source indicated that Mediacorp’s digital entertainment service Toggle reached 10.8% of Singapore adults each week, up from 9.5% last year. It is a fact that platform traffic has increased eight times. It gets 2.4 million visitors each month consuming the full traffic has increased eight times. It gets 2.4 million visitors each month consuming the full

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Nihalani remarks ‘In the last year, our focus has been on creating Toggle Originals. Last year, we were releasing one new title a month, that has now been increased to two. By early next year, we will start increasing that to three new titles a month. Combined with the content from our free-to-air channels, Toggle has a very extensive and varied content offering’.

And he concludes: ‘We believe that there is an appetite and space for local content in the market. Viewers want relatability, events they are experiencing in their daily life. That local element continues to be our strength that other OTT players cannot offer. There’s more to it than just making local content. Our key focus is audience insights across all of our platforms, and harnessing those insights to make strategic decisions, whether it’s deciding what content to produce, or designing the user experience’.

The convergent context

Infocomm Media Development Authority (IMDA) announced recently the final switch off for end 2018 in Singapore. In this new context, the OTT options as this one become more and more relevant. With Digital TV (3 in 4 houses have access to this technology, by air or pay TV), viewers can join in and celebrate moments of national pride together no matter where they were. The company also bets strongly on original programming.

‘Toggle Originals have been growing quite significantly, with a focus on drama and comedy in English and Chinese. They target a younger demographic and add to the breadth of appeal to audiences from all age groups. In addition, we have several thousand hours of catch-up content from our FTA channels. Hence, our viewers can catch both linear channels and VOD content’.

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ABS-CBN Corporation is the Philippines’ leading media and entertainment organization with four business segments that span both domestic and international markets: the media networks and studio entertainment, Sky Cable, largest cable network in the country which now launched its DTH Sky Direct, digital publishing, and consumer products.

The leading FTA and VHF channel ABS-CBN kept its stronghold of urban and rural households nationwide as it scored an average national audience share of 46% last October, and swept the top eight slots in the list of most watched programs in the Philippines, according to Kantar Media. In Mega Manila its share increased to 36% in 2017, compared to 30% in 2015, as more households are able to experience crystal clear viewing experience with the DTH ABS-CBN TVplus, which has already sold 3 million boxes nationwide and significantly boosted the TV channel ratings. It also operates a UHF sports network, eight Pay TV channels and Star Cinema, a leading feature film studio.

ABS-CBN Mobile is a MVNO that launched in late 2013, and is a key component of the digital push. iWant TV (domestic) and iWant TV (international) are the online OTT platforms of the company. On the consumer products, ABS-CBN TVplus has become the country’s biggest local media website, completes Katigbak.

ABS-CBN’s action drama Brothers remains to be on top since its launch in 2015, with an average national TV rating of 30.9%, followed by primetime newscast TV Patrol (34.4%).

Third is the fantasy drama La Luna Sangre, which scored an average national TV rating of 33% and it’s the third installment of ABS-CBN’s hit primetime saga following Sinulog and The Last Sentinel. While Wildflower keeps stronghold of its viewers last month with an average national TV rating of 28.9%.

About the future, he concludes ‘Regardless of platforms or technology, it will always be about understanding and serving our audiences and a continued focus on content and content creation that will carry any content company into the future. We remain focused on all these together with the continued growth and development of our employees and talents. We welcome opportunities for partnerships, co-productions, and expansion. Growing our new businesses remain a focus of the company as the country shifts towards digital television and better mobile Internet’.

ABS-CBN: ‘Strong family values and authentic characters’

The network proves to be a leader in localizing worldwide hit shows as its adaptation of The Voice Teens that ranked third in the top ten and scored a national TV rating of 34.2% nationwide.

This is the first teen edition to be mounted in Asia and second in the world following Colombia’s La Ves Trens.

But the success is not only local. The company has sold over 30,000 hours of content in more than 50 territories, including the recent penetration in Colombia with its release of its drama Corazones Cruzados, which became the second Latin American country to air ABS-CBN content after Peru (‘Puentes de amor, Panamericana). And the company also continues to expand its reach in Africa as it sealed a volume deal with StarTimes.

Events is one of the largest concert and events groups.

Carlo Katigbak, CEO, explains ‘With over 60 years of experience in storytelling, we have come to know that our audiences are looking for content with strong family values and authentic characters, who best represent them, they can relate to, reflect their authentic lives, and who show the resilience of the Filipino people.

‘Our focus will continue to be on content creation but with an eye towards a bigger presence across all digital platforms. Apart from our very successful online sites and apps, we have seen tremendous success for our OTT iWant TV, which has provided the on-air world by providing a strong catch up service and mobile viewing of the live streams’.

‘We’ve also started experimenting with multi-view streams for our sports properties to complement the on-air coverage. We’ve mounted digital-only concerts for our music group and also created digital-only complementary episodes of our shows as well as digital-only content and our website abs-cbn.com continues to be of service to 36 million digital Filipinos both here and abroad by providing content covering relevant topics in news, sports, entertainment, and lifestyle. The site logged 36 million users and hit over 1.7 billion page views as of end May this year, becoming the country’s biggest local media website’, completes Katigbak.

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Source: Kantar Media TV Audience Measurement
Don’t Worry About Me

Please visit us at ATVF Singapore Booth H07
www.rayagroup.tv
Universal Cineredia expands its facilities

Universal Cineredia (USA) keeps expanding itself adding new facilities but also regions and clients to its portfolio. ‘We have seen a huge dubbing demand between 2016 and 2017, especially in the African region (Angola, Mozambique, Nigeria and Kenya) where there is more and more content that needs to be dubbed in French, Portuguese and English thanks to the expansion of the Latin American shows’, describes Lilian Hernandez, CEO.

According to the executive, the presence of platforms like Netflix, Hulu and Amazon are opening the game and expanding the business. ‘We are dubbing and subtitling content for those platforms for big distributors in Spanish, English, Portuguese, French, Turkish, German, Italian, Castilian, Mandarin, Polish, etc.’

‘For us every company is important, no matter the size. Among our clients are Lionsgate, Fox, NBCUniversal, Canal D, InterMedia, Echo Rights, Televisa, TV Azteca, SBS, Cote/Geist, CCTV, Polar, Alhambra and VIP2000’. In order to keep expanding the reach of the company, Cineredia is planning to launch in late 2017 and early 2018 its studios and more staff. ‘Our main objective is to expand ourselves but without losing the fast response and quality to those that trust in us, and be able to continue rendering our clients with the volume of projects that they require’, completes the executive.

Televisa, a different perspective

Televisa Internacional (Mexico), the leading Spanish media conglomerate, offers at MIPCOM a wide catalogue in which the traditional romance stories are the queens, but there are other genres like thrillers and sitcoms, some of them produced for the Group OTT platform blim.

Heading the slate is Wild Lands (72x45’), a new melodrama about an orphan girl that moves to the little town where her husband’s, family lives. Nevertheless, everyone ignores that her presence in this house is about to change the entire family’s destiny, for good. This is the story of three men who are in love with the same woman, and a woman who is condemned to decide which of them she loves.

Other new format is Synchrony (12x45’), a series that opens the way for the audience to see the different perspectives of the people engaged in the same conclusive event with the strength to change the destiny of those involved. Addressing powerful and current topics like kidnapping, human trafficking, influence peddling, or pedophilia, we will get to see what happens in the lives of the victims, murderers, and those who, for whatever reason, participate in situations that aren’t easy to get through. While Love, Divina (60x45’) is a kids and teens coproduced with Poli-Ka and Federation Kids and Family (France) about a street child who watches over a group of abandoned kids with whom she coexists as a family at a clam.

Lastly, the company keeps pushing its successful drama series The Rose of Guadalupe, with stories of tragedy and misfortune, with strong characters based on real people who find themselves in desperate situations, such as domestic violence, drug addiction, prostitution, extreme poverty or terminal illness, to name a few.
Prior to joining 20th Century Fox Television Distribution last August as new sales director for Asia, Yang-Jong Wong gained experience of the Asian market as VP English Content Channels, Sony Asia, what has given her a ‘greater understanding’ from a buyer perspective.

‘There is untapped potential in emerging markets such as Vietnam, Myanmar, Cambodia and Laos. We have seen a growing demand from these territories over the years’, explains Wong. ‘Our LA studio recognizes the importance of developing shows with an international appeal like The Gifted rather than shows US-centric shows. Yet we understand the momentum toward local production. In fact, as the production capabilities evolve, there is a trend moving from unscripted to scripted production’, she adds.

Fox has a strong line-up this season. The Gifted (13x’60), produced with Marvel Television and set in the X-Men universe. It tells the story of a suburban couple whose ordinary lives are rocked by the sudden discovery that their children possess mutant powers. The iconic and popular show The X-Files (10x’60) returns with 10 episodes for S2. Following the success of the momentous 2016 event series, comes the next chapter from creator/executive producer Chris Carter, starring David Duchovny and Gillian Anderson reprise their roles as iconic FBI Agents Fox Mulder and Dana Scully. The X-Files is an Emmy® and Golden Globe® Award-winning pop culture phenomenon, which remains one of the longest-running sci-fi series in network television history.

There are two procedurals coming in 2018 plus The Resident (13x’60), a thought provoking medical drama that will air in January in USA and the fast-paced drama 9-1-1 (10x’60). The series shows an idealistic young doctor begins his first day at his chosen profession is not what he imagined and that ethical lines are often blurred.

Fox, adapting to the Asian trends
all3media: strong bet on APAC

all3media international (UK) is launching at ATF The Minotaur (3x’60), a haunting, suspense period thriller set in 17th century Amsterdam and tells the story of a house where, beneath the lavish beauty and privilege, lie forbidden passions and dangerous secrets. It also promotes Last (6x’90), a six-episode psychological thriller about a couple that unravels into a complex web of deceit that neither could foresee.

Using cutting edge chest mounted body monitoring equipment, The Truth about Stress (90’) puts stress to the test in order to examine it and understand it as never before. On the entertainment side, Catch Me Out (30’) and Gogglesport with the highlights of the week’s television, intercut with footage of ordinary people watching it at home.

As last year, all3media and Asia TV Forum organize on November 30 the second edition of the ATF Formats Pitch, a pitching competition for creators and producers of new and original non-scripted entertainment formats in Asia. The winner receive 53,333 in cash to develop the idea, and a $15,000-value package

The six major Korean broadcasters and distributors, CJ E&M, KBS Media, EBS, JTBC, MBC and SBS, will be participating in the market floor along with international companies like all3media International, Eico Rights, Fremantle Media, ITV Studios Global Entertainment, Keshet International, and local governments, and international attendees.

BCM 2018: May 9-11 in Busan

After a successful 11th edition this year, the leading Korean market Busan Contents Market prepares for another record-breaking show for 2018 to be held at Busan Exhibition & Convention Center (BEXCO) on May 9-11, announced the organization. ‘We are at an important moment in this new decade’, says Koo Jong-Sang, chairman of the organizing committee. ‘We aim to diversify and strengthen the BCM Market+ with B2C events. Unlike the market itself (only for buyers and sellers), this section serves also to increase their position in the audience ranking. ’

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Indian Drama: The Best Global Hits

Indian No. 1* Costume Drama

Ishqbaaz**

The Love Gamblers**

Premier Asian Network

Indiacast diversifies to grow

Indiacast-Viacom 18 (India) is strengthening its presence in the international market, by adding new productions to its global catalogue. Since MIPCOM, the company has included on its line up the animated series produced by Nickelodeon India, as The Coolest Dude, among other brand new production.

The distributor is also a key refrent of the “new wave” Indian series, which are gaining more territories worldwide. Indiacast is upgrading its SD series into HD, to adapt to the clients needs. ‘The market is demanding high production values for the serials, so we are putting special emphasis on this process’, explains Debkumar Dasgupta, EVP & Business Head.

Dasgupta highlights in ATF three brand new HD series. Set in the modern day, Laado 2 - Veerpar Ki Mardani (260x’60) opens in Delhi where a woman, who has given up her volatile past, is living a sedentary retired life with her two loving granddaughters. However a twist in fate lead them to a village called Veerpur which is now a grim place full of notoriety, blood and violence.

In Pi Aashiqui (260x’60) a man, who has once been dejected rockstar, has finally found his purpose in life on his fiancée. Ishq Mein Marjawan (260x’60) is a romance/thriller series where a woman notices that the man she loves is a genius manipulator.

Bet on APAC

all3media: strong bet on APAC

Sabrina Duguet, EVP, Asia Pacific

William Lim, from XTREME Media and winner 2016 ATF Formats Pitch for Di di (6x’90) joins Sabrina Duguet for an on-stage interview to talk about his experience. The show is being filmed in Singapore following its recent commission by MediaCorp TV +

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Laado 2 - Veerpar Ki Mardani

Samuel Gupta, senior director, and Debkumar Dasgupta, EVP & Business Head, and Nikhil Singh, associated director Indiacast (3x’19) brought withMulti Plac, from ATF

Laado 2 - Veerpar Ki Mardani

The Minotaur, period thriller

IBC-Metropolitan City, BCM 2018, whose registration will began on January next year at www.bcm.tv, will offer the programs BCM Market, BCM Forum, BCM Global Pitching, BCM Matching and BCM Academy.

The six major Korean broadcasters and distributors, CJ E&M, KBS Media, EBS, JTBC, MBC and SBS, will be participating in the market floor along with international companies like all3media International, Eico Rights, Fremantle Media, ITV Studios Global Entertainment, Keshet International, and NBCUniversal. Caracol TV, among many others.

Laado 2 - Veerpar Ki Mardani

The APAC region is the #1 territory of sales for the company, and there the Indian drama is becoming more and more relevant, like it has happened in markets like Indonesia, where the Indian series have made TV channels to increase their position in the audience ranking.
Our Story

From the producer of “FERİHA”

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www.calinosentertainment.com
Under NBCUniversal’s umbrella, Telemundo (USA) highlights in Singapore its new seasons of its global successes super series, heading the offer with El Señor de los Cielos 5 (8x60’), where even when Aurelio Casillas has retreated from his business in order to live out his latest romance and authorities believe he is dead, he must soon resurge to finalize a war with his nephew Victor, who brings the country into chaos along with emerging organizations under his command.

While at La Querida del Centauro 2 (90x60’), after two years escaping from authorities, the drug lord Centauro continues to plot his revenge against everyone who crossed him in the past. After faking his own death, he manages to capture Yolanda and convince her to help him as he plots his revenge against everyone who crossed him in the past. After escaping from authorities, the drug lord Centauro continues to plot his revenge against everyone who crossed him in the past. After faking his own death, he manages to capture Yolanda and convince her to help him as he plots his revenge against everyone who crossed him in the past.

In dramas, the company is promoting three titles for the international market: Jenni Rivera: Mariposa de Barrio (90x60’), biopic based on the life of Jenni Rivera - her childhood, her relationships and her music career - follows this invincible woman in her struggle to get ahead and push her children forward, despite constant hardship. La Doña (120x60’), where hardship and abuse have led Altagracia to become a ruthless ambitious woman and a cold mother who has abandoned her daughter. While she lacks love, she may have found it now with Saul, an attorney who defends victims of gender violence. And lastly, Sin Senos si Hay帕raiso 2 (90x60’), about a woman that starts to work for the TEA agency in exchange for her testimony and insight into the world of the Colombian mafias.

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Earlier this month at MIPCanun, the company’s entertainment formats were the star. Following a successful launch at MIPCOM, Money Monster was introduced as part of The Wit’s Fresh TV presentation on the quiz show category, attracting the attention of Latin American producers and broadcasters. “Quality is a programming feature that is sought worldwide and we are determined to serve this demand with our format catalogue. The fact that we have been selected by The Wit for the second time in such a short period shows that well-made formats work across national borders. Our goal is to reach new markets through our high quality portfolio’, underlines Okan.

In Singapore, the company is promoting for the Asian clients the dramas Endless Love (Ay Yapım), Broken Wings (Kolaba), Mrs. Fezilet and her Daughters (Asya Film) and the dramatically Hayat, Asp Lutfin Anlaması (Bi Yapım), as well as the quiz Money Monster (Tolga Sisman & Osman Terkan), the game show 3 vs. 10 (BKM).

MNC Contents: dramas & formats

MNC Contents, the distribution arm of leading Indonesian group MNC Media, has been distributing its original drama, non-drama, movies, formats to many countries and platforms.

In Singapore, the company led by Jimmy Kim, SVP, highlights three main projects, including Donia Terbalik, the hilarious drama series that tells the stories of people at Jonggol District, Indonesia. This suburb area has a special condition where the majority women in their households work overseas as female worker.

Also, the film Mars Met Venus with story about the differences between a man and a woman in everyday life, especially in the world of love. But behind those differences, they are actually and most of the time secretly complementary.

Last but not least, the game shows Ba-Per: when you are in a party, usually there are many entertaining games to cheer you up and make your day. MNC gathers all these and put it on in a special format full of fun, enjoy and humor that can be played with 4 of your friends and supported by a group of your own supporters.
Primeworks Distribution (Malaysia) serves as the distribution arm of Primeworks Studios, one of South East Asia's leading production companies. Its catalogue boasts over 30,000 hours of Asian-centric content, allowing the company to deliver high-quality television programmes and films to the international marketplace across traditional and emerging platforms. Since its inception, Primeworks Distribution has also put together channels to cater to a wide variety of audiences via its extensive library titles. Among the top shows highlighted for ATF are Ularra Nusantara, which details the magnificent history of Islam in the Nusantara Archipelago and the journey which dates back to the first century of Islam's existence.

Ejen Ali is a fanciful boy that activates a top-secret super-intelligence device, plunging him to the life of a secret agent. Follow him as he discovers his abilities through his fun-filled, exciting adventures. On By My Side Faye is hopeful to start a new stage in her life, with her first love, Ben, only to find him planning to leave the country to study overseas. Ho Chak! Japan discovers the delicious delights of this island nation: the hosts uncover delectable dishes and the secrets behind Japan’s exquisite recipes while taking us on a tour through vast landscapes. Last, but not least the documentary Best In the World Japan, which shows that there is a lot more to Japanese cuisine than just sushi and tempura. Travel to the Far East to discover the culture, history, and most importantly, the food of this extraordinary island nation.

Star India, a fully owned subsidiary of 21st Century Fox, has defined the Indian media landscape for over two decades and today is one of the country’s leading media conglomerates, reaching approximately 650 million viewers a month across India and more than 100 other countries. It generates 20,000 hours of content every year and broadcasts 40+ channels in 8 different languages, reaching 9 out of 10 C&S TV homes in India. In the international markets, Star India’s content has been dubbed and subtitled in more than 20 languages.

At ATF, the company continues promoting Savis & Kumud (444x30’), a factual series for Cineplex in Thailand. The series sold in more than 40 countries across the globe and with good results in Latin America (Chile, Argentina and Peru), about soul mates who are denied the joy of becoming one by destiny and traditions. Sold in the UK and with a strong narrative, The Wait for Love (120x30’) features one of the most popular actors on Indian TV, Sanjeeda Sheikh. The series follows the story of an actress Kamini Mathur; an ordinary girl at heart, looking for true love who falls in love with Madhav Singh, a prince! Surrounded by powerful enemies, finding love is not easy for these star crossed lovers. While This is Love (452x30’) is one of the most successful and long running shows on Indian TV.
Dream and love with ABS-CBN

Lionsgate: event series & game shows

Lionsgate (USA) content initiatives are backed by a 16,000-title film and TV library and delivered through a global licensing infrastructure. For ATF, the company highlights a combined catalogue of reality, event and drama series. Heading the slate is the reality TV series Candy Crush (10x40), a live-action game show based on the hit mobile game franchise where players match colorful candies in combinations of three or more to win points and defeat obstacles. On event series, it highlights Little Women (36x50), a universal coming of age story set against the backdrop of the Civil War, tracing the lives of four sisters on their journey from childhood to adulthood. With the help of their mother Marmee, the girls navigate what it means to be a young woman... facing the unpredictable challenges of gender roles to sibling rivalry, first love, loss and marriage. And Howard’s End (42x60) which, based on the internationally acclaimed novel, explores the story of two independent and unconventional sisters and the men in their lives. Lastly, two dramas: In the Name of Love (8x60). Each year, strangers from around the globe are forced to play a deadly game in a major city while a secret group of billionaires and oligarchs gamble on their fates. Each contestant is injected with a poison that will kill them if they fall asleep, and only one winner will be given the antidote and a new life. And The Book (8x60), a riveting supernatural thriller about a young woman who wakes up in a London park suffering total amnesia and is surrounded by dead bodies, all wearing latex gloves. As she is pursued by shadowy paranormal adversaries, she grapples with a peculiar “ability” of her own.

Mediaset: The Queen of crime

Mediaset Distribution, the distribution arm of Mediaset (Italy) led by Manuela Caputi, Head of International Sales, highlights for the Asian audience a slate of crime and drama series where it stands Rosy Abate (5x100’ or 10x40’), where a woman that made a complete break with her criminal past, sees her life upside down and finds the right path, which remind the audience that you’ll never get lost if we let our hearts guide the way. And The Promise Of Forever (40x45) is a romance series about a young man cursed to live forever: when his wife died, he promised to close his heart and never fall in love again, until he meets a one-of-a-kind young woman who will change his life.

Lost Hearts (100x45) is a riveting story about pursuing dreams and finding the right path, which remind the audience that you’ll never get lost if we let our hearts guide the way. And The Promise Of Forever (40x45) is another fantasy romance series about a 44-year-old man cursed to live forever: when his wife died, he promised to close his heart and never fall in love again, until he meets a one-of-a-kind young woman who will change his life.

The third season of the mystery series Tuscany Passion (10x80’ or 20x40’) has developed without Aurora that everybody believed dead. But in the fourth season Aurora is back and we’ll discover why she had to disappear for so long. Once again, it’s all set in the rich vineyards of a superb Tuscan countryside, which is only perfect... on the surface. Lastly, are The Inamorata, the series (8x80’ or 16x40’), based on the movies with the same name and where a group of friends must retrace the final exam 20 years after finishing the high school. After the initial shock, they grasp the opportunity to meet again and cram together like they used to. And Donavventura, reality show with 15 seasons and 2 spin-off where a group of young and fearless women are selected to form a team with one mission: to report from the most unexplored corners of the world.
Zee: think in big

With a presence in over 172 countries and a reach of more than a billion people around the globe, Zee Entertainment Enterprises Limited (India) is among the largest global content companies across genres, languages, and platforms. Its brand, Global Content Hub by Zee is the single point of access to a wide choice of programming: 240,000+ hours of premium content including 4,200+ movie titles.

In Singapore, Sunita Uchil, Chief Business Officer, Global Syndication, recommends three series: the drama Kundali Bhagya (100x’30), an intriguing story about two young girls Preeta and Shrishti. They discover the existence of their mother and her sister, after the death of their father. Amidst this journey of mixed emotions the girl’s cross paths with two rich brothers.

The sitcom La La’s Ladylove (20x’60) is the story of an Indo- British intercastic family based out of Southall in London. A unique and hilarious story of a family of 7 extremely funny characters who stick with each other despite disagreements, insanity and chaos. Each episode shows the girls tackling their lives and issues in their own unique ways.

And the health and wellness show Yoga Girls (6x’60). In this docu-soap, yoga has found a new “mecca” on the West Side of Los Angeles, where the beautiful and the famous co-exist. Here, the hottest yoga instructors are in constant competition to attract clients and gain the most recognition as they build their respective brands. This docu-soap follows two groups – one driven by self-promotion in the new world of social media, the other the die-hard yoga traditionalists, each one determined to succeed and do whatever it takes.

HBO Latin America: dramas for export

Back in 2004, HBO Latin America produced its very first original drama series, Epiáfasis. Almost 14 years after that milestone, it owns a catalogue of +20 drama series (+350 hours) of different genres produced all over the region, and has appointed Xavier Aristimuño as VP Licensing to sold those productions with worldwide and multiplatform rights. Aristimuño has chosen ATF, where he assists along with Frank Smith, EVP Distribution and Development, to first exhibit this catalogue to his Asian well known clients. With a huge experience gained during its 20 years in the industry, most of that time he has attended the ATF region. Here, HBO celebrates its 25 Anniversary. “We are presenting a new distribution force that owns and manage its own content including 4,200+ movie titles. HBO LAG dramas make the difference for its artistic and high-quality production-values, but mostly for their stories: "Universal-themed dramas that can apply to any global territory", he describes and he adds: "The catalogue includes a) traditional police series as El Jardin de Bronce, successfully simulcast in 50 countries; b) sensual-femal with by Brazilian series O Negocio and Magnifico 70; c) urban/deep stories with psychological dramas as Pe (Brazil) or El Hipnotizador (Uruguay)".

Under the leadership of Smith, the team is formed by Aristimuño and Vanesa Cruz, licensing and new business lead. They plan to grow and to add more executives in the future. Next year, we’ll attend the top trade shows, highlighting the Latin American production in all the world”, completes the executive.
Cyber Group: Asian partnerships

Cyber Group Studios is a leading French multi-awarded producer and distributor, specialized in top quality kids programming with strong international appeal. Its rich and varied library consists of more than 1,000 half-hours of programming targeted at kids and family.

After launching in 2015 ‘Zero The Chronicles, new in Asia’ and ‘J and M: Misteves Investigajes’, it has currently 7 series in production for 2018 & 2019 and 10 new projects in development, including: Sadie Sparks (Disney EMEA), Giganotaurus (Disney Junior Worldwide), Tuffy and The Happov Family 2 (Turner) and Zo Savvor (RAI Italy, ARD/HR Germany and SRC Canada).

Noemie Bourrie, international sales executive, highlights in Singapore two 2D-CGI animation comedies for 6-10 year old target: first, The Pirates Next Door (52x’13), produced for France Televisions, and Moi Nyirag (104x’11), for TF1 with a second season in production. On the Asian territory, it counts with Canal+, who is currently launching a new service in Myanmar, as a new partner after acquiring 51% of Moi Nyirag, Tales of Tatonka (52x’13) and three seasons of Zoe (15x’11).

‘We hope to strengthen our relationships with our long-term partners in Asia, and are also keeping our eyes fully opened on new business opportunities’, comments Raphaelle Mathieu, VP Sales, Acquisitions & New Media. ‘2017 is a turning point, after opening offices in LA, headed by vetran Zou, Tales of Tatonka (52x’13) and three seasons of Zoe (15x’11).

‘In terms of co-productions we are discussing with a global independent producers, such as La Chouette Compagnie with which we announced a partnership on the series Dromers (26x’22) for TF1. We are as well discussing major agreements in the U.S. and in Asia for upcoming productions’, she concludes.

Meet Atresmedia dramas

Atresmedia Television (Spain) exhibits at Asia TV Forum for the second year in a row, with great expectations about the Asian market, where the company is putting special emphasis. It highlights five drama series

The new sci-fi miniseries The Incident (EE Incidente, 5x70’) is a mystery story where a big storm threatens humanity. Day-to-day life for the inhabitants of a small village in the mountains will be turned upside down when an unexpectedly severe storm hits and changes their lives forever.

Diana Borbón Cuchí, sales manager, is in Singapore and she recommends several titles with dramatic value and proven success like Money Heist (La Casa de Papel), Locked Up (Viv a Viva), where a fragile young girl, is betrayed by her lover and is convicted for fraud, Plastic Sea (Mar de Plastico), thriller set in a village located in Southern-Spain whose economic activity relies on massive greenhouse fields, and which houses a widely diverse group of inhabitants, and the renewed comedy Down Below (Alli Abajo), centered on a young man who is betrayed by her lover and is convicted for fraud.

Also, a number of new feature films are being launched at ATF: animated comedy Knight R❥xy Full Metal Racket (’15), based on the animated series of the same name, and Dance Academy The Comeback (’13), partially shot in New York and Sydney. The movie is based on the Emmy Award and nominated series Dance Academy.

Goldbller concludes: ‘We offer strong brands with a fantastic track record worldwide and in Asia... for a wide range kids and teens audience. Our high quality award winning programs and ratings, drivers have already contributed to the success of many broadcasters and digital platforms globally. Here we are looking at strengthening our established relationships with broadcasters and digital players’.

Kids & family around Goldbee

Goldbller, the Barcelona-based distributor led by Christophe Goldberger, MD, is launching in Singapore a slate of new animated and live action kids and family series and movies.

School of Roses (52x’17) is a fun pre-school animated series from Award-winning kids’ TV creator Dot To Dot Productions. It helps children prepare for school life by exploring a child’s first year through the relationships and experiences of our mini monsters. It was commissioned by NBC Universal Kids’ Sprout (USA) and CBeebies (UK) and after a promising launch at MIPCOM, Goldbller is introducing the series to Asian buyers.

Animated slapstick comedy TeenMarv (40x’11), which started airing on Nickelodeon International channels and platforms earlier this year and already sold in over 100 territories, is also now available in Asia. The series is delivered together with an on-line game.

The distributor is introducing SS of multiple-award winning term saga Wolfblood (62x’20). Goldbller: ‘The series has been airing successfully in Asia on HBO Family, and was also picked up by GMA (Philippines), ThaiTV3 (Thailand), VietContent (Vietnam) and TV Derama (Sri Lanka).’

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Indonesia, the fastest growing media market in the SEA region

With over 250 million people living in Indonesia, the country is the fourth largest populated in the world, and it has a very exiting TV market with 12 free-to-air networks competing in an ever-growing Pay TV and Internet-based services environment.

The Indonesian TV market is extremely competitive with 12 channels reaching a potential audience of 164 million or 35 million households. As it is showed in the audience share evolution chart that accompanies this report, every of the last five years have been disputed by the 2-3 networks.

The top position of the ranking has traditionally had one owner, RCTI, then appeared SCTV as the leader during a couple of years until 2013 when a third contender coming from the bottom of the list, ANTV, started to redesign its programming strategy, adding foreign drama series (especially from India) and became the #1 station in Indonesia.

According to the most recent Nielsen information, the country during the following years. From 2013 onwards, we can see how the industry is building a new audience and RCTI had a fantastic experience with second screen programs work very well in Indonesia, such as Rising Star (Kesetral), and rCti had a fantastic experience with second screen programs work very well in Indonesia, such as Rising Star (Kesetral), and second screen programs work very well in Indonesia, such as Rising Star (Kesetral), and it also manages the possibility to dominate all the business chain from the beginning to the end. Moreover, it has launched an international division for content distribution, which offers 15,000 hours of programming worldwide rights. In this evolving context, where technology and entertainment are changing forever the consumption habits, the investment in infrastructure becomes crucial and the company has invested USD 300 million in an integrated studio facility. We are building new centers for our channels: entertainment based infrastructure for MNC TV, RCTI and Global TV, and an integrated news center for DNB TV.

The executive director of the channel is buying from the international market, too: ‘We bought Turkish series Elif and Indian series Ranvii & Ishani. Drama works better, over 55% of viewers’ demand is for series and movies’, he states. Suwarto: ‘We keep our romantic comedies and dramas up to date with the times, with themes that are hot topics at the moment. As one of our respected team members said, it’s like a marathon where we need to come up with unique and fresh stories, strong characters, select good actors, upgrade the execution of our shows constantly.’

Digital promotion has become increasingly important. Our actors help our programs to become top of mind on social media platforms through their postings. We have a team of young creative people to create digital specific content to maintain audience and subscribers online. Einsteck’s strong digital presence helps to keep SCTV’s programs ahead of our competitors online through the company Kreatif Media Karya (RMK) Online, which includes Liputan.com (news), Vidio.com (social media video platform) and Bintang.com (entertainment) plus Bolu.com (sports).

About the future, Suwarto concludes: ‘We are exploring collaboration with movie producers, SVOD platforms, foreign producers to increase quality of content. We look for either great storytelling, strong production know-how, and new ways to fund higher quality production’. ANTV has been repositioning itself from September 2013 until today with an ever-growing performance in YTD share from 11.2% to 16.1% (August 2017). The network evolution was not only in numbers, also in the content strategies and digital business.

Hari Hadiyanto, VP: ‘Until 2011 our performance share was ranging from 4%-7% and was at the bottom position as entertainment TV Strategy at the end of 2013 caused us to enter the tier 1 position in Indonesia, with second position (YTD up to August 21, 2017). This is the result of a new programming strategy First, every day part is prime time: entertainment (entertainment) plus Bola.com (sports)’.

Hary’s presentation at the ATF Leaders’ Summit adds to other initiatives where ATF places a spotlight on Indonesia, in conjunction with the Singapore Media Festival’s Country of Focus initiative: “At Networking Breakfast – Spotlight on Indonesia 2017, global market intelligence firm IBC shares its latest data on the country’s TV market.”

The Protagonists

Founded in 1997, PT Media Nusantara Citra Thka is a leading media conglomerate in Indonesia gathering 33.8% of audience share (May 2017), and one of several MNC integrated media gap.

David Andy Fernando, president director, has 13 years leading the company: ‘We produced 50,000 hours of content per year and we have an advantageous position in the advertising market being the first choice on local advertisers and brands. We are going through deep changes in Indonesia, marketing by the rise of Internet in the territory’.

MNC operates three large production companies, MNC Pictures, MNC Animation and MNC Content, and it also manages the top talents in Indonesia, which has a possibility to dominate all the business chain from the beginning to the end. Moreover, it has launched an international division for content distribution, which offers 15,000 hours of programming worldwide rights.

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David Suwarto, Deputy Director Programming, SCTV, explains the channel is a top 3 TV station in Indonesia, targeting tens and female viewers. ‘Drama series such as Anak Langit and Barkat Cinta are the movies and awarding programs are the top shows on Free TV’, he comments. The channel is buying from the international market, too: ‘We bought Turkish series Elif and Indian series Ranvii & Ishani. Drama works better, over 55% of viewers’ demand is for series and movies’, he states.

Second screen programs work very well in Indonesia, and RCTI is a fantastic experience with Rising Star (Kesetral) with SCTV mobile. Second screen programs work very well in Indonesia, and RCTI is a fantastic experience with Rising Star (Kesetral) with SCTV mobile.
Arjuna in Mahabharta came, the cast of Di Langit Taj Mahal, who brought Shaheer Indian artist to play in our local series Cinta the uniqueness of foreign series by letting put them into air, but far from that we reprocess productions’, he stands.

‘In 2016 we produced 32 drama titles and 18 entertainment titles and 18 entertainment shows, and this. ‘In 2016 we produced 32 drama programs and 18 entertainment shows, and this year we aired 21 dramas and 8 entertainment productions’, he stands.

“We do not merely purchase foreign titles and put them into air, but far from that we reprocess the uniqueness of foreign series by letting Indian artist to play in our local series Cinta Di Langit Taj Mahal, who brought Shaheer from Indonesia to Indonesia, or entertainment programs like Mahabharata Show, Bollystarvaganza and Panah Asmara Arjuna’.

From the top 10 data this year, series are still major show in Indonesia, besides entertainment and comedy. ‘This pattern has not changed significantly in this last five years. Changes made to anticipate boredom is usually by updating the content, adding new artists or changing the theme that suits the audience best’.

‘Digital media is experiencing rapid growth as print media and radio are showing a decline, although TV is still a mainstream. TV penetration is still above 96%, reaching all Indonesian media viewers. TV and Internet viewers are complementary, recorded that the duplication of TV and Internet users is still above 90%. We run a 360-campaign strategy with media mix campaign so that all media used by ANTV can still reach all the characteristics of the audience’.

About the future, Hahijary concludes: ‘We will surely bet on more strategic partnerships, as this is an important part of our programming strategy. In the near future for example, we will participate in joint production for a talent search strategy. In the near future for example, we will participate in joint production for a talent search strategy. In the near future for example, we will participate in joint production for a talent search strategy. In the near future for example, we will participate in joint production for a talent search strategy’.

Formerly known as B Channel, Rajawali Televiz (RTV) is a general entertainment TV network with 42 transmitting stations reaching out to more than 206 cities like Jakarta, Surabaya, Bandung, Medan, etc. ‘We continue to embark on an expansion plan reaching out to an even bigger audience. We are part of an exciting emerging market with a population of 237 million potential consumers and the fastest growing media market in the region’, says Artine Savitri Utomo, CEO.

Even though RTV is relatively young in the industry, it has been growing exceptionally well and made big inroads into the market. ‘Our TV rating and audience share has grown by leaps and bounds for the past year. Our programs cater to a wide range of audience with combination of in-house productions, foreign and local program acquisitions, as well as news programs. Our in-house production programs Prima Sahabat, Olimpia Indonesian Cerados, Fanmine had won numerous national awards and our news program (Lemas) are directed by some of the best award winning news anchors in the country’.

“We continue to develop its new portfolio of locally produced drama series, magazines, variety, children and sports programs featuring the latest lifestyle trends, current affairs, issues of the heart and latest happenings, while we have achieved success with some of our acquired animations and foreign (Korea, China) drama and sports programs (FIFA Confederation Cup 2017) as well as renowned producers of Indonesia Drama’.

‘Viewers and advertisers had took notice of our unique positioning. Both are thrilled with the additional choice that our network provides, showcasing good entertainment that is wholesome for the family. We had been gaining exceptionally good growth in our TV share for key segment targeted by the consumer brands and had leapfrogged a number of incumbent stations within a short period of time’.

Utomo concludes: ‘We have been investing in infrastructure that will help us enhance our in house production and digital content production capabilities. We are also actively looking for strategic and co production partnership with key partners to bring an even more exciting programs line up for our audience’.

Launched in September 2011, Kompas TV is one of the latest TV channels in Indonesia generated from Jakarta, the capital city, and retransmitted to all the country through local TV stations. The channel is available in 10 cities, but is working on expanding its coverage.
According to Rootsuite, more than 80% of Myanmar’s population today is digitally connected through smartphones. Punderyar Director, Jes Kalische Peterson observed a definite sense of hunger to get access to data and technology, and data-information, maybe because the country was so closed off before.

In 2014, when the government granted telecom licenses to Qatar’s Ooredoo and Norwegian telco Telconor, the cost of SIM cards went from USD 200 to USD 1.50 overnight, followed by a drastic slashing of data usage pricing. Social media participation skyrocketed to 14 million users, making it the most popular form of entertainment in a country with few entertainment options. The smartphone has become their TV, their tablet, their computer.

Aye Hnin Swe (Rose) is the MD of Mango Media, Mangosteen PR and Wave Digital. In her 15 years of experience, she is convinced that today’s “syndicated program is the way to go”, highlighting Myanmar Idol being the biggest success of Myanmar’s TV industry in the last 3 years.

In fact, its popularity has surpassed Burmese obsession with Korean drama series, which normally takes the highest of ratings. Though a foreign format made local, it does offer signs of favoured content across the nation of nearly 55 million people. “Local drama series are also one of the top preferred programs”, she adds.

The biggest challenges the industry is facing are production quality, ad investment, long-term partnership and better understanding of programing. This, coupled with forecast that social media participation will skyrocket to 20 million users by 2020, it is only natural that there is an understanding of programing. This, coupled with forecast that social media participation will skyrocket to 20 million users by 2020, it is only natural that there is an understanding of programing.

“From USD 200 to USD 1.50 overnight, followed by a drastic slashing of data usage pricing. Social media participation skyrocketed to 14 million users, making it the most popular form of entertainment in a country with few entertainment options. The smartphone has become their TV, their tablet, their computer. Myanmar’s top 3 most successful formats today are music contest, drama series, football, EPL and the SEA Games. ‘We don’t have much American content apart from Myanmar Idol, Where Dreams Meet, X Factor and Myanmar’s Got Talent, Korean dramas and Thai horror series are quite popular’, she adds.

Mango Media, also one of the top preferred programs, has a unique positioning as Thailand’s king of game show and variety contents. However, audience also enjoys fun, comedy, game show and variety contents. We have a unique positioning as Thailand’s king of game show and variety contents. We know their preferences, hence cater the right contents for their taste”, he adds.

Workpoint Channel 23 is on top of audience’s mind when Thai audience tune in for entertainment programmes and game shows. ‘Mic On Debt Off is our own local format and it has been adapted in Indonesia, with Cambodia following. We’re also engaging in discussion with clients in other territories. When we create a new programme, Thai audience is our priority. However, we also add the mechanic and structure that are also appealing to international market’.

Hnin Swe exemplifies: ‘Lightning Quiz is the game show that suits the taste of Thai audience because it is fun and tricky. We add excitement and thrill in how the game progresses. This is why our formats can be adapted in many territories’. ‘As we believe in making a progress every day, we’re looking to expand to new territories like Russia and Eastern Europe. As for new ventures and alliances, we’re now considering the options we have in order to make a bigger step toward success’, concludes the executive.
Hakka TV, Taiwan: culture and language

Hakka TV (Taiwan) is a channel of minority language, aiming at promoting and preserving Hakka culture and language through intellectual shows such as language education, elementary science, among others. Hakka especially assigns children programs to form a native language teaching period of time that shows different accents, including south Sivian, Sivian, Haiku, Dubu, Ruiping and Zhao An, at fixed hours in order to take care of viewers that speaks in different accents and cultivate a habit for primary school children to use native language. It describes Xiao-lin Chen, head of production.

According to Chen, Taiwan currently has about 15 children’s exclusive channels broadcasting programs for pre-school and school-age children all day. Among cable TV channels, YOYO TV and MOMO TV are the most watched local ones while other foreign-operated channels such as Disney Channel, CN, and Animax are also popular in Taiwan. The broadcasted content of children TVs is mainly animation; aside from that, they also broadcast knowledgeable, educational, musical children programs.

Regarding content, Hakka TV produces annually at least 90-hour children programs. Among them are Olympig, a competition program recording elementary school students playing games in the studio, and Ribbit: Songs and Dances, a show that presents elementary school students’ performances and their music production. Meanwhile, Hakka Gu Gu Gu is a puppet show that pronounces different accents in Hakka and it fixedly show different accents on each day. In addition, Hakka TV also buys 60 to 80 hours of high-quality cartoon animation and children’s programs dubbed into Hakka.

We seek cooperation with other channels, such as producing children programs with Chinese Public Television, exchanging programs with other channels, and marketing programs at new media platforms. According to Chen, Hakka TV is a highly anticipated action adventure series entitled Black Clover, based on the best-selling comic book series of the same title. "In our country, we are clearly seeing a market trend for multi-facet experiences. An animated show does not end inside the small screen. Theatrical features, art exhibitions and concerts have become commonplace. Stage plays and cast talk shows are quite popular with the option of live viewing in cinemas."

Yukio Kawasaki, General Manager of the Animation Division at TV TOKYO, one of the top animation producers in Japan, explains: "The most significant change we have seen is the proliferation of OTT platforms. Today, many of the shows we distribute can be watched with subtitles in many languages within an hour from the Japanese premiere."

This change has also enabled us to market key ancillary products such as videogames in a more global manner, in closer coordination with the program’s storytelling," he adds. The channel remains the best home for animation programming, being the only OTA network that offers programming for children and youth every day of the week as well as on Saturdays and Sundays.

“Just in the last few years alone, we have been responsible for the launch of hit series such as Jujutsu Kaisen and the new Beyblade series. Our flagship series Naruto saw a conclusion in March this year after 720 half-hours and its sequel Boruto carries on the grandioso family saga into a new stage. We launch about twenty new shows a year and distribute a little more than a half of them internationally. We also distribute third-party products too.”

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He continues: "More than anything, it has conquered the cyberspace. Especially for shows targeting teenagers and older audiences, the streaming is where the growth is. The success of Japanese animation on streaming will re-awaken interest in the genre among traditional broadcasters too."

In addition to conventional animated shows, we are also experimenting with a few live-shot “animated” shows in the coming months. The first one Glitzy Dolls Go Dating follows the hilarious “adventures” of two young women seeking relationships only to step upon a weirdo each time. What makes it unique is that all characters are made of pipe cleaners. We are also prepping Four of a Kind, a wiper-puppet situation comedy about four boys living under one roof, who, in everyday life, “work” as a superhero, a dark hero, a monster and an environmentalist,” concludes Kawasaki.

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CAP is proud to present Award Winning series from the Middle East... Get lost into an enchanting dance of love, revenge and conspiracy...
Raya Group, at its finest

Established in 2012 by Ramazan Yirmibesoglu, Raya Group (Turkey) is gaining recognition in the international market as a distribution to take into account, now with two main focuses: the international expansion, especially in the African market, and also the expansion of its format offer.

In 2016/2017 the company closed deals from some dramas like Don’t Worry About Me and Brave Heart in the Balkan countries, Middle East and started to enter the Latin American market, but according to Yirmibesoglu, Turkish content reality has changed compared to recent past. Content from other countries are gaining markets, and broadcasters are more demanding when considering series. ‘Before you could license 10 titles but now just 2 or 3’, he remarks.

Among the main titles that the company is pushing in Singapore stands Brave Heart, centered on the life of a man that lives in a small village in Istanbul which everyone works as a fisherman. During his army duty while they were sailing suddenly they saw a boat with refugees from Syria. Unfortunately their boat was sinking and there was a little boy drowning in the water. Don’t Worry about Me, sold to Canal 13 Chile and about

Sabbah: Arabic drama meets Asia

Sabbah, led by Marcel Vinay Jr., is a leading production and distribution company based in Cairo, Beirut and Dubai since early 1950’s, managed by the Sabbah brothers Sadek and Ali Sabbah, who have succeeded to produce prime-time dramas of many identities and genres.

It produces yearly on average four motion pictures and six TV series and which are collecting a regional and international recognition. For Asia, it highlights the Lebanese/Syrian series Al Hayba in two seasons (60 episodes): the first was launched in June 2017, and the second, entitled the Comeback, to be released May 2018. The series has been selected to be show at the Dubai Film Festival, which will take place on December 6-13.

Also, the Pan Arab series The Way, featuring Nadine Njeim (Samra, Cello, Al Hayba), and a brand new romantic/comedy from Lebanon, currently under production.

Sabbah Brothers has been successfully distributing Arabic content in mainly Malaysia and Indonesia and other countries since 2009. The collection Stories from Quran consisted of five entertainment animated series and are now considered a classic for religious holidays, successfully distributed in more than 65 countries across the globe.

‘Today, we are pleased to be releasing into South East Asia the brand new action & romance TV series Al Hayba S1 and which collected a big success in the Arabic territory with more than 33 million followers were discussing this series every day when premiered.

The Asian market and sensibilities are very close to the Arabic territory, both our societies are very careful about the series Ethical messages and cultural sensitivities’, completes Sadek Sabbah.

Comarex: hub of content

Comarex (Mexico), company led by Martha Contreras, sales for Asia.

Among the main titles for the company are the game show format Save to Win (50x60’), where savvy shoppers can win big cash by showcasing their knowledge of everyday household brands, and Cisneros’ telenovela Separated By Love (111x60’), telenovela about a young lady in search of a better life that moves from the country to the city, without imagining the twists that waits for her. Also from CMD is Just Looking (60x60’), telenovela set on a building, 6 apartments, a penthouse, a concierge and many stories of love, while from Canal 13 it highlights Verissimo, a stellar multimedia show that has aired in Chile on prime time at 22:30hrs since 2011, adding now 12 seasons with excellent results among audiences and with a full repercussion on the media. Runaways (110x60’), about four women that meets as a jain, and The Quest (33x60’).
Latin Media: world drama in one place

Latin Media (USA) offers a full catalogue of the best drama series from all the world. Jose Escañante, general director, promotes this ATF the finest content from India, Turkey and MENA for Asian clients.

Heading the slate is the Turkish-Arabic co-production La Ilegitima (60×45), which mixes the high quality production from Turkish series with new landscapes and original stories from Arabia, preserving the “telenovela” essence, describes Escañante. ‘We have been working strongly on the global distribution of America TV (Peri) series in Europe, Asia and Africa, and we hope to have confirmed deals before this year ends’, he adds.

‘2017 has been very important for the company: during MIPCOM we managed to close one of our European titles with clients in Argentina and Chile, apart from confirming sales in South and Central America for many of our series’, he adds. At the same market, Latin Media added to its catalogue the Star India series Tumhari Pahki, which has been already sold toPanamericanos (Peru).

‘Programmers will continue betting on fresh stories that show new cultures, and the Indian is one of the chosen’, remarks Escañante, who also confirms the company is already preparing the 2018 catalogue, which will be released for NATPE Miami 2018, including five new titles: two from Europe, two from Asia and one new from India.

Latin Media expects to reach to more territories: ‘We don’t marry to any catalogue specifically. We are a boutique distributor gathering the best productions from the world and making them available to regional and global clients. Our difference is the expertise on the industry, and the huge work behind: from identifying the indicated story to the personalized relation we build with our clients’, concludes Escañante.

Vision Films: football + drama

Vision Films (USA), independent distributor and feature film VOD aggregator, promotes for the Asian markets the brand new titles launched last MIPCOM, headed by Gold Stars: The Story of the FIFA World Cup Tournament, a series from FIFA Film for which it has global distribution rights.

Produced by IMG Media, Gold Stars (100’ or 30eps) reviews the memorable moments and the most important goals of the FIFA story, while the audience experienced the passion and drama of the last 85 years of the worldwide football. It includes official tapes from the World Cups from 1930 (Uruguay) to the World Cup Sub-17 Chile 2015.

Lise Romanoff, MDC CEO: ‘We are very excited with this exclusive collection, which has had a tremendous reception in the global market. It shows the best moments of the FIFA Championship for the first time, available for DVD and VOD players globally, right before Russia 2018.

Other new titles that the company is bringing to the market are the drama movie The Scent of Rain & Lightning (100’): her parents killer is put in freedom, so this young lady is obligated to revise her past and unravel deep and dark secrets of the family; Title off the Menu, a romantic comedy about a woman with very special skills and deep knowledge about food, and this help a lot in placing easily Digital deals’, concludes Corradi.

Mondo TV: ‘you have to grab the one ideal’

Mondo TV (Italy) has always put special emphasis on Asia Pacific. In October 2016, it announced a co-production deal with Henan York Animation (China) to produce 3 series until November 2020. The new deal builds on the partnership established between the studios on upcoming CG series Invasion Story (184×11), the first season of a long sequenced the road for the coming five years.

Most recently, it confirmed an agreement to grant some rights related to Robot Trains property, owned by CJ E&M (Korea), of which the European company will be a distributor and co-producer of season two of this action-adventure 3D CG series. Season 1 (32×11) has been premiered on DeJa-Jamier pay TV network in Italy. ‘Global markets are so important in our business. You are in a middle of many opportunities, you have to grab the one ideal for you, and they are and will be always so relevant and important for us’, describes Matteo Corradi, CEO.

‘We are consolidating our 360° business in Italy, Spain, Portugal, Russia and Latin American, where we are developing our own IPs’. Mondo TV Iberamerica sealed a strategic partnership with Almadas Producciones (Argentina) to co-produce our first teens live action comedy (Ariel, Buenosenda a Casa, whose second season is under production (60×45 or 12×22’).

On the digital side, Mondo TV announced a new start with Amazon Vizans for bunch of classics shows, and planning to expand territories and executions with them soon to have a reach into Germany, Italy and Latin America. ‘Our library is immense and available in many languages all in-house available, and this help a lot in placing easily Digital deals’, concludes Corradi.
Kanal D: drama, suspense, thriller

Kanal D International (Turkey) launches at ATF brand new drama series, headed by 7 Faces, a 7x45 miniseries by filmmaker Tunç Sabun that relates a different confrontation story each time, and Crossroad, a story of ambition and greed that takes a man to lose everything in one night. *Innovat* is a crime drama about the extraordinary events surrounding a familiar Turkish family, and it carries a suspended pace and compelling editing, while Price of Passion shows a hillman working for his criminal uncle.

Kerim Emrah Turna, director of sales & business development, also comments for this season Mehmed the Conqueror, set in the year 1451 and centered on the young Sultan Mehmed the Conqueror, *One Shot of Tears*, the courageous story of a young girl resisting the illness and defending life knowing that she will lose anyway, and the new dramas *Tales of Innocence* and *Wounded Love Season 2.*

According to Turna, Turkish dramas current outlook cannot be handled apart from this transition of the big picture. He further explains: "The dynamic change of the socio-economic structure of the audience in Turkey changed the way of consuming content. The broadcasters and the producers had to adapt their content to the new demands of this new audience."

And concludes: "The economics of this industry has also a huge effect on the content production. All these resulted in this context with a stronger high-quality drama structure and less telenovelas kind of storytelling. This fact, in the international markets, will lead us to be able to penetrate in some mature markets."

Dori Media Group recommends at ATF Singapore a slate of drama and game shows headed by Chinese remake of Blind Date (52x60’), based on the Argentine series that follows a woman that makes a bet with her mother that she can find a boyfriend until her sister’s wedding, and makes every effort to meet as many men as possible. 5 Stars (120x60’) is a romantic comedy about five daughters facing a challenge, written in the form of a claue, which they will have to fulfill in order to claim the inheritance he has left for the sisters.

Complicated (10x30’) centers on a man at his 40 something with a wild past and hazardous present, he is divorced not once, but twice, and his two exes make sure to make every moment of his life as complicated as possible, while *The Road to Calvary* (13x45’) is an epic pandemic drama commemorating 100 years October Revolution based on the famous novel of Alexey Tolstoy.

*The Best of All* tests the theory states that the average of the answers to a question of a large audience will be a more precise evaluation than professional, and the sitcom Game Over (6x45’), perks into the life of a stand-up comedian, just before his wedding.

Other top titles are Underground’s (Argentina) drama series sold to US Netflix, France Canals+, Latin America, UK, Spain, Portugal, Israel and Poland Z2 Marginal (13x45’), about an ex-cop who enters a prison as utilized, and the game show Invasion, where participants don’t need to know anything, all they need is strong intuition.

Also from Argentina are the telenovela Por Amarte Asi (60x60’) where a prestigious rich attorney represents a woman that disconnected her dying husband from the machine that kept him alive, and the comedy Esperanza Mia (18x45’), coproduced with Pol-Ka (Argentina) and sold to over 20 territories.

Dori Media: comedy + drama

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Globo: Rock Story

TV Globo International (Brazil) highlights in Singapore its telenovelas Rock Story (135x60’) that follows a former rock star who struggles to reinvent himself in his professional and personal lives after another artist steals his fame and fortune, and his wife, and *Told Dreamer* (135x60’), a modern fairy tale tells the story of a homeless girl who dreams of helping out her family and finds her big chance of turning her life around in a fashion modeling contest, but the way to winning it would be a lot harder than she originally envisioned.

*Total Dreamer* (130x60’), a modern fairy tale tells the story of a woman that disconnected her dying husband from the machine that kept him alive, and the comedy Esperanza Mia (18x45’), coproduced with Pol-Ka (Argentina) and sold to over 20 territories.

Alfred Haber: 49th Anniversary

On its 49th Anniversary, Alfred Haber, Inc. is world’s largest distributor of US network annual event programming and a major independent distributor of primetime series and specials, including unscripted reality, crime and investigation, talk shows, pop science, music events, and films. For the Asian audiences, the distributor offers the 2017 18th Annual Latin Grammy Awards (240, Univision), *Breaking The Magician’s Code: Magic’s Biggest Secrets Finally Revealed* (18x60’, FOX/MyNetworkTV) and the third season of Top 20 Fanciest (40x60’, truTV).
Vietnam, evolution & growth

Even most of the media is regulated by the Government, Vietnam is one of the most dynamic TV market in South East Asia. Its market size is v4 million inhabitants and the country’s economy is showing stable numbers.

The increasing presence of Vietnamese companies in the international market has been the result of a stable economy, a growing internal demand and better business opportunities for the country’s main products for exportation. As a result of this positive context, in the last years there has been an bigger openness from the audience and international programming is very well received.

The market

Vietnam’s expanding middle class is helping to drive growth in the country’s consumer economy. The outlook for total media advertising remains positive throughout the forecast period, rising by at least 5% annually through 2020.

Vietnam has the smallest advertising market among all the countries in Asia-Pacific in this report. Total media ad spending will total USD1.7 billion in 2017, accounting for 0.6% of total ad investment in the region. Most of that spending is still dedicated to traditional channels, with digital media accounting for just 18.4% of total media ad expenditures in 2017, or USD 215.0 million.

As in many parts of the world, digital ad spending and mobile Internet ad spending are rising quickly, but their share of the country’s total ad investment is still quite small. eMarketer expects digital ad spending’s share of total ad expenditures will climb over the forecast period, however, reaching 23.6% in 2020, or USD 323.6 million.

“Internet use isn’t especially widespread in Vietnam, but 2016 was the first year that more than half of its population (50.6%) went online at least once per month. Advertiser interest in digital advertising is largely a function of the growing adoption of internet use. Digital media ad spending in Vietnam is projected to grow 23.0% this year”, indicates the report.

Within the digital advertising realm, mobile internet ad spending will see particularly high growth rates, but from a very small base. Advertisers using mobile ads will nearly double this year to 78.7 million. Rising smartphone penetration rates will also drive advertiser spending on the channel. eMarketer estimates the smartphone penetration rate in Vietnam will increase from 38.3% to 50.6% in 2016 to 2020. By then, mobile internet ad spending will reach USD 220 million.

Television

The nationwide Free-To-Air TV market is dominated by Vietnam Television (VTV), which operates nine FTA TV channels and acquires a large number of TV content for them, including dramas, documentaries, animation, and sports from Korea, India, China, and Japan, as well as Europe and North America. The organisation also produces a significant number of wide ranging programs. On the drama side specifically, it produces around 1,000 hours of viewing.

Hau Nam, acquisition & sales, says that in recent years, advertising revenue from local productions have been increasing significantly, with VTV crediting such a success to their content and production skills. VTV’s average local drama runs for about 20-40s/45. Their prime time slot is usually from 8:30pm to 9:30pm for local dramas. While it faces competition from provincial TV channels, it continues to maintain its top position in the ranks, he remarks.

The other big public group is Ho Chi Minh Television (HTV), owned by the People’s Committee of the most populated Vietnamese city. It manages two analogue channels, HTV9 and HTV7 launched in 1975 and 1987, respectively. Then, with the advent of digital TV, the company relocated from 2003 to 2011 17 channels covering different niches: women, men, sports, education, film, travel & living, financial, etc.

Pay TV is also widely diversified in cable, DTH, IPTV, Mobile and Internet TV offering over 260 networks of which 50 are foreign channels. The number of subscribers is surpassing the 8 million (2016) with cable taking the majority of the clients, but IPTV betting DTH since 2014, according to the figures provided by the Ministry of Information and Communications.

The strength of this segment of business is making Pay TV a very active area of development for content production. Only two of almost 10 companies that regularly work more than the half of subscribers: the cable operators SCTV (South and Mekong Delta) and VTVCab (Hanoi and North of the country), according to Media Partners (2016). On the DTH, Canalsat (France) Ks is the number one company while on IPTV, the #1 is mytv.

A growing presence

In the 10 past years Prensario has covered the Asia Pacific market, the Vietnamese players have increased strongly their presence, mainly through distribution and production companies that regularly work for the FTA State-owned TV channels of VTV or HTV, as well as some private Pay TV networks.

TKL Media Corporation, Vietcontent JSC and Viettel Media Company are some of the new names, along with producers and agencies like Tahoe Entertainment, Quet and Dien Quan Entertainment, who are mainly looking for international content. It is also the biggest local production establishment in Vietnam, especially in the genres of drama series and shows. It buys mostly Korean, Chinese, Hong Kong, Thai, Philippine, and Turkish dramas series and documentaries, as well as sports content.

The company was once an exclusive buyer of Hong Kong TVB drama series, as well as Singapore Mediacorp crime dramas (C.L.I.F., The Truth Seekers). ‘We are now among the top distribution companies in Vietnam, providing tens of thousands of episodes yearly for Vietnamese TV network’, explains Nguyen Thuc Tru Man, Managing Director of TKL Media Corporation.

As a media agency with distribution and production capabilities, Vietcontent JSC is one of the key players who supplies content to HTV, along with other companies. It purchases close to 10,000 hours of content annually, sustaining two timeslots, one on HTV7 from 11am-12pm, airing mostly Turkish and Chinese series from Hong Kong; and the other on HTV9 from 12:30pm-1:30pm, airing mostly telenovelas from Brazil, Mexico and Colombia.

Besides HTV, VTVcab is a strategic client of this agency, who provides them with the likes of animation, sport programs (NBA, Grand Slams, Bundesliga), and youth series on its various channels. In addition, Pay TV companies Ks and SCTV are also on Vietcontent JSC’s client list, along with certain local OTTs as well. Sports is a visible value, seeing how it has stated subsidiary links in the up and coming Sport 24h doing sport news, as well as diversifying into sport event organization, with the likes of Dawn Production producing programs for the Ford Vietnam Professional Basketball League, among others.

Le Nguyen, International Business Development Manager, holds a dual role as a buyer and seller. He revealed that currently, he buys Japanese animation, Turkish content, American movies, and documentaries (from the likes of the History Channel) and sports content (such as those from NBA and Grand Slam).

Viettel Media Company, an arm of the Viettel Group, the largest state-owned telecommunications company in Vietnam, is known as a digital content company. Viettel Media owns the FTA channel QPVN, which is also the FTA channel of the Vietnam Ministry of Defence.

KEENG and 5DMAX are its digital manifests that has integrated television and telecommunication, giving them the ability to provide new services to subscribers, such as highly interactive or higher definition TV programmes, original content, and new subscriber packages, combining TV and mobile features.

Can Phuong Linh, Vice Director of Viettel Media Company, revealed that she purchases content mostly from the “Big 6” (studios), but also buys directly from broadcasters such as TVB, NBC and KBS.

This report has been produced by Prensario using information from ATF INSIGHTS magazine, which has provided key buyers interviews done by Lunita S V Mendoza and Lim Li Min, relationship manager, ATF.

Source: Prensario International
What’s new in APAC region?

Big dramas and cooperation between traditional and digital platforms to co-develop high quality content are two of the main trends in nowadays global industry. The APAC region is not the exception to the rule. Prensario shares some of the latest news within the region, including co-production deals, joint-ventures and mayor licenses.

ABC and Netflix to co-create original content

Australian pubcaster ABC and Netflix are working together in two new original series for the SVOD platform. The short-run political conspiracy drama Pine Gap, with Greg Hadrdick attached as showrunner and Felicity Packard as co-writer, and the motherhood comedy series, The Letdown. In both cases, the series will be aired on Netflix internationally, joining the Australian service after it airs on ABC.

Pine Gap is an international political thriller set in and around the enigmatic US/Australia joint defence facility situated in central Australia, while The Letdown follows a woman on the steep learning curve of motherhood, who leans on a group of women to help the raise the child.

ABC and other Japaneese broadcasters, but international distribution is also a priority: ‘By 2018 we plan to invest in 100 titles a year and be acquiring 100, for a total of 200,’ says Kurosu.

Japan gears up for 8K Olympics in ISDB-S3 standard

In preparation for the Olympic Games, the Japanese broadcasting world is getting ready for 8K Ultra HD TV, informed Broadband TV News. US hardware manufacturer SiTime Corporation has successfully tested its tuners for 8K UHD satellite TV in line with the ISDB-S3 standard. The R&S SLG satellite load generator from German technology company Rohde & Schwarz generated the ISDB-S3 signals. In 2018, Japanese public broadcaster NHK aims to roll out the ISDB-S3 standard used for the 8K transmissions. It plans to cover the 2018 Winter Olympics in South Korea in the new video format followed by the Olympics 2020 in Tokyo.

CCTV partners A+E for The Silk Road – Reborn

China Central Television (CCTV) and China International Television Corporation (CITVC) partnered with A+E Networks (USA) to co-produce the factual series The Silk Road – Reborn. It’s the first collaboration between CITVC and A+E in factual programming for the global marketplace, and an one-hour version will be produced for broadcast in the U.S. as well as an extended, two-hour version for broadcast throughout Asia.

Storytelling is the heart and soul of everything we do and the modern transformation of the Silk Road, of one of ancient mankind’s most successful efforts at globalization, is a significant story that will prove to impact today’s global economy’, says Edward Sabin, executive managing director, international at A+E.

Banijay bets on APAC

Banijay Group recently announced two big news for the region: by one hand, it will co-produce the drama Straight Forward (8x60’) through its New Zealand companies Screentime and Mustttiff Denmark, along with the Scandinavian streaming service Viaplay and TVNZ, in association with Acorn Media Enterprises and Acorn TV, the premier North American streaming service. Viaplay will retain all rights to Straight Forward in Scandinavia and national broadcaster TVNZ taking first window rights for New Zealand. Acorn Media Enterprises will hold rights for North America, UK and Australia (second window) and New Zealand (second window).

By second hand, the company confirmed the co-development of the scripted series Farewell Shanghai with K’ien Productions; Banijay Studios France, Breakout Films and France Televisions (France); Shanghai Media Group Pictures and Holy Mountain Films (China); AMPCO Studios (Australia) and NDF (Germany). An extended Chinese version of the series will also be produced for the Chinese market.

Mayor animation deal between Thai & Singapore

Singaporean animation production company Tiny Island Productions and Thai & Singapore Mayor animation production company Screentime Pictures (Thailand) announced two big news for the region: by one hand, it will co-produce the drama Straight Forward (8x60’) through its New Zealand companies Screentime and Mustttiff Denmark, along with the Scandinavian streaming service Viaplay and TVNZ, in association with Acorn Media Enterprises and Acorn TV, the premier North American streaming service. Viaplay will retain all rights to Straight Forward in Scandinavia and national broadcaster TVNZ taking first window rights for New Zealand. Acorn Media Enterprises will hold rights for North America, UK and Australia (second window) and New Zealand (second window).

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Crunchyroll makes first Japan-Korea co-production

After its launch in Japan, anime-based SVOD service Crunchyroll confirmed the first co-production project with Korean partners, which Nobuhiko Kurosu, Crunchyroll senior producer, business development calls ‘the first of its kind.’ With title TBA, it will be a suspensichumor series, similar to Tales of the Unknown, according to the executive. The plan is to make 12 30-minute episodes for TV broadcast in both Japan and Korea, followed by worldwide distribution.

The company has invested in nearly 70 anime titles over the past three years for airing on NHK, TV Tokyo and other Japanese
What's new in APAC region?

and Thai's Shellhurst Entertainment signed a memorandum of understanding to co-produce 10 feature films with WingsMedia, a member of Oriental Pearl Group and a wholly owned subsidiary of China’s second largest media group, Shanghai Media Group. This is the largest animation film co-production deal in Asia, worth an estimated US$250 million.

The first movie from the joint venture will draw on WingsMedia’s science-fiction reality television series Starship MG: 2049, which was launched last year, as well as on Tiny Island Productions’ animated series Dream Defenders, in which twins battle the nightmare creatures of Dreamworld. It is expected to be released in 2020, with subsequent films to be based on fresh concepts and released annually.

iflix adds eight new branded channels

OTT service iFlix (Malaysia) has added eight new branded channels featuring international and regional blockbuster content, carrying around 50 channels in Malaysia. The eight new branded channels are ABC Studios, Disney Pixar, Marvel, Tempuran (local content), Family Favourot, Avanuomen TV (teen/youth content), Anipixus ( Anime content), TVN ( Korean movies) and OhK ( Korean dramas).

‘Each channel can be personalised and the service contains algorithms as well as real time analytics studying user pattern to continuously promote content related to the user’s preferences’, says Jason Monteiro, Marketing Director, and adds: ‘For the past two and a half years we have been around, we’ve grown to around five million subscribers and we are in 23 countries. We do hope this will bring us more customers so we can continue growing our content’.

NHK and NHNZ bring the 3rd season series of Life Force

Building on the success of the multi-award winning previous series, NHK (Japan) and the Natural History New Zealand (NHNZ) will launch in 2019 the third season series of Life Force. Each of the six episodes will explore a unique biodiversity hotspot in the world. Again it will unravel the science underlying competing mysteries about the evolution of the curious ecosystems with unforgettable super shots of the vibrant worlds of animals there. Combining the exceptional expertise of the international team of producers and cutting edge 4K cinematic photography, the series will deliver never-before-seen, breathtaking wildlife images in glorious details and moving insights into the rich environments that are all however rapidly declining now.

Canal+ launched Pay TV service in Myanmar

Canal+ group has signed a deal with local media group Forever to launch a pay TV service in Myanmar. The French company plans to launch a service, pending local regulatory approval, with a service accessible to a large part of the Myanmar market including local and international content dubbed into Burmese. Domestic audiovisual market in the coming years addressing a growing market with about 12 million homes and Thai’s ZEEL prepares ZEE5

ZEE Entertainment Enterprises Ltd. (ZEE) has announced its new digital entertainment platform ZEE5, which is poised to be the largest OTT service for Indian entertainment in the world, according to an article from TelevisionPost.com. It will replace the existing subscription and advertisement-based video on demand platforms Dinntv and OZEE, whose subscribers will be auto-upgraded to the new service. ZEE5 will be a completely refreshed version of these existing digital services which will incorporate exclusive content in regional and local languages, movies, TV shows, and Live TV content. With more than 80 TV channels, a presence in over 172 countries and a reach of more than 1.3 billion people around the globe, ZEEL is among the largest global content companies across genres, languages, and platforms.

Zoland launches SVOD service in SEA

Zhejiang Zhongnan Animation Co Ltd, widely known as Zoland Animation (China), announced during last MIP{plus in October the launch of a new kids SVOD platform Zokast Kids in partnership with M.E.I. Group (France) which will be first available in South East Asia with English and Chinese language. Offering 1,000 hours in multiple languages, Zokast Kids TV caters to children of all ages, offering them a safe environment to enjoy and have fun watching a wide variety of animated series. It will offer up to 1,000 hours in multiple languages. After SEA, the roll-out will include North America and the rest of the world with additional languages in French, German, Italian, Neutral Spanish, Dutch. It will be available on multiple devices, targeting the fast-growing mobile and connected TV market.

SportsFix, Asia’s first dedicated OTT sports service

Start-up SportsFix is set to deliver Asia’s first dedicated OTT sports live streaming service in the ASEAN region, published Rapid TV News. Launched in Malaysia in August 2017, SportsFix predominantly streams live sports, sports news, highlights and VOD content primarily for overseas foreign workers in Asia, and those consuming content mainly on mobile devices outside of working hours and at weekends. The company has acquired the rights to stream matches from the Chinese Super League, Liga 1 Indonesia, Thai League, PBA (Philippine Basketball Association) and other regional leagues. The platform is using Accedo One Insight technology to analyse usage and engagement metrics across those platforms.
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Get fun with Nippon TV

Recognized as Japan's viewer ratings champion for the fourth consecutive year, Nippon TV is also the best global representative for Japan's top content. One of the biggest successes has been Dr. Romantic, a globally successful business show format that has sold into more than 30 territories including the UK, Canada, Australia, Russia, Germany, India, Italy and Nigeria. Following that success, the proposal of the company for ATF is a full catalogue of non-scripted formats, headed by the studio game show Block Out (30'), where individuals who are blessed with superior body parts use them to reach the pinnacle of their professions and face off in never-before-seen original battles.

Impress U: '90 is a unique social experiment format where participants answer questions and create original performances that lead to shocking revelations and somewhat embarrassing moments in front of fixed cameras around the city.

TRX: 'global launch

TRX (UK) is an online deal-making tool that enables TV rights buyers and sellers to connect and close more deals, more efficiently. On it the entire rights buyers and sellers to connect and close more deals, more efficiently. The platform is from MIPCOM available to all buyers and sellers around the world: BBC Worldwide, Sky Vision, All3Media, Discovery, and Antenna Group, as well as 3Media Touch, Escapade Media, Bloomberg, Earth Touch, Orange Smarty and ZDF Group.

TRX: 'global launch

TRX (Mexico) celebrates this year its 25th Anniversary and with it a full renew of the company goals, led by its CEO, Benjamin Salinas Sada. During last MIPCOM, the executive held several key events where it showed how the company is being transformed towards the future. During this two decades and a half, the company has reinvented itself adapting its offer to the new trends in the market. "No other systems offers this end to end solution at present." said Mark, new mellahom."
Caracol inspires

Caracol International (Colombia) highlights for the region a catalogue with new titles and genres like One Way Out (6x90’), a Super Series about a crossing of lives. Parallel stories that take place in the Bronx neighborhood, a dangerous sector of town with a mixture of failure, disappointment and despair of thousands of drug addicts, drug dealers, merchants of dreams, and interpersed with love, faith an strong fraternity links.

The Goddess (9x60’) is a telenovela that tells the story of a woman who with her talent and love conquered a world of men. With her joy, charm, kindness, craftsmanship, and optimism, she faced a chauvinistic world filled with jealousy and envy, bringing everyone to her knees. Patricia had several love affairs that led her to endure much disappointment which she expressed while singing from her heart on every stage she performed on. While Dynasty (7x60’) is the story of a singer who seeks to revolutionize the musical genre that runs in his blood, and Night School (107x60’) is a series full of drama and emotion inspired by the stories of the millions of students in the world who resort to night education as their only way of getting ahead.

From the slate of original formats, Maria Estrella, sales executive for Asia, highlights The Challenge executive for Asia, a reality in which their only way of getting ahead.

With 33 years in the industry, DINT continues with its plans of expansion and investments to other international markets. It has 17 studios and 7 mixing rooms equipped with the latest technology, and has been pioneer promoting in Singapore are the brand new One Story, a family drama where the big sister has become mother of the family and has to look after her five younger siblings and her useless alcoholic father.

Both stories with strong women as main characters are mainly targeted to women between 18 and 49 years old. The distributor also promotes A Love Story, in negotiation with several channels, along with re-run and remakes of famous titles like Fenitra.

Last but not least, Calinos is pushing through the region its animated feature film Evrima Celestes; Elixir of Life (82’), where a man seeking for the Elixir of Life finds what he wants on the banks of Nile River in 17th century. But the evil queen does not allow him to live his happiness for long. He finds himself in a long sleep. When he finally wakes up in the 21st Century, he is now in Istanbul where two continents intersect.

The stories of Calinos

After a successful MIPCOM full of new programming releases and events, Calinos Entertainment (Turkey) attends ATF where it promotes its high end drama series catalogue for Asian audiences. Asia is a key market for the distributor expansion, and for that reason it has appointed two representatives: one for Indonesia, Anthony Leonard, and for China/ Hong Kong, Yiying Chen.

Among the top shows the company is promoting are the brand new One Story, a family drama where the big sister has become mother of the family and has to look after her five younger siblings and her useless alcoholic father.

It also highlights Shameless (Showtime), starring by Hazal Hayah (The Secrets of Fersih), and Woman, the second Japanese drama adaptation by MF Yapim and Mediyapim for FOX, globally distributed by Calinos. It follows a single mother that must struggle with the loss of his grandparents and the love of her life.

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Asli Serim, International Sales Director: ‘In 2017 we confirm the quality of our work and our trajectory in this business. Customers recognize and know well who our parents – DINT founders- were. We want to bring that experience to other territories. The customers know recognize the seriousness and rigor of our dubbing.

Discovery is another of the big clients, who are doubled for programs of all their signals. ‘Netfix, Amazon and Marvel have been added to the list. We are in full expansion and will continue to grow’, complete Menz, Paola and Christian Barzelatto.
Bonafede, funding board member; Takuya Kanatani, division, and Setsuko Omura, content business department.

Worldwide Production and Sales, Goto, Takayuki Hayakawa and Fuji TV Network (Japan): Takeshi In-sanx Hwang, EVP corporate support office, and Maria Cecilia Ferreros-Imperial, VP, head of acquisitions, Catherine C. Lopez, head of acquisitions.

ABS-CBN Philippines: Miguel Santis, GM, Rachel Glaister, PR & Marketing, and Sabrina Shang, Senior Producer, and Xiaomeng Duo, head of Entertainment Department.

Star China: Jennifer Liu, manager, and Lily Li, China entertainment sales, all from Star China.

AVC International (UK) and Lee Hung Sheng, Douget, head of the APAC office, all3media International.

Ryen from SerMac TV Indonesia: Abhijit Datta and Anna Gold, both senior directors at all3media TV and Brian Choy, senior programme acquisitions of tvN and Entertainment Channel, VP, Programming & Content Acquisitions, Zee Studio.

Ryen from Yoyo TV: Almadiha Datta and Anna Gold, both senior directors at all3media TV and Brian Choy, senior programme acquisitions of tvN and Entertainment Channel, VP, Programming & Content Acquisitions, Zee Studio.