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ATF 2019 SPECIAL ISSUE

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THE NEWEST BREAKTHROUGH
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Asia & ATF, good to make focus

There are unique days for the content market. With the digital OTT revolution, every region of the world drives deep changes, new players take positions, others go down and the rest intend to fit the picture. Considering all, Asia is one of the areas with fastest growth, combining very advanced territories about technology —South Korea, Japan— with others where everything is to be done.

Considering the different Asian content events, ATF is again on the hotspot. South East Asia has many territories with important evolution —Singapore, Malaysia, The Philippines, Indonesia— and it develops intense production hub strategies with international players. Of course China, India are giant territories to be involved, but their internal idiosyncrasies generate as advantages as barriers difficult to surpass.

The South East region is developing a very good

international appeal. It is not the paradise, but it includes a rich map of players to do business with. So, ATF is again with steady figures, with more than 5,500 attendees and 1500 buyers this year. The show was very strong till 2010 or so, then had 3-4 flat years and later, from five years ago, got vigorous again. Now is in one of its best periods.

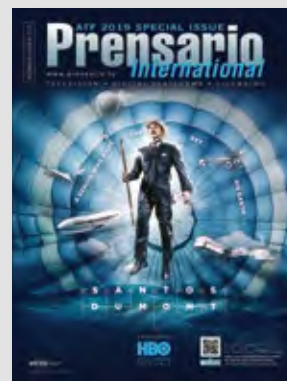
A main challenge for 2019 ATF attendees is to make touchable some of the many veins taking shape: cross region co-productions, new business models as co-creation, co-development, to use for sure Governments' local production advantages, Asian and international expansion, etc.

Above all, this is a cute moment to be in Asia, particularly in the South East region and at ATF. Prensario runs its 12^o edition at ATF. Our Asian business has evolved strongly the last years. Let's see what happens this December at the market... it will be to pay attention carefully.



SCHEDULE

Event	Date & Time	Place
Opening Keynote - China: Streaming The Future (iQiyi)	Dec. 3, 10am	Roselle Ballroom
Keynote II. Scaling Up to Go more Local (WarnerMedia)	Dec. 3, 10.40am	Roselle Ballroom
Keynote II. Might of India: The Reliance Rulebook	Dec. 3, 12pm	Roselle Ballroom
Pricing Strategies Across APAC (Ovum)	Dec. 3, 12.30pm	Roselle Ballroom
China Series – The Long on Shorts: China's Answer to New Media	Dec. 3, 1.50pm	Roselle Ballroom
Strategy Focus – Staple Diet: crossing formats & platforms	Dec. 3, 3.30pm	Roselle Ballroom
The Bestof Germany Pre-Market Fest	Dec. 3, 5.45pm	Roselle Ballroom
The Latam Comeback – Buying Big on New Latino Content	Dec. 4, 11am	Room 4511
Fresh Content – China	Dec. 4, 11.30am	Roselle Ballroom
What Do Indian Buyers Want?	Dec. 4, 1.15pm	Roselle Ballroom
Singapore Hour	Dec. 4, 3pm	Booth E08
Here comes the smashing K Formats! (KOCCA)	Dec. 4, 3pm	Roselle Ballroom
Sushi & Cocktail Party	Dec. 4, 5pm	Booth B10
ATF Opening Party	Dec. 4, 8.30pm	Zafferano Restaurant
Re-formatting for the World	Dec. 5, 10.40am	Roselle Ballroom
ATF Format Pitch	Dec. 5, 11.20am	Roselle Ballroom
Re-imagining kids: what do buyers want today?	Dec. 5, 2pm	Roselle Ballroom



Prensario International

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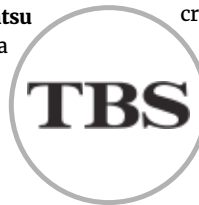
TBS global business: the best alternative of fresh revenues

Founded in 1951, Tokyo Broadcasting System (TBS) is one of the oldest and pioneer free to air broadcasters in Japan. As many others TV channels in Japan and worldwide, it is adapting to the 'Digital Era', developing new business and expanding the Japanese programming abroad.

According to Tatsuo Sugai, Managing Director of the network, in Japan the TV ad pie is 'struggling'. Country's ad expenditures for 2018 totaled ¥6,530 billion (USD 60 billion), an increase of 2.2% compared with the previous year's figure, described Dentsu report. Overall, it increased for a seventh consecutive year, as the nation experienced what is being hailed as Japan's longest period of continuous economic growth in the post-war era.

But, when broken down by medium, ad expenditure fell in Newspapers (-7.1%), Magazines (-9%), Radio (-0.9%) and TV (-1.8%; including both DTT and Satellite). All in all, traditional media posted a decline of 3.3%, while Internet advertising was up with 16.5%, becoming a 'major driver' contributing to growth of the advertising market as a whole, conclude the report.

In this context, broadcasters as TBS are looking for maintaining the revenues by gaining new international markets through different business models. In the case of



TBS, the company has bet on sealing strategic alliances and other alternative businesses, like the co-creation of global brands.

At MIPCOM, it launched *Time is Money - The Celebrity Life Hack Show*, a format co-

developed with Dave Winnan, CEO at Global Creatives (UK), who has created and developed successful global formats as *I'm A Celebrity Get Me Out of Here*, *Hell's Kitchen* and *Come Dine With Me*, among many more. The show has three great things: action, celebrities teasing each other and ordinary people winning prizes.

'We are changing the face of TV, as we are not gaining money any more from the domestic business. TV ad pie will not increase in the next following years, so we need to be creative enough to have fresh revenues. More digital players are coming, and that has affected our traditional leading position in Japan in both advertising and audience', he further explains.

Following the "2018 Annual Media Consumption Report" from HAKUHODO DY Media Partners, total media contact time was on a record high to 396 minutes, 18 minutes more than 2017 thanks to digital media, especially smartphones (+12 minutes) and computers (7.3 minutes). Digital media share exceeded 50% for the first time.

Another key factor to understand the decrease of the TV in Japan is target: 'Population is decreasing from 9 years old, there are less children and more people of +65. The target we are focusing is different: this created a massive effect over mass media, where television is the most important one', adds Sugai.

Domestically, TBS has been traditional the #2 or #3 national broadcasters, but it has also become a key international player selling its programming abroad. Especially entertainment formats as *Takeshi's Castle*,

broadcast in 157 and produced in 10 countries with Saudi Arabia this year, and *Ninja Warrior*, broadcast in 165 and produced in 25 countries with Poland and Mongolia this year, are two good examples. But also dramas, as *Stepmom and Daughter Blues*, a top rated series with an average share of 14.2% (households) and 19.2% for the last episode, also with 14 sales (territories



Time is Money, brand new entertainment format launched at MIPCOM, co-developed with British expert Dave Winnan

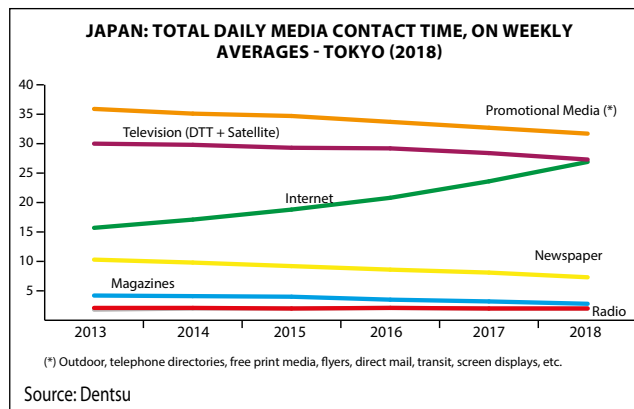


Stepmom and Daughters

and in flight).

Sugai highlights that TBS international business is getting better, growing double in the last five years. 'In the past selling formats was a good business, while we keep the leadership in the local TV market. Now the situation is different, so we need to generate businesses that keep us relevant. Co-development is a good way to create brands with international appeal. We need to find alternatives to the traditional distribution business', he completes.

For the future of TV, he believe companies must adapt to 'new waves', be very flexible on the revenue models, and diversify its businesses across different areas: 'It is a big challenge for huge companies like us. At the end there is something that won't change: the continuous creation of IPs in entertainment and other genres. We aim to build new alliances and we are working on different projects for the following years; live entertainment and events is a key asset for free TV; edutainment content is a segment we are exploring strongly for the next following months', concludes Sugai.



Tatsuo Sugai, Managing Director



Japan Pavilion No.19

He Who Can't Marry Season 2

HIROSHI ABE





ABS-CBN: 'Quality content is the starting point for everything we do'

ABS-CBN Corporation has made significant investments in both, content and distribution. On the first one, it produces for TV, theatrical, Pay TV, digital and music, while on the second one it operates analog and DTT broadcast facilities, cable/broadband systems, and DTH.

Carlo Katigbak, president and CEO: 'Quality content is the starting point for everything we do. Great TV shows and movies help create a competitive advantage for our distribution platforms, and generate new business opportunities globally. Our programs are now seen in over 50 countries worldwide, and international revenues are among the fastest growing part of our business'.

Domestically, ABS-CBN has just rolled out its DTT platform: 'In three years, we estimate to have reached about 80% penetration of homes in the coverage area. Our platform includes another 10 channels, thereby further segmenting the free TV audience', explains the executive.

It also has over 2 million users on the streaming platform **iWant**: 'We have been ramping up the number of hours of original productions for the digital service. We anticipate that as the cost of mobile data comes down, there will be an exponential growth in the number of streaming viewers', he underlines.

In terms of content, linear platforms still focus on family, romance and action, as well as reality and talent shows, while non-linear



bet more on experimental and cover themes that are not traditionally allowed on free TV. **Katigbak**: 'iWant is the most viewed OTT in the Philippines. By next year, we will cover all overseas Filipinos. Eventually, our goal is also to market the platform to global audiences who have developed an affinity for ABS-CBN's TV shows and movies'.

International has been a key growing area. 'Developing our business and audiences beyond the Philippines is a key part of our strategy. There is a rising demand for ABS-CBN content across the various regions, which has encouraged us to work with various partners around the world. Part of this effort includes collaborations, co-productions and partnerships for various markets'.

Your Moment is a good example. Launched at last MIPCOM, it is the first talent/reality show designed from the beginning for a global audience. 'In collaboration with Netherland's **Fritz Productions**, we have ensured that every aspect of the show are all world-class. It shows a combination of a good format, great execution, and a domestic success story will result in strong international appeal for the show', highlights **Katigbak**.

'We inked a format adaptation deal with **Limon Yapim** for the local adaptation of our crime suspense drama *Hanggang Saan*. Titled *A Mother's Guilt* it will premier on **FOX Turkey**. We also launched drama series *Wildflower* in three French-speaking territories: New Caledonia, Polynesia and Renuion through **Ampersand Fiction**. Our movies are being seen in China following a deal with **Phoenix Satellite Television** for the airing of 16 titles', he adds.

ABS-CBN inked a line production deal with **Dean Devlin's Electric Entertainment** to produce a 10-part series in the Philippines for release in the US market. 'We have also made other strategic investments: we now operate two Hollywood-class soundstages, built with the help of LA-based **Manhattan Beach Studios**. Our production teams



Your Moment, reality/talent show co-developed with Netherland's Fritz Productions

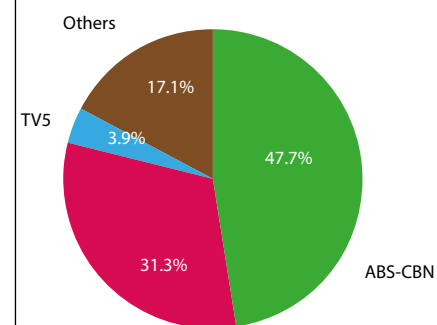


Turkey's Limon Yapim will adapt the crime suspense drama *Hanggang Saan* for FOX Turkey

have undergone extensive training in modern production processes', he remarks.

Katigbak concludes: 'Our ability to adapt and thrive will depend on our strength as a creative company. As our industry continues to evolve or be disrupted, the one constant is the need to tell a great story in a great way. Technology has given us new ways to tell these stories, and digital has enabled a new means to bring these stories to our audiences. But ABS-CBN remains focused on nurturing creative talent, and empowering them with the right resources so they can bring well-told stories to audiences globally'.

PHILIPPINES: AUDIENCE SHARE, PER TV CHANNELS - 6PM/12AM (JAN.-OCT. 2019)



Source: Kantar TAM - Total Homes

Carlo Katigbak, president and CEO, ABS-CBN Corporation

High-rating Filipino dramas for 2019

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A PLACE IN YOUR HEART
Drama | 40 x 45' (approx.)

BROKEN FAITH
Drama | 35 x 45' (approx.)

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WarnerMedia APAC: unifying business, becoming stronger

HBO and Turner have been united under WarnerMedia Entertainment Networks in APAC. Headed by Ricky Ow, president, he is responsible for all entertainment networks in the region including HBO and its family of channels, OTT service and two SVOD services, Warner TV, local content channels Red, Mondo TV, Tabi Channel and Oh!K, the kids' networks operations including Cartoon Network, advertising sales, and all digital ventures. My responsibilities include the distribution of all networks including CNN International, HLN and BabyFirst.

Other key appointments have been Clement Schwebig, MD for SEA, Pacific and China, Siddharth Jain, who continues as MD in South Asia, Jamie Friend, promoted to SVP and CFO, EMEA and APAC. Regional legal counsels Annabel Archer and Lawrence Yuen report into Alessandra Chichi, chief legal counsel for WarnerMedia Entertainment Networks, Distribution and Advertising Sales EMEA and APAC region.

Ow explains about the moment of the company: 'We created a combined

WarnerMedia

HBO

CN
CARTOON NETWORK

TUZZI

Oh!K

powerhouse of leading brands. Spanning 42 countries in 14 languages, our brands include Warner TV, Oh!K, Mondo TV, Mondo Mah-Jong TV, TABI Channel, Tabi Tele, Cartoon Network, Boomerang, POGO and Tuzki together with HBO, HBO Signature, HBO Family, HBO Hits, Cinemax and Red as well as the OTT service HBO Go, and two SVOD services HBO On Demand and Ding Ji Ju Chang. We are also responsible for the distribution of CNN International, HLN and BabyFirst in Asia'.

'Being part of WarnerMedia and a much larger AT&T organization gives us many new opportunities to leverage scale, resources and rationalize costs. This will position us to invest more in content, better serve our partners, deliver more to our fans and ultimately help drive the future growth of our company', he adds.

About the top objectives for the next year, he underlines: 'The first priority will be to unify the businesses and strengthen the organization by tapping into the great talent we have. By collaborating and uniting the team with a shared purpose, objective and goals, we can then build a new shared culture. While it's too early for us to talk about HBO Max in Asia Pacific, we do in the meantime plan to continue our efforts to broaden the reach of HBO Go whether through existing Pay TV partners or direct to consumers through partnerships'.

Ow remarks: 'Investing in Asian original content will continue to be a priority for us and we are looking at many ideas from animation micro-shorts to co-productions on drama series and movies. Some exciting originals and co-productions to look forward to include *The Haunted Heart*, *Second Time is a Charm*, *Food lore*, *Teenage Psychic 2*, *Super Shiro* and *Monster Beach*'.

About the region, he says: 'APAC continues to be of significant strategic importance for the company. With a region that is home to 60% of the world's population and with two of the world's most populated

countries, China and India, there is enhanced opportunity with scale, resources and local relevance'.

Kids APAC business touch-point number stands at 4.6 billion in 2018. These means the number of people who have watched/interacted with a theme park, website, app, game, video, channel, toy, consumer product, etc. in APAC across WarnerMedia's Kids brands/franchises.

For the future, Ow concludes: 'We will continue to stay focused on creating premium content, leveraging scale and data, and developing our direct to consumer business and expertise, whilst continuing to work closely with all our Pay TV partners. We have always been big believers in partnership whether it is in co-productions, developing new local IP or investing in other platforms. Ultimately it is about ensuring our fans continue to be able to enjoy our content how, when, where and whichever way they want to'.

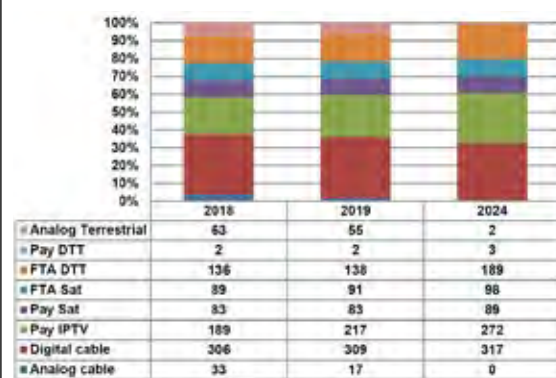


Super Shiro, original animation from APAC



Teenage Psychic 2, original drama from HBO APAC

APAC: SPLIT OF TV HOUSEHOLDS, BY PLATFORMS (2018-2024)



Source: Digital TV Research



Ricky Ow, President, WarnerMedia Entertainment Networks, Asia Pacific

BRINGING INDIA TO THE WORLD



THE BRAVE HEARTED
(130 hours)

Story of a fiercely independent woman who takes on the world to protect her family



WEB OF LOVE
(130 hours)

Journey of three individuals whose lives are entwined in one marriage



THE ACCIDENTAL ENGLISH TEACHER
(130 hours)
A journey of an uneducated English teacher



SONS OF LORD RAM & SITA
(130 hours)
Virtues of Lord Ram and Goddess Sita narrated through the lens of their sons, Luv and Kush

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ATF 2019: APAC, a key digital battleground

Asia Pacific is an ever evolving region in all concepts: it is one step ahead of many global territories thanks to its size, but also for the big technological developments that are impacting in new ways of content consumption. Prensario reveals the key facts of this amazing market.

This year, Asia TV Forum is celebrating its 20th anniversary with the theme “Streaming the Future”. Since its launch in 2000, it has been the most important show gathering the best of South East Asia, as well as key buyers and players from Japan, India, China and South Korea.

From its first edition, located at a hotel in Sentosa, where it attracted more than 800 delegates, to the 2019 edition, expecting to receive more than 5,700 attendees, ATF attendance has grown by more than six times, a testament to the increasing relevance of the APAC region.

DISRUPTION

With digital disrupting the traditional value chain, the changing content consumption pattern and an increased competition among streaming platforms, this year's market theme highlights the event resolute to continue growing with, and overcome future challenges with the industry.

OTT has been an industry buzzword in recent years and its popularity in Asia Pacific continues to rise, evident from the region seeing increasing revenues, which is only expected to increase in the near future. **ResearchAndMarkets.com** reported earlier this year in the *Asia Pacific OTT TV and Video Forecasts* report, that Asia Pacific OTT TV episode and movie revenues are expected to hit a cumulative revenue of USD 48 billion by 2024, a significant increase from the USD 21 billion aggregated up to 2018.

China is projected to command a significant 57% share of the APAC region's revenues by 2024, while India is increasingly being seen as



Sim Ann, Senior Minister of State, Ministry of Communications and Information and Ministry of Culture, Community and Youth, surrounded by the team of Reed Exhibitions

ATF celebrates this year 20 years, where it has become the ultimate destination for content business within SEA

a media and entertainment powerhouse. Apart from its explosion of Internet connectivity and cheap smartphones in rural areas which has led to growing numbers for mobile video streaming, it is establishing itself as an original content IP hub, in addition to its strength as a post-production/service leader globally, thereby drawing the attention of media and entertainment companies that are seeking growth and partnership opportunities.

Simon Murray, Principal Analyst, **Digital TV Research**, comments: ‘We forecast 407 million SVOD subscriptions (an SVOD subscriber can have more than one subscription) by 2024, up from 221 million in 2018. China will have 289 million SVOD subs in 2024. India and Japan will supply a further 31 million each’.

By 2023, China and Japan will be leading the market from a revenue perspective with a share of 71% of the overall revenue generated from online video in APAC; followed by Australia, India, Korea, and Taiwan. Besides the growing SVOD market, there is significant growth in other areas of OTT videos in APAC.

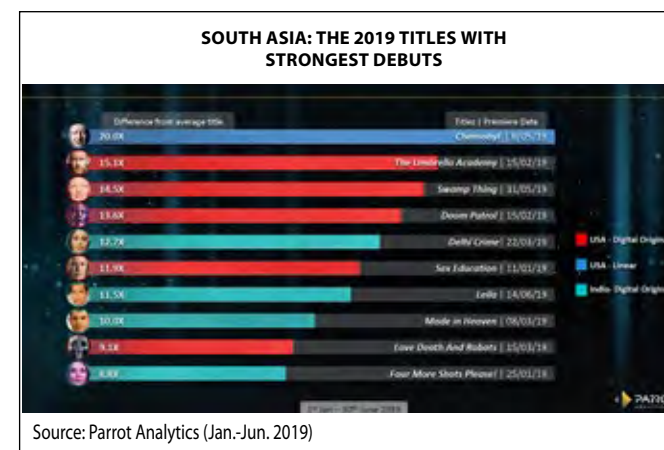
Three Chinese companies will top the Asia Pacific SVOD rankings by subscribers in 2024: two of which will have more than 100 million subs. Never expected to operate as standalone platforms in China, **Netflix** and **Amazon Prime Video** will take fourth and fifth places respectively. Despite being fourth in the subscribers' ranking, **Netflix** will top the SVOD revenues' chart in 2024. The top three platforms will account for 60% of the region's USD 19 billion SVOD revenues by 2024.

Over 61% of webpage views in Asia were on mobile towards the end of 2018, as opposed to 48.2% internationally. The shift of media consumption patterns to one that is on the go will continue to drive OTT's uptake in the region. Despite OTT's growing popularity, the



Helena Chang, CJ E&M; Seungha Heo, SBS; Minju Kim, JTBC; Ella Song, MBC; Dongcheol Moon, KBS Media; and Keri Lewis Brown, CEO, K7 Media

Asian formats have become a serious thing in the global market, not only for entertainment but mainly for scripted, with top cases from South Korea and Japan



market for linear TV remains strong, though it faces a media landscape, which in many ways is challenging or toppling its once prime position.

Consumers remain loyal to linear TV subscriptions, as the media still attracts large audiences internationally, with global spending on TV advertising in 2018 seeing a 2% rise in compound annual growth rate (CAGR), according to *PwC's Media & Entertainment Outlook*. The report also noted that there remains an upward trend in spending on TV advertising, with the global spending on TV advertising forecasted to be positive in the next few years at a 1.5 percent CAGR up until 2023.

In addition, TV advertisements are among the top three points where people learn about new brands, reinforcing the importance of linear TV, as people are still consuming TV content and the platform remains key for advertisers. **McKinsey** also indicated that the linear TV market also remains strong especially in countries where infrastructure, including low network accessibility and related infrastructure such as power grids, poses a barrier to high-speed Internet penetration, hindering the shift to OTT.

The infrastructure picture is not consistent across the APAC region, with some countries such as South Korea far ahead of the global curve, and several others lagging behind. Ironically, one of the factors driving OTT uptake has been the slow pace of infrastructure investment in rolling out DTT.

Ovum estimates that digital TV penetration was 59% in 2014 and will increase to 88% by the end of 2020, a transition that the IABM characterizes as ‘alarmingly low’, while at the same time admitting that both MENA and Latin America are at similar points. ‘The lack of DTT progress can hinder the ability of traditional broadcasters,

ATF: “Streaming the Future”



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

As ATF celebrates its 20th anniversary, the market remains committed to keeping Asia ahead of the curve and at the forefront of content creation, while it provides a robust academic line up with panels, pitching and special events.

On the previous market day, December 3, the *ATF Leader's Summit* brings on stage **Gong Yu**, Founder & CEO of iQIYI (China), **Shibasish**

Sarkar, Group CEO of **Reliance Entertainment** (India), and **Giorgio Stock**, President, **WarnerMedia** Entertainment Networks, Distribution & AD Sales (EMEA & APAC).

ATF Animation Pitch, *ATF Formats Pitch* and *ATF Chinese Pitch* help kickstart and finance projects from the region and the world. Co-organised by **Green Gold Animation** (India), the winners of the first one receives a USD 19,000 prize (USD 2,500 cash award + consultancy package for USD 16,500), while the second event offers S\$3,500 in cash to develop the idea, and third (in partnership with **GHY Culture & Media**) delivers USD 2,500 to help kick-start their projects, and could even be offered a USD 11,000 buyout of their script.

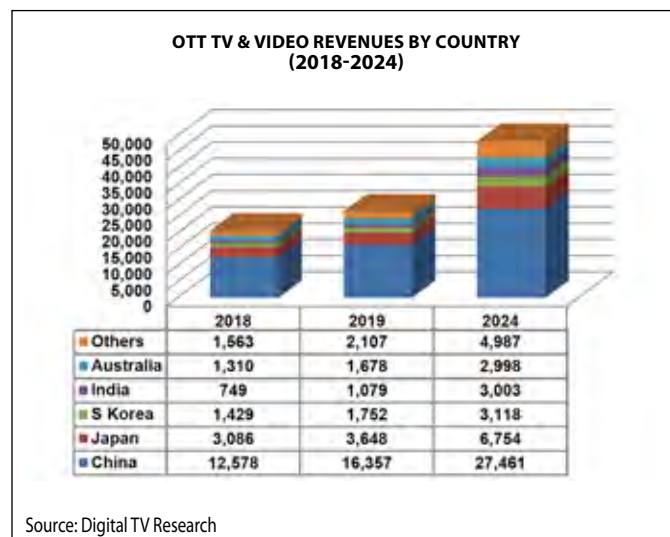
‘In our position as a global marketplace for international content that is located strategically in Asia, we bring together global players and content, both big established and up-and-coming names. In line with the overall event theme of “Streaming the Future”, we expect a strong turnout of digital platforms from Asia and beyond, amongst the thousands of delegates seeking to acquire knowledge, network, buy, sell, finance, distribute and coproduce’, says **Yeow Hui Leng**, Group Project Director of ATF & Market and ScreenSingapore, **Reed Exhibitions**.

‘Our progress is seen in how we have constantly introduced new elements. The *ATF Summit* first came into being in 2012, for instance. In 2016, 2017 and 2018, we introduced the ATF Formats, Animation and Chinese Pitches respectively, to give budding creators three premier platforms to expose their content for development in and out of the region’, she conclude.



Indian OTT platforms: Aaron Mascarenhas, acquisitions and licensing, and Mansi Shrivastav, head of acquisitions, Times Internet/MX Player (borders) with Aditya Ray, executive director, Crest Advantage and Ali Hussein, COO, Eros Now

India is the second most populated country in the world and a good place for the development of digital business through local and global OTTs



ATF 2019: APAC, a key digital battleground

especially public broadcasters, to compete effectively in current media markets', stands the IABM report.

The focus in the APAC region is on mobile broadband. In many countries, mobile has overtaken fixed broadband as the primary means of Internet access. This is only going to accelerate as 5G deployment starts to ramp up. This "mobile first" approach has implications for operators, who need to ensure their OTT offerings are tailored as such.

'This is not only in terms of content and UI either, but also when it comes to payment models, which tend to be undeveloped in many countries. As a result, we are seeing a lot of partnering between OTT providers and existing telecom and Pay TV operators, who have already carved out models that work well in low income markets with poor credit penetration. Indeed, Netflix is trialing a low-cost, mobile-only subscription plan in India that brings its historically high and globally set price more in line with the local market', completes the study.

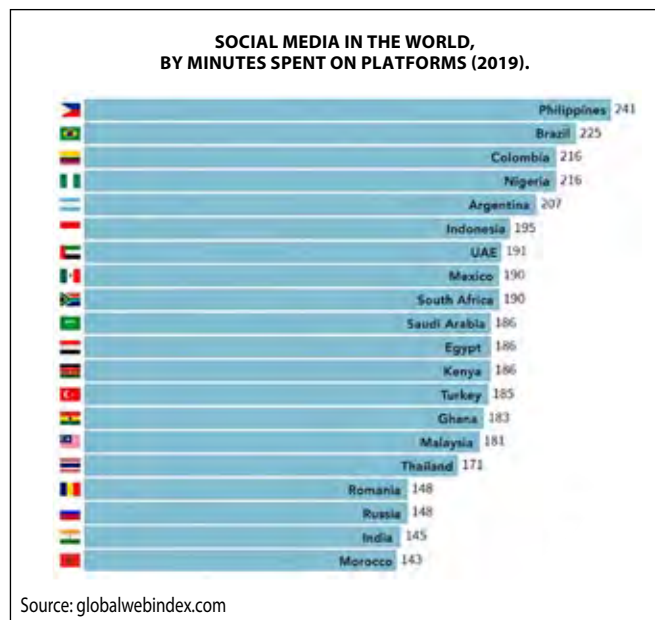
About Pay TV, ResearchAndMarkets.com reported that in the APAC region, the business generates the highest revenues when it comes to consumption of video content, even higher than online content. This market is expected to see further growth, as subscriber counts in Asia Pacific are anticipated to hit 686.4 million in 2023, up from 608.8 million recorded in 2017. Incumbents are not idly sitting by in the face of challenges and disruptive forces, they are actively considering where and how they should be playing, which can be seen from the significant consolidation between content players.

Globally, the media and entertainment industry seen multiple Mergers & Acquisitions (M&A) of late and this is expected to continue next year. According to the latest Ernst & Young EY Global Capital Confidence Barometer, there is a 'positive sentiment' towards the M&A market from the perspective of media and entertainment executives.

According to Viaccess Orca, the region is becoming a 'key battleground' for OTT platform providers as they take advantage of improving infrastructure, with localized content an important differentiator for both global and local players.

'Few regions of the world have shown so much consistent growth in so many industries as APAC. Even if you take the economic powerhouse of China out of the equation, there is a constant increase in almost all metrics across the board as the region's diverse economies continue to heat up. And the broadcast industry is no exception', stands.

As many times written in these reports from Prensario, APAC is a large and diverse region with notable differences between the many countries. Notable differences also exist within individual countries, especially between rural and urban populations and the infrastructure



that serves them. Yet in survey after survey and report after report, the common denominator is of growth. From the vast economies of China and India, through the fragmented South East Asian market, to the developed and mature markets of Japan, Korea and Singapore and on to ANZ, more consumers are demanding more video.

Following an analysis from Media Partners Asia (MPA), the online video sector will double in size by 2024. The region's online video advertising and subscription revenue will expand from USD 26 billion in 2019 to USD 52 billion in 2024, an annual growth rate of 15%. The report questions what is driving this expansion and how do operators ensure they are a part of it.

CONTENT

Local content has become a key-growing asset for global OTTs. Netflix is a good example of it offering around 20% of local programming, either made specifically or licensed, according to IABM's latest Media Technology Demand Drivers report, which adds: 'When it launched in Japan it pushed this figure up to 40%, plus entered a deal with telco and internet giant SoftBank to offer its customers easy ways to pay for a subscription'.

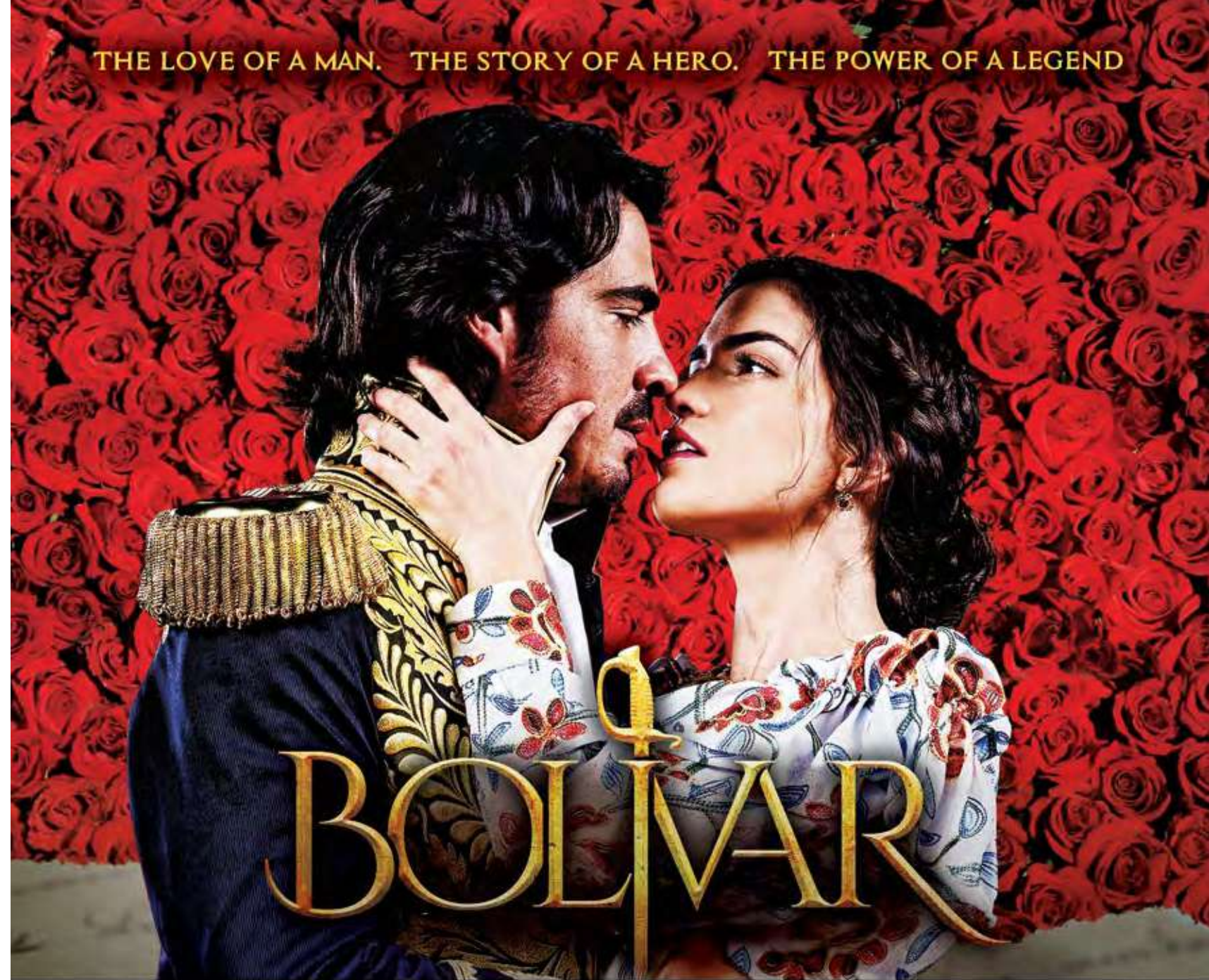
Reed Hastings' service has been increasingly internationalizing for nearly three years. Ampere Analysis says that 30% of Netflix Originals were non-English language in mid-2017. By the time we got to Q4 2018, the company was producing new content in 25 countries, with 133 titles originating outside of North America and 36% of its originals were non-English. APAC's contribution, primarily from India and Japan, is illustrated below. Amazon Prime Video has also been aggressive in this field, with 70% of its content in India and Japan local. It has also launched its streaming service free to Prime customers.

The strange thing is why a foreign company such as Amazon or Netflix are able to give this sense of localism and succeed, and why at the same time that's a big difficult for local telcos and operators, even they could have bigger and more extensive locally produce libraries. Nonetheless there are some exceptions like Malaysian iflix with operations in all the South East Asia plus MENA and targeting Latin America in a near future; the 'Big Three' Chinese OTTs Youku, Tencent Video and iQiyi, Indian ZEE5 (ZEEL), Voot (Indiacast), Hotstar (Star/Disney) and Eros Now, among others like Japan's dTV, Hong Kong' Viu (PCCW) and Singapore's Toogole.



Singaporean Mediacorp and Taiwanese Eightgeman and Taiwan Television Enterprise coproduced the high-concept drama *All Is Well*. Chen Shu Man, Taiwan Ministry of Culture Team Leader, Francis Liang Guo Xin, Taipei Representative to Singapore, and Mediacorp's CEO, Tham Loke Kheng with talent from the series

As in other parts of the world, with the increasing digital presence in Asia traditional broadcasters look for each other to generate high-end coproductions



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Business trends?

Keep moving forward

The Game of OTTs, entertainment, A-VOD, fiction, entertainment distribution restrictions

ATF 2019 promises to generate fresh business for APAC... what is important to have clear, about the whole content market?

• This is a 'brutal' transition moment, with 4 big global OTTs being launched almost in a semester: **AppleTV+** and **Disney+** already gained 10 millions Dollars just already on the market these days, **HBO Max** and **NBCUniversal Peacock** coming next spring. So, everybody tends to set up short-term and low-profile deals. Though, there are certainties to keep moving forward: this is a moment for production more than distribution, with all big players —studios, broadcasters, distributors— pushing own content lines.

• The 'GOOTT' —Game of OTTs— is

THE 'GOOTT' —GAME OF OTTs— HAS NOT BEEN WRITTEN

- ✓ Disney+ and HBOMax want to dethrone Netflix and Amazon, but most probably none of them will win or loose
- ✓ Big broadcasters, especially if they release joint OTTs, will be strong local and regional players
- ✓ Independent can gain market niches and opportunities, well as aggregators
- ✓ Traditional linear media will continue, as the radio and cinema after the launch of Television

not written: the newcomers want to dethrone **Netflix** and **Amazon**, but probably none will win or lose, they'll get variable portions of the market. The broadcasters, especially if they launch OTTs together as in UK or France, will be strong regional and local players. The independents can get market niches or twist opportunities, as the aggregators combining platforms in scaled packages. Traditional linear media will continue as radio and theatrical after TV, and so on.

• There is a deep lack of new product in entertainment formats, because the European format titans are now devoted to scripted. This opens opportunities for second tier players and emerging territo-

ries, especially when they provide original ideas but easy to produce.

• With major studios consolidating distribution due to their OTTs, it could be smart to invest on feature films. While all kind of players now produce series, few big studios are capable to generate volume of mainstream films, blockbusters. Who will feed the left offering?

• As it was seen at MipJunior and Mipcom, emerging markets are taking more and more relevance at the global content arena. In the **FRAPA** and **Fresh TV** selections, an unprecedented percent of the chosen products came from the third world. The 'countries in focus' were Russia, China, Argentina and Japan. Today the non-traditional territories mean fresh ideas and talents for the central titans.

• The A-VOD (advertisement) is the starship VOD option these days, with many systems being launched globally. Experts say that OTT platforms will evolve to premium or to A-VOD in the future, as the Pay TV business in the past. **Migdalis Silva**, VP programming, **Viacom Latin America**: 'As the new thing, at Mipcom I've looked for A-VOD content, which is different from VOD: more **Youtube** profile, as 'Do it by yourself', giving relevance to influencers'.

• Distribution restrictions are a fact. Many major distribution executives are leaving their positions, and for instance **Warner Media** doesn't let its worldwide people to sell the American content. They just can sell local content. To produce own

PROGRESSIVE AND PENDULAR TRENDS

- ✓ Online traffic weakens physical formats Vs. some physic formats that strengthens its market
- ✓ Series for millennials are gaining market Vs. classic genres and stories are always strong
- ✓ Biggest OTTs will lead the 'new age' market Vs. Traditional broadcasters will gather the majority of the strongest local product

A 'BRUTAL' TRANSITION MOMENT

- ✓ 4 big global OTTs are being launched within the next six months
- ✓ Companies tend to close short-term, low profile deals
- ✓ The industry is going through a challenging moment, where production is more important than distribution
- ✓ Anyway, the restrictions to distribution will have permanent ups and downs
- ✓ There is a 'deep lack' of new entertainment formats It could be very clever to invest in feature films
- ✓ AVOD is the star option for OTTs nowadays
- ✓ Producing own content is not an option, is the fact that make a company to survive in this context

product today is not an option, it is a to be alive issue. Though, restrictions will have ups & downs. The online titans or big broadcasters, will continue accessing to major content if they pay a good price. **Disney** said 'we will continue selling to everybody', at last LA Screenings.

• Mipcom itself? Due to the global changes, for **PRENSARIO** was 10% down in attendance and quite similar on business. Many booth spaces were left, because of the mergers. But the market is healthy and with top expectations about driving the OTT era. The new MIPTV? The innovations were launched, people protest asking for better cost-benefit equations. We expect a good average can be found. The content industry needs its big events for sure.

• ATF this year? Asia is going through a great moment, with China and India taking the lead on the OTT field. Others as Philippines, Vietnam, Thailand, Malaysia and Singapore, are betting on high quality content and new, original narratives. Regional coproductions are getting stronger. TV channels need to evolve, to embrace the new times. On its 20th anniversary, ATF has turned into the best space to discuss the new Era in Asia. So... keep moving forward.

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DON'T LOSE YOUR GRIP... DON'T PLAY WITH MATCHES...

DON'T TALK TO STRANGERS...

DON'T MISS A BEAT... DON'T LOOK BACK...

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Media Prima: 'OTT players are our partners rather than competitors'



Airin Zainul, Director, Digital Asset Management Unit, IP-Animation & Licensing & Merchandising, Media Prima



sia and launched as a catch up service 12 years ago. The group also has digital publishing portals'.

'We believe all OTT players are our partners rather than competitors.

Thus, we do collaborations with other players such as **iFlix** for TV3's #1 drama, *Nur 2* and *Pulang* the movie is available on **Netflix**. We have also developed *Sara Sajeeda*, co-produced with Pakistan stars and director, and the movie *Sangkar*, co-produced with **AS-TRO Shaw**'.

We distribute our own locally produced content (animation, dramas, documentaries, movies) across the world in multiple regions and languages', she adds.

Tonton started as an AVOD service and in 2016, **Media Prima** introduced the subscription tier (SVOD) and continued to become Malaysia's one-stop video portal and with 8.5 million registered users.

Zinul: 'In 2018 as a group, our strategy was to democratize our content and we reverted to offer all our content for free for all Malaysians to enjoy dramas, entertainment daily catch-up and live linear channel at no cost. **tonton** also offered consumers with additional dedicated channels for drama and collaborated with international linear channels such as **NHK World Japan, Al-Jazeera English, DW English**'.

The executive says about Ma-



Nur 2 is the #1 drama series coproduced by Media Prima with iFlix for TV3



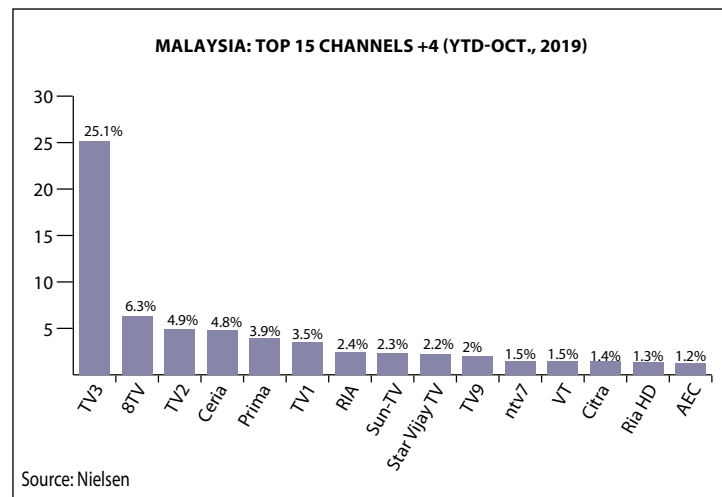
laysian content abroad: '**Media Prima** markets our content globally, we are not just available in Malaysia but also globally through **Amazon, iTunes**, etc. Our platform **tonton** launched an extension e-commerce portal called **cantix**, which is a celebrity-driven marketplace. Consumers and fans are able to buy their favorite celebrities' products at **cantix.com.my** ranging from cosmetics, fashion, beauty, and health.



Sara Sajeeda was co-produced with Pakistan stars and director tonton's original drama Raisha 2

Media Prima remains the largest media conglomerate in Malaysia with Television, Print, Radio, Outdoors, Production Studios, Digital brands under its stable. In television, the group maintains its number one position for viewership collectively through its four channels **TV3, 8TV, ntv7** and **TV9** with 34.9% audience share.

Airin Zainul, Director, Digital Asset Management Unit, IP-Animation & Licensing & Merchandising, explains: 'As a media group, we are preparing for the digital context coming with the launch of several global OTTs through our service **Tonton**, which has been the first OTT in Malay-



Meet us at ATF Singapore, booth H34



Reliance, an early mover

India, the second most populated country in the world, is a stable democratic economy, accessible to the global corporates & investors. Given its significance and viability, players like **Netflix**, **Amazon**, **Google**, **YouTube**, as well as **Apple** and **Disney** have a well etched Indian strategy.

Their content requirement has opened doors for young film makers to mount stories that can travel to 160 countries. Their scale of operations allows the participation of A-listed talent and technicians. India has 150-year-old tradition of film making, plus a creative wealth of literature and performing arts that is thousands of years old, and now digital distribution is exposing its content to international audiences.

Country's Media & Entertainment stands at USD 20 billion. Excluding print, it is expected to grow at a CAGR of 14% up to 2022 driven mainly by digital media, mobile gaming and animation and VFX. 'In this context, we feel **Reliance Entertainment**, India flagship motion picture, is best positioned to capitalize on this growth opportunity', underlines to **PRENSARIO Shibasish Sarkar**, Group CEO.

The company creates and distributes content across film, TV, web & digital platforms. 'We changed our business model, by investing in film makers, which has produced 50:50 joint ventures: we have five film production JVs housing eight creative film makers. Similarly, we have JV companies dealing in digital marketing, content syndication and theatrical distribution in India and overseas'.

As the only 100% Indian owned corporate player in the filmed entertainment,

Reliance has released 300+ films with a cumulative Gross Box Office to date of USD 1 billion, including pan India and 100+ countries with strategic investments and partnerships in Hollywood and China, across Hindi, English & other key Indian languages like Tamil, Telugu & Bengali.

'Through **Netflix's** 1st original in India *Sacred Games*, we have been an early mover demonstrating success with a diverse client base across global OTTs like **Netflix**, **Amazon Prime** and key domestic players. In the TV space, we own a production house that produced 4,000+ hours of content and 40+ TV series across multiple genres and languages', he remarks. **Reliance** also operates a state-of-the-art animation studio with 250/300 animators and technicians, while it is a leading publisher and developer of mobile games with **Game Studios** based in Pune and Chicago. 'To date we have published 20+ games with a cumulative audience of 250 million in 45 countries and 4+ average rating', adds the executive.

Sarkar: 'Within 18-20 month, we have an investment of USD 150 million, translated into about 25 projects. We start 2020 with our debut output from our joint venture with **Imtiaz Ali**, his next film is a romantic feature with **Kartik Aryan** and **Sara Ali Khan**. Fans are awaiting **Rohit Shetty's** next direction with *Sooryavanshi*. Then, **Kabir Khan** is directing *83*, a sports epic that recreates Indian's historic win of the Cricket World Cup'.

'We have licensed Hindi remake rights from **Warner Bros.** for *Seven Brides for Seven Brothers*. We have three projects under development for **Amazon Prime**. **Vikram** is working on a fictional journey of two Bollywood actors and their clash with each other. We also have a crime thriller, a series chronicling the adventures of an Indian detective based on the novels of **Tarquin Hall**', he says.

'We have had rewarding alliances with film directors like **Shetty**, **Neeraj Pandey**, **Anurag Kashyap**, and producers like **Madhu Mantena**



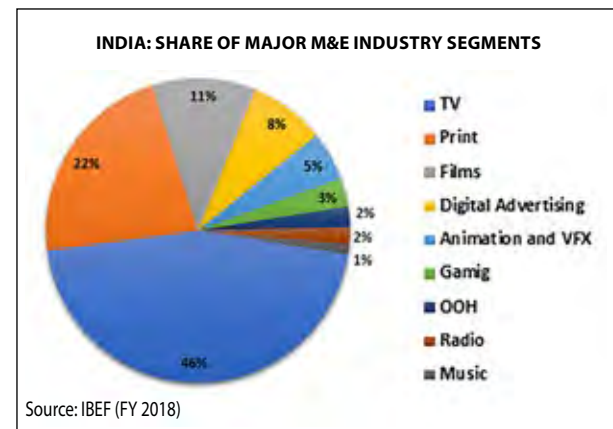
Shibasish Sarkar, Group CEO, Reliance Entertainment



Fans are awaiting Rohit Shetty's *Sooryavanshi* to be release the next year

& **S. Sashikanth**. We have various projects with over USD 100 million invested. In LA, we partnered **Endeavor Content**, **Stampede Ventures**, **The Peter Safran Company** and such to co-develop and distribute streaming content for international VOD platforms. In China we have a strategic partner in a **Tencent** subsidiary for distribution of Indian films, and another with **PVR**, India's largest multiplex player & amongst the top 10 players globally in terms of admits'.

'With our TV prodcy **Synergy** we have been servicing **Alt Balaji**, **Voot** and **Viu**. We have an internal content development lab and are collaborating with various writers, publishers, film makers & international agencies. We had ventured into an animated web series in 2012; created by **Tom Hanks**, *Electric City* was published through **Yahoo! Screen** in Western markets. Our plans include more partnerships, extensions into newer markets, newer platforms and formats, and the development of IPs and franchises that entertain & engage audience across the globe', concludes **Sarkar**.



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BEC World: from disruption to transformation

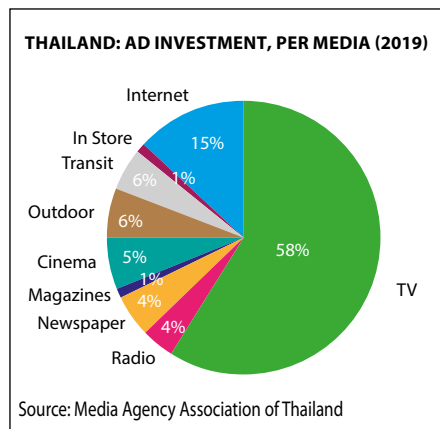


Ariya Banomyong, President, BEC World

BEC World operates media services, from broadcasting to media business, program sourcing, and production in Thailand. It is best recognized by **Channel 3**, founded by the **Ma-leenont** family 49 years ago. 'Thai people have a strong attachment to it, as one of the oldest channels and known for producing top rated dramas through the most talented producers, and built the 200 most popular artists in the country', comments **Ariya Banomyong**, president.

There are 15 digital TV channels in Thailand, and **Channel 3** is the leading one with 21% viewer share, especially in the urban demographics. 'Like all broadcasters across the world, TV is being disrupted in Thailand, where the ad investment is at USD 3.7 billion, and going down: TV maintains 60% of the pie and digital has grown to 13%', he adds.

'We are on a mission to transform ourselves from a TV broadcaster to a content & entertainment platform, leveraging our core



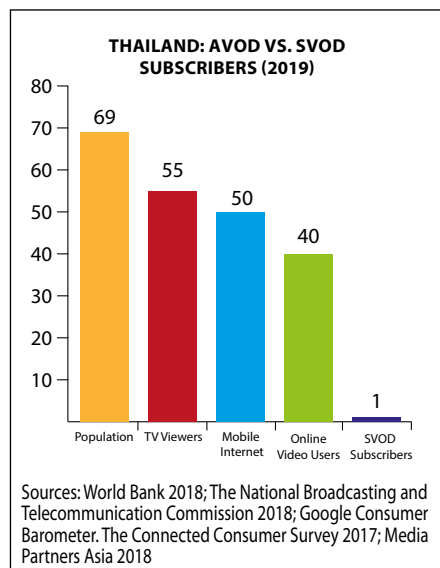
assets: best drama series, top talented producers, and most popular artists', remarks **Banomyong**.

'Our strategy lies in six pillars: 1) TV+ is about moving away from traditional business of selling airtime, and develop new media using TV as a marketing channel to drive engagement and sales; 2) the distribution of content works across TV, sigital with its own OTT service and in partnership with **YouTube** and **Line TV** and international expansion with presence in countries like China, Korea, the Philippines, etc.; 3) monetizing its IPs through licensing, merchandising; 4) creating new business models with its artists; 5) developing content via collaboration and co-production; 6) investing in technology to build its future.



'More than 85% of the content our people consume is in Thai, and comes from TV. The importance of local content is where the opportunity lies for **BEC World**. Disruption has changed how users watch content, but not what they watch. Top content in Thailand are essentially dramas and entertainment. OTTs like **YouTube**, reach 40 million users, and **Line TV** almost 20 million. Thailand is an AVOD market, as affordability and payment remain obstacles. TV still appeals to a +35 audience, while OTT appeals to a millennial audience', highlights **Banomyong**,

Local drama *Love Destiny* is an example of **Channel 3** hit content: record-breaking rating and viewership, and watched in 26 countries through **Netflix**, **PNN TV** (Cambodia), **DimSum** (Singapore, Malaysia, Brunei), **TVB** (Hong Kong/Macau) and **Today TV** (Vietnam).



Love Destiny was watched in 26 countries through **Netflix**, **PNN TV** (Cambodia), **DimSum** (Singapore, Malaysia, Brunei), **TVB** (Hong Kong/Macau) and **Today TV** (Vietnam)



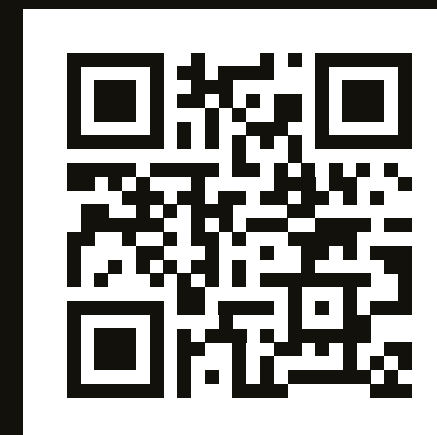
The Crown Princess reached 2.7 billion views in China

Local drama *Love Destiny* is an example of **Channel 3** hit content: record-breaking rating and viewership, and watched in 26 countries through **Netflix**, **PNN TV** (Cambodia), **DimSum** (Singapore, Malaysia, Brunei), **TVB** (Hong Kong/Macau) and **Today TV** (Vietnam).

BEC World/Channel 3 continues to produce hit series, and leverage OTTs as a distribution channel and partners to reach a younger audience, mostly *millennials*. 'We are opened to collaboration and co-production both for the Thai market, as well as international. Fortunately, Thai content exports well, with cultural affinities with neighboring and Asian countries. *The Crown Princess* reached 2.7 billion views in China; LGBT content is a popular trend in Thailand. *Thong Ake - The Herbal Master* is a record-breaking drama available in 26 countries through **Netflix**. 'Our next big bet: *My Love From Another Star*, a remake from Korean drama with top Thai stars', he adds.

'One of the challenges we see is that digital CPM in Thailand are very low, between USD 2-3, which is not sustainable. We need the digital TV channels to work together in pushing rating standards, to not only cover TV, but also OTT, whose universe is 40 million users in Thailand, hence is significant enough. Using **Nielsen's** framework as a reference, the Total Content Rating will measure content rating across both TV and online/OTT. Partnerships, consolidations, alliances are definitely a 'trend', rather a necessity to survive today, to move faster, and build scale', concludes **Banomyong**.

why does
Donald Trump
 hate
gustotv





What do the Asian buyers want?

Survey made by Reed Midem about what are Asia Pacific acquisitions executives are picking up from the global market. **1) Editorial Strategy - 2) Type of programs looking for - 3) When working on co-productions what are you looking for?**



ALIBABA/YOUKU (CHINA)
QIANG LI, DIRECTOR OF MEDIA ACQUISITIONS & COOPERATION

- 1) Youku is a leading multi-screen online video sharing and streaming platform in China, and forms a key part of Alibaba Digital Media and Entertainment Group. Youku users can search and share video content quickly and easily, as well as access a wide selection of content, both proprietary and licensed, in its library. For more information, visit HYPERLINK "http://www.youku.com" www.youku.com. About Alibaba Digital Media and Entertainment Group Alibaba Digital Media and Entertainment Group leverages Alibaba's commerce data to provide a comprehensive digital media and entertainment ecosystem for users to discover and consume content, and engage and interact with each other. Businesses under the Group include Youku, UC, Alibaba Pictures, Alibaba Music, Alibaba Gaming and Alibaba Literature.
- 2) Premium Formats, Non-scripted Entertainment, Doc& Factual, Web Original
- 3) Premium Formats, Non-scripted Entertainment, Doc& Factual, Web Original




FOXTEL (AUSTRALIA)
BRIAN WALSH, EXECUTIVE DIRECTOR OF TELEVISION

- 1) Foxtel is Australia's leading multi-platform entertainment company, sports, movies, entertainment and premium and original drama across cable, satellite, IP and mobile. We're actively looking for unique, original content that we believe will suit our customers.
- 2) Lifestyle formats and tape
- 3) Similar objectives in quality storytelling



HUAWEI TECHNOLOGIES CO., LTD (CHINA)
LINLIN FU, BUSINESS DEVELOPMENT DIRECTOR

- 1) Huawei aims to acquire video content licensors as a buyer to distribute their content on Huawei device and Huawei video platform for global carrier clients.
- 2) VOD programmes including TV series, movies, docs, kids, 4K etc.
- 3) Good content quality, flexible licensing model



KBS MEDIA (KOREA)
JONG SUN NA, TEAM LEADER

- 1) Our main strategy is to find high quality programs and make relationships with partners.
- 2) Basically, we want wildlife programs
- 3) Best documentary program of the market



AUSTRALIAN BROADCASTING CORPORATION (AUSTRALIA)
DALLAS KRUEGER, HEAD OF ACQUISITIONS

- 1) The ABC is Australia's national public broadcaster. The corporation provides television, radio, online and mobile services throughout metropolitan and regional Australia. When it comes to acquisitions our strategy is fairly simple - we are looking for the best in international programming within drama, comedy, factual, entertainment and children's to complement our own locally made commissioned content.
- 2) On our main flagship ABC channel, we have several slots we acquire for across drama, comedy, factual and entertainment. Acquired content that perform well for us tend to be of British origin and when it comes to drama light crime is particularly popular among our audience. Having said that we are always on the look-out for compelling drama to come from outside the British Isles as well. Any in-built marketability that a drama can offer, a well-known cast, high calibre writing talent etc. is going to increase its appeal for us. On the factual front, for this market we will be particularly interested in accessible science, travelogue with a well-known presenter and history programmes that offer something new for our audience, whether it is a different stylistic approach or a new perspective or insight on a significant historical event. For our secondary channel ABC2 re-branded last December to ABC Comedy we are on the lookout for all comedy content; narrative, sitcom, sketch, stand-up as well as light factual and entertainment, such a panel-show formats that make you laugh. On the kids front, we are on the look-out for pre-school age and tween (8-12) animation and live-action, particularly content that is girl-lead.
- 3) ----



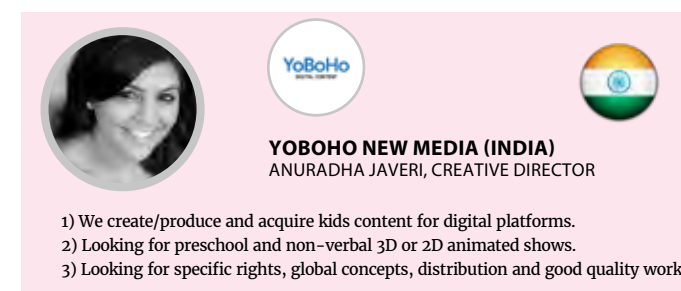
I-CABLE ENTERTAINMENT (HONG KONG)
PUI CHING CASSIDY LAU, CONTROLLER PROGRAMMING

- 1) i-CABLE is an integrated communications services provider in Hong Kong, commanding a large and influential television viewer and communications service user base in Hong Kong. It owns and operates a near universal wireline telecommunications network in Hong Kong to provide Television, Broadband, Telephony and multimedia services to over two million households. It is also one of the largest producers of television, film and multimedia content based in Hong Kong for distribution over conventional and new media, with a particular focus on news, information, sports and entertainment.
- 2) Focus on lifestyle, travel, food, documentary, science & technology, health & wellness, drama, reality, kids & animation and educational programs.
- 3) ----



MEDIACORP TV (SINGAPORE)
SHAMALA RAJENDRAN, COMMISSIONING EDITOR

- 1) Channel NewsAsia Singapore was established in March 1999 by Mediacorp Pte Ltd, and is an English language Asian TV News channel. Positioned to "Understand Asia", it reports on global developments with Asian perspectives. Channel NewsAsia brings viewers not only the latest news but also the stories behind the headlines. Based in Singapore, the channel is complemented by an online presence at channelnewsasia.com, and social media services like Facebook, YouTube and Twitter. Channel NewsAsia (International), was launched in September 2000. It is now viewed in 28 territories across Asia with its satellite footprint stretching across the Middle East, South Asia, Southeast Asia, Northeast Asia and Australia. Mediacorp is a Singapore-based media company with a complete range of platforms, spanning television, radio, newspapers, magazines, digital and out-of-home media.
- 2) At Channel NewsAsia, we take pride in producing factual content that resonates with our Singapore and regional viewers. And we work hard at building our slate of quality current affairs series and documentaries to accomplish our raison d'être of understanding Asia. The projects/programmes we look for should have strong Asian themes that reflect the fastchanging, energetic and modern region that we're based in. Adopt innovative ways of telling a story, and welcome thought-provoking programmes that help in the understanding of contemporary issues, the story behind the news headlines, and the historical context we operate in.
- 3) ----



YOBOHO NEW MEDIA (INDIA)
ANURADHA JAVERI, CREATIVE DIRECTOR

- 1) We create/produce and acquire kids content for digital platforms.
- 2) Looking for preschool and non-verbal 3D or 2D animated shows.
- 3) Looking for specific rights, global concepts, distribution and good quality work



EBS (KOREA)
HANSUK HUM, ACQUISITIONS EXECUTIVE

- 1) I plan to visit company booths that I have kept in touch with for a long time. And then I will try to find new partners.
- 2) I'm going to focus on educational programmes, which will be mainly science and nature contents.
- 3) ----



TELEVISION ADVERTISING AND SERVICES CENTER - VIETNAM TELEVISION (VIETNAM)
TRAN THI THUY LIHN, VICE MANAGER

- 1) Television Advertising and Services Center (TVAd) is one of VTV's divisions, acting as the sole representative for VTV in all business matters including acquiring, selling or localising TV programmes (Dramas, gameshows, reality shows, documentaries, animations, entertainment shows, feature films, sport and culture events, etc.), formats, selling commercial air time, getting sponsors and other transactions.
- 2) Every year, VTV and TVAd send delegations to attend big markets and exhibitions (MIPTV, MIPCOM, Shanghai Television Festival, TIFFCOM, ATF, HongKong Filmart, BCWW, Busan Content Market) to acquire contents for our channels as well as building and maintaining close relationship with other TV stations, distributors, organizations, etc. We are looking for new contents on formats, gameshow, documentaries, animations, dramas.
- 3) ----



NETWORK TEN (AUSTRALIA)
DANIEL MONAGHAN, NETWORK HEAD OF PROGRAMMING

- 1) Demographic profile: 25 - 54 and families, without alienating 55+ TEN strives to engage audiences with aspirational, positive, and heart-warming content. Event TV is the hallmark of TEN's schedule.
- 2) We're looking for light entertainment and non-scripted comedy formats that are witty and unexpected and appeal to a broad family audience. Against a competitive schedule across all free to air channels, the formats should be creative, entertaining, fun and compelling. Successful game show formats, including heritage brands also have a place in our schedule. The series should have demonstrated success overseas and provide a point of difference to our schedule. Water-cooler Constructed Reality formats that are compelling are also of interest.
- 3) ----



MYTV SUPER (HONG KONG)
PUI YU BARBIE YOUNG, OTT CONTENT EXECUTIVE

- 1) myTV SUPER is the OTT business unit of TVB group in Hong Kong which was launched in March 2016 and already has over 5.5 million subscribers. myTV SUPER contains a variety of new features: a) Linear Channel: Live broadcasts of over 50 TV channels, b) VOD: Vast volumes and extensive choices of premiere and classic programs, c) Timeshift: Playback of contents broadcast within three hours *Applicable on TV via myTV SUPER box, (selected 4K quality programmes are available in 4K TV), mobile, tablet and web browser.
- 2) Market visit & new content to explore
- 3) ----



SBS (AUSTRALIA)
PETER ANDREWS, HEAD OF NETWORK PROGRAMMING

- 1) At SBS we are inspired by the bigger picture. We deliver a richer more holistic understanding of our world by presenting surprising perspectives in entertaining ways. Our flagship channel inspires you to think new things and to feel a sense of connection, belonging and empowerment.
- 2) 6pm Food: high volume, great talent (all ages); 7:30pm Factual/Food: warm, curious and optimistic (40-54 M/F); 8:30pm Factual/Food Films: bold, surprising and celebrated (40-54 M/F); 9:30pm Drama: driving passion and engagement (40+ M/F)
- 3) We rarely do full Commissioners but will pre-buy from suppliers and on topics we trust



TRANS WORLD ASSOCIATED, INC. (JAPAN)
MASA OMIYA, PRESIDENT

- 1) We acquire high quality TV movies, mini-series, documentaries, feature films and animations for the Japanese market (DVD, TV, VOD and theatrical rights). As a distributor, we work with several broadcasters and VOD companies. We are looking for a wide range of programme categories.
- 2) We are looking for completed programmes or programmes in the final stages of production.
- 3) ----

Twitter + Eurosport: Tokyo 2020



VDSI + Facebook: short form series



Paul Rehrig, GM, Eurosport Digital



Kay Madati, Global VP and Head of Content Partnerships at Twitter



Brendan Yam, SVP, VDSI

Facebook and Viacom Digital Studios International (VDSI) announced a multi-territory worldwide partnership to produce a slate of short-form content for Facebook Watch. VDSI is producing premium content for Watch's audiences in Americas and Asia, as well as the UK, Germany, Spain and France.

The content in Americas and Asia is being created as part of the platform latest program that pairs publishers with local public figures, bringing exclusive new videos to the platform. In the UK, videos will be created by VDSI in partnership with MTV UK, bringing spin-offs and digital short form access to some of the network's most successful linear series.

Brendan Yam, SVP, VDSI: 'We are committed to reaching every audience, everywhere. By partnering with Facebook, we are harnessing the power of our globally recognized brands and IP and leveraging local talent and production capabilities to drive engagement with digital-first audiences around the globe'.

Announced in September during the All That Matters 2019 conference in Singapore, VDSI partners MTV Asia to produce a series of titles featuring popular social influencers in Asia. Four of the series will premiere later this year, while the remaining four will be developed in 2020. Each series will consist of eight episodes, spanning four to eight minutes each. The series include: *5 in 5* with the most interesting, popular celebs, *The Ride*, which gives Asia's A-list performers a direct link to fans to tell their story like no one's ever heard before; *Positive Inking* featuring young people who have experienced meaningful things in their lives, and *Generation Change*, an inspirational micro-doc series that crafts powerful stories around young, impassioned changemakers in Southeast Asia.

In UK, the content will be localized into multiple European languages including for Germany, Spain and France, and consist of 10-minute shorts, including the following: *More Love and More Lies*, a winning couple who lied their way to the finish line in series one of *True Love or True Lies?* reflect on their path to victory and take a look at what's to come in series two; *Geordie More and Geordie OGs*, and *JTOU: What Was I Inking?* (working title), which follow couples who have appeared on *Just Tattoo of Us* to find out what happened when they showed their controversial inking to parents/co-workers/friends and loved ones.



MTV Asia's series featuring popular social influencers in Asia are available on Facebook Watch



Twitter, Discovery and Eurosport announced a broad content publishing and ad sales partnership for the forthcoming Olympic Games Tokyo 2020 (excluding Russia and France), which will see the social media amplifying the sport network digital coverage of the Games in Austria, Belgium, Czech Republic, Denmark, Germany, Greece, Hungary, Ireland, Italy, Netherlands, Norway, Poland, Portugal, Sweden, Switzerland and UK.

The partnership will bring Twitter users world-class content, including the very best moments of Eurosport's countdown *Road to Tokyo* coverage, extensive event highlight clips featuring medal-winning moments and the most exciting and locally relevant moments during the Olympic Games, as well as live coverage of the Opening and Closing Ceremonies in Germany, Norway, Sweden and Poland, Ireland, Austria, Belgium, Czech Rep, and Portugal. Social media platform will also offer advertisers another avenue to connect with the coverage of the Games.

The content partnership allows Eurosport to connect Twitter's highly engaged audiences across key European markets with the world's greatest athletes - including their local medal hopes and heroes - the host City and the Games' most iconic moments. Through its Twitter channels, Eurosport will reach new audiences with its comprehensive digital coverage of Tokyo 2020 and connect them to Eurosport.com and the Eurosport app, which is the only place viewers throughout Europe can experience every minute of the Games with 3,500 hours and all 321-Gold medal-winning moments live in 4k ultra-high definition.

Paul Rehrig, GM, Eurosport Digital: 'Twitter is the premier platform for live content and conversation and the perfect place to extend the reach of Eurosport's coverage of Tokyo 2020'.

Kay Madati, Global VP and Head of Content Partnerships at Twitter, added: 'People come to Twitter to discover and talk about what's happening and The Olympics will be the biggest moment in sports in 2020. We will bring real time highlights and live coverage of the Opening and Closing ceremonies to fans across Europe'.



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CCTV: decisive factors for success



Arthur Zhang, chief director, Strategic Investment and Operation Management Department, China Television Industrial Group

Founded in 1958, **China Central Television (CCTV)** is the national TV station of the People's Republic of China, including a programming grid focused on news, public opinion institutions and ideological and cultural positions, with the dissemination of news, social education, cultural entertainment, information services and other functions.

In March 2018, CCTV and **China International Broadcasting Station** set up the **Central Radio and Television Station**. After integration, a cross-platform holding media organization has been formed, including television media, network media, mobile media, paper media, radio media and so on. As

China's state-owned and top-level TV media broadcasting platform, **CCTV** has reached 97.31% coverage in the face of nearly 1.4 billion Chinese audiences, with animation as a core component and profit growth point of cultural consumption industry.

'Chinese consumers are increasingly critical of animation content as their purchasing power increases. They are more willing to spend more money to buy better animation content and related products, while intellectual property protection is gradually strengthened, the overall animation industry business environment is becoming better', explains **Arthur Zhang**, Chief Director, Strategic Investment and Operation Management Department.

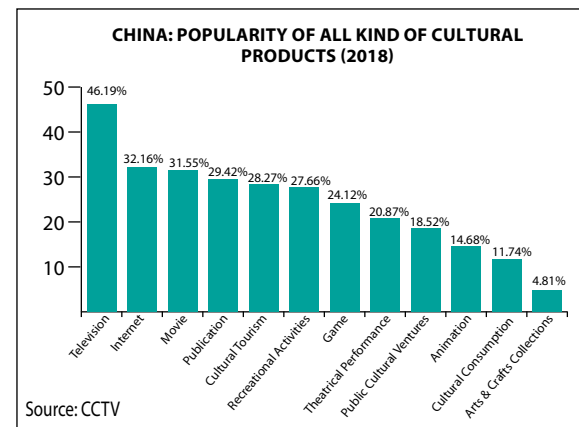
And he adds: 'therefore, it can be said that high-quality animation content is now the main business goal of Chinese and foreign animation practitioners; China has a vast territory, and the consumer market is also the first in the world. Therefore, how to make high-quality animation content and widely disseminate it in a vast territory of China is the decisive factor for success'.

According to **Zhang**, 'the Chinese market is the largest and most potential market in the world'. 'People have strong consumption capacity and are eager to have better entertainment content available. Faced with such a situation, the overall consumption capacity is stronger than the overall supply capacity of cultural and entertainment products, the Chinese market needs to import more and more excellent cultural and entertainment content products'.

'For me, more than 12 years of experience in the operation of the animation industry, the best mode of operation for domestic and foreign practitioners is joint creation, joint investment, and joint production'.



Paw Patrol, a key properties available in China through CCTV



Source: CCTV



Viacom18 launched VOOT Kids



Saugato Bhowmik, Business Head, VOOT Kids

Viacom18 is set to expand its digital ecosystem with the launch of its first subscription play, **VOOT Kids**. Leading kids' content on broadcast, the Indian leading company extends its thought leadership with a this digital service for kids, which creates a seamless experience for both fun and learning in a safe, parentally controlled environment.

VOOT Kids plans to reach over 50 million households driven by a mix of print, on-air, on-ground activations and digital outreach. Certified by Early Childhood Association (ECA), it is India's first and only multi-format kids app offering fun & learning, with its largest and most versatile collection of over 20,000 videos, e-books, stories and quizzes, aims to usher in the next evolution in the kid's digital ecosystem. Priced at INR 799 (USD 11) for a year and 99 (USD 1.50) per month with free trials in both packages, the app is available to download on iOS and Play Store.

Sudhanshu Vats, Group CEO & MD, **Viacom18**: 'We have grown over the years by focusing on white spaces that are challenging and yet have tremendous potential. As a network, we have been the undisputed leader in kids' entertainment content since the past 5 years. Our digital play **VOOT** is the second largest video-on-demand platform in the country today. No other kids app offers Watch, Read, Listen & Learn all at one place'.

Gourav Rakshit, COO, **Viacom18 Digital Ventures**, added: '**VOOT Kids** has been built on the 3 pillars of product experience, content and safety. We are bringing an offering that is child-friendly, yet parent focused and gives them an opportunity to bond with an immersive co-consumption experience. Our brand philosophy of 'Masti Mein Acchai' reflects our mission to make screen time meaningful'.

Saugato Bhowmik, Business Head, **VOOT Kids**, concluded: 'The app has the largest and most versatile offerings in the space of cartoon videos, e-books, audio stories and fun quizzes that provides children with a parent-controlled, safe and entertaining content destination. We believe masti should never be served up without acchai and the same holds true the other way around'.



VICTORIA'S MOM

VICTORIA'S MOM

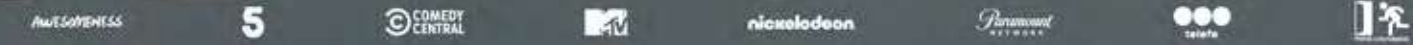
VICTORIA'S MOM

VICTORIA'S MOM



VICTORIA SMALL

DRAMEDY 55X60'



HBO: more Asian originals



Jonathan Spink, CEO of HBO Asia, surrounded by talent from the new romantic comedy, Kao Ming-Hsiu, deputy director general, Ministry of Culture of Taiwan, and Leon Lu, Chairman, Good Image, and Nelson Yeh, Producer.

HBO Asia announced that principal photography has begun in Taiwan for the eight-part hour-long Mandarin romantic comedy series, *Adventure Of The Ring* with shooting taking place in Taipei till last October.

Set and filmed in Taiwan, the comedy is scheduled to premiere next year across HBO Asia's 23 territories on their on-air, online and on-demand platforms. It is produced in partnership with **Good Image** with support from The Ministry of Culture of Taiwan, **Taipei Film Commission** and **Taipei Rapid Transit Corporation**.

Jonathan Spink, CEO of HBO Asia: 'Following the success of our Mandarin original series including the award-winning *The Teenage Psychic* and *The World Between Us*, we are pleased to bring yet another Mandarin production, *Adventure Of The Ring*, to our audiences in Asia and around the world. The heart-warming tales in HBO Asia's first romantic comedy series will resonate with many'.

Adventure Of The Ring tells the stories of different couples who come in contact with an engagement ring. On a morning commute, the ring is misplaced by a man on the day of his proposal, threatening to disrupt all his plans. Chris Wang (*Time Traveler*, *Love Family*) plays Yi Zhi, the man who loses the ring and Allison Lin (*The World Between Us*, *Family Tim*) is Lisa, Yi Zhi's intended bride. As the search for the ring continues, Yi Zhi and Lisa re-examine what love means to them as the ring travels through the hands of other couples and impact their lives.

HBO Asia started producing Original productions in 2012. To date, it has aired 16 Original productions including award-winning series, movies and documentaries such as HBO Asia's first Japanese drama series *Miss Sherlock*; the network's first original documentary, *The Talwars: Behind Closed Doors*; its first Chinese language drama series, *The Teenage Psychic*; two seasons of the network's dark fantasy series *Halfworlds*; and a horror mini-series, *Grace*.

Later this year, HBO Asia will premiere the second season of the award-winning series, *The Teenage Psychic*; a brand-new anthology series *Food Lore*, heartfelt stories told against the backdrop of Asian cuisine, as well as *Invisible Stories*, a drama series about the extraordinary stories hidden behind ordinary people.



Brand new romantic comedy *Adventure Of The Ring* from HBO Asia

Hulu + Mediapro: *The Head*

Hulu Japan, HBO Asia and The Mediapro Studio are shooting the first series by **Àlex** and **David Pastor** in the Canary Islands and Iceland: *The Head*. Directed by **Jorge Dorado** (*El Embarcadero*), and executive produced by **Ran Tellem**, Head of International Content Development, this survival thriller is set in one of the remotest places on the planet: Antarctica.

The project, one of The Mediapro Studio's major investments, took its first steps in 2017 at the prestigious International Series Mania Forum. It features an international cast, including John Lynch, Katherine O'Donnelly, Japanese actor Tomohisa Yamashita, Alexandre Willaume, Laura Bach, Sandra Andreis, Amelia Hoy, Spanish star Mònica López with special collaboration from Álvaro Morte (*Money Heist*).

According to **Javier Méndez**, CCO of The Mediapro Studio *The Head* is an example of the direction the company headed in: 'With ambitious and complex international projects based on great stories. The series is a major step in the Studio's strategy to guarantee that the best stories reach our clients around the world; to do so, we have excellent partner like Hulu Japan'.

The plot, with dialogues in English and Danish, is set in the *Polaris VI* international base, in Antarctica. A small group of scientists from several countries will be in charge of the base during the long polar nights. But in the middle of winter, the base stops communicating with the outside world.

'After a process lasting two and half years, we are proud to bring this unique story to the screen. The series is about Good and Evil. Our story begins when a group of people find themselves completely disconnected from the world, in the frozen darkness of the South Pole winter. For the unknown killer among them, this is the perfect setting. For everybody else, telling good from evil just might be the thing that saves your life', explained **Tellem**.

'I made some contribution to the development, which is quite unusual, because directors normally join in at a much later stage. And this is very interesting, because this way, the story in a way becomes yours too', completes director **Dorado**.



Ran Tellem, head of international content development at The Mediapro Studio and executive producer of the series surrounded with the protagonists of *The Head* Alexandre Willaume, John Lynch, Tomohisa Yamashita, Katherine O'Donnelly, Laura Bach and the director of the series, Spanish Jorge Dorado



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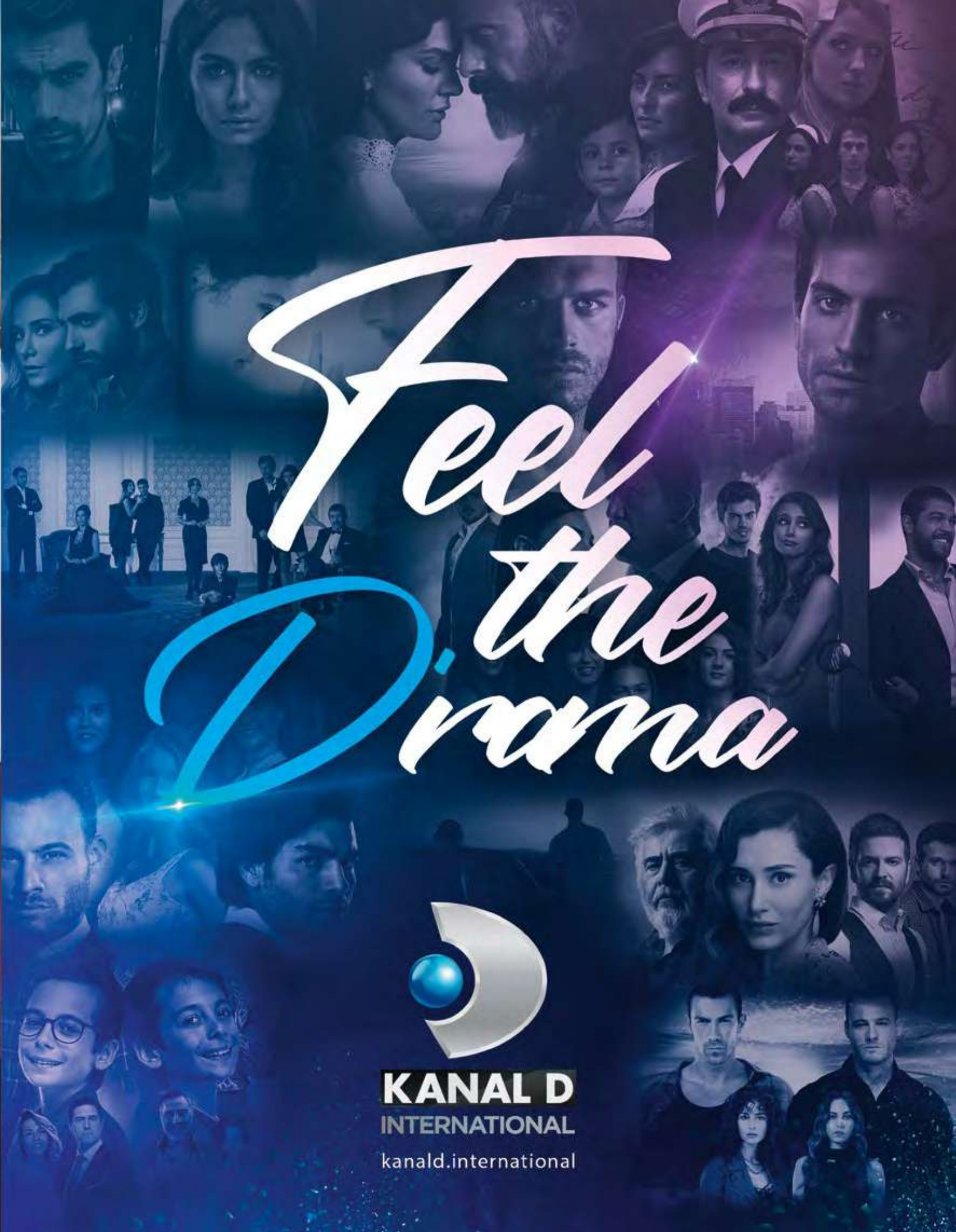


A Z I Z E



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Feel
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Drama



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BOOTH #P15

ATV: big drama releases

After an important MIPCOM where it had a strong presence of its talents, ATV Distribution bets on ATF to close the first agreements in the APAC region for its most recent series *The Ottoman* and *Hercal*, which already obtained its first European and Latin American sales since its launch. During MIPCOM, the protagonist of *The Ottoman*, Burak Özçivit, received the international press in a tent installed in the Grand Hotel, where it was seen the essence of this new historical series that tells the story of the great Ottoman empire with focus in Osman, the first leader and father of the empire. It premiered last month on ATV Turkey. The main couple of *Hercal*, Akan Akınözü and Ebru Şahin, conducted a Q&A and a screening of the series that conquers the Turkish audience since last April, with an average share of 30% and exceeding one million subscribers on their YouTube channel, which it also makes it an online event. It is a love story that is based on revenge: two opposing families share a hatred that arises from the secrets of the past, but their children will find love and make them both overcome their differences.



Muge Akar, Content Sales Deputy Manager

In Singapore, **Muge Muge Akar**, Content Sales Deputy Manager, also offers *Love and Secrets*, a successful drama that is aired on Sundays at ATV. It reveals family secrets such as Ali and Pilot, unaware that they are brothers, will begin to fight each other without knowing this fact.



ATV aims to get new sales of *Hercal* in APAC

Rating record breaker drama *Lifeline* has a survival story of Nefes, whom is the victim of domestic violence and escapes from her husband to Black Sea with help of a brave man Tahir. Long-running drama *Grand Family* is the story of Hızır, one of the strongest member of the clique that smuggles weapons. After a while, he becomes the head of this clique and tries to manage his relationship with mafia, government and his family.

ABS-CBN and Fritz: *Your Moment*



Your Moment en Cannes: Floor van Hooft, Fritz Productions, Reily Santiago, ABS-CBN, Anuska Ban, Fritz Productions, Lauren Dyogi y Macie Imperial, ambos de ABS-CBN

Leading Philippine media network ABS-CBN has partnered with **Fritz Productions** (Netherlands), a production team with vast international experience in unscripted formats, to pioneer an original talent reality show with *Your Moment*, launched last MIPCOM.

ABS-CBN created the new format with a global audience in mind as the show becomes open to international adaptations. "This signals the bold steps we are taking in

growing our footprint in the international scene. We have, through the past 65 years, carved a solid name in producing top-rating shows that expanded our audience across regions and has led us to grow from the Philippines' leading broadcasting company into

BOOTH # B10-27

Nippon TV: captivating, global dramas

Nippon TV is Japan's viewer ratings champion, topping all timeslot categories for five consecutive years and garnering the largest profits in the country's broadcasting industry.



Shigeo Cindy Chino, Associate Managing Director

Internationally, it has been very successful with the scripted formats *Mother* and *Woman -My Life for My Children-*, whose Turkish versions have become mega-hits that have gone on to sell in nearly 40 territories around the world. As formats, *Mother* has also been sold to South Korea, Ukraine, and France, while *Woman* has likewise been acquired in France.



Nippon Noir, brand new drama series available as ready made or scripted format

Last MIPCOM, it confirmed the Turkish adaptation of *Abandoned* by **MF Yapim**. This deal follows the four prior announcements between **Nippon TV** and the producer, including *Mother* (*Anne* in Turkey) *Woman* (*Kadin* in Turkey), *My Son* (Turkish title TBD) and *Oasis - a love story -* (Turkish title TBD).

In Singapore the company offers the drama *Nippon Noir* (10x'60), where a detective suddenly wakes up in the middle of a forest with a gun in his hand; the mystery drama *Your Turn to Kill* (20x'60), where a newly-married couple, having just bought their first home, are convinced that a happy and peaceful life is about to begin until people in their building suddenly start dying; and *Our Dearest Sakura* (10x'60).

On the unscripted format side, the game shows *Red Carpet Survival* ('60), a thrilling game show where contestants act as bodyguards who must safely escort a VIP, and *Block Out* ('60), created with **Red Arrow Studios**, a fun and hilarious entertainment show where two teams of four players (each with their backs literally against a wall) battle it out in a variety of physical games, combining trivia, strategy, and chance.

BOOTH #N10

the multimedia giant that it is today', says **Macie F. Imperial**, VP and Division Head of ABS-CBN Integrated Acquisitions and International Sales & Distribution.

Set to premiere in the Philippines in 2020, *Your Moment* features singing and dancing competitions in one show and crown two grand champions in each talent category.

The show will have four levels: first "Your First Moment", where performers will be given two minutes to impress the judges: each episode will feature three acts from each category. Second, "Your Moment of Choice", where the highest ranking acts will get to pick their opponents in an exhilarating three-way showdown. Meanwhile, in the third level called "Your Moment of Power," top performers will be given the chance to choose their mentor. Both the second and third levels will follow the "beat the winner" elimination process. Lastly, "Your Grand Moment" level with top three acts per category will compete in a series of rounds wherein one grand winner from each category will emerge.

3 PRESTIGIOUS CHEFS WILL NOT JUST BE JUDGES OR MENTORS, THEY WILL BE

FIGHTERS

EL DISCÍPULO DEL CHEF

THE CHEF'S DISCIPLE

turner THE MEDIAPRO STUDIO

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BOOTH #J01

GMA, the essence of drama



Roxanne J. Barcelona, VP

Through **GMA Worldwide Inc.**, (GWI), GMA's content is currently seen in +30 countries in four continents. Distributor has licensed over 100 titles around the globe through its partner broadcasters and online platforms. The goal is to reach more viewers around the world via program syndication.

'With the network producing over 26 dramas annually, our clients and partners can expect a consistent stream of well-crafted programs, featuring stories with universal themes and starring the Philippines' most talented artists', underlines **Roxanne J. Barcelona**, VP, who highlights at ATF six titles in production, as well other four already done.

On rivalry drama, there are two options: first, *Broken Faith* (35x'45), where a woman is desperate to seek revenge against her husband's other woman, a wife becomes the person she hates the most – a mistress; and *A Place in Your Heart* (40x'45), where good stepmother battles against the evil ex-wife of the man she loves, and the mother of the children she has learned to love.

Beautiful Justice (25x'45) is a crime drama showing three ladies teaming up to infiltrate a drug syndicate responsible for the death of their loved ones; *The Gift* (50x'45) is a contemporary drama where a blind man sees what ordinary eyes cannot see: glimpses of past and future events. The in production slate is completed by romantic comedy *My Crown Princess* (40x'45) and family drama *Prima Donnas* (50x'45).

Last but not least, the thriller *Obsession* (35x'45), rivalry drama *The Better Woman* (30x'45), where a man fidelity is put to a test when he meets an exotic dancer who is his wife, Jasmine's long lost identical twin; *For Love or Money* (45x'45) and *Love You Two* (45x'45), a romantic comedy about two sisters that had a perfect relationship until they unintentionally fell in love with the same guy.



A Place in Your Heart, rivalry drama

ZDF: impacting programming

ZDF Enterprises (Germany) attends ATF promoting a vast catalog that includes drama series, unscripted and kids' programs. Heading the slate is *Ottolie von Faber-Castell* (2x'90), a TV movie produced by **Wiedemann & Berg TV** about this young lady that entered the family business of worldwide renown Faber with only 16 years old.

From **deadpan pictures** in coproduction with **Shaftesbury**, in association with **RTÉ, Acorn TV** with **Acorn Media Enterprises, ZDF Enterprises**, and the **BAI**,

Dead Still (6x'50) is a crime and suspense, macabre comedy series about Dublin's most famed memorial photographers. *The Wall* (3x'90 or 6x'45) is a miniseries about the Berlin Wall, which has separated these two sisters that fight for two different ideals.

From **Storia Television** in co-production with **Maze Pictures** for **France Télévisions** and ZDF in cooperation with **ZDF Enterprises**, *Crimson Rivers* (8x'50 or 4x'100) is a breathtaking and gripping series set in a world full of gruesome criminal cases, sadistic killers, creepy rituals and mysterious incidents. Also, the murder series *Queens of Mystery* (3x'90 or 6x'45), from Sly Fox Productions for Acorn TV, and the psychological drama series *Over Water* (20x'45) from **Panenka NV** in co-production with **VRT/Eén - Telenet**.

On the kids side, it stands *Heirs of the Night* (26x'26) from **Lemming Film**, *The Worst Witch S3* (39x'28) by **CBBC, ZDF, ZDF Enterprises** and **Netflix**, the live action series *The Athena* (26x'26), about a model whose career implodes when she dares to complain about a famous designing threatening her like an object, and *Ziggy and the Zootram* (52x'11), a 3D animated series for upper preschoolers from **Grid VFX**.

Last but not least the unscripted line up with *The Greatest Events of World War II in Colour* (10x'50), by **World Media Rights** for **ZDF Enterprises, Discovery UK, Netflix, N-TV** Germany with participation of **PLANÈTE +, Lost Kings of Bioko** ('50) by **Doclights / NDR Naturfilm** in association with **NDR, WDR, ARTE, ORF, SVT** and **Smithsonian Channel**, and *Ancient Skies* by **Impossible Factual** in association with **PBS** and **ZDF Enterprises**.



Robert Franke, Vice President ZDF.drama



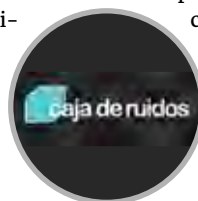
The Window, co-produced with Japan's Fuji TV

Caja de Ruidos: dubbing at its finest

Caja de Ruidos, a dubbing company based in Buenos Aires, is undergoing an interesting expansion: on the one hand it has enlarged its space with eight new dubbing studios, while sealing an alliance with **Round TableStudio**, a leading software and IT location company.

'Now, together with them, we can offer a range of localization services for all phases of production of audiovisual content for any market', explains **Ezequiel Lachman**, CEO.

'It is a good time for us and we are still looking for new directions with the objective of serving more clients in the audiovisual market worldwide. Now we have more regional presence and the flexibility to accommodate the customer: we can double in Argentina, Brazil, or do it in combination with some of our regional partners in Chile and Venezuela', he adds.



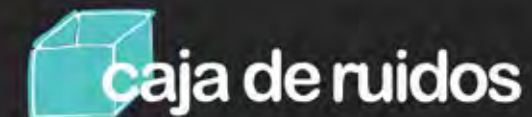
Caja de Ruidos is dubbing more series and dramatic content from Turkey and other markets that seek to penetrate Latin America. 'Our wide range of audio, video and text services allows us to work with producers and distributors at any stage of production, ensuring adequate acceptance in the Latin market,' says **Lachman**.

And he completes: 'Although year after year we make investments in equipment and infrastructure to be at the forefront, our plans continue to be the development of our own tools that allow us to be more productive and flexible to meet different needs.'

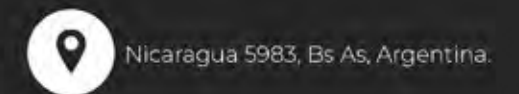


Ezequiel Lachman, CEO

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Primeworks: from Malaysia to the world



Lyn Nasihin, General Manager

Part of Media Prima group, Primeworks Distribution is a big name in the Malaysian industry, having launched the top productions of the country in the domestic market, as well as internationally.

In Singapore it is offering movies and series. Heading the slate are three movies: the action-packed *Ejen Ali the Movie*, the first animated film that will resonate with international audiences for its sense of adventure; *Jerunei*, which combines an intriguing

tale of the legendary Tiang Jerunei (Sarawakian Totem Poles) from the 16th century while also highlighting deforestation that has not only impacted our homeland but the whole world; and *Adiwiraku 2*, an inspiring true story of a teacher and how he leads his team to win a gold medal for cricket at the 2017 South East Asian Games.

'We are actively looking at theatrical distribution for all 3 titles', highlights Lyn Nasihin, General Manager. 'We are looking for strategic partnerships, as we live in a time where both, local and international industries, thrives with original ideas and alternative storytelling methods. As content distributors, we see that dotted line that connects the two worlds. The global industry is erasing borders and collaborations allows us learn from one another, generating more ideas and a competitive work standard across the industry'.

Primeworks Distribution has landed titles like *J Revolusi* on iTunes, *Welcome to the Rail World* on Discovery Poland, *Ho Chak! Japan & 5 Rencah 5 Rasa* on Discovery Southeast Asia, *The Promise* on Mango TV, *Anak Jantan* on Amazon Prime, as well as *Ejen Ali* and action movie *J Revolusi* on Netflix. 'We have also collaborated on a tri-way co-production with Japanese Hokkaido Cultural Broadcasting Corporation and Kantana on four episodes of our travelogue *Jalan Jalan Makan Angin*. With South Korea's iMedia Group we produced a Mandarin talk shows, *Living Delights*', adds Nasihin.

The executive is focused on gaining theatrical distribution beyond Malaysia, Singapore and Brunei: 'Testing out the market with a family and entertaining movie *Ejen Ali the Movie* is ideal for us. We also have a couple of original series with major broadcasters in the pipelines that we will be announcing soon'.

In Singapore, it offers two TV series: romantic and religious drama *Nur* (19x'60) and the fantasy drama *The Promise* (26x'60). Last but not least, the comedy film *Rock 4* ('120), the drama *Orang Itu* ('110), the fantasy thriller *Ratu Kala Jengking* ('90) and romantic comedy *Vedigundu Pasengge* ('138).

The Luminaires from Fremantle

Fremantle is one the largest and most successful creators, producers and distributors of scripted and unscripted content in the world. A global entertainment powerhouse, it has an outstanding international network of production teams, companies and labels in over 30 countries.

It is also a world leader in digital and branded entertainment, with more than 300 million subscribers across 1,400 social channels and over 100 billion views across all platforms. At ATF it is presenting a selection of avant-garde dramas for the Asian market.

Currently, the company is a global entertainment powerhouse, and has an outstanding international network of production teams, companies and labels in over 30 countries. *The Luminaires* (6x'60) is a tale of adventure and mystery set in 1860s New Zealand, based on the Man Booker Prize-winning novel, starring Eva Green (*Penny Dreadful*) and Eve Hewson; in *Face to Face* (8x'30), a criminal drama with thriller dyes, written and directed by the awarded Christoffer Boe and starring by Ulrich Thomsen (*The New Pope*).

Also *Chasing Life with Sanjay Gupta* (6x'60), high-class docu-series which follows Emmy Award winning host Dr. Sanjay Gupta as he travels the world searching for the secret to living longer, healthier, and happier.

And the brand new series *Jamie's Ultimate Veg* (6x'60), show that celebrates all things that veggie persons encouraging: its lifestyle with meat-eaters and vegetarians alike to make vegetables the star of the show.

For company, as a current trend, 'TV has evolved and consumption is on rise. With space for everything: formats, scripted, non-script, factual, relevant, relatable content, and that satisfies a purpose audience. Although drama will continue to be an important force, free-TV seek new ways to appease local audiences and keep advertisers'.



Haryaty Rahman, SVP distribution Asia, International



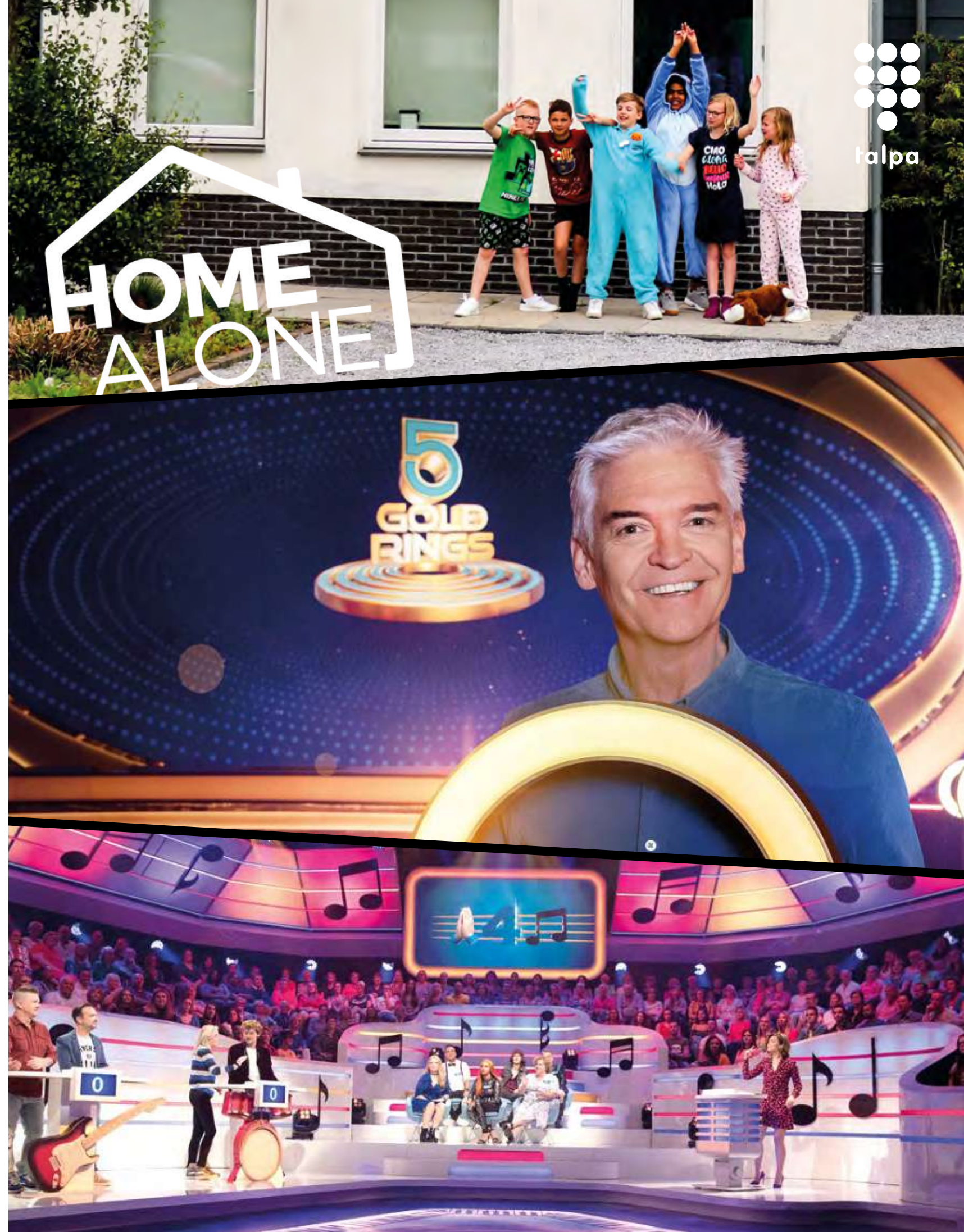
Chasing Life with Dr. Sanjay Gupta, docu-series



The Luminaires, drama



Face to Face, criminal drama



Indonesia: television regroups while OTT consolidates

Indonesia is the largest economy in Southeast Asia, having showed tremendous progress over the last two decades. This evolution has positively impacted on its audiovisual industry. Prensario takes a look on this amazing SEA market.

With +250 million people living in Indonesia, it is the fourth largest populated country in the world, and it has a very exciting television market competing in an ever-growing Pay TV and Internet-based services environment, whose penetration keep increasing year to year. But due to the country's topography with 17,500 islands, traditional free television is still the most important media.

After this period of merges and acquisitions during the last decade, the current television map includes 12 Indonesian TV groups reach a potential audience of 164 million or 35 million households.

Among them, two of the most important are **Media Nusantara Citra (MNC)**, who owns **RCTI**, **GTV**, **MNCTV** and **iNews** being the biggest conglomerate in Indo-



Sutanto Hartono
Managing Director of Emtek Group



Harsiwi Achmad
director of SCM

nesia, and **Surya Citra Media (SCM)**, who operates other three networks: **SCTV**, the leading channel in Indonesia, **Indosiar** and **O Channel**. Other groups are **Visi Media Asia**, with **antv**, **tvOne** and **SportOne**, **Trans Media**, with **Trans7**, **Trans TV** and **CNN Indonesia**, and **Kompas Gramedia** with **Kompas TV** and **Gramedia TV**.

There are other single-network companies like **Media Group' Metro TV**, **Net Visi' NET.**, **Rajawali Corpa Mayapada Group' RTV**, **Mayapada Group' MYTV**, **Jawa Pos Group's Jawa Pos TV**, **Tzu Chi' DAAI TV**, plus the state-owned network **TVRI**.

TRANSFORMATION

As highlighted at the beginning, the leading Indonesian TV group is **MNC**, but the top watched TV station is **SCTV**, followed by **antv**, which has led the market a couple of year ago with a unique strategy focused in the foreign drama series (Indian, for instance) bet on prime time.

A good example of the transformation of the television is the incursion of tech companies into the business. Founded in 1983 as **PT Elang Mahkota Teknologi**, **Emtek Group** has evolved into a modern, integrated group of companies with two main business divisions: Telecommunications and

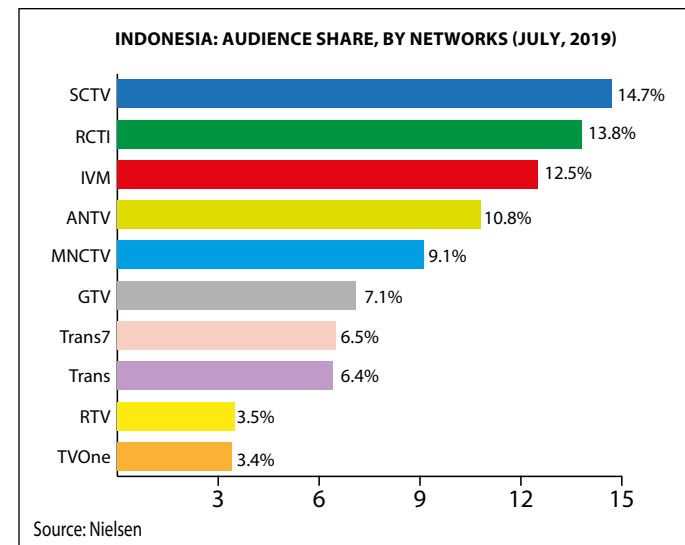
IT Solutions, Connectivity and media.

At the beginning of 2017 the company entered the Media business with the acquisition of **Surya Citra Media (SCM)**, the second largest television group in Indonesia operating Indonesia's leading nationwide FTA channels **SCTV**, which reaches +160 million viewers in more than 240 cities, **Indosiar**, and Jakarta-based **O Channel** that provides lifestyle and entertainment programming for the capital.

'We control around 28% audience shares in YTD, July 2019, and on the OTT market, 30 million Monthly Active User (MAU)', explains to PRENSARIO **Sutanto Hartono**, MD, Emtek Group. From the 50 top TV programs list this year, 42 are from **SCM**: the #1 sports program, **Piala**



Leading special event program **Konser Raya 24 Luar Biasa** on **Indosiar**



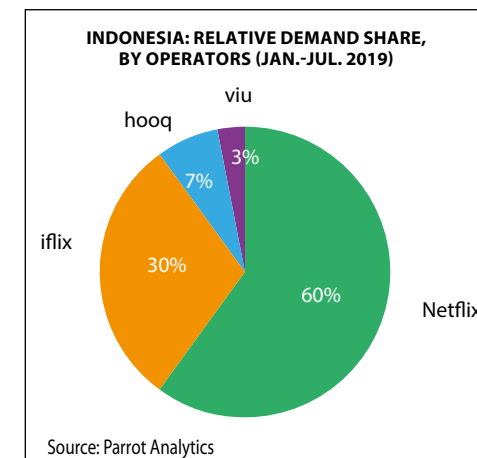
Presiden, *Shopee Liga 1* and the #1 drama series *Cinta Suci*; 3 of the Top 4 drama series are also from the group: *Cinta Suci*, *Cinta Karena Cinta*, *Cinta Buta*; also the #1 talent show *Liga DD 2019* and the #1 special event *Konser Raya 24 Luar Biasa (Indosiar)*.

While **SCTV** focuses on drama younger audience, music special performance and news, **Indosiar** centers on family drama, talent search on dangdut, local folk music genre and local soccer league. **Emtek Group's** OTT strategy is offering linear live streaming all FTA networks and live sports plus original local content (drama and variety/reality show).

'TV consumption remains dominant and stable (4.5 hour/day), growing consumption of video content on Internet (2.5 hours). FTA linear channels are among the most popular content in digital platform. Indonesian FTA market is already saturated with many players: only four groups dominate and profitable, the newer networks are still struggling to achieve profitability', he reinforces.

Indosiar, another channel of the group, has succeeded in increasing its annual share year to year. 'Especially this year marked as our best performance since 2008 in terms of competition with our targeted competitors', underlines **Harsiwi Achmad**, director of **SCM**. 'With strong family values, we continuously broadcast top-notch quality programs. Viewership composition is relatively well balanced in terms of age, especially from young adults. When considering genre, occupation and social-economy-class our main target market are housewives from middle to low class'.

Six main genres are covered at **Indosiar**. First, talent search shows such as *D' Academy*, specialized in Dangdut (Indonesian folk music) with



four consecutive seasons and two spin-offs, *D'Academy Celebrity* and *D'Academy Asia*. This former one had three seasons with contestants from Malaysia, Brunei, Singapore, Thailand, and Timor Leste. *Bintang Pantura*, specialized in the music genre *Dangdut Koplo* (5

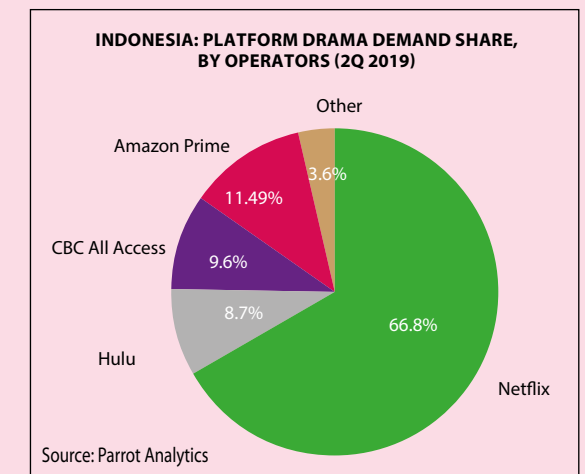
PARROT ANALYTICS: WORLDWIDE DEMAND FOR ORIGINALS

From 10 market analyzed, in which Indonesia is reflected, **Parrot Analytics' Global TV Demand Report** found **Netflix** capturing 62.6% of worldwide demand for digital original series. The report also found continued audience interest in sci-fi, superhero, crime drama and comedy drama series.



Samuel Stadler,
VP of Marketing

Netflix's original series commanded more audience demand in the second quarter of 2019 than those of any other streaming platform in the world. Even **Netflix** is the leader, its global market share was down 3.1% from its Q1 result of 64.6% and down 9% from its 2018 71% full-year result.



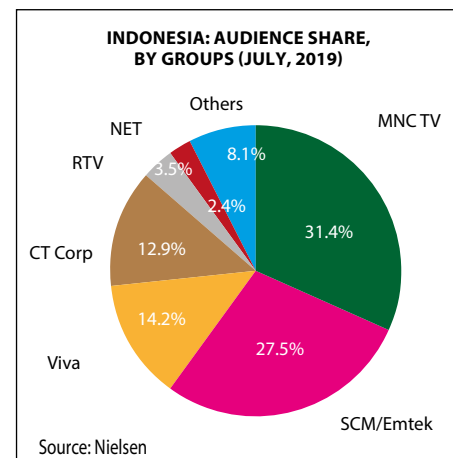
Parrot Analytics examined the demand share for global SVOD platforms, digital original series popularity, and the market-specific genre demand shares in Q2 2019, featuring market-specific analyses including the United States, Canada, Brazil, Germany, Switzerland, South Korea, Indonesia, Taiwan, Saudi Arabia and the United Arab Emirates.

Samuel Stadler, VP of Marketing: 'With **Netflix** taking the lion's share of global demand for its original series, it's not surprising that in the 2Q 2019 the service continues to lead in the drama genre for most markets. *Lucifer* has come out on top in six markets examined and *Stranger Things* was the most in-demand digital original in the US and South Korea for Q2. We expect *Stranger Things* will have a sizable impact on overall platform demand for **Netflix** in the US and other key markets in the third quarter'.

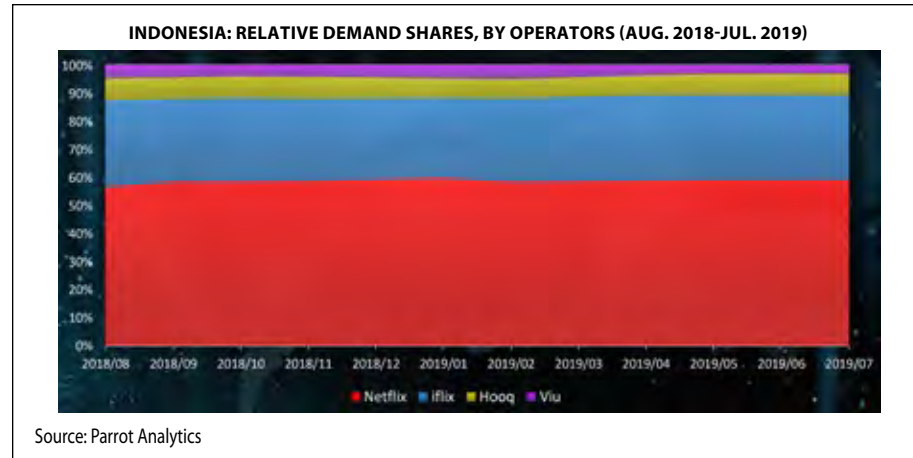
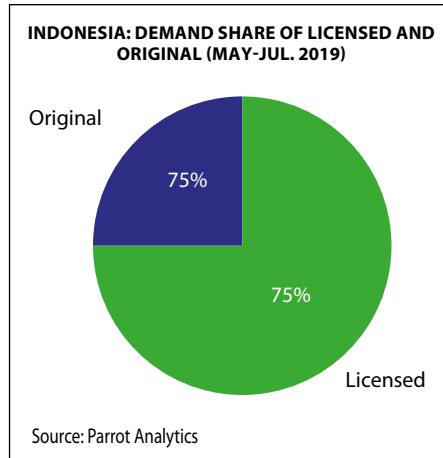
Sci-fi dramas were the most in-demand in half of the markets analyzed, while superhero, crime dramas and comedy dramas showed increased demand, respectively, across all ten markets. In the popular action/adventure genre category, **DC Universe** originals beat out **Netflix** originals in demand share in the U.S., Canada, Brazil and Taiwan.



Cinta Suci, top drama series from **SCTV**



Indonesia: television regroups while OTT consolidates



seasons); *Liga Dangdut Indonesia* gathered 34 singers as representatives of 34 provinces; *Stand Up Comedy Academy*; *Akademi Sahur Indonesia* and *AKSI Asia*; *Puteri Muslimah*, and *Golden Memories* (music from 1980s and 1990s era).

OTT

In front of the TV giants are the biggest SEA OTT groups: global SVODs **Netflix** and **Amazon**, as well as regional players like **iflix**, **HOOQ** and **Viu**, who make the difference in offering an extensive catalogue of local content, including original productions. Even that difference, **Netflix** still holds the majority of the market, according to **Parrot Analytics** numbers showed in this report.

Dataxis highlighted that Southeast Asia will have 4 million paid SVOD accounts by end 2019, and it is expected to grow to 6.2

million subscribers by 2022. The report *SVOD in Asia Pacific: the gold rush* ((2018) stated that by 2022, the SVOD market in Southeast Asia is expected to be valued at USD 390 million, and Indonesia will play a key role.

According to the same report, 29% of Southeast Asian has fixed broadband in their households, while mobile subscriptions are at 45% this year with an anticipated increase to 60% in 2022. Local content and pricing are still key factors for consumers when selecting a SVOD service.

According to **Hartono** the OTT market is 'growing fast' but local content remains dominant. 'Currently, the market is dominated by AVOD business model, but SVOD starts to gain traction. The bigger presence of OTT players has brought more variety of contents. We are investing heavily on establishing our OTT and publishing platforms, and we are creating contents targeted for non-TV audience.

About the TV leadership in Indonesia, **Achmad** underlines: 'TVs have been available for much longer than smartphones in Indonesia. While TV viewership is declining in developed countries, it is not in danger here. But we still have to keep up with the trend, so synergy with new media is important. Our digital strategy is presenting a new revenue stream to monetize, while it broadens the number of audiences and prolonging the shelf life of our content'.

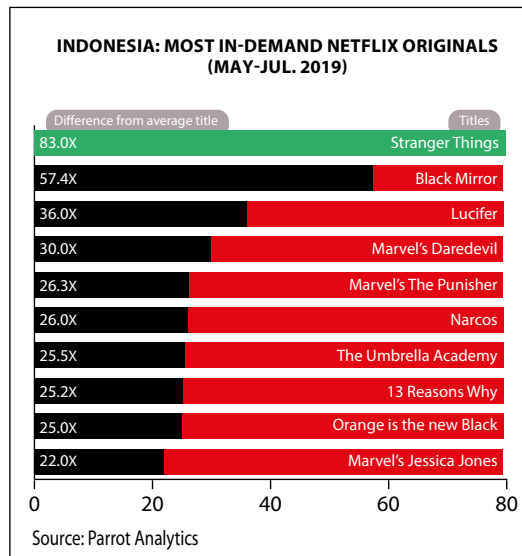
Indosiar content is distributed on its **YouTube** channel, reaching



Talent search shows *D'Academy* and *Akademi Sahur Indonesia* had successful domestic and regional versions with participants from Malaysia, Brunei, Singapore, Thailand and Timor Leste



more than 3 million subscribers. The subsidiary company has a web-based video sharing platform: **Vidio.com**, where full episodes of its selected flagship programs are uploaded. 'We also utilize **Facebook**, **Twitter** and **Instagram**. This last one is our most sophisticated platforms: winners and finalists from our talent program are managed by our subsidiary company **Stream Entertainment**, so we provide daily vlogs and video greetings for their fanbase to strengthen personal bonds to their idols'.



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The Heiress

Genre Family Drama
TRT 40 episodes (approx.) x 45 minutes

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4'6"
4'0"



PUTTING THE
BEST DETECTIVES

IN THE SCHEDULE
SPOTLIGHT

BOOTH #C22

Caracol TV: High Profile Fiction



Estefania Artega, director, International Sales

Caracol Televisión is currently producing about 5,200 hours of content per year, and has a portfolio with more than 10,000 hours of original content, many of these, aired in almost 80 countries across the world, and the local adaptations of its scripts have become a great worldwide successes or projects with renowned companies.

In the content slate that the company presents in Singapore during ATF market, stands out *The Queen Of Flow* (82x'60), a drama musical series that presents the life of a singer lady who's went to jail unfairly and just dreams with the only one desire of going out from prison to see her family again and tanking back her career. The drama was a massive success in Colombia and conquered international, received an International Emmy Awards' nomination for best soap-opera.



The Queen of Flow, musical drama

Also the historical super production *Bolivar* (70x'60), currently airing on **Netflix**, where tells the story of the American's independentist character, Simón Bolívar. The series travels the story of the procer before to become a legend on the American Latin history, focusing on his sentimental life.



Bolivar, historical drama

And finally, on the entertainment slate, the company pushes *The Agency* (format), a runway contest show which includes 24 participants, 12 men and 12 women whose in 8-team formed have to represent a modeling agency while competing each other to be the national next top model.

Goldbee: empowering stories

Goldbee is a key animation distribution with global IPs. Heading up the live action slate for ATF is *The Athena* (SkyUK/ZDFE), an empowering and fun series tells the story of a young model whose career implodes when she dares to complain about a famous designer treating her like an object.

Heirs of the Night (26x'26) is **ZDF Enterprise's** brand new big budget epic vampire saga. Recently picked up by **NHK** (Japan) and **GMA** (Philippines), *The Worst Witch* (39x'28) tells the story ten-year-old Mildred Hubble, an ordinary girl who discovers she has the abilities of a witch.

The Bureau of Magical Things (20x'25) combines magic, mystery and a unique mythology. On the animation front and following its global launch on **Nickelodeon** comes *Becca's Bunch* (52x11')

that celebrates friendship.

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



Becca's Bunch

BOOTH #H34

Kanal D: Premium Drama

Kanal D International is the top reference for dramatic content in Turkey, bringing together the most important creative talent in that market that allows it to reach more than 150 international territories worldwide.

Kerim Emrah Turna, executive director: 'We are in a very challenging moment of the industry not only locally, but also internationally. We have strong competition inside and outside our domestic market, which forces us to be better and better. World-class premium content, and with global availability, is our focus, such as the new *Azize*, from **Surec Films**, in production'.

The executive put special emphasis on *Ruthless City* (S2). Produced by **Avşar Film** and directed by **Cevdet Mercan**, it ranked first in its debut in prime time during September, earning 5.33 rating points and 15.25% of Share. The new episode also shook social networks, where it had a reach of 2 million while it aired with #Zalimİstanbul and was a trend for a long time.

Like other channels and distributors, there is a *twist* on **Kanal D** programming strategy towards romantic comedies, which are taking the channel to the first position in the highly competitive domestic TV market. Last July, *Love Trap* (**ARC Film**) allowed it to become the #1 network in primetime with 8.83% participation in the AB segment and 9.16% in +5, according to Kantar Media, surpassing all its competitors. The leading couple **Burcu Özberk** and **Çağlar Ertuğrul** helped to make the series the most popular on social media with 640,240 publications (June).

Price of Passion (**D Productions**) is another key example of the genre. Sold to **Pro TV** (Romania), where it will air in March 2020, the series had a successful final in **Divinity** (Spain), establishing an important Spanish fandom for the protagonists. Lastly, *Wounded Love* (**03 Medya**), who tells the story of one of the most tragic heroes of his time, condemned to face the ruin of his family without being able to do anything to stop him.



Kerim Emrah Turna, executive director, Kanal D Internacional, along with its sales and marketing team



Azize, drama premium

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BOOTH #B19

Kansai TV: global drama



Miho Okada, General Manager of Content Business Department

Kansai TV is the leading commercial broadcaster in the Kansai, Japan, catering both local and nationwide audiences with drama, sports, news, documentary and variety programs, live entertainment, mobile content and feature films.

Miho Okada, General Manager of Content Business Department: 'Since our drama *Crisis* was selected by MIPTV's "Asia World Premiere" in 2017, we feel that the breadth of our international business has been steadily expanding. Sales are growing and we are expecting record sales this year'.

Kansai TV produces more than 10 dramas a year, and its prime time drama is usually highly acclaimed in Japan and overseas. 'We bring to Singapore *He Who Can't Marry Season 2*. First series was launched in 2006: it was highly rated and remade in Korea. It is based on a popular original script that is still in high demand both in Japan and overseas, and it met many expectations during season 2', says **Okada**.

The channel has a large selection of Japanese costume dramas, like the two new from **Samurai Drama Channel**: the 8K drama set in the beautiful nature of Japanese countryside, *The Return*, which had its "MIPCOM World Premiere TV Screening" last October; and *Blackfox: Age of the Ninja*, a 4K drama directed by **Koichi Sakamoto**, a master of special effects drama in Japan and USA.



He Who Can't Marry Season 2

BOOTH #E30

Televisa: The "Fábrica" is going well

Patricio Wills, president of **Televisa Studios** (Mexico), stress that the company ambitious plan to generate high-end original content and study-format productions (produce for own and third parties), is changing its business model, and 'is evolving very well'. In the first steps, the "Factory of Dreams" already combines series with great audience success with leading partners, such as **Netflix** and **Amazon**:

'*The Dragon*, produced by **W Studios**, has been a great success at **Univision** in the USA, and **Netflix** is exhibiting it in almost 200 countries of the world. In Mexico it was one of its three top programs, at launch. 'In *Fábrica de Sueños* (named in Spanish), we convert our classic soap-operas into new series of 25 episodes-format. We already



The Dragon, from W Studios

MADD: disruptive

A year after its launch, the present of **MADD Entertainment** cannot be better. The newest among the Turkish distributors has generated an significant disembark in key global markets this year: on the one hand, with innovative and disruptive content licensed in almost 70 territories, and on the other, betting as never before on international co-production in Latin America.

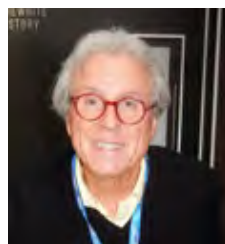
At ATF is promoting *A Miracle*, the Turkish version of *The Good Doctor* (KBS, Korea), which with 35.5% share was the best premiere in the history of **FOX Turkey**; in just two month it has doubled its audience, totaling 43% share. Now in Singapore, the series will have a strong spotlight for APAC buyers. Produced by **MF Yapim**, it shows a resident doctor who suffers from autism and sage syndrome that seeks to fit into a prestigious hospital. Together with her, the distributor led by **Ozlem Ozsumbul**, head of sales, highlights *Kuzgun*, a story of two policemen who are tempted by a drug lord in the 1980s to be part of their band, and *Love Makes You Cry*, another Asian adaptation of the creators of *Mother* and *Woman* where a poor girl arrives from her village to the big city, falls in love with a wealthy young man, although she must overcome all kinds of obstacles to be happy. He premiered on **Show TV** as the # 1 drama of Sunday's prime time. As for co-productions, the company has settled down two Latin America: one with **VIS** (Argentina) for *Persona* as *El Asesino del Silencio* (10 episodes) and the other with **Mega** (Chile), for a local version of *20 Minutes* (60 episodes). Beyond these alliances, the company continues to work on more global co-productions that plans to announce before the end of the year.



Ateş Ince, MD, with its sales and marketing team at MIPCOM



A Miracle, big launch for Asian buyers



Patricio Wills, president of Televisa Studios

have three products: *Rubí*, produced in Mexico and Spain; *Deceptions* (*La Usurpadora*) and *Cradle of Wolves* (*Cuna de Lobos*) both made in Mexico and the USA. These last titles was picked by **Amazon**, being the second screen, after the free-TV'. The next two series of Factory of Dreams will be *The Right to Love* (*El Derecho de Amar*) and *The Curse* (*El Maleficio*). Wills: 'Maintain an intense pace of product generation. The Factory is a priority, because it provides us with products adapted it and on tune with the new times and new audiences, with popularity but shorter format and worldwide reach. All these contents are sold by **Televisa** to the international market, *The Dragon* was one of the flagship series last MIPCOM, synergizing with the enhancement that **Netflix** gave it'.

No matter what the language is, the emotion is the same.



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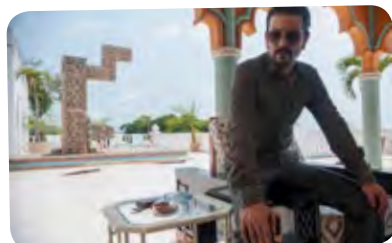
Gaumont: new local stories



Ben Bishop, VP, International TV Sales Australia, New Zealand, Asia

Gaumont is one of the oldest film companies in the world, with offices in Los Angeles, Buenos Aires, Cologne (Germany), London and Sydney, it produces and distributes high-quality television programs worldwide, such as the award-winning *Narcos* for **Netflix**, and more than 800 hours of animation. The company has opted for original series co-produced in local territories in Latin America, or Europe. **Gaumont** is heading the ATF market to presents *The President*, inspired by characters behind the scandal of FIFA corruption in 2015. The productions is an alliance with the producers **Fabula** (Chile) and **Kapow** (Argentina), and will be released next year on **Amazon Prime Video**. Also is still promoting the success of *Narcos*. Drama series that tells a real-life chronicle about the rise to global power of the most infamous drug lords, which next season is focusing on Mexico's cannabis trade of the Guadalajara Cartel; while *Nox* (6x'60), produced for **Canal+**, follows a retired cop forced back into action when her daughter disappears deep into the Paris underground; or *the Art Of Crime* (18x'60), where a detective teams up with and art historian from the Lourve to delve mysteries cases.

And the company's offer is completed with the titles *Hannibal* (39x'60) and *El Chapo* (34x'60). The first one presents the initial story behind Hannibal Lecter, who's a brilliant psychiatrist in the employ of the FBI while help an unusually gifted criminal profiler, to solve crimes; and the second one follows the horrific discovery in a small town what unveils a dark mystery that has been hidden for years.



Narcos, great global success of the Gaumont series

BOOTH #C20

Audiovisual from Spain returns to ATF

ICEX, under the **Audiovisual from Spain** brand, participates again in ATF offering the best from Spain hosting a group of six companies that are in Singapore targeting Asian clients.

Sales forces of the three most important TV groups in the country, **RTVE**, offering drama series *La Caza*, *Montepedrido* (8x'70), **Atresmedia**, showing *Presunto Culpable* (13x'70), and **Mediterraneo/Mediaset España** with *Señoras del (h)ampa* (S1: 13x'75/S2:13x'52) are participating along with **Britel**, specialized in the distribution of TV channels in Spain and Latin America. On the animation side, **B. Water Studios** from Canary Island, pushing its action sport series *Triple X* and **Planeta Junior**, a company from **Grupo Planeta / De Agostini Group**, focused in the

TV Azteca: new synergies

TV Azteca (Mexico) seeks to maximize its international presence. Along with the content areas (purchase, sale and production) and pay TV signals, a digital area will be launched soon, even with specific content for digital media. The company it is also generating synergies between content and TV signals.



Patricia Jasin among Dulce Ávila and Omar Barreto from TV Azteca International

Patricia Jasin, director of international sales, explains: 'We seek to gain diversity, and offer a widest possible content options. That's why there are traditional actions and new ways that can be found in our business model. For example, the OTT's company what normally ask us for content, we are nourishing these signals, for their live TV areas. And on the other hand, traditional cable operators are controlled by their own channels, and need loose content'. The executive explains about the business model company: 'It is not just be a seller. Also enable businesses, for example, to operators who seek to develop their own programming, in some cases we offer them to co-produce, to receive the flight to the products and we will be in charge of international distribution. There is a lot of synergies that sometimes do not work, but often trigger opportunities, which we are taking advantage of'.

On the digital area, **Jasin** concludes: 'We will have an official launch in Natpe Miami, and these months we are working on the contents to nurture it. Digital media has a different profile than TV. There is more short content, and one of our objectives is develop content for young audience. On the other hand, a lot of local and regional content is a recurrent needed, and we are planning local projects with independent producers. We want to provide a different and very specific offer that generates a particular demand on digital customers'.

production and distribution of animation series such as *Gormiti* (78x'12) and *Squish*, and in recent years it has produced more than 200 hours of content for children 2-14, such as *Mutant Busters*, *Egyxos*, *Bubble Bip*, *Sendokai*, *Maya 3D*, *Heidi 3D* and *Magiki*, among others.



Presunto Culpable, from Atresmedia



rtve The best content AUDIOVISUAL FROM SPAIN

BOOTH #F23

HBO Latin America: high class biopic series



Vanessa Cruz, Licensing and new business Lead

HBO Latin America highlights at ATF the best of its original productions developed in different regions of Latin America with an international look & feel. The catalogue includes original bio series and the continuations of its successful high-quality programs.

Produced in Brazil, *Santos Dumont* (6x'60) is a biographical drama that tells the controversial story of Santos Dumont, the Brazilian famous inventor and aviator who captivated Europe with his aeronautical endeavors at the turn of the 20th century.

The company also promotes the second season of *The Bronze Garden* (8x'60), produced in Argentina with *Polka*. It is a mystery series with tints of thriller created by *Gustavo Malajovich* and *Marcos Osorio Vidal* and following the life of Fabian Danube after the reunion with his daughter Moira, as a continuation of the last episodes.

HBO Latin America also brings the fourth part of *O Negócio* (*The Business*) (51x'60), which follows the well-known character of Karen, who finds her career is at a crossroad, and then she joins with Luna and Magali to make big changes in her chosen profession. The series describes how she swaps her old manager for two females partners and sets out to build up her own business around sex.

The American Guest (4x'60) is a mini-series written by *Matthew Chapman* and directed by *Bruno Barreto* which follows the journey of former U.S president Teddy Roosevelt who alongside Brazilian army officer Cândido Rondon in a quest to explore unknown regions and come face to face with indigenous inhabitants of the Brazilian Amazon.



The American Guest, mini-series drama

Last but not least, in Singapore it features *Joint Venture* (10x'60), a drama series that takes up the crime genre with the story of a young drug dealer who decides to leave the criminal life and use his knowledge to trade within the law.

Cinergia: new horizons

With 45 studios across Brazil, France, Mexico and the USA, **Universal Cinergia** (USA) stands as one of the leading companies in dubbing and post-production services for television, animated and feature films in the Americas.

After a successful step through MIPCOM, the company headed by **Liliam Hernández**, CEO, and **Gema López**, COO, promotes for Asia Pacific at ATF the advantages of Cinergia as one of the most chosen firms by channels, producers and generators of content such as **Inter Medya**, **ATV**, **Global Agency**, **Xilam**, **Madd**, **Kanal D**, among others. 'Markets across the world like MIPCOM or ATF, are always very productive for us. In Cannes, on MIPCOM last edition, we managed to prospect new negotiations and strengthen the relationship we have with the producers and the broadcaster that have relied on our services', says **Hernández**.

Among the projects underway, which we are working on: From **Calinos**, *Forbidden Fruit*, and Season 2 and 3 of *Woman*. Also *A Miracle* and *Love Make You Cry*, of **MADD Entertainment**, while for

The Forbidden Fruit of Calinos

Turkey's pioneer distributor **Calinos Entertainment** come back to ATF pushing its programming for the Asian market. Through a selection of dramas and stories that are working well in this territory, the company leads his dramatic offer with *Forbidden Fruit*, a story that follows the lives of two very close sisters but with different characteristics and goals in life. The first one is a girl who gathers ethical values, aspires to have a successful career and strives to achieve it; while the another one believes that she deserves more and considers that happiness is full with a marriage with a rich man who would save her from her low-income life.



Firat Gulgen, Chairman



Forbidden Fruit, drama

Another great success of this season is *Our Story*, a series produced by **Medyapim** and that follows a young woman who has been struggling to survive in one of the poorest neighborhoods in Istanbul. She is the typical older sister, who has become the mother of the family, taking care of her 5 younger siblings and her alcoholic father. In Turkey, aired on Fox, the series debuted with a 13.86% market share, since then, began to grow, reaching 17.77% in its episode 25.

While *Woman*, adapted by **MF Yapim** from a Japanese format, jumped from a 13.33% market share locally to 26.49% in just 20 chapters. It is the story of a young woman who lives alone with her two children. Abandoned by her mother when she was eight, she later suffers again when she loses her grandparents. Just when she thinks that is alone in the world, she meets a man who falls in love with, leading a happy life full of beautiful moments. But once again, death will stand between the woman and her happiness, when the love of her life dies unexpectedly.



Gema López and Liliam Hernández from Cinergia at MIPCOM 2019

ATV we will start *Ottoman* and *Evermore*, distributed by **Global Agency**. **Hernández** says that next year **Universal Cinergia** will work on five new dramas. On the other hand, highlight the current moment of expansion that Cinergia is experiencing with the inauguration of four new studios during this 2019, where company have two studios with Dolby Atmos certifications and TPN content certification.

'With these new opening in Mexico, we reached 21 studios in Mexico City and another one in Cuernavaca, specifically for next year we will finally have a new office in Spain, whose inauguration is scheduled for February 2020', adds **Hernández**. 'We are living one of our best moments. We receive a lot of content every year like movies, animations and television productions. Without a doubt, the drama is still one of the strengths of the industry and our company', she concludes.

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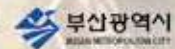
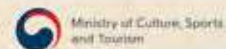
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VIS: vanguard stories



Rosario Cosentino, senior content manager for Asia

Viacom International Studios (VIS) has developed close to twenty projects and some of them have been presented in latest markets. The division operates in three cities: Buenos Aires (Argentina), Manchester (UK) and Madrid (Spain).

'We are very happy with the work we've done up to know better to this market' highlights **Guillermo Borensztein**, VP Content Sales & Coproductions, VIS America. 'We have a great balance of local and international products'.

VIS is presenting in ATF, *Back Door* (20x'30), the international version of the Brazilian company acquired two years ago. More than 250 short form shows produced in Mexico for the global market; second, it has enlarged its presence with readymade content distributed within the Americas, MENA, CEE and APAC.

It is also producing premium content for **Amazon** and **Paramount Channel**, as *Dani Who?* (10x'60), produced in Mexico, and *Ana* (10x'60), created, produced and starred by **Ana de la Reguera**, with Comedy Central and Pantaya for Amazon since 2020. *To Catch a Thief* (10x'60) is the TV series from **Javier Olivares**, based on the iconic **Alfred Hitchcock** film, which has been the first international production for **Paramount Network** and premiered first Italy and then in Argentina last month.

Also the comedy *Victoria Small* (60x'60), coproduced with **The Mediapro Studio's Oficina Burman**, premiered in September in Argentina and acclaimed during a screening at MIPCOM 2019; the second season of **Nickelodeon** Latin America live action series, *Noobees* (60x'60); and black comedy *R*, coproduced with **Clarovideo** and **Pantaya**.

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Victoria Small, dramedy

Gusto: 4K cooking programming

As every year since the first time attending ATF, **Gusto Worldwide Media** (Canada) expects a strong market due to its solid increase of the brand in the APAC region. **Chris Knight**, President and CEO, is participating on the pre-market conference "Strategy Focus - Staple Diet: crossing formats & platforms", where it shares its view about the cooking genre in the audiovisual industry.

The network **Gusto TV** is doing well in many operators in the APAC region, such as **StarHub** in Singapore. On the content side, it recently launched a content block in the Philippines with 100 new hours of original food programming. This is the second deal signed with **Asian Cable Communications Inc.** (ACCION), a channel and content distribution company that previously acquired 60 hours.

In Singapore, the company is offering a wide selection of 4K food programming, heading the slate with *Cook Like A Chef* (20x'30), an iconic food series featuring a diverse cast of renowned expert chefs who inspire viewers how to cook, not what to



Flour Power

RTVE presents Malaka

Corporacion Radio Television Española (RTVE) is the public audiovisual group in Spain. With its portfolio of channels and contents, RTVE disseminates the best entertainment, news reports, and educational contents in Spanish throughout the world.

The company seeks to continue growing in the Asian market and be spearhead of the boom of Spanish dramas around the world by the hand of titles such as *Malaka* (8x'60), which presents the struggle of parents, and of a whole town, to re-channel their lives after the disappearance of two girls. *Promises of Sand* (6x'70), was filmed in a fascinating environment, the port city of Sfax and the oasis of Tozeur in Tunisia. The drama series it shows the harsh reality facing Lucia, a voluntary worker with an NGO who arrives full of hopes and good intentions at a refugee camp in a town in Libya.

Other titles that stand out are *Central Market* (65x'50), produced by **Diagonal TV** and **RTVE**, is a daily series that presents the labour, personal, and sentimental relations of a group of persons who work and live in the context of a market in a big city. Located in the heart of one of the most popular neighbourhoods, it is targeted by a large investor fund that wants to turn it into a residential building; an event that will alter the lives of everyone who works there.



María Jesús Pérez, International Sales Director



Malaka, highlighted drama

BOOTH #J18



Chris Knight, President and CEO

cook with proper techniques, tips, and tricks.

DNA Dinners (16x'30) is a powerful and uplifting series that takes viewers on an emotional roller coaster ride of self-discovery, with delicious dishes along the way, while *Flour Power* (26x'30) is set in a retro-style kitchen, where a lovely host inspires viewers with simple to extravagant baked treats. It is available with Mandarin subtitling or Spanish dubbing, the acquisition package includes creative recipes, stunning short form videos, and dazzling food photography.

Visually stunning food series *One World Kitchen* (82x'30', S1: 30x'30', S2: 24x'30', S3: 28x'30') features nine delicious international cuisines. Episodes available with Mandarin subtitling or Spanish dubbing. Accompanied by 300+ beautifully-shot form videos, diverse recipes, and gorgeous food photography. Last but not least, new episodes from *Watts On The Grill* (25x'30), a fast-paced cooking series is all about delectable barbecue. Set on an urban rooftop, the energetic host inspires viewers to entertain guests outdoors.

BOOTH #L13

The Mediapro Studio: all in one



Sunnie Shen - Depute Managing Director Mediapro China

The distribution arm of **The Mediapro Studio** have more than 15 years of experience in the audiovisual industry, distributing 300 titles or 14,000 hours to the main broadcasters and SVOD platforms worldwide. The company is highlighting at ATF, *Side Games* (S01 8x'50 - S02 8x'50), co-produced between **Mediapro Argentina** and **DirecTV**, which tells the story of an ambitious executive of a regional team who has become the president of the regional sports team, which with ambition will seek to position the team between the best.

Caronte (13x'70) is a thriller co-produced along with **Big Bang Media** that follows the footsteps of a police officer, who after serving a sentence for a crime he does not commit, becomes a criminal lawyer; in *Paradise* (8x'50), a detective arrives to help local authorities solving murders investigations; and *I'm Alive* (26x'70), where **Andrés Vargas**, a police detective who dies while chasing the **Midnight Butcher**, a psychopath responsible for the murder of multiple women. While still getting over the shock of realizing he's dead, Vargas gets the chance to come back to life from a supernatural, midway dimension.

Also, in the offer of realities and contest shows, *The Chef Disciple* (24x'90) stands out, a format that was aired recently at **Turner's** hand on Chilean TV. The show features three renowned chefs, who identify the opportunity to compare their training skills through their disciples, and *The Dinner of a Lifetime* (6x'50), cooking show created by **Ran Tellem** for **Amazon Primve Video**, which premieres this month in Spain and Mexico, where the renowned Michelin three-star chef, **Quique Dacosta**, invites celebrities to try their best dishes.



Side Games, drama

The company also promotes its most recent production in development, created by **Tellem** in partnership with **HBO Asia** and **Hulu Japan**, and directed by the brothers **Àlex** and **David Pastor**, *The Head*.

Dori Media: content for all ages

Dori Media is highlighting at ATF the best of its catalog from different territories. Among them, *Normal* (8x'60), a drama series that follows the footsteps of Noam, a 24-year-old boy and columnist who struggles to re-establish himself as a writer and not to lose his mind in the process.

Also the third season of *Dumb* (75x'35), a criminal drama that features an actress of 30 years-old who deals with addictions, and in this season follows the events that occurred after a multi-million dollar robbery. In addition, it presents some titles that mix thriller, crime and psychological drama like *Losing*



Haikal Jamari, Sales Manager Southeast Asia & Pacific



Normal, drama

Alice (8x'60), defined by the company as an 'erotic, psychological, thriller neo-noir series' inspired by the story of Faust and presents Alice, an ambitious 47-year-old film maker who becomes obsessed with Sophie, a 24-year-old girl, who finally delivers all moral integrity to achieve unlimited power, success and relevance in the film industry, while *The Drop* (10x'50) is a criminal drama that shows the story of several characters and how they are part of the disappearance cases that occur daily in Bolivia.

Among its formats slate, **Dori Media** presents a selection of reality shows headed by: *Corte y Confeccion* from **Lafliá** (Argentina), a reality show that follows the challenges of a group of applicants to designers, whose in each episode must pass tests to prove who is the best fashion designer; and *The Box*, season 2, reality format that in its second part seeks to continue successfully integrating the television audience and the participation of social networks users. It is an innovative talent show for children, where viewers will see, for the first time, a star of social networks born on television.

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CJ E&M: successful dramas



Encounter, drama

CJ E&M, the media company based in Seoul (Korea), agglomerates producers and TV channels such as **Total Varsity Network** (tvN), stands out for high quality productions that have had very good reception in South Korean territory, and beyond.

The company presents at ATF as a market where they want to still expanding their original local content. 'Asia as our home market, is one of the best for TV content of the world. Just like Europe, and Latam, we want to focusing the big part of our efforts in it. We are looking forward to still being relevant on this competitive market, which is why we hope to establish key links with industry partners', it was commented from the CJ.

Produced by **Studio Dragon**, from the creative division of **CJ E&M**, *Hotel Delluna* (16x'60) story that was a big success in the South Korean, Indonesian, Malay and Singaporean market through tvN Asia, shows a young hotel manager, whose life changes dramatically when he unexpectedly take control of the Hotel del Luna, which during the day hosted humans and at night is habited by ghosts.

And finally the company brings to Singapore the massive success *Encounter* (16x'60) produced by **Bon Factory Worldwide** (also of **CJ E&M**), commissioned in international markets such as Indonesia, the Philippines and Chile. The story follows the regretful romance between two young people during a vacation trip in Cuba, and after their return, they both see their lives mixed by the distinction of social classes. The series is one of the best rated Korean dramas in the history of cable TV in the territory. Internationally, the series was broadcasted on **ViuTV** and **Viki**, and has been sold to **Now TV** (Hong Kong), **tvN Asia** (Singapore, Malaysia, Indonesia), **8TV** (Malaysia), **Channel 7** (Thailand), **FOX**, **iQiyi** (Taiwan) and **ABS-CBN** (Philippines).

Mediterraneo: strong focus in APAC



Ana Bustamante, General Director, Mediterraneo

Mediterraneo/Mediaset España Group is the new company created to gather three key international business of the biggest Spanish media group: production, distribution and international network **CincoMAS**. 'We aim to optimize costs, to increase the incomes by selling key properties inside and outside Spain, and to reinforce the global presence of our eight production companies, and third party formats and contents', explains **Ana**

Bustamante, General Director.

'In the last 30 years, we have created very special relations with our clients and we have the best options of the Spanish markets. We are also focusing in co-creating new content through coproduction partnerships. We distribute fresh and varied content with presence in 190 territories: on 1H 2019 we've met the net turnovers of all 2018, while **CincoMAS** has gained new territories in the Americas', she adds.

The company is returning to ATF this year putting strong em-

Talpa: remarkable shows

Talpa Global (The Netherlands) highlights at ATF a slate headed by *5 Gold Rings* (8x'82), the acclaimed talent show for all family, where contestants answer questions by placing gold rings onto an animated picture displayed on a huge LED floor. The prize money per level gets higher whereas the rings get smaller. Produced by **Possessed** (ITV), the show was aired for the first time at 2017 and have been license to 7 countries.

In *Thank you for the Music* (13x'90), three celebrity duos go head-to-head in a musical show-down. The famous contestants play fun music games, and seven special audience members also play an important part, then they choose one of these seven audience members, purely on the basis of their looks, to sing a song. The program it's a brand-new idea developed by **Talpa Content** and is produced by **Talpa Producties** that recently was licensed by **SBS6** (The Netherlands) and on its first episode marked a 13.8% of share.

Lastly, **Laura Rhodarmer**, SVP Licensing, recommends *Home Alone* (6x'40'), a social experiment where five kids are challenged to live on their own for an entire weekend while their parents are just next door, watching and commenting on their child's every move. The children are confronted with tasks like shopping and team challenges, but one question will emerge: How will these kids behave without their parents?



Laura Rhodarmer, SVP Licensing



5 Gold Rings, game show format



Dangerous Moms arrives to Asia

phasis on the APAC business. Heading the programming offering is *Dangerous Moms*, premiered on **Telecinco** and sold in Germany, Belgium, Latin America, Brazil and format optioned in Greece, Italy, Romania and Hungary. 'It has gathered the greatest interest in both the domestic and international markets', remarks **Bustamante**, who also recommends *Mothers* (13 eps.), new production from **Alea Media** about daily situations of a hospital narrated through the patients, families and doctors, and *The Countryside*, a humor series about a group of people who come to the call of an ad in which a house and a new life away from the worldly noise are promised.

Other top selling titles from distributor are *Caronte* and *Unauthorized Living* available on **Amazon** and **Netflix**, respectively, as well as *Truth* that has been sold in more than 100 countries. Last but not least, docu-series *Monica and Sex* and *MZUNGU, Operation Congo*, a docu-factual that shows a fascinating but also devastating reality.

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all3media: awarded production



Sabrina Duguet, EVP Asia Pacific

all3media International (UK) promotes and licenses a catalogue of award-winning TV programs and formats to broadcasters and media platforms across the globe with a catalogue which contains over 11,500 hours of content across all genres. The company arrives to ATF market with a selection of productions for the new contemporary adult in short and length-format.

Among its usual offer of international formats and high quality documentaries for TV, presents *The Dog House* (8x'60) of **Five Mile Films**, a docu-series that follows the activities of a charity organization that is dedicated to caring for abandoned dogs, commissioned on **Channel 4** in the UK; also **all3media** brings the multi-award-winning format *Cash Cab* from **Lion Television**, the quiz show that rewards passengers in a taxi for answering questions about trivialities, the format is currently celebrating 15 years since was airing; and *Meat: A Threat to our Planet* (1x'60), from the awarded producer **Raw** (UK) an one-hour special which explores how the global meat industry is destroying the planet and affecting the health.

On the drama slate, the company is pushes in Singapore *The Feed* (10x'60) produced by **Studio Lambert** in association with **all3media International**, **Liberty Global** and **Amazon**, it's a psychological thriller about a family forced to control a technology they created when its users turn murderous; and *Diary of an Uber Driver* (6x'30), original of **Revolver Films** for **ABC Australia**, in

association with **all3media International** and **Create NSW**, based on the blog and e-book by Ben Phillips, the production presents to Ben as he transports various passengers displaying a range of behaviors, with each trip telling a part of their stories and evoking a range of reactions by Ben. Ben's background story unfolds as the series progresses, as he tries to prepare for impending.



Diary of an Uber Driver, drama

Comarex: films and drama series



Ernesto Ramirez

Comarex (Mexico) highlights at ATF *100% Wolf* from **Studio 100**, as well as the biopic series *Bronco* from **Turner**, already in distribution with positive results. **Ernesto Ramirez**, deputy director comments: 'Our partners are very happy with the projects that we have developed and this encourages us to continuing this path'.

In Singapore, it offers a catalog that also includes *Blinky Billy* that pursues the crossing of a koala character in search of his missing father years ago; *Arthur and the Minimoy*, an epic film about a 10-year-old boy who undertakes the challenge of saving his grandmother's house from a construction company that intends to destroy

Cineflix: awesome stories

Based in the USA, UK and Canada, **Cineflix** has a catalog of more than 5,000 hours of programming in a wide range of genres. In ATF it launches an offer of original series, factual shows and documentary series of its producers and associated companies, and several of them have been selected on recognized screens. Among the scripted series, *Mirage* (6x'60), about a woman who after having overcome her widowhood, having moved to another country with a new husband, and must fight with her past when she discovers that her ex-husband is alive. Produced by **Lincoln TV** and **Connect3 Media Inc.** in partnership with **Wild Bunch**, it was commissioned by various broadcasters in France, Canada and Germany; and *Coroner* (S01 and S02: 16x'60), inspired on the book series by playwright Morwyn Brebner, about a doctor who investigates suspicious, unnatural or sudden deaths, original of **CBC** (Canada) from **Muse Entertainment**, **Back Alley Film Productions**, and **Cineflix Studios**.

Also on the factual and docuseries offer, the company highlights *Saved on Camara* (15x'30 + 8x'60), factual entertainment show that features the dramatic footage of life-saving captured on camera. The program presents inspirational stories of anonymous heroes who appear on the scene to save a stranger in need. Original of **BBC** (UK), produced by **back2back Productions** and **Afro Mic Productions**; or *Warrior Women With Lupita Nyong'o* (1x'60), a special documentary which follows Oscar-winner journeys to West Africa to uncover the truth behind 'Agoji' warrior women who inspire her character on *Black Panther's* film. Commissioned by **Channel 4** (UK) and produced by **Sandstone Global Productions Ltd**; and *Storm Stories: The Nxt Chapter* (8x'60 + 1x'30 especial), science & technology docue-series that features hurricanes, blizzards, wildfires and mor. Showing dramatic tales of severe weather and first-person accounts of those who survived. *Storm Stories* was commissioned by **The Weather Channel** and produced by **Tower Productions**.



Chris Bluett, SVP, Sales, Asia Pacific and Benelux



Warrior Women With Lupita Nyong'o, documentary



Blood Pact, drama

it. He transforms itself into a small creature and discovers a family secret that could save his grandmother's fate.

Among the drama series, **Comarex** highlights *El Mundo de Mateo* (**Idealismo Producciones**) about a teenager accused of committing a murder, *Pacto de Sangre* (**AGTV** for **Channel 13**), which tells the life of four friends and how they change their lives after a murder during the bachelor party of one of them; and *Amor a la Catalana* (**AGTV** for **Channel 13**) about two women who suffer a romantic relationship for many years with the same man, and a day, when he dies, she is in charge of the family business.

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Banijay: Don't



Samia Mokhtar, Sales Manager

With the confirmation of the purchase of **Endemol Shine Group**, **Banijay Group** will become the largest independent in production and distribution of content globally: the acquisition, still subject to the conditions of regulatory authorities, will cover the 120 **Endemol Shine** production companies with an estimated 66,000 hours of scripted and un-written programming along with more than 4,300 registered formats. **Banijay Group** will operate a global network of almost 200 producers in 23 countries and rights for about 100,000 hours, which will result in total revenues of approximately €3,000 million by the end of 2019.

In Singapore, distributor highlights the new game show for **ABC (USA)** *Don't*, developed by Hollywood superstar and executive producer, **Ryan Reynolds** (*Deadpool*) and host **Adam Scott** (*Big Little Lies*). *Catch* teams of celebrity captains, sports stars and free-runners come face to face in a bid to become the first ever champions of tag, *Mind Set Go* is a '30 or '60 program that follows the journey of eight obese people over three months as they discover the barriers preventing them from optimum health in mind, body and soul, and *Artist to Icon* (10x'60) goes beyond the constraints of the velvet rope to reveal how the biggest names in entertainment reached the very top.

Lastly, *The Gulf* (6x'60), a series from **ScreenTime New Zealand**, **Lippy Productions** and **Letterbox Filmproduktion** for **ZDF** and **TV3**, about the moral disintegration of Detective Jess Savage, who finds herself in exactly that place as she investigates crimes on her home of Waiheke Island, New Zealand.



Don't, brand new game show developed by Ryan Reynolds

Samia Mokhtar, Sales Manager, APAC: 'We have been working steadily to build successful partnerships in Asia and this year done some great deals with both formats and finished tape. Our acquisitions team have also acquired some entertainment formats from Korea that have fit well into our catalogue'.

BOOTH #L24

One Life: Indian high end drama



Rahul Kumar Tewary, Managing Director

One Life Studios is positioning itself as an ultimate destination for Indian high end drama. Apart from being a premium video distribution company, it is also a creative enterprise with a deep understanding of viewership behavior and consumption patterns across platforms. With this knowledge, One Life Studios curates a catalogue of programming across several genres to work with international distribution partners

In Singapore, the company promotes *Porus* (299x'22), where Emperor Porus, one of the most iconic rulers of Ancient India, defends his motherland against Alexander, the mightiest power of the West. *Phir Laut Aayi Naagin* (260x'30) is an Indian fantasy drama about a couple who are shape-shifting

Indiacast: The Brave Hearted

IndiaCast, the leading Indian global content provider, is attending ATF with big titles for their Asian clients. Heading the slate is *The Brave Hearted* (130x'60), where a woman is coerced by her mother into marrying a widower with a 5-year-old child. But, much to her mother's dislike, she is pregnant with her lover, the chosen child. This is the journey of a strong-willed woman who makes her own rules and stands by them, come what may.

On *Sons of Lord Ram and Sita* (130x'60) victorious Lord Ram and Sita are back in Ayodhya, but little does Sita know that her homecoming is short-lived. A vile accusation forces pregnant Sita to leave her home, her husband and Ayodhya forever.

Web of Love (130x'60) is a love story where Azaan finds his soulmate in Shayra, but his mother, Begum Razia wants him to get married to her best friend's daughter, Noor. However, love triumphs against all odds in this

battle, but not for too long. *The Accidental English Teacher* (130x'60) shows unexpected twist of fate leads Vidya to the most challenging phase of her life.

Lastly, *Love Beyond Life*: after the death of Raghbir's first wife, situations lead him to remarry, but tells his new wife that he'll never forget his first love. But the marriage leads her to realise that there is a big dark secret behind her husband's ex-wife's death.



The Brave Hearted



Sons of Lord Ram and Sita



Web of Love



Chandragupta Maurya

serpents; a spectacular series about love, revenge & supernatural powers. Set in the era of 320 BC India, *Chandragupta Maurya* (214x'30) is the historical saga of one of the greatest emperors of India, the founder of the Mauryan empire - Chandragupta Maurya.

A.I.sha (13x'40) is a sci-fi thriller about the relation of Sam, a genius app developer and a woman who is the first of its kind Artificial Intelligence Stimulated Humanoid Assistant; *Chaamp* ('145) is a sport drama with the story of a man who fights against all odds for his passion; *Kabir* ('110) is a thrilling suspense story that unravels the two characters with the ultimate goal being the serial blasts in Kolkata & Mumbai. A nail-biting story, *Cockpit* ('141) is about a flight taking off from Mumbai to Kolkata being caught in turbulence and starts depressurizing mid-air. What followed next was sheer and absolute gripping adventure.

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Serie | 6x70'



Teleserie | 94x45'



Infantil | 26x12'



Bioserie | 13x52'



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TBS, Japan: Jun Fukai, manager, movie and animation production department, Junko Abe, head, Takahiro Kawata, director, international business development, and Makito Sugiyama, Chief and VP, Global Business



Nippon TV, Japan: Atsushi Sogo, president of International Business Division, with Hisashi Tsugiya, series producer, and the team of the Japanese leading broadcaster.



Kazufumi Nagasawa, CCO, Hulu, Kantaro Hayashi, content acquisitions manager, and Tetsuo Kkobayashi, content manager, both from U-Next, Kyoko Sekine, senior manager acquisition, Hulu, Kana Mitani, content acquisitions, and Ami Oshima, content section 1, both from U-Next



Kansai TV, Japanese free TV broadcaster: Miho Okada, general manager (center) with Taiki Onoe, senior manager, Kazuhiro Sato and Keiko Sakamoto, global managers



Lorraine Leach, content and alliances director at Huawei; Trista Chang, from Disney, and Megan Fu, business development, and Sofia Zhang, video coordination director, both at Huawei



iQiyi China at CBS: Young Ming, Sharon Zeng, Luna Wang, and Jessie Wen, all from programming and acquisitions department



Asian buyers: Jinguang Zhu, director of creative, Yi Chi, research and acquisitions, and Wang Bo, content acquisitions, all from JSBC China, with Nori Nakano, non scripted formats acquisitions, Nippon TV Japan



Japanese buyers: Go Inoue, executive manager, international operations, Intervention, with Tatsuro Hanano, manager content business department, and Yosuke Mori, video strategy department of the telecommunication company NTT



ViuTV, China: Dick Hui, acquisitions manager, Edward Sum, VP, programming, Avis Cheng, manager, programming, and Cathy NG, acquisition officer



China: Qian Xiao, program production, Leoh Li, content acquisitions, and Yu Song, VP content development, all from Dragon TV; Shery Tan, director of the agency CAA, China; Ying Zhang, from CBS; and Qing Wang, acquisitions form SMG, China



China: Lex Zhu, documentary studio deputy director, and Stephanie Sun, producer at Tencent, with Hengyi Zi, manager, Da Neng, Culture Media SMG, China



Wallace Wong, senior programming manager, Nancy Lai, controller, Winnie Ngai, CMO-OTT, and Sang Au, senior OTT content manager, all from TVB (Hong Kong); Andy Chang, freelance, Marianne Lee, VP contents, general entertainment, Turner APAC, and James Chang, EVP, Tempo (Taiwan)



Philippines: Vincent Reyes, CEO, TV5, Guido Xavier R. Zaballero, Chief Marketing Officer, Cignal TV, and Carlo Katigbak, president & CEO, ABS-CBN



GMA Network, The Philippines: Jose Mari Abacan, First VP, Program manager department, and Beryl Faith Cruz, acquisitions executive



Bangkok Media and Broadcasting (Thailand): Krissada Trishnananda, Content Acquisition Director, Palakorn Somsuwan, EVP, and Poonputtananta Pantitanonta, Content Acquisition Officer



Buyers from Thai broadcaster Mono 29: Satit Keawrung, Chonlada Sungayuth and Utane Okchor



Thomas Su, content acquisitions consultant, Bangkok Media Broadcasting, Thailand, Joy Olby-Tan, lead acquisitions, Mediacorp TV Singapore, Surin Krittayaphongphun, Bangkok Media, Thailand



Jennifer Batty, chief content officer at the OTT Hooq TV, Singapore



Jay P. Shah, content division, Lego, Natasha Malhotra, CCO, and Ben Flint, COO, Vluur (Singapore) and Omar Suby, content acquisitions manager, Telecoming (Spain)



TV Derana, Sri Lanka: Laksiri Wickramage, deputy director, and Sharmila Dharmarasa, director of programming



Vietnam Television (VTV): Nguyen Thi Kim Dung, chief accountant, finance department, and Do Thin Ngan Hang, Vice Manager, acquisitions and sales



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



India: Pradeep Milroy Peter, SVP programming, and Krishnan Kutty, business head, both from the broadcaster Star TV, with Aanchal Maheshwari, senior manager, and Kavita Panda, director licensing, both from Disney Media



Buyers from India: Vivek Srivastava, EVP and head of entertainment at Times Network, Hashim Dsouza, head of content at Viacom18, and Ajit Thakur, head of In House Studios at Reliance



Zee, India: Ali Zaidi, deputy VP, Zee Telefilms, and Amkur Kapila, Head - Programming & Content Acquisitions, Zee Studio



Indian OTT platforms: Aaron Mascarenhas, acquisitions and licensing, and Mansi Shrivastav, head of acquisitions, Times Internet/MX Player (borders) with Aditya Ray, executive director, Crest Advantage and Ali Hussein, COO, Eros Now



ATVN (Indonesia): Ahmad Zufikar, CFO, Otis Hahjary, VP-Director, Kiki Zulkarnain, GM programming, and Gunawan Gunawan, acquisition and distribution manager



Triandy Suyatman, program advisor, PT Elshinta Jakarta Televisi, Indonesia



Harsiwi Achmad, director, Indosiar



Sueny, Sulemi and Ratna Mahadi, president director, of kids channel SpaceToon; Artine S Utomo, CEO, Rajawali Television, and Ina Cahyaningsih, president director, from distributor PT Virgo Permata Film



Barry Chamberlain, EVP Global Sales, CBS, with Clement Schwebig, CFO, Turner EMEA; Ricky Ow, president, and Marianne Lee, VP, network general entertainment, from Turner APAC; and Humphrey Black, VP Media Distribution, Turner EMEA



Docubay is the new global SVOD to be launched in August with 40-50 long documentaries: Akul Tripathi, COO, Natanshi Lodha, marketing manager, Tasneem Lokhandwala, senior producer-content, and Adita Jain, head of acquisitions and syndication



Digital media in South Korea: Gi-Uk Seong, assistant manager, ICT Business Unit, KTH; and Chanyoung Park, manager, content acquisition team, LG Uplus



KBS, Korea: Genma Kim, entertainment producer, Youngsam Kim, KBS World Channel & content producer/deputy director, and Seok Hyeon Kim, channel manager



CJ E&M, Korea: Jin, Bo Mi, producer, TWN Division, Hee Yeon, Park, producer, and Dong Hi, Kim, programming producer



Sky TV (New Zealand): Travis Dunbar, director of entertainment and programming, Lisa Clements, acquisitions manager, Karen Bielecki, head of entertainment, JJ Klein, VP current and late night, FX Networks, and Richard Samuels, EVP and MD, Fox



Lightbox, SVOD service from New Zealand: Dana Spangaro from Disney with Hema Patel, general manager, and Anna Tait, commercial director



Malaysian buyers at Disney: Airin Zainul, director digital asset management, Media Prima, Jo-Ann Liew, VP content, Juita Viden Puteri Rene Shahniah Bt Mohd Shahaudin, team lead content, Saiful Shahiran, head of production, operation and contents, and Lyn Nasihin, GM, Primeworks, and Kevin Foo, manager of content, Juita Viden



TV3 Malaysia: Jahaliah Hasan, manager, acquisition and content management, and Khairunnisa Kamarulzaman, manager, entertainment and programming group



More digital buyers: Jerry Soer, VP SEA, Collab Asia, with Mihai Crasneanu, CEO, and Cristina Clavera, content director, Grey Juice Lab



Mongolian National Broadcaster, NBC.co: Buyantogtokh Erkhembat, head of marketing department, and Temulin Batjargal, Foreign Relations Manager



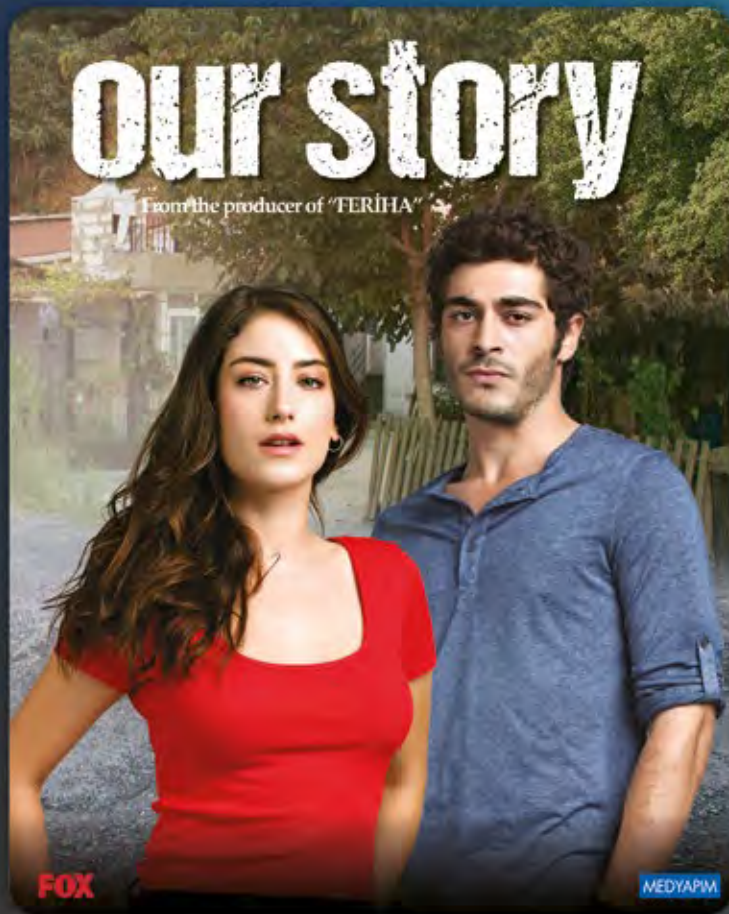
Radio and Television of Brunei acquisition and programming executives: Hajah Hasiah Ali and Nor Hasimah Haji



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



TM, telco from Malaysia: Manie Lee, associated, and Chen Khen Oh, general manager



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