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THE CELEBRITY LIFE HACK SHOW

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THE SKY HIS EARTH
Starring MAJĂ SALVADOR
Best Actress
Asia Contents Awards

THE KILLER BRIDE

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

YOUR MOMENT

THE NEWEST BREAKTHROUGH 2-IN-1 REALITY TALENT COMPETITION
There are unique days for the content market. With the digital OTT revolution, every region of the world drives deep changes, 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 1,500 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 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 12th 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.
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 other 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 ‘stagnating’. 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 366 minutes, 18 minutes more than 2017 thanks to digital media, especially smartphones (+12 minutes) and computers (+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: ‘Popularity is decreasing from 9 years old, there are less children and more people of 69’. 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 25 countries with Saudi Arabia this year, and Ninja Warrior, broadcast in 165 and produced in 23 countries with Poland and Mongolia this year, are two good examples. But also dramas, as Step-mom 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 and inflight).

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 alternaties 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 hold new alliances and we are working on different projects for the following years. Live entertainment and events is a key asset for free TV, entertainment content is a segment we can explore carefully for the past following months’, concludes Sugai.

TBS’s shows are also ‘serious’ shows, like Celebrity Get Me Out Of Here, a format launches at MIPCOM, co-developed with British expert Dave Winnan.

Money - The Celebrity Life Hack Show, a format co-developed with Dave Winnan, CEO at Global Creatives (UK), 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.

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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 remix, while on the second one it operates analog and DTT broadcast facilities, cable/broadband systems, and OTH.

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 platforms bet more on experimental and cover themes that are not traditionally allowed on free TV. Katigbak: ‘IWant is the most viewed OTT platform 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 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 Reunion 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 Manabat-Tan Beach Studios. Our production teams 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’.

Source: Kantar TAM – Total Homes

| PHILIPPINES: AUDIENCE SHARE, PER TV CHANNELS – 6PM/12AM (JAN.-OCT. 2019) |
|---------------------------------|-----------------|
| ABS-CBN                        | 47.7%           |
| GMA TV                         | 32.5%           |
| Others                         | 17.2%           

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ABS-CBN

Your Moment reality/talent show co-developed with Netherlands Fritz Productions

High-rating Filipino dramas for 2019
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

150 hours)

A journey of an uneducated English teacher

SONS OF LORD RAM & SITA

150 hours)

Virtues of Lord Ram and Goddess Sita narrated through the lens of their sons, Luv and Kush

SYNDICATION ENQUIRIES

Debkumar Dasgupta
debkumar.dasgupta@indiacast.com +91-9819600332

Keerthana Anand
keerthana.anand@indiacast.com +91-9851991552

Amar Trivedi
amar.trivedi@indiacast.com +91-9820799091

Meet us at: ATF | 4th - 6th Dec 2019 | Booth M18

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WarnerMedia APAC: unifying business, becoming stronger

Ricky Ow, President, WarnerMedia Entertainment Networks, Asia Pacific

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, Mondoo TV, Tabi Channel and ONOK, 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 COO, EMENA and APAC regional legal counsel, and Law- rence Yuen report into Alessandra Chiabhi, chief legal counsel for WarnerMedia Entertainment Networks, Distribution and Advertising Sales EMMEA and APAC region.

Ow explains about the moment of the company: ‘We created a combined powerhouse of leading brands. Spanning 23 countries in 14 languages, our brands include Warner TV, ONOK, Mondoo TV, Mondoo Mah-Jong TV, Tabi Channel, Tabi Tele, Cartoon Network, Boomerang, POGO and Turnul 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 B 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 ATTY 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’. Owing 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. 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’. 

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

Source: Digital TV Research

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IndiaCast
a TV18 & Viacom18 Venture

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THE BEST OF MALAYSIAN CONTENT

Lynnazlina@mediaprima.com.my
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.

- ATF attendance has grown by more than six times, a testament to the increasing relevance of the APAC region.

ATF: “Streaming the Future”

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, tent creation, while it provides a robust academic line up with panels, keynotes, conferences and lunches.

On the previous market day, December 3, the ATF Leader’s Summit brings on stage Gong Yu, Founder & CEO of iQIYI (China), Shibashis 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 655,500 in cash to develop the idea, and third (in partnership with GHT Culture & Media) delivers USD 2,500 to help kickstart their projects, and could even be offered a USD 11,000 bounty 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 Naveen Hail Lang, Group Project Director of ATF & Market and ScreenSingapore, Reed Exhibitions.

“Our programs is in line with how we have constantly introduced new elements. The ATF Summit first came into being in 2012. For instance, in the ATF Formats, Animation and Chinese Pitchers respectively, to give budding creators three premier platforms to expose their content development in and out of the region”, she concludes.

ATF celebrates this year 25 years, where it has become the ultimate destination for content business within APAC.

The market for linear TV remains strong, though it faces a media landscape, which in many ways is challenging or topping 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 55% in 2014, and will increase to 88% by the end of 2020, a transition that the IABM characterizes as “dramatically 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,
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.

As in other parts of the world, the increasing digital 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 688.4 million in 2023, up from 608.8 million recorded in 2017. Incoments 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.

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 2026, 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.

As in other parts of the world, the increasing digital presence in Asian traditional broadcasters look for such other to generate high-end co-productions.
Business trends?
Keep moving forward

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

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

• This is a “brutal” transition moment, with a big global OTTs being launched almost in a semester: Apple TV+ and Disney+ already gained 10 millions dollars just 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 not written: the newcomers want to de

• 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. Migu- lla 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 don’t let its worldwide people to sell the American content. They just can sell local content. To produce own 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 France 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.

- ATV 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.

PROGRESSIVE AND FENGUILLAR TRENDS

• Online traffic weakens physical formats

• Series for millennials are gaining market

• Biggest OTTs will lead the ‘new age’ market

THE ‘GOOTT’ —GAME OF OTTS— HAS NOT BEEN WRITTEN

• Disney+ and HBO Max want to dithrone Netflix and Amazon, but probably none of them will set or lose.

• 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 independent 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 territories, 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?

Companies tend to close short-term, low profile deals. The industry is going through a challenging year, whose production is more important than distribution.

Anyway, the restrictions to distribution will have permanent ups and downs.

• There is a steep lack of new entertainment formats. It could be very clever to invest in feature films.

• Producing own content is not an option, it is the fact that make a company to survive in this context.

The ‘countries in focus’ were Russia, China, Argentina and Japan. Today the non-traditional territories mean fresh ideas and talents for the central titans.

Experts say that OTT platforms will evolve to premium or to A-VOD in the future, as the Pay TV business in the past. Migu- lla 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’.

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Jamie cooks up a stunning collection of vibrant, hearty veg dishes. You won’t even miss the meat!

6 x 1 hour
Media Prima: ‘OTT players are our partners rather than competitors’

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, Media Prima 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 Malaysia 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 Suro Sujrenda, 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.

‘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 Malaysian 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.’

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

Source: Nielsen

MALAYSIA TOP 15 CHANNELS +4 (YTD-OCT. 2019)

Source: Nielsen

Queens of Mystery

They write mysteries. She solves crimes.

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 global corporates & investors. Given its significance and viability, players like Netflix, Amazon, Google, YouTube, as well as Apple and Disney have a well-entrenched 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 a 150-year-old tradition of film making, plus a creative wealth of literature and performers. The industry 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 Prensa - 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 30-50 join ventures: we have five film production VCs 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 550 million in 45 countries and 4+ average rating”, adds the executive.

Sarkar: “Within 18-20 months, we have an investment of USD 500 million, transalted 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 India’s historic win of the Cricket World Cup’.

“We have had rewarding alliances with film directors like Shetty, Neeraj Pandey, Anurag Kashyap, and producers like Madhu Mantena, and franchises that entertain & engage audiences across the globe”, concludes Sarkar.

UNIQUE SHARE OF MAJOR M&E INDUSTRY SEGMENTS

Source: IBEF (FY 2018)

Buyers

SPECIAL INTERVIEW / MEDIA GROUPS
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 Maheenarn family 49 years ago. “That 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’, comments Arinya Banomyong, president.

There are 15 digital TV channels in Thailand, and Channel 3 is the leading one with 20% 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 USD 3.7 billion, and going down,” Banomyong says.

“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, digital 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,” 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 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.

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**THAILAND: AD INVESTMENT, PER MEDIA (2019)**

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<th>Media Type</th>
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Survey made by Reed Midem about what are Asia Pacific acquisitions executives are picking up from the global market.

Editorial Strategy - 2 Type of programs looking for:

- The Asian buyers want:
  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. It has more than 300 million monthly active users, and provides a wide selection of content, both proprietary and produced by its media. For more information, visit HYPERLINK “http://www.youku.com” youku.com. About Alibaba Digital Media and Entertainment Group Alibaba Digital Media and Entertainment Group brings 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.
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Twitter + Eurosport: Tokyo 2020

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’s 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 content to fans across Europe.

Announced in September during the All That Matters 2019 conference in Singapore, VDSI partners with Facebook Watch 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 will include: True Love or True Lies?, 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 the 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 JDSS: 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 inkings to parents/teachers/friends and loved ones.

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Twitter + Eurosport: Tokyo 2020

Twitter, Discovery and Eurosport announced a broad content publishing and ad sales partnership for the forthcoming Olympic Games Tokyo 2020 (including Russia and France), which will see the social media amplify 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 worldwide-class content, including the very best moments of Eurosport’s countdown 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 – from the start and throughout the Games. 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 digital-first audience platform.

Twitter and Eurosport will join forces to produce a slate of short-form content for the Tokyo 2020 Olympic Games coverage.

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Twitter, 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’.

Paul Rahrig, GM, Eurosport Digital: ‘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’. Twitter + Eurosport: Tokyo 2020

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VDSI + Facebook: short form series

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

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Chinese market needs to import more and more excellent cultural and entertainment content as their purchasing power increases. They are more willing to spend more money to buy better animation content and widely disseminate it in a vast territory. The consumer market is also the first in the world.

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’.

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 26,000 videos, e-books, stories and quizzes, aims to usher in the next evolution in the kids’ 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 Bahalit, 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 Bhomik, Business Head, VOOT Kids, concluded: ‘The app has the largest and most versatile offerings in the space of toon 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’.

Source: CCTV
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 Rapid Transit Corporation and 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 Traveller, 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, *Sasayuki*; two seasons of the network’s dark fantasy series, *N arrowhead*; and a horror mini-series, *The Head*.

Later this year, HBO Asia will premiere the second season of the award-winning series, *The Teenage Psychic*, a brand-new anthology series about love, 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.

Hulu Japan, HBO Asia and The Mediapro Studio are shooting the first series by Alex and David Pastor in the Canary Islands and Iceland: *The Head*. Directed by Jorge Dorado (*El Embarcadero*), and executive produced by Juan José Asenjo, Tommy Mohida, Risto Rovio, Laura Bach, Sandra Andrés, Amelia Hoy, Spanish star Mónica López with special collaboration from Álvaro Martínez (*Money Heist*).

According to Javier Méndez, CEO of The Mediapro Studio: “*The Head* is an example of the direction the company head-ed in: ‘With ambitions 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 Polar’s 5th 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.

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After an important MIPCOM where it had a strong presence of its talents, ATV Distribution bets on ATV to close the first agreements in the APAC region for its most recent series, *The Ottoman and Hizir*, 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 on Osman, the first leader and father of the empire. It premiered last month on ATV Turkey. The main couple of *Hercai*, Ahunibi and Ebru Sahin, 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.

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

Ratting record breaker drama *Life* 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 Huzur, one of the strongest member of the clan that smuggles weapons. After a while, he becomes the head of this clan and tries to manage his relationship with mafia, government and his family. 

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 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.

**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. 

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.

Last MIPCOM, it confirmed the Turkish adaptation of *Abandoned* by MS Yapim. This deal follows the four prior announcements between Nippon TV and the producer, including *Mother (Arne in Turkey) Woman (Studio in Turkey), My Son (Turkish Title TBD) and Ossi – a love story – (Turkish title TBD). In Singapore the company offers the drama *Nippon Noir* (1’60), 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* (2’06), 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 Darkest Sakura* (1’06).

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.
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 AFI six titles in production 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 notice (35x’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 (35x’45), where a blind man sees what ordinary eyes cannot see: glimpses of past and future events. The production slate is completed by romantic comedy My Crown Princess (45x’45) and family drama Prima Donna (50x’45).

Last but not least, the thriller Obsession (35x’45) is a rivalry drama The Better Woman (30x’45), where a man fidelity is put to a test when he meets an enigmatic dancer who is his wife, Jasmine’s long test 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 fall in love with the same guy.

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 scaling an alliance with Round Table Studio, 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 Enrique 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. We now 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.
Primeworks: from Malaysia to the world

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 All the Movie, the first animated film that will resonate with international audiences for its sense of adventure; Jatriki, 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. 2

Adiwiraku not only impacted our homeland but the whole world; and more ideas and a competitive work standard across the industry. 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 & S Bengkulu Rain on Discovery Southeast Asia, The Promise on Mango TV, Anak Jantan on iTunes, Discovery Southeast Asia, on 5 Rencah 5 Rasa, 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 Agar. With South Korea’s iMedia Group we produced a Manda- rin talk shows, Living Delights, adds Nasihin.

The executive is focused on gaining theatrical distribution beyond Malaysia, Singapore and Brunei. ‘Positioning out the market with a family and entertaining movie Ejen All 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 (19x60’) and the fantasy drama The Promise (26x60’). Last but not least, the comedy film Rock & Roll (2x120’), the drama Ivong Itu (110’), the fantasy thriller Hantu Kula Jengking (90’) and romantic comedy Yedi- gundu Patemoge (138’). Fremanetle 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 1,200 social channels and over two 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 1880s New Zealand, based on the Man Booker Prize-winning novel, starring Eva Green (Penny Dreadful) and Ewy Hoverson. In Facing The Fair (8x’30), a criminal drama with thriller dyes, written and directed by the awarad 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 (13x’60’), show that celebrates all things that veggie persons encouraging: its lifestyle with meat-eaters and vegetarians alike to make veg- etarians 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 audi- ence. Although drama will continue to be an important force, free-TV seek new ways to appease local audi- ences and keep advertisers’.
Indonesia: television regrows 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 mergers 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 Indonesian TV owners and operators; and Media Nusantara Citra subsidiaries reach a potential audience of 164

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- **Inflight**
- **Superhero**
- **Crime drama**
- **Comedy drama**

And the #1 sports program, *Piala Presiden*, *Superhero Liga 1* and the #1 drama series *Cinta Suci*; the Top 4 drama series are also from the group: *Cinta Suci, Cinta Karena Cinta, Cinta Buta;* also the #1 talent show *Liga ID 2019* and the #1 special event *Koner Raya 24 Loum Bisa (Indonesian).*

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. Emetek Group’s OTT strategy is offering linear live streaming all FTA networks and live sports plus original local content (drama and variety/reality shows).

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

Indosiar, another channel of the group, has succeeded in increasing annual share year to year. Especially this year marketed as our best performance since 2008 in terms of competition with our targeted competitors’ output, underlines Hariwij 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. Top-rated genre, occupation and social-economy class our main target market are housewives from middle to lower 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. Reality Funnery, specialized in the music genre Dangdut Koplo (5

Hariwij Achmad,
director of SCM

**Transformation**

As highlighted at the beginning, the leading Indonesian TV group is MMC, but the top watched TV station in 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) but 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, Emetek 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 reach +10 million viewers in more than 240 cities, Indonesia, 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 Prensario Satyanto Hartono, MD, Emetek Group. From the top 50 TV programs list this year, 42 are from SCM: the #1 sports program, *Jalasport*, and the #1 drama series, *Cinta Karena Cinta,* top drama series from SCTV.

Cinta Suci, top drama series from SCTV

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

**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, superheroes, crime drama and comedy drama series.

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 in the lead, its global market share was down 3% from its Q2 result of 64.4% and down 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 25 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 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.
seasons); Ligi Dongkrat 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.

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 more than 3 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.

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Indosiar content is distributed on its YouTube channel, reaching 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".

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.
PUTTING THE BEST DETECTIVES IN THE SCHEDULE SPOTLIGHT
**Caracol TV: High Profile Fiction**

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* (52’x60’), a drama musical series that presents the life of a singer lady who’s went to jail unfairly and justdreams 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.

Also the historical super production *Golfover* (70’x65’), currently airing on Netflix, where tells the story of the American’s indpen-dentist character, Simon Bolivar. The series travels the story of the procer before to become a legend on the American Latin history, focusing on his sentimental life.

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

**Kanal D: Premium Drama**

Kanal D International is the top refer-ence for dramatic content in Turkey, bringing together the most important creative talent in that market that allows it to reach more than 3,500 international territories worldwide.

Kerim Emrah Yurka, executive direc-tor: “We are in a very challenging mo-ment of the industry not only locally, but also internationally. We have strong competition inside and outside our do-mestic market, which forces us to be better and better. World-class premium content, and with global availability, is our focus, such as the new Aziz, from Some Films, in production.”

The executive put special emphasis on *Flirtless City* (52’). Produced by Arcay Film and directed by Ceyd Mercan, it ranked first in its debut in prime time during September, earning 5.13 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 #FlirtlessCity 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 Films) allowed it to become the #1 net-work in primetime with 8.83% participation in the All segment and 13.6% 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 (trend).

**Goldbee: empowering stories**

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

*Heirs of the Night* (26’x26) is ZDF Enterprise’s brand new big budget epic vampire saga. Recently picked up by NHK (Japan) and GMA (Philippines), the *Heirs of the Night* (26’x26) 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 (20’x25’) combines magic, mystery and a unique mythology. On the animation front and following its global launch on Nickelodeon comes *Becca’s Bunch* (52’x11’), that celebrates friendship.

Christophe Goldbergs, MD: “We offer strong brands with a fantastic track record worldwide and in Asia, for a wide ranging kids and teens audience. Our high qual-ity award winning programs and ratings drivers have already contributed to the success of many broadcast and digital platforms glob-ally.”
Kansai TV: global drama

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.

Milo 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 20 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 with great audience success with leading partners, such as Netflix and Amazon.”

Overseas business of Japan has been driven by animation, but recently with great potential. Remake rights were sold in Korea, China, and Turkey, and some are being negotiated in North America. We have produced dramas for more than 60 years, and the company ambitious plan to generate high-end original content is changing its business model, and “is evolving very well”.

MAD: disruptive

A year after its launch, the present of MAD: Entertain- ment 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 74% share. Now in Singapore, the series will have a strong spotlight for APAC buyers. Produced by MFS Yapım, it shows a resident doctor who suffers from autism and a pervasive behavior syndrome that leads to him to fit into a prestigious hospital. Together with her, the distributor led by Olaem Ozsumbul, head of sales, highlights Köşk, a story of two policemen who are tempted by a drug lord in the yakuza to be part of their band, and Love Makes You Cry, another Asian adaptation of the creators of Shock and Woman where a poor girl across 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 promised on Show TV as the w 1 drama of Sunday’s prime time.

As for co-productions, the company has settled down two Latin America: one with VHS (Argentina) for Personas El Lado del Silencio (30 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 ann- ounce before the end of the year.

Televi-sa: 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 par- ties), is changing its business model, and “is evolving very well”. In the first steps, the “Factoy 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 Univisión in the USA, and Netflix is ex- hibiting it in almost 200 countries of the world. In Mexico it was one of its three top programs, at launch. ‘Fábrica de Sueños (named in Spanish), we convert our classic soap-opera into new se- ries of 25 episodes-format. We already have three products: Rubí, produced in Mexico and Spain, Decepciones (La Inespera- dora) and Criadas of Wolves (Cuna de Lobos) both made it in Mexico and the USA. These last titles was picked by Amazon, be- ing the second screening, 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 Mefitsix). Wills: ‘Maintain an intense pace of product generation. The Factory is a priority, because it provides us products adapted it and 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 MIPTF, synergizing with the enhancement that Netflix gave it.”
Gaumont: new local stories

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 series 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 present its President, inspired by characters behind the scandal of FIFA corruption in 2015. The productions are 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 XFiles (18x’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 an art historian from the Louvre to delve mysteries cases.

And the company’s offer is completed with the titles Hannibal (18x’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 helping 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.

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 is also generating synergies between content and TV signals.

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 officially 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 audiences. 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’.

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 force of the three most important TV groups in the country, RTVE, offering drama series La Caza Monteperdido (8x’70), Atravesmedia, showing Presunto Culpable (13x’21), and Mediterraen/Mediatext Spain with Señoras del Hálito (8x’18), are participating along with Britel, specialized in distribution of TV channels in Spain and Latin America. On the animation side, B. Water Studios from Canary Island, pushing its action sport series Tripok X and Planeta Junior, a company from Grupo Planeta / De Agostini Group, focused in the production and distribution of animation series such us Cerdita (28x’52) and Squish, and in recent years it has produced more than 300 hours of content for children 2-14 such as Mutant Busters, Eyegas, Bubble Bip, Sendokali, Maya 3D, Heidi 3D and Maya 3D, among others.
HBO Latin America: high class biopic series

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 (8x’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 Polia. It is a mystery series with tints of thriller created by Gustavo Malajovich and directed by Marcos Osorio Vital and following the life of Fabian Danube after the reunion with his mother Moira, as a continuation of the last episodes.

HBO Latin America also brings the fourth part of O Negrão (The Business) (10×60), which follows the well-known character of Karen, who finds her career 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 female 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 Barretto which follows the journey of former U.S president Teddy Roosevelt who alongside Brazilian army officer Cláudio Bombon in a quest to explore unknown regions and come face to face with indigenous inhabitants of the Brazilian Amazon.

Cinemedia: new horizons

With 45 studies across Brazil, France, Mexico and the USA, Universal Cinemedia (USMA) 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 Cinemedia as one of the most chosen firms by channels, producers and generators of content such as HBO Latin America, Medya, MADD, and 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. In Singapore, at the recent ATM, we reached 21 studios 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, Season 2 and 3 of Woman. Also: A Girl and Love Make You Cry, distributed by Hollyoaks Entertainment, while for ATV we will start Ottoman and Seven Mires, distributed by Global agency. Hernández says that next year Universal Cinemedia will work on five new dramas. On the other hand, highlight the current moment of expansion that Cinemedia is experiencing with the inauguration of four new studios during this 2019, where company have two studies with Dolby Atmos certifications and TPN content certification.

‘With these new openings in Mexico, we reached 21 studies in Mexico City and another one in Cuernavaca, specifically for next year we will finally have a new office in Spain, where its 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.

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 other 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.

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 17.75% in its episode 25.

While Woman, adapted by MF Yapim from a Japanese format, jumped from a 13.33% market share locally to 26.69% 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.

Vanessa Cruz, Licensing and new business Lead

Gema López and Liliam Hernández from Cinemedia at MIPCOM 2019

Cinemas: new horizons

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‘With these new openings in Mexico, we reached 21 studies in Mexico City and another one in Cuernavaca, specifically for next year we will finally have a new office in Spain, where its 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.
VIAS: VANGUARD STORIES

**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 now. We’re going to keep developing better content” highlights Guillermo Borenstein, VP Content Sales & Coproductions, VIS America. “We have a great balance of local and international products.”

VIS is presenting at ATF, Built Door (20+20), the international version of our company acquired two years ago. More than 25 short form shows produced in Mexico for the global market; second, it has enlarged its presence with madeadyme program distributed within the Americas, MENA, CEE and APAC.

It is also producing premium content for Amazon and Paramount Channel, as previously noted. VIS is produced in Mexico, and also in APAC (20+20), created, produced and owned by Ana de la Reguera, with Comedy Central and Pantaya for Amazon since 2020. To Catch a Thieves (20+20) is the TV series from Javier Oliveros, 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 Victori Smal (6x’60), coproduced with The Mediapro Studio’s Officina Burman, presented in September in Argentina and acclaimed during a screening in MIPCOM 2020; the second season of Nicholas Bordon Latin America live action series, Shovel (6x’60); and black comedy R, coproduced with Clave Video and Pantaya.

**Gusto: 4k cooking programming**

The distribution arm of The Mediapro Studio has 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 (50’8x’50 – 502’8x’50), coproduced 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.

Cuarenta (3x’70) is a thriller co-produced along with Big Bang Media that follows the footsteps of a police officer, who after suffering a sentence for a crime he does not commit, becomes a criminal lawyer; in Paradise (6x’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 offices of reality and contest shows, The Chef Disciple (2x’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 disciplines, and The Dinner of a Lifetime (6x’50), cooking show created by Ran Tellem for Amazon Prime 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. 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 Alex and David Pastor, The Head.

**VIS presents Malaka**

Corporacion Radio Television Espanola (RTVE) is the public audiovisual group in Spain. With its portfolio of channels and content, 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 spearheaded by the boom of Spanish dramas around the world by the band 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. Premiers of Sand (6x’70), was filmed in a fascinating environment, the port city of Mat and the oasis of Tozeur in Tunisia. The drama series shows the harsh reality facing Lucía, 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 (6x’90), 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.

**The Mediapro Studio: all in one**

The Cook Like A Chef (60’60) is a cooking programming that inspires viewers how to cook, not what to cook with proper techniques, tips, and tricks.

Día Dinners (16x’30) is a powerful and uplifting series that tells the story of 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 invites viewers with simple to extravagant baked goods. It is available with Mandarin subtitling or Spanish dubbing. Visually stunning series One World Kitchen (8x’30), S2: 3x’30, S3: 2x’30), features nine delicious international cuisines. Episodes available with Mandarin subtitling or Spanish dubbing. The series is targeted for all ages.

Also the third season of Losing 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.

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**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-channel his lives after losing his mind in the process. Also the third season of Dumb (7x’50), a criminal drama that features an actress of 30 years-old who decides with addiction, 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 Paradise (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 (2x’30) 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, DoriMedia presents a selection of reality shows headed by Corye & Confession from Lullia (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 Reunion, a 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.
**CJ E&M: successful dramas**

*CJ E&M* the media company based in Seoul (Korea), agglomerates producers and TV channels such as Total Variety 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. ‘As our home market, is one of the best for TV content of the world. Just like Europe, and Latin America, 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 housed humans and at night is habited by ghosts.

**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 (33x’90), three celebrity duos go head- to-head in a musical showdown. 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 Productions that recently was licensed by SRBS (The Netherlands) and on its first episode marked a 33.8% of share.

Lastly, Laura Rhodarmer, SVP Licensing, recommends Home Alone (68x’90), 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?

**Mediterraneo: strong focus in APAC**

Mediterraneo/MedioEst Spanish Group is the new company created to gather three key international businesses of the biggest Spanish media group: production, distribution and international network CircoMas. ‘We aim to optimize costs, to maximize the returns 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 on 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 CircoMas has gained new territories in the Americas’, she adds.

The company is returning to ATF this year putting strong emphasis 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 Alexia Media about daily situations of a hospital narrated through the patients, families and doctors, and The Countrywide, 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 One Year, Unlucky Love and Don’t Stop, respectively, as well as iQiyi and Netflix, respectively, as well as Caronte and Unauthor-Live between 2018 and 2020.

Laura Rhodarmer, SVP Licensing introduces the global content market for the future

*Early Bird* 50% Off
650 € until 31 Dec. 2019

*compared to on-site rate*
**all3media: awarded production**

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 (6x’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 (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 pushing 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 to Ben as he transports various passengers displaying a range of behaviors, with each trip telling a part of their stories and evoking...
Banijay: Don’t

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 unscripted 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). Gritty teams of celebrities 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 Screen Time New Zealand, Lippy Productions and Letterbox Filmproduction for ZDF and TV1, about the moral disintegration of Detective Jess Savage, who finds herself in exactly that place as she investigates crimes on her home of about the moral disintegration of Detective Jess Savage, who finds herself in exactly that place as she investigates crimes on her home of approximately €3,000 million by the end of 2019.

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

Japanese buyers: Go Hase, executive manager, international operations, Hitomi, Takahiro Kawata, director, international business development, and Makito Sugiyama, Chief and VP, Global Business, TBS, Japan

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

Happy Prime Films, EVP programming, and Krishnendu Khattry, business head, both from the Indian broadcaster, TV5 and head of entertainment at Times Network, Nandini D’Souza, head of content of Disney U and Aalif Abu Talib, head of Disney Studios at Reliance

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

Digital media in South Korea: K.B. Kang, senior manager, ICT in Business Unit, KBS and Cheon Young-Joo, manager, content acquisition team, LG Uplus

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

More digital buyers: Jerry See, VP/SE Asia, Cable Asia, with Nilesh Laxmiani, CEO, and Christa Clavera, content director, Grey Juice Lab

Mongolian National Broadcaster, NBC.co: Buyantogtokh Erkhembat, head of marketing

Indian OTT platforms: Amazon-Mozoscast acquisition and licensing, and Manoj Shrivastava, head of acquisitions, Zee Entertainment (Sky Player Brands) with Aditya Roy, executive director, Civil Advantaga and AE Network, CCO, Zee

ATVN (Indonesia): Ahmad Zulkifli, CFO, Ois Nary (director), Kiki Salsabila, GM programming, and Gaudawan Gunawan, acquisition and distribution manager

Mongolian National Broadcaster, NBC.co: Buyantogtokh Erkhembat, head of marketing

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Mongolian National Broadcaster, NBC.co: Buyantogtokh Erkhembat, head of marketing

ATV9 (Indonesia): Ahmad Zulkifli, CFO, Ois Nary (director), Kiki Salsabila, GM programming, and Gaudawan Gunawan, acquisition and distribution manager

Buyers from Indian channel, Viacom18: Hashim Dsouza, head of content, Ajit Thakur, head of In House Studios at Reliance,.......