

## *ATF Dailies Alert!*

*We will be publishing market dailies on Wednesday (29 Nov), Thursday (30 Nov) and Friday (1 Dec). All news welcome!*

*Send tips, quips and announcements to Aqilah at [aqilah@contentasia.tv](mailto:aqilah@contentasia.tv) or drop in at our booth #M22*

## **ATF 2017 opens slightly up on 2016**

Singapore tops attendance with 137 companies registered on eve of market opening

More than 1,000 companies from about 50 countries gather in Singapore this month for the annual programming mart, the Asia TV Forum and Market (ATF).

*More on page 2*

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**Page 8:** China thaw drives new Korean engagement on eve of ATF; MBC strike ends but few think the battle is over

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Brand new studio entertainment format



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## ATF 2017 opens slightly up on 2016

Singapore tops attendance with 137 companies registered on eve of market opening

More than 1,000 companies from about 50 countries gather in Singapore this month for the annual programming mart, the Asia TV Forum and Market (ATF).

Two days ahead of the three-day market opening on Wednesday (29 November), ATF listed 1,006 participating companies. This is up from the 978 listed on the eve of last year's market.

812 – or 81% – of companies coming into Singapore this year are from 20 countries and territories in the Asia-Pacific region, including Australia.

The other 194 companies include 139 participants from Europe and 41 from North America.

The biggest single country presence this year is from Singapore – unsurprisingly given the location and strong support from the domestic media regulator – with 137 companies registered as of 27 November.

The total presence from companies in Southeast Asia is 362.

North Asia has a strong presence this year, with a total of 353 companies. This consists of 80 companies from Korea, 75 from China, 83 from Japan, 44 from Hong Kong and 71 from Taiwan.

Outside of the U.K., which has 36 companies participating, the biggest single European market is France, with 33 companies taking part in the market this year.

Israel, with three companies registered, leads Middle East presence. The other two companies registered are from Jordan and the UAE.

## DreamWorks shifts from HBO to NBCU Kids channel joins Fellowes team from 1 January 2018



All Hail King Julien

DreamWorks Channel shifts affiliate sales and marketing from HBO Asia to NBCUniversal's Singapore-based Southeast Asia channels division under Christine Fellowes from 1 January 2018.

Channel operations will follow.

The not-unexpected move follows NBC's acquisition of DreamWorks earlier this year.

The linear kids and family service launched in Asia in mid 2015 with the

HBO Asia distribution deal in place. The initial announcement was made in December 2014.

The fully dubbed channel, which includes the DreamWorks Junior block for pre-schoolers, currently has distribution in Singapore, Taiwan, Malaysia, South Korea and Indonesia.

The DreamWorks channel debuted in Asia in August 2015 in a deal with Thailand's now-defunct CTH.

## Mega series bolster FOX slate Queen Dugu, Martial Universe head for SCC, FOX+



Ruyi's Love in the Palace

Mainland Chinese dramas – Zhejiang Huace Film & TV's *Queen Dugu* and Tianjin Azure Media's *Martial Universe* are heading to FOX Networks Group (FNG) Asia in exclusive deals announced on the eve of this year's three-day Asia TV Forum, which opens in Singapore on Wednesday. Both will air on STAR Chinese Channel and on streaming service FOX+. Rights exclude China. Both shows will be available on STAR Chinese Channel (SCC) as well as FOX+. The two new titles join *Ruyi's Love in the Palace*, which airs in early 2018.

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## Turkey picks up 3rd Nippon TV format My Son ventures out of Japan for the first time



My Son

Turkey's MF Yapim & Medyapim have acquired a third scripted format – *My Son* – from Japanese commercial broadcaster Nippon TV.

Shortly after MF Yapim/Medyapim won the Special Award for *Mother/Anne* at the 2017 Tokyo Drama Awards in October, Medyapim's CEO, Fatih Aksoy, said a further two acquisitions were possible. He did not disclose details.

The two new titles would bring the total number of acquisitions from Japan to five.

Aksoy said Japan was, for Turkey, "a new source of stories".

The new deal is Nippon TV's first format sale for the 60-minute drama.

*My Son* is the story of three women who learn what it takes to become a mother amid the struggles and pain

following the kidnapping of a family member.

The deal, announced on the eve of this year's Asia TV Form (ATF) in Singapore, expands the relationship kicked off with Nippon TV's *Mother* in 2016.

*Mother*, made in Turkey as *Anne* for Star TV, was followed this year with *Woman – My Life For My Children*, which aired as *Kadin* on FOX Turkey in October.

Nippon TV's president of international business development, Atsushi Hatayama, said one of Nippon TV's drama strengths was portraying "female characters living strongly in the modern world".

The award is for dramas produced outside of Japan that foster cultural understanding and business partnerships.



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## Turner swells Japan channels bouquet with three new brands



Wacky Races, Boomerang

Turner Japan launches three new channels in January 2018 on NTT DOCOMO's streaming service dTV Channel.

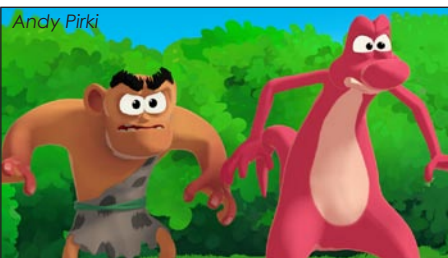
The three channels are Boomerang, which is being made available in Japan for the first time, and new brands Mondo Mah-jong TV and Tabi Tele.

Turner also operates Cartoon Network, Mondo TV, Tabi Channel and CNN International in Japan.

Mondo Mah-Jong TV is dedicated to the popular game of Mah-Jong, including the Mondo Mah-jong Pro League competition with celebrity professionals.

Tabi Tele's original local travel and documentary-style content will spotlight popular tourist locations in Japan as well as in Europe and Hawaii.

## Andy Pirki lights up POGO



AUM Animation Studios' *Andy Pirki* premieres exclusively on Turner's India's POGO on Sunday, 3 Dec, at 9.30am. The non-dialogue series is about a pink dinosaur and his simple-minded human friend.

## Asia's movie tastes diversifying – SGIFF Healthier ecosystem emerging, festival panel says



Najwa Abu Bakar, Astro Shaw; Daphne Yang, Catchplay; Garon de Silva, HBO Asia

Movie tastes across Asia have diversified and a healthier ecosystem is emerging, delegates at the Singapore International Film Festival (SGIFF) heard at the weekend.

"Audiences are becoming more savvy," Catchplay executive director and group CEO, Daphne Yang, told a panel discussion on Southeast Asian production.

Yang said "hero titles" that took up to US\$15 million at Taiwan's box office had given way to a greater number of releases that took between US\$2 million to US\$3 million.

"We believe this will lead to a healthier ecosystem," she added.

Political films aren't going to be part of that ecosystem for the next few years – at least not in Southeast Asia, panelists agreed.

But, said Astro Shaw head, Najwa Abu Bakar, "you can make a good story without being politically controversial".

Abu Bakar said Astro Shaw "wanted to make films that have a voice".

Malaysia's challenge was creating films that appealed not only to domestic audiences.

"It's not true, for instance, that all Indonesian films do well in Malaysia," Abu

Bakar said.

"Sometimes it's a struggle for us to sell our films outside Malaysia, even in Singapore. Some of Malaysia's biggest hits don't travel," she added.

HBO Asia executive producer, Garon de Silva said the Singapore-based regional programmer was looking for "projects that producers really want to tell rather than them thinking what does the broadcaster want".

"We are really open, even to debut filmmakers," De Silva added.

All agreed on the importance of collaboration, and said partnerships were becoming more important as production costs increased. "Filmmaking is about 'we'," Abu Bakar said.

Government funds and incentives had also become a critical part of the funding process, she said.

A more complex funding environment meant increased pressure on producer.

"Producers need to have a good sense of business... need to be able to control the budget and the contingency," Yang said.

Replying to a question on big data's role in production, Yang said big data helps, "but in terms of storytelling, data can't tell you anything".

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*We do better*

## China thaw drives new Korean engagement on eve of ATF & relief washes over Korean variety buyers as MBC strike ends

Two big questions hover around anything Korean as this year's Asia TV Forum kicks off on Wednesday.

The first is what happens now that China's hard-line anti-Korea stand is softening, and the crippling China freeze that ruined business for Korean producers/rights holders through 2017 looks like it could, maybe, be over.

The second is the impact of strikes that crippled broadcast behemoths Korean Broadcasting System (KBS), which is still on strike) and Munhwa Broadcasting Corporation (MBC), where union members rang the back-to-work bell about two weeks ago.

Answers to the first are no-one knows yet (or is willing to hazard a guess) and the wounds are still too raw and the experience too commercially traumatic to let hopes rise too high too fast.

Korean producers say green lights are flashing all over the place across all kinds of China-related projects. But, having looked in shock and horror at big fat zeros where millions of dollars of revenue used to be, they're being cautious about leaping right in again.

"We have to see what happens... Some people are anticipating, but most of our industry are now very careful. No one can predict that country," one Korean producer told us.

The suspicion also lingers that China's move against Korean entertainment was driven by more than the former Korean government's adoption of the U.S.-backed THAAD missile defence programme. Korean drama, they say, was just too popular and Chinese producers needed a chance to catch up, which is when the regulators stepped in.

Answers to the second, strike-related question are, perhaps, easier, even though the long-running and simmering issue is very likely to bubble up again when political winds change.

Most important to regional broadcasters is that the strike had no impact on



*Infinite Challenge*

high-value dramas, such as *Hospital Ship*, *Golden Pouch* and *Children of the 20th Century*, which are not produced in-house. Variety shows such as *Infinite Challenge* were stopped, interrupting the flow to services like Oh!K, a regional channel operated by Turner with an output deal with MBC.

Turner says despite the upheaval, Oh!K was Singapore's top Korean general entertainment channel in prime time for September and October (source: GFK SG TAM). "By and large, our pipeline of Korean dramas has been unaffected and we also have an extensive library of content to draw from," says Marianne Lee, Turner's VP for general entertainment content.

The mid-November back-to-work call by MBC union members followed the formal dismissal of the network's president, Kim Jang-kyeom, accused of meddling with news coverage to favour ousted conservative president Park Geun-hye's government.

Fellow strikers at KBS have called for the exit of KBS president, Ko Dae Young, for engaging in similar activities. Ko is also accused of taking a KRW2 million/US\$1,800 bribe from Korea's National Intelligence Service (NIS) in 2009 to squash reports about the NIS. Ko denies the allegations.

The whole issue, including the vote to

sack Kim, was nothing if not highly politicised, from big-picture support from Moon Jae-In's current progressive government to the details of which board members of MBC's largest shareholder, the Foundation for Broadcast Culture (FBC), turned up to vote to axe Kim Jang-kyeom.

Local new agency Yonhap quoted Kim, as he was being ousted, saying he hoped he was the last victim of the government's "control of public broadcasters and oppression of journalism". Kim also apologised for "failing to keep MBC's independence from those in power".

Allegations against Kim and Ko are by no means the end of the attempt to hunt down others seen to have attempted to manipulate news one way or another.

Among other actions, prosecutors have raided homes and offices of senior officials accused of colluding with the intelligence services to silence critics of former President Lee Myung-bak, who is also being investigated for abuse of power during his term from 2008 to 2013.

Unions at KBS and MBC have long called for independent news coverage in a system historically stacked against anything of the sort in an environment wracked with allegations of bias from one side or the other.

And that, whatever else happens, looks unlikely to change.



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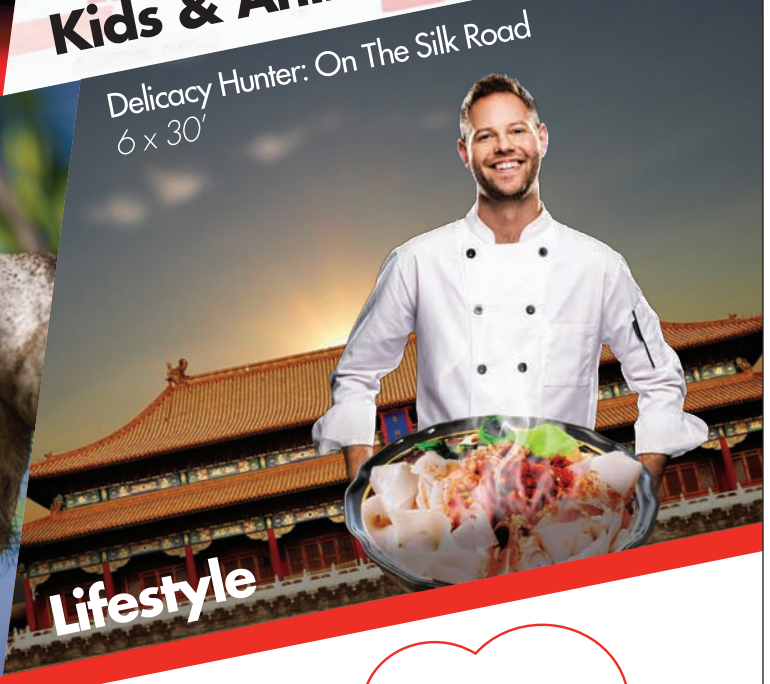
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# eOne's 1st Asian co-pro nigh, another Asia office coming soon

## Joyce Yeung debuts in new role at Singapore's Asia TV Forum



Indie studio Entertainment One (eOne) is expected to announce details of its first Asian co-production in the next few weeks. eOne has confirmed that the production involves one of its signature shows, but nothing else is being disclosed for now.

This follows the recent opening of eOne's regional office in Hong Kong and the September appointment of Joyce Yeung as executive vice president sales, APAC – moves that eOne Television International intends to drive sales of its extensive catalogue throughout the region.

In an interview with *ContentAsia*, Yeung said eOne was also "very open" to adding Asian content to its global portfolio.

"We will be looking at developing new content as well as reversioning our existing IP. eOne titles include *Designated Survivor*, starring Keifer Sutherland; AMC

original drama *The Walking Dead*; and crime drama *Ice*, about a family in the Los Angeles diamond trade.

"We have a huge library of shows that have not been exploited in Asia and we are looking to work with local agents and partners in co-producing shows. In fact, we are in the final stage of a co-production of one of our signature shows for the region," she said.

In addition, eOne will be looking for Asian content that will complement its drama portfolio: content with a great storyline and a unique Asian flavour.

Yeung said eOne would not be focusing only on the traditional market players, but would also be looking at co-productions for burgeoning online platforms.

"Our goal is to work with local talent on content that works across the whole Asia

region, not just individual territories," Yeung added.

With that in mind, eOne will be opening at least one more office in Asia within the next 12 months. The location hasn't been confirmed.

Yeung said that while eOne would be directing a lot of attention at the huge Chinese market, areas of focus also covered North Asia including Korea and Japan; Southeast Asia; and the Indian sub-continent. Australian and New Zealand are managed out of eOne's Sydney office.

Yeung's team will work closely with eOne Family, set up in Hong Kong in 2014. The two will share a stand at the ATF in Singapore this week – the first time eOne has had a formal presence at the market.



Joyce Yeung



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# HBO Asia turns 25

## On the eve of the big reveal on HBO Asia's biggest originals slate ever, CEO Jonathan Spink talks about the now and the next

### What about HBO Asia today are you most proud of?

"We are more relevant than ever despite the changing market and are well positioned for the future. We have a great brand and great programming, including the biggest programme in the world. There are issues, but we are well positioned for future growth."

### What's the biggest growth opportunity you see coming for HBO in Asia in the next 12 months?

"The increased ability to sell our services through HBO Go and the flexibility to increase our audience. We're very positive about the originals we have done. We had an epiphany with *The Teenage Psychic* about language. [*The Teenage Psychic* was shot in Mandarin] That opens up huge opportunities to produce relevant content for individual countries and for the region."

### What do you think the biggest challenge for Asia's subscription video business is?

"The biggest challenge we

face, genuinely, is piracy. The ability to access content for free illegally is a challenge. It's good to see that there is increased effort against this."

### What would you say is the most significant change in the way HBO operates today from the way it did when you arrived in 2004?

"We are significantly more flexible. We are proactive in what we are doing. We've added a huge number of services to the business, including plex channels, on demand, and HBO Go. The technology has changed but in many ways

it's still television. It has more definition, but it's still a TV screen. We can argue that there are huge changes, but one could also say there are none.

The technology and delivery has changed but the business is the same: You have to have great content and be able to reach an

audience. We need to deliver what they want to watch and what they will pay for. The fact that they can watch it on multiple screens hasn't changed the fundamentals."

### When you think about the slate of Originals that will be unveiled on Thursday (30 November), what's the word or phrase that comes to you first?

"Expansive."

### How big are your ambitions for HBO Asia Originals?

"Significant. HBO's backbone is original content in the U.S. and we would like it to be the same in Asia. We have shown that these series work and that we can do good things. We are very bullish on originals and new production, and very keen to do them in all sorts of places with all sorts of people."

### Is there anything you would do differently if you could?

"We should have done original programming sooner."

### What tops your list of frustrations about running a premium entertainment biz in Asia?

"Piracy. A lot of hard work by a lot of people, be it in original production, not only ours but everyone's... is stolen and people think that's okay."

### What do you watch? "The one I'm most proud of so far in Asia is *The Teenage Psychic*."

### What TV series are you looking forward to watching next? "The next season of *Peaky Blinders*."



Jonathan Spink

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## The top 3 things to know about premium movie channels in Asia...

says Vivek Couto, Executive Director, Media Partners Asia (MPA)

“Premium movie channels are still key ARPU and high-yield customer drivers for platforms, even in this age of digital video disintermediation. Unlike English-language entertainment or factual channels, premium movie channels are still in demand across pay TV.”

“A key thing to watch is how much HBO scales its Asian content investment, especially in China, where it has grown exceptionally, what more it does in India, in OTT, and, with or without AT&T, how it makes its US\$2.5 billion global budget sing versus Netflix’s US\$6 billion-and-growing budget.”

“The biggest upside to come will possibly be from digital services for players such as HBO with Go and more. This means every renewal or new deal we will see in 2018 will be an OTT movie player launching with or without channels with telcos, cable companies and even possibly embedded in other OTT platforms that provide synergy and are complimentary.”

## HBO countdown to 2018 original slate

Ahead of Thursday’s reveal, original production head, Jessica Kam, talks about what she’s going for

HBO Asia’s SVP for original production, Jessica Kam, unveils her first slate of originals on Thursday this week.

While details are closely guarded, it’s absolutely no secret that Kam is leading HBO Asia’s most ambitious production goals in its 25 year history in the region.

2018 could see HBO Asia produce five or six series, an 80% increase on the one title (feature film *Deadmine*) released in September 2012.

Kam started working with HBO Asia in March this year, with the commitment to original Asian content already in full swing.

By far the most successful is *The Teenage Psychic*, HBO Asia’s first co-production with Taiwan’s Public Service Television (PTS) and Singapore-based production house IFA.

The six-episode series broke the mould on a few fronts and underscored yet again HBO Asia’s growing confidence in Asian stories that cross borders because they are good rather than because they try too hard to appeal to too many people.

In the run-up to HBO Asia’s 25th anniversary, Kam said she had three main objectives, beginning with increasing output and raising quality.

“That is something supported by the com-

pany all the way from here to New York,” she said during the *ContentAsia* Summit in September.

The combo of more and better “allows us to engage our audience on a more continuous basis,” Kam says. This runs alongside a commitment to broadening genre types.

Her third objective is to go more local. “I want to tell stories that Asians are good at telling,” she says. Martial arts movies in China, for instance, or horror movies in Southeast Asia.

Kam is working with a wider spread of production houses around the region.

“You cannot be sitting in Singapore with a bunch of writers writing for 10 different countries. It doesn’t work that way”.

“Local teams, local sensibilities, local talent will give you the authenticity your audience wants,” she says.

At the same time, her responsibility is to “uphold the quality standard that will appeal to the whole region and stand for the brand that HBO represents”. Which means HBO will step in with additional support where necessary.

“For example sometimes scriptwriters are good with local stories but in terms of structure, we may need a western script doctor or a scriptwriter to oversee the development,” she says. “So we will bring the best of both worlds – regional expertise to complement whatever the local team doesn’t have”.



Jessica Kam

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# HBO Asia Originals so far...

## **The Teenage Psychic (2017)**

HBO Asia's most successful production so far, the six-part (6x1 hour) series is about a young girl forced to juggle the pressures



of teenage life with the demands of the spiritual world. The original was developed with Taiwanese broadcaster, Public Television Service (PTS), and Singapore's InFocus Asia (IFA). *The Teenage Psychic* won Best Miniseries and Best Supporting Actress in a Miniseries or Television Film at the 52nd Golden Bell Awards in September 2017.



## **Serangoon Road (2013)**

HBO Asia's first original series, *Serangoon Road*, is a 10-episode detective noir series set against the tumultuous backdrop of 1960s Singapore.



## **Halfworlds (S1 2015, S2 2017)**

*Halfworlds* delves into the underworld of mythological demons that inhabit the back alleys of Jakarta (season one) and the neon lights of Bangkok (season two). Season one (8x30 mins) was directed by Joko Anwar. Season two (8x60 mins) was directed by Ekachai Uekrongtham.

## **Dead Mine (2012)**

*Dead Mine* (1x87 mins), a HBO Asia's first original co-production premiered in September 2012, is the story about a rich amateur treasure hunter trying to locate the legendary Yamashita's Gold, lost treasure looted by Japanese forces during World War 2. He assembles a group to investigate and while venturing into the jungle, the group finds itself under attack and forced into an apparently abandoned mine. They quickly realise that they are not alone, and face a desperate struggle to escape, or fight to the death. Directed by Steven Sheil, *Dead Mine* stars a cast from Indonesia, Malaysia, Japan and the U.K., including Miki Mizuno, Sam Hazeldine and Ario Bayu.



## **Grace (2014)**

Conceptualised and developed by HBO Asia, mini-series *Grace* is the story of a father's mistake, which condemns his family to unspeakable horror. Set in present day urban Asia, the mini-series examines the Asian concepts of family, sacrifice and vengeance. *Grace* is produced by HBO Asia with Singapore's Infocus Asia (IFA).

## **SENT (2017)**

Set in Singapore, *SENT* (8x30 mins) is a comedy about Jay Bunani (Haresh Tilani), an unremarkable financial compliance officer whose only way of coping with life's stresses is to draft searing emails to anyone who aggravates him. This backfires one day and the "hot letters" in his drafts folder are accidentally sent.

## **Master Of The Drunken Fist: Beggar So (2016)**

*Master of the Drunken Fist: Beggar So* (1x90 mins) is the story of the wealthy So Chan, who loses everything but is saved by the Beggars' Sect. He learns the long lost martial art – Drunken Fist, to defeat the person who framed him. The movie is directed by Jian Yong Guo and stars Zhi Hui Chen, Jun Cao and Mei Ying Wang.



## **Master of the Shadowless Kick: Wong Kei-Ying (2016)**

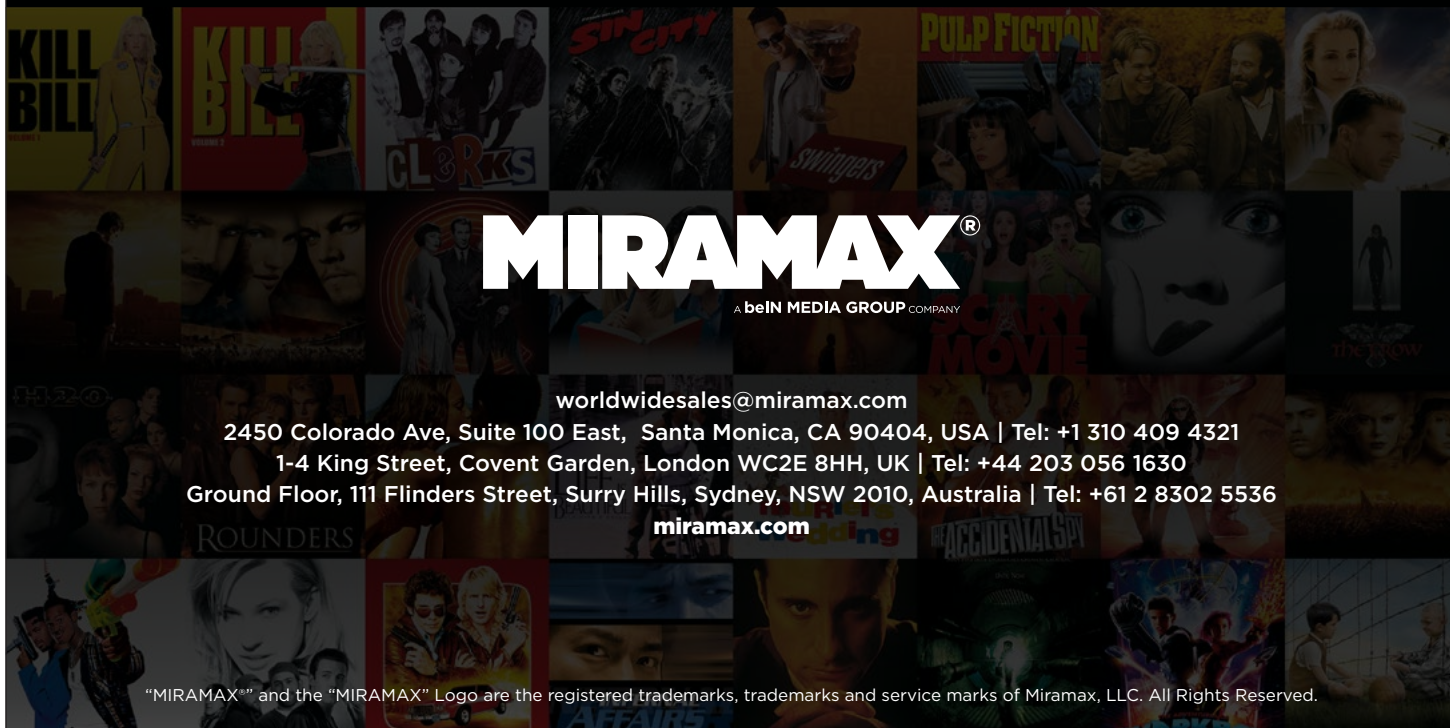
*Master Of The Shadowless Kick: Wong Kei-Ying* (1x94 mins) is about a quiet and honest physician, Wong Kei-Ying, who spends his life upholding medical ethics and saving lives. While he stays away from conflicts, politics and power, he soon finds himself tricked into assisting Wei, the ruthless and treacherous new governor of Canto, who pretends to fight against the local gang that runs the opium business as part of a ploy to take over the business himself. *Master Of The Shadowless Kick: Wong Kei-Ying* is directed by Jian Yong Guo and stars Mou Li, Zhi Hui Chen and Hao Ran Sun.



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**Lost and Found**

Following a live lost case, tracking the search for a missing dog in real time whilst also shining light on canine rescue charities as they work to re-home unwanted dogs. *Lost and Found* is a multi-narrative documentary format with stories that pack an emotional punch. It's also heart-warming and informative with happy endings and wagging tails. Length: 20x60 mins **Hat Trick International** 33 Oval Road, London, NW1 7EA, U.K. W: <http://hattrickinternational.com> **ATF Stand # K32**



**Frankie Drake Mysteries**

Set in 1920s Toronto, detective drama series *Frankie Drake Mysteries* follows the city's only female private detectives as they take on the cases the police don't want to touch. In a time of change and hopefulness, their gender is their biggest advantage as they defy expectations and rebel against convention. The Drake Private Detectives take on cases that explore every cross-section of Toronto, from gospel church choirs, bathing beauties and the early cinema scene, to the homes and private parties of the city's elite. They are new detectives for a new world – but is the world ready for them? Length: 11x60 mins **Kew Media Group** 19 Heddon Street, London, W1B 4BG, U.K. T: +44 20 7851 6500



**Change Your Tune**

This brand new musical game show format is the latest exciting addition from the creators of *This Time Next Year*. A host of truly terrible singers perform in front of a live studio audience. As they leave the stage, the life-changing transformation from awful singer to polished performer begins. In a matter of moments, the curtain rises, and the contestant 'reappears' to give their performance of a lifetime, then it's the studio audience who ultimately decide who has 'changed their tune' the most and wins an incredible cash prize. It's a feel-good celebratory show that brings a unique new spin to the singing genre. Length: 6x60 mins Format **TwoFour Rights** Kingsbourne House, 229-231 High Holborn, London WC1V 7DA, U.K. T: +44 (0)20 7438 1980/+44 (0)20 438 1850

**ICE**

*ICE* is a high-impact, serialised crime drama that follows the Green family as they plunge into the underbelly of the Los Angeles diamond trade. The drama is from director Antoine Fuqua, who executive produces along with Ed Bernero (*Criminal Minds*) and Robert Munic (*Empire*). Jake Green (Cam Gigandet, *Twilight*) and Freddy Green (Jeremy Sisto, *Six Feet Under*) are brothers working for their father Isaac (Raymond J. Barry, *Training Day*) and their uncle Cam (Ray Winstone, *The Departed*). Donald Sutherland (*The Hunger Games*) is Pieter Van De Bruin, a South African diamond merchant who manipulates the rules of the game. Length: 20x60 mins **eOne** 10/F Wharf T&T Centre, Harbour City, 7 Canton Road, Tsimshaisui, Hong Kong T: +852 3669 7016 **ATF Stand # J19**



**Luo Bao Bei**

*Luo Bao Bei* is a bright and spirited 7-year-old girl with a vivid imagination, on a quest to understand the world around her. With her friends and some endearing animal companions by her side, she navigates the excitement of childhood with enthusiasm and curiosity, always finding adventure along the way. Length: 52x11 mins – New series! **9 Story Media Group** 23 Fraser Ave., Toronto, ON, M6K 1Y7, Canada W: [www.9story.com](http://www.9story.com) **ATF Stand # J30**



**Man At Arms**

Weapons and armor have played a starring role in pop culture, from movies to video games and comics. In each episode of *Man At Arms*, a team of expert craftsmen skillfully reproduce famed weapons from scratch. Using both the tools that would have been available at the time such weapons were originally created as well as present-day state-of-the-art technologies, they will create historical, but modern works of martial art. Each masterwork is then tested by experts for its strength and real-world functionality. Hosted by famed Hollywood action star Danny Trejo. Length: 8x60 mins **GRB Entertainment** 13400 Riverside Drive, Suite 300, Sherman Oaks, California 91423, U.S. T: +1 818 728 4140 **ATF Stand # N/A**



**La Luna Sangre**

Witness the third installment of the Moonstone Trilogy, following 2008's *She-Wolf* and 2010's *Immortal*. Years after giving up their powers, the former she-wolf Lia and vampire lord Mateo are finally living a quiet, mortal life together with their daughter Malia. But the prophecy of the blood moon arises to reveal that the child of a werewolf and vampire shall vanquish the cursed vampire king, Sandrino. Soon enough, tragic events lead Malia to cross paths with a man named Tristan. History later repeats itself when the love that blossoms between them becomes the very thing that will tear their worlds apart. Length: 40x45 mins **ABS-CBN Corporation** 10F ELJ Communications Center, Eugenio Lopez Drive, 1103 Quezon City Philippines T: +63 2 411 1670 **ATF Stand # J18**



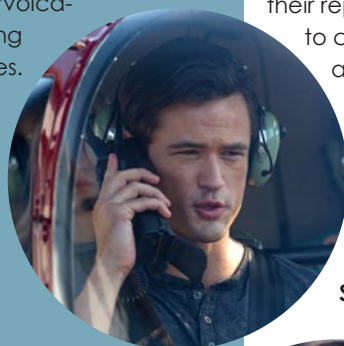
**Kundali Bhagya**

*Kundali Bhagya* is an intriguing story about two young girls Preeti and Shrishti. They discover the existence of their mother - Sarla and their sister Pragya, after the death of their father. Amidst this journey of mixed emotions the girl's cross paths with two rich brothers, Rishabh and Karan. The story will then introduce romance, drama and dispute in the lives of Preeti, Shrishti, Rishabh and Karan. Length: 84x30 mins **Zee Entertainment Enterprises Limited** 18th Floor, Marathon Futurex, N M Joshi Marg, Lower Parel, Mumbai 400013, India T: +91 22 71061234 **ATF Stand # F20**



**Eruption LA**

Struggling screenwriter Josh Kendrick finds himself the star of his own disaster movie when supervolcanoes begin erupting all over Los Angeles. Now Josh must work together with eccentric scientist-turned-novelist Quinn Irwin and Hollywood diva Kat Rivers to get Dr. Irwin's research to the mayor and save the city before it blows in one final eruption. Length: 1x90 mins **MarVista Entertainment** 10877 Wilshire Blvd, Floor 10, Los Angeles, CA 90024, U.S. T: +1 424 274 3000 **ATF Stand # J21**



**Masters of Dance**

In this epic battle of skill, style and talent, four renowned dance masters put their reputations and egos on the line to crown the country's best dancer and be named the Master of Dance. Length: 22x60/90 mins Format **Keshet International** Room 1204, Kai Tak Commercial Building, 317-319 Des Voeux Road Central, Hong Kong T: +852 3956 7168 **ATF Stand # J08**



**Filthy Rich**

Three illegitimate children, John, Savannah and Garth discover they each have a claim to the fortune of one of New Zealand's wealthiest men, John Truebridge who committed suicide. With so much money on the line, John's legitimate family will do anything to stop these new, unexpected heirs! Length: 34x45 mins **Newen Distribution** 71, rue de la victoire, 75009 Paris, France T: +33 1 7260 5147 **ATF Stand # E10 - F10**



**One Way Out**

This is a story of a crossing of lives. Parallel stories that take place in the Bronx neighborhood, a dangerous sector of town with a mixture of failure, disappointment and despair of thousands of drug addicts, drug dealers, merchants of dreams, and interspersed with love, faith and strong fraternity links. Length: 60x60 mins

**Caracol Internacional** T: +1 305 960 2018 (Miami) / +571 6430 430 (Bogota) / +34 670 21 4935 (Spain) W: <http://www.caracolinternacional.com/en>  
**ATF Stand # B29**

**Something's Killing Me**

*Something's Killing Me* delves into the investigations of life or death medical mysteries and crimes. The six-part documentary examines puzzling diseases and symptoms that result in near-death struggles. Each episode chronicles a race against time to discover what or who is killing the patient. Doctors, scientists, and, in some cases, federal investigators act as medical sleuths to solve the mystery in which life literally hangs in the balance. Length: 6x60 mins

Rive Gauche Television 15300 Ventura Blvd, #507 Sherman Oaks, CA 91403, U.S. T: +1 818 794 9912 **ATF Stand # J28 1.5**



**Gamerz**

12 amateur talents will move into the GAMERZ House where they will, with professional help, be drilled to maximize their abilities. These talents are tested and challenged daily in live broadcasts of matches and interactive challenges. Anything can happen, and no one is safe on their way towards the final objective where five lucky winners will be awarded a six months professional gaming contract! Length: 30/60 mins

Format **Bomanbridge Media** 8 Smith Street #02-01, Singapore 058922 T +65 6224 4211 F: +65 6224 9879 **ATF Stand # E08-03**



**Witness the Fitness**

In this studio-based game show, individuals who are blessed with superior body parts use them to reach the pinnacle of their professions and face off in never-before-seen original battles. See them put their amazing body parts to the test and find out which professional proves to be the most incredible. Length: 30 mins



/ Format **Nippon TV** 1-6-1 Higashi-Shimbashi, Minato-ku, Tokyo 105-7444, Japan T: +81-3-6215-3036 F: +81-3-6215-3037 **ATF Stand # A24-18**

**Rise**

From the producers of Friday Night Lights and Parenthood, and of the Tony® Award-winning Broadway musical Hamilton, comes a heartening new drama about finding inspiration in unexpected places. When dedicated teacher and family man Lou Mazzuchelli (Josh Radnor) sheds his own self-doubt and takes over the school's lackluster theater department, he galvanizes not only the faculty and students, but the entire working-class town. The series also stars Academy Award® nominee, Rosie Perez, and Auli'i Cravalho, fresh from her title role in Disney's Moana. Rise is inspired by a true story. Length: 10x60 mins



**NBCUniversal International Distribution** 10 Anson Road, #06-01, International Plaza, Singapore 079903 T: +65 6675 1296 **ATF Suite # 5003**



**Save Me**

From the makers of Line of Duty, written by and starring Lennie James, *Save Me* tells the story of unlikely hero Nelson 'Nelly' Rowe (Lennie James) - a drinker, a charmer, a fighter, a liar. Nelly's world is turned upside down when he is accused of kidnapping the 13 year old daughter he barely knew existed. The daughter's mother, Claire (Suranne Jones) who shared a 'summer of love' with Nelly 14 years ago, is convinced of Nelly's guilt. Nelly will stop at nothing in his quest for the truth. Length: 6x60 mins, also available in UHD **Sky Vision 1** Harbourfront Avenue, #13-03 Keppel Bay Tower, Singapore 098632 T: +65 8722 4274 **ATF Stand # N01**



**Crystal Maze**

The ultimate quest testing brains, brawn and bravery. A team of five courageous contestants, led by an eccentric Maze Master, journey through four fantastical zones to tackle a variety of epic games and win time in the iconic Crystal Dome. From devilish puzzles within the Medieval zone to cryptic codes in the Futuristic, the maze features an array of Physical, Skill, Mystery and Mental challenges, designed to test and torment contestants... leaving viewers at home shouting at their screens. Win, and they secure a treasured crystal worth five seconds in the finale. Lose, and they face being locked in and left behind. With fate in their captain's hands, the team's adventure concludes at the legendary Crystal Dome, where teams collect gold tickets to secure a grand prize. Length: 20x60 mins + format **Banijay Rights** Gloucester Building, Kensington Village, Avonmore Road, London, W14 8RF, U.K. T: +44 20 7013 4000 W:www.banijayrights.com **ATF Stand # G31**

**Empire Builders**

From the Romans to the Raj, the Ottomans to the Incas, great empires have come and gone through the ages; but all have left behind extraordinary legacies, monuments, inventions and innovations that were so revolutionary that they changed the course of history. Produced by Pilot Productions for PBS in the US, *Empire Builders* is an epic new factual series that brings to life ten great empires, each episode visiting the ten most significant sites that defined their achievements and legacy; 100 historic sites in all, discovering how they were built, and the way that they are still shaping our lives today. Length: 10x60 mins **Red Arrow International GmbH Unit 1 82/f International Commerce Center, 1 Austin Road West, Kowloon, Hong Kong T:+852 36697888 ATF Stand # H25**



**Señora Acero**

In season 4 of the hit series *Señora Acero*, we follow Vicenta Acero the feared coyote and leader of the dynasty once controlled by her father. Vicenta is now collaborating with United States ICE (Immigration and Customs Enforcement) agent Daniel Phillips to end the life of ruthless drug lord Chucho Casares, her worst enemy. As a result, new adversaries seeking vengeance will begin hunting Vicenta and Daniel, including the violent Colombian drug lord Julian Romero and the head of Homeland Security Department and Texas Border Patrol, Indira. Together Vicenta and Daniel will fight to overcome any threats to their love. Length: 75x60 mins **NBCUniversal International Distribution 10 Anson Road, #06-01, International Plaza, Singapore 079903 T: +65 6675 1296 ATF Suite # 5003**

**Pablo**

The imaginative drawings of 5 ½ year old Pablo come to life when he uses his magic crayons to bravely turn his life challenges into fantastic adventures and his feelings into colourful characters with a voice, in order to make sense of the Real World. Pablo is a smart and artistic little boy who is on the autism spectrum. A celebration of individuality and of thinking differently, *Pablo* is the first ever children's series with an autistic central character and has been devised, co-written and voiced by young autistic talent. Premiering on CBeebies and RTÉ Jr. Length: 52 x11 mins **CAKE Level 5, 76 Charlotte Street, London W1T 4QS T:+ 44 207 307 3230 ATF Stand # NA**



**Drone Wars**

Drone pilots and engineers must design and create the ultimate flying machines to conquer ever-changing obstacles to win points and avoid being knocked out of competition. 7 teas of 2 designs, build and fly custom drones. New challenges and tasks every episode. Losing teams eliminated until winner prevails. Losers crash, Winners get cash! Length: 13x60 mins **Looking Glass International 499 Dundas Street, St Andrews Beach, VIC, 3941, Australia T: +61 3 5988 6947 ATF Stand # NA**





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## What's on where...

November 2017	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	11-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	Miami, U.S.A.
	30 Jan-2 Feb	8th Asian Side of the Doc	Bangkok, Thailand
March 2018	13-15	SPORTELASia	Singapore
	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
August 2018	29-30	BCWW	Seoul, South Korea
October 2018	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France

The full list of events for the year is available at [www.contentasia.tv/events-list](http://www.contentasia.tv/events-list)

# Traditional linear drama reigns strong

## Australia demand high for U.S. series

Drama series made for traditional linear services reign strong in Australia, although Netflix's *Stranger Things* beat bigger and longer-running favourites into the top three for the week of 16-22 November, according to data science company Parrot Analytics.

Although Netflix commands 50% of the top 10 titles on the digital originals list, demand for two newly released Hulu titles is materialising in Australia, where Parrot Analytics notes the appearance of *Marvel's Runaways* and *Future Man* on the

top 10 list of digital originals for the week. They join *The Handmaid's Tale* to give Hulu a total of three spots on the list and a consolidated total of more than 2 million demand expressions – still about 30% less than the demand around *Stranger Things*.

In putting *Game of Thrones* at the top of the demand expressions list, Australia is consistent with Hong Kong, India, Indonesia, Pakistan and Vietnam.

*Note: Parrot Analytics is still onboarding local titles*

### Australia: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game of Thrones	5,919,728
2	The Walking Dead	4,544,945
3	Stranger Things	3,049,754
4	Marvel's The Punisher	2,970,952
5	The Flash	1,625,538
6	Grey's Anatomy	1,623,855
7	The Big Bang Theory	1,567,657
8	Arrow	1,504,758
9	Vikings	1,452,714
10	South Park	1,318,412

### Australia: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Stranger Things	Netflix	3,049,754
2	Marvel's The Punisher	Netflix	2,970,952
3	Mindhunter	Netflix	1,168,275
4	Star Trek: Discovery	CBS All Access	1,113,459
5	The Grand Tour	Amazon Video	727,022
6	Longmire	Netflix	723,932
7	Marvel's Runaways	Hulu	719,917
8	Future Man	Hulu	693,760
9	Orange Is The New Black	Netflix	669,486
10	The Handmaid's Tale	Hulu	645,394

Date range: 16-22 November 2017

Market: Australia

Demand Expressions®: A global metric standard developed by Parrot Analytics which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.

**Note:** Local/regional content in this country is still being onboarded by Parrot Analytics



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