

## *ATF Dailies Alert!*

*We will be publishing market dailies on  
Wednesday, Thursday & Friday.*

*All news welcome.*

*Send to Aqilah at [aqilah@contentasia.tv](mailto:aqilah@contentasia.tv)*

## **Thaole to drive Sesame Workshop shows in SE Asia**

***Eight markets  
covered in new  
master licensee deal***

Sesame Workshop has named Vietnam's Thaole Entertainment as its master licensee for content distribution for Southeast Asia. The deal includes Malaysia, Thailand, Taiwan, Myanmar, Cambodia, Laos, Vietnam and the Philippines.

*Read all about it on page 6*

## **Flame opens Singapore office** ***Aus house pushes Asia ambitions***

Australian production and distribution house, Flame Distribution/Flame Media, is opening its first Singapore office. The move is part of the four-year-old company's expanded efforts across the region for its 2,000-hour non-scripted catalogue.

*Read all about it on page 2*

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## History Asia to air Paris attacks docu

A+E Networks' History channel will premiere *Terror: Seven Days in Paris* on Thursday, 3 December, at 11pm. The hour-long special, produced by NBC Peacock Productions, includes exclusive footage of the dawn siege in St. Denis, as well as interviews with witnesses, medical personnel, the owner of the Bataclan concert hall and Paris-based terrorism experts.

## Pakistan's PTV buys 200 hours

Pakistan's PTV Global has picked up more than 200 hours of factual/lifestyle programming from U.K.-based distributor Cineflix. The deal, announced ahead of the Asia TV Forum (ATF) in Singapore, includes 13 seasons – 108 hours – of *Mayday: Air Disaster*; eight seasons – 174 half hours – of Seven Network Australia's *Border Security*; and two seasons – 18 hours – of BSKyB's *Border Force*. Cineflix sales ahead of this year's market also include *Food, Booze & Tattoo* to Discovery India and wildlife/natural history series, *Angry Planet* and *Ocean Vet* to Next Step Thailand.



Angry Planet

## all3media sets up in Asia Pacific Macallister repositions international business

U.K. indie all3media has appointed Sabrina Duguet to head up its new dedicated regional office in Asia Pacific. Duguet's new role as EVP Asia Pacific is part of a restructure of all3media's

international business, which also includes an office in the U.S. Duguet reports to international CEO, Steve Macallister. Former Asia head, Stephen Driscoll, has been appointed EVP EMEA.

## Flame opens up in Singapore Aus producer/distributor pushes regional business

Australian production and distribution house, Flame Distribution/Flame Media, is opening its first Singapore office. The move is part of the four-year-old company's expanded efforts across the region for its 2,000-hour non-scripted catalogue.

Chairman and managing director, John Caldon, calls the new initiative a "logical" next step for the company, which has until now been servicing the Asia market from Sydney.

A vice president for sales in Asia will be appointed to run the new outfit.

Caldon says about 1,000 hours a year are being added to Flame's catalogue in a "very significant acquisitions strategy".

The company deals with 100 producers around the world, most of which are in the U.K. This is likely to shift with the stepped-up Asia focus.

Caldon says about 40 hours of the 2,000 hours in Flame's catalogue are currently from Asia. "My ambition would be that



John Caldon

that number as an absolute will grow quickly but also as a percentage of the catalogue," he says.

China is expected to drive 2016 business. Caldon describes the current mainland slowdown as "a slight hiccup" that will pass, and says the population is already keen on factual and documentary content.

Caldon and the Flame team will be at the Asia TV Forum (ATF) this year talking to buyers, producers and distributors about, among other things, new shows such as *Predict My Future: The Science of Us*, a four-part series by Razor-Films that tracks a group of children from Dunedin in New Zealand for 40 years.

Caldon says digital distribution is a key part of Flame's business, but that many of the streaming platforms may not be as viable as they would like to be. "We are very interested in that space but we are very selective because we want to do deals with people able to monetise the opportunity," he says.

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## Jan 2016 kick-off for *House Hunters Asia* *Scripps' first original show for HGTV Asia to air in Q2*

Scripps Networks Interactive kicks off production on its first original series for HGTV Asia in January 2016 with a local version of long-running U.S. format *House Hunters*.

The show commission coincides with HGTV's first anniversary in Asia in December.

The six-part series, green lit earlier this year, will air in the second quarter of 2016.

*House Hunters Asia* is being produced by Endemol Shine's regional production unit out of Singapore.

The series follows wannabe home buyers

as they navigate the world of real estate.

Three of the episodes will be made in Singapore and three in Malaysia.

Budgets have not been disclosed.

The commission along with new shows such as the second season of *Food Wars*, keeps Scripps on the list of top three regional broadcasters out of the gate with original production for 2016.

*Food Wars Asia 2* premieres on Food Network on 11 January 2016 and will run on Mondays at 10pm in Singapore (9pm in Jakarta and Bangkok).

## TCB seals 180 hours to Asia ahead of ATF *Chinese, Thai packages drive regional sales*

U.K.-based distributor TCB Media Rights goes into this year's Asia TV Forum in Singapore with sales of more than 180 hours of factual entertainment and documentaries.

Most of the titles are going into China and Thailand, with sales too in Japan (NHK Enterprises, Nippon Television), Hong Kong (Radio Television Hong Kong), Vietnam (T Star Global) and India.

In China, Red Apollo Group took digital rights to 14 documentaries and series, including TVT Productions' *The Hunt for Hitler's Missing Millions*, Arrow Media's *Planes That Changed the World* and *World's Most Extreme*, and Les Stroud Productions' *Survivorman*.



Survivorman

*The Hunt for Hitler's Missing Millions* has also gone to Thailand's Next Step in a seven-title, 69-hour deal that includes Like A Short Entertainment's *Inquisition*, Seven Productions' *Surveillance* and Primate Planet Productions' *Monkey Life*.

Out of Singapore, Discovery Networks Asia Pacific acquired 25 hours, including AMS Pictures' *Screen Machines* for its pan-Asian channels. Discovery also bought *Survivorman* and Ryan Pyle Productions' *Tough Rides* for its India channels.

A second pan-regional deal puts *Planes that Changed the World* on National Geographic Channels across the region.

## Japan's Wowow acquires Sinatra special

Japan's Wowow has picked up rights to the upcoming *Sinatra 100 - An all-Star Grammy Concert* from U.S.-based Alfred Haber Inc.

The two-hour prime time special celebrating Sinatra's 100th birthday will be

taped live at the Wynn Las Vegas' Encore Theatre and will be broadcast on CBS in the U.S. on Sunday, 6 December.

Performers include Lady Gaga, Adam Levine, Celine Dion, Carrie Underwood and Tony Bennett.



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## ***Southeast Asia, Aus pick up 150 ZDF hours***

Broadcasters in Asia have picked up 150 hours of kids and teens programming from German broadcaster ZDF's ZDFE junior catalogue, the company said going into this year's Asia TV Forum in Singapore.

The bulk of the titles went to Southeast Asia, and particularly Thailand.

Thai free-TV broadcaster, Thai TV3, acquired free-TV rights to four series – live action adventure comedy *Sam Fox – Extreme Adventures*, two seasons of teen saga *Wolfblood* and *Wicked Science* season one.

Also in Thailand, Next Step acquired free-TV rights for animation series *Rusty Knight*, *Shaolin Wuzang*, *Tempo Express* and *The Skinner Boys*.



*Mako Mermaids*

Free-TV rights for both seasons of *Elephant Princess* were secured by Indonesian distributor, Spectrum Films, for Indonesia and Sri Lanka.

Two pan-regional broadcasters – Australia's ABC International and HBO Family Asia – acquired a total of 91 half hours.

ABC International took all three seasons of *Dance Academy* and HBO Family Asia picked up pay-TV rights for season two of the 26-episode *Mako Mermaids*. HBO Family also aired season one.

## **Thaole to drive Sesame Workshop in SE Asia New master licensee deal covers eight markets**



*Sesame Street*

Sesame Workshop has named Vietnam's Thaole Entertainment as its master licensee for content distribution for Southeast Asia.

The deal includes Malaysia, Thailand, Taiwan, Myanmar, Cambodia, Laos, Vietnam and the Philippines.

Rights cover free terrestrial TV, pay TV and subscription video on demand.

Titles include *Sesame Street*, *The Furchester Hotel*, *Super Healthy Monsters*,

*Elmo the Musical* and *Cookies Crumby Pictures*.

Thaole, which celebrated its 15th anniversary this year, has been working with the U.S.-based Sesame Workshop in Vietnam since 2004.

"We have seen first hand the positive impact it has had on many children living in areas where there is limited access to quality programming," said Thaole Entertainment director, Linh Phan.

## ***Cyber Group sells 250 half hours across Asia***

Paris-based producer/distributor Cyber Group Studios has sold more than 250 half hours across Asia in the last three months, the company said in the run-up to the Asia TV Forum (ATF) in Singapore.

Broadcasters/distributors in Korea, including Key Intermedia and Iconix, acquired the most.

Other sales were to Taiwan (Good TV and Momo Kids), Indonesia (Spectrum) and Sri Lanka (Spectrum). The one pan-regional deal is with Discovery Networks, which re-

newed CGI series *Tales of Tatonka*.

Key Intermedia's package includes season two of *Zou* and *Mademoiselle Zazie*, both co-produced by Cyber Group Studios and Singapore-based Scrawl, as well as *Grenadine* and *Peppermint*.

Iconix picked up *Mademoiselle Zazie* for broadcast on Skylife. Key Intermedia and Japan Contents Group (JCG) both bought rights to pre-school dinosaur series *Adams Bakery* (52x13 mins). JCG will broadcast the show on Kids Talk Talk channel.

# FULL SEASON ORDER

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**Bomanbridge picks up action clip show**



XRC

Singapore-based regional distributor, Bomanbridge Media, has picked up exclusive Asian rights to Cisneros Media's clip show, *XRC – The Series*. The 78 half hours were created from a library of more than 1,000 hours of extreme video action, including car chases, shoot outs and rescues.

**Mistresses returns to Star World**



Mistresses season three

Fox International Channels (FIC) Star World is bringing back *Mistresses* for a third season on 15 December. The provocative drama, which ABC has already renewed for a fourth season, ran to early September in the U.S.

**ABC Commercial, DRG seal 400 hour deal SVOD rights boom for Australia & New Zealand**



Toast of London

Australian distributor ABC Commercial continues to prioritise digital deals, adding 400 hours of U.K. content from indie distributor DRG to its subscription video on demand (SVOD) catalogue for Australia and New Zealand.

The new SVOD content agreement will bring British comedy series *Toast of London* and the original U.K. version of drama *Shameless* to platforms in Australia and New Zealand.

BBC's Emmy-winning drama *Criminal Justice* and BAFTA Award-winning comedy series *Detectorists* are also included in the deal.

ABC Commercial currently has 4,000 hours of content available on local digital platforms.

The DRG acquisitions come at the end of a vibrant SVOD year for Australia and New Zealand, which now have multiple providers such as Netflix, Presto and Stan in Australia and Lightbox and Neon in New Zealand.

Households in both markets have re-

sponded enthusiastically to Netflix, which rolled out in March this year.

Netflix-subscriber homes in Australia doubled within its first two months, growing by 100% from 286,000 in April to 571,000 in June, reported Australian research firm Roy Morgan Research.

It was an early lead for the U.S.-based SVOD giant. As of May 2015, competing providers Foxtel's/Seven West Media's Presto and Nine Entertainment's/Fairfax Media's Stan were both in the 90,000 range, the report said.

Though Netflix's growth has slowed from the monster surges in May/June, it continues to be the leading player in the space. Roy Morgan's November SVOD data put the number of Australian households with a Netflix subscription at 1,039,000 in October – 11.4% of households. The report puts the number of people reached at 2.7 million.

The SVOD platform has seen similar success in New Zealand, reaching one in 10 Kiwis just three months into launch, Roy Morgan says.



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**Ronnie Chieng joins Aus comedy pilots**



Ronny Chieng

Australia's ABC TV has selected Sticky Pictures' comedy series *Ronny Chieng: International Student* as one of six ABC Comedy Showroom pilots for 2016.

Born in Malaysia, Chieng co-created and co-wrote the show, which follows an Asian law student in Australia caught between his old and new lives, between international and local students, and between his mum's expectations and his own dreams.

*Ronny Chieng: International Student* is currently in production with delivery scheduled by the end of 2015.

Other comedians in the pilots showcase are Eddie Perfect, Lawrence Mooney, Kate McCartney and Kate McLennan.

One of the pilots will be picked up for a full series. Audience voting will be done via ABC's online VOD/catch up TV platform, iview. The showcase is a joint effort with government funding body Screen Australia.

**China, Aus film heads seek closer ties**  
*1st Aus-China co-production forum in Sydney*

China and Australia are seeking closer film ties, kicking off the initiative with the first Australia China Co-production Forum in Sydney at the end of November.

Government-backed entities and industry bodies say the aim is to fast-track engagement between the two markets.

The forum on 23 November was hosted by the Motion Picture Association (MPA), the Australian Screen Association (ASA), the International Chinese Film Festival (ICFF) and the China Cultural Center. Ausfilm and its members, including Fox Studios Australia and Screen Australia, supported the event.

Organisers said "the forum looked to fast track exchange between representatives from the two film industries and provide an environment for new co-production projects to match partners and expertise".

"As China grows to becoming the largest theatrical market in the world, and produces more films, there is a great deal of interest from the international screen community to engage with the Chinese film industry at every level," said Mike Ellis, MPA's president and managing director, Asia Pacific.

Lu Wei, producer of *The Monkey King Returns*, said the Chinese market was

changing rapidly. "There is a large audience of young people aged between 15 and 25. This is an audience that does more than sit passively watching the movie – they are actively engaged in the whole movie ecosystem, which gives we filmmakers the opportunity to engage with them on social media and get them interested in our story even during the development process," he said.

Lu said *The Monkey King Returns* became the highest-grossing Chinese animation, hauling in over US\$150 million, off the back of huge social media engagement with a young fan base.

Australian panelists highlighted the three Australian government financial initiatives, including the 40% Producer Offset, and said these made Australia an attractive partner.

Australian filmmakers were also encouraged to develop a presence on the ground in China.

The Chinese delegation's Australia tour also includes a visit to Village Roadshow Studios on the Gold Coast, where English-language Australian-Chinese coproduction *The Nest* is currently being filmed. *The Nest* revolved around the discovery of an emperor's mummy that unlocks a 2,000 year old nightmare.

**ABS-3A adds two new video platforms**  
*Asia-based operator drives Africa biz*

Asia-based satellite operator ABS has signed a deal for two new video platforms on ABS-3A.

The partnership with SkyVision Global Networks will provide DVB-S and DVB-S2 content, including HD, via satellite across Sub-Saharan Africa, including French-speaking Africa and South Africa.

ABS says the agreement will meet the growing demand for content and DTH

services using 90cm dishes.

The new platforms will support both SD and HD channels in MPEG-2 and MPEG-4 encoding. Coverage will focus on the free-to-air channels and pay-TV markets in Sub-Saharan Africa. SkyVision has more than 10 satellite platforms and a network of high-capacity fibre optic cables via its gateways in Africa, Europe, North America and the Middle East.

## Audit bureau rebrands to reflect digital consumption

The ABC's of media auditing changed at the end of November with the global rebrand of the International Federation of Audit Bureaus of Circulations (IFABC).

The new name, the International Federation of Audit Bureaus of Certification, takes the 50-year-old association's branding beyond its print-focused heritage for the first time.

The IFABC – a voluntary federation whose members are committed to accurate and transparent reporting of print/new media performance data – said "certification" rather than the former circulation "much more accurately represents what audit bureaux cover".

"Our name change... reflects the evolution of media business worldwide and more appropriately points to an increasingly digital future," IFABC said.

The IFABC has already expanded its audit beyond print circulation to users reached through multiple devices, online editions, digital publications, newsletter subscribers, and active and daily views.

IFABC president Pedro Silva and secretary Jerry Wright said "the term 'circulation' has become archaic" and no longer reflected "how the explosion of digital media consumption worldwide has irrevocably shifted or the way that publishers have recognised they must not just engage, but... make money from new channels."

IFABC members, including Hong Kong, China, India, Japan, Korea, Malaysia and Singapore "have already demonstrated proficient measuring practices under a model of certification over circulation", the organisation said.

IFABC says buyer and seller sides of the market are "now in agreement on metrics and standards", which gives the ecosystem the confidence to invest new forms of advertising.

## 23 projects for Asian Animation Summit 7 countries on stage at this year's event in Korea



Bloody Bunny, 2Spot Communications Thailand

23 new animation projects from seven Asian markets head for the Korean island of Jeju in mid-December for this year's Asian Animation Summit (7-9 December).

Concepts from Korea, Malaysia, Thailand, Australia, Singapore, India and China will be pitched live to buyers, programmers, producers, distributors, investors and broadcasters at the three-day event, which is owned and produced by Canadian kids specialists, Kidscreen.

Malaysian producers will pitch seven projects, giving the country's kids industry the highest profile at this year's show. Korea has six projects and Thailand has five. Two of the projects are from India and one is from China. The two Australian projects include one co-production with Singapore's August Media.

"With so many countries supporting the development of their animation



Jocelyn Christie

industries, we believe that Asia will be the next hotbed of talent to contribute significantly to the international marketplace," said Jocelyn Christie, Kidscreen vice president and publisher, in the run up to the summit.

In addition to live pitches, the daily conference sessions include going behind the scenes of the Dr Panda's kids games, which have more than 40 million downloads to date, with chief executive Bosma Thijs.

Frank Falcone, president and creative director of Guru Studio, will lead the Shifting Your Pitch session, which guides delegates through global buyers' content requirements.

The final session is an East-meets-West case study of *Super Wings*, which will be led by Sprout's senior vice president of programming, Andrew Beecham, and FunnyFlux Entertainment's Jung Jin Hong.



## Singapore's golden anniversary draws to a close

### *100 hours of MDA-backed SG50 content marks a year of celebrations*

Singapore is wrapping up a celebratory year during which more than 100 hours of programming was created specifically to commemorate the nation's golden jubilee. The idea was to shine a light across screens on Singapore's history, culture and icons. The bigger ambition was to add to a catalogue of content that would find a global audience.

The 100 hours of SG50 media projects – including films, TV programmes and games – were created with the support of the regulatory/industry development body, the Media Development Authority of Singapore (MDA).

The MDA's assistant chief executive for industry, Angeline Poh, has high hopes, saying she is confident that the Singapore-born programming "will be enjoyed by audiences in Singapore and beyond".

One of the key series on the official SG50 slate is info-educational docu-drama series *There Was a Time*, produced and directed by Ochre Pictures. *There Was a Time*, which aired on Singapore's English-language terrestrial service Channel 5, features Singapore's major historical events from the 1940s to independence in 1965.

Another SG50 concept is Beach House Pictures' (BHP) two-part *Wild City* for monopoly broadcaster MediaCorp. The programme is part of a series of SG50 documentaries produced by BHP for the golden jubilee.

*Wild City* showcases the urban wilderness that can be found among the concrete and air-con of the city of Singa-

pore. The show was narrated by natural historian, Sir David Attenborough.

BHP plans to take *Wild City* global in 2016 in new series *Wild Cities*. The format aims to uncover hidden ecosystems in other major cities of the world.

Media companies from across the spectrum embraced SG50 activities.

In October, for instance, the country's biggest pay-TV platform, StarHub, awarded special commemorative SG50: Star of the Stars Awards during its annual StarHub TVB Awards.

A who's who of Singapore filmmakers also gathered through the year to honour the country's birthday. Joint filmmaking effort, *7 Letters*, brought together seven award-winning Singapore directors in seven short stories, each an interpretation of Singapore's community, with the aim to present the country's past, present and aspirations for the future.

In addition to seasoned filmmakers, Discovery's First Time Filmmakers (FTFM) pinned a SG50 button on the initiative and called on local filmmakers to gather around the theme, "The Singapore Story", for half-hour documentaries. This was the first time since the initiative launched in Asia in 2000 that Discovery brought FTFM to Singapore.

Singapore's national broadcaster, MediaCorp, recorded its own firsts during



Angeline Poh

the year. MediaCorp reported record viewer numbers for its coverage of the SG50 National Day Parade and National Day Rally in August across seven linear television channels plus online streaming platform Toggle.

The end of the celebrations will be followed by a year of high expectation, with, among other issues on the to-watch list,

the launch of the new Singapore Television Audience Measurement system.

The promise is to give broadcasters, producers and advertisers access to audience consumption data across more media platforms than just free-to-air TV, adding pay-TV, OTT platforms, online and mobile channels. The data is expected to be available from the second half of 2016.

The promise is "new insights into the modern-day reality of viewership behaviour across many channels," the MDA's assistant CEO (assessment and corporate), Kenneth Tan, said when the results of the tender were announced earlier this year.

If it happens as planned, come 2016, there could be few better 51st birthday gifts.

*Adapted from Gold Standard, published in ContentAsia...inprint, Issue 6 2015, distributed at the ATF and mailed around the region.*

#whatsyourstory



ContentAsia's regular section, ContentAsia Formats, looks at formats and format development in Asia, including new seasons, series and trends and what these mean to channels, producers and the overall formats industry in the region.

*Lip Sync Battle China*

A local version of Viacom International Media Networks' singing game show format, *Lip Sync Battle*, is set to air in China in January 2016, giving Viacom's Singapore-based regional operation its second adaptation in Asia of the original U.S. format.

The China version has been commissioned by Chinese online media company Sohu.com, which has ordered one-hour episodes.

The extended versions are in line with China's preference for one-hour shows.

Production starts in December. The premiere is scheduled for late January 2016 on VOD portal Sohu Video.

The series will premiere simultaneously on free-TV broadcaster Shenzhen TV. The format will air on Fridays, in the evening prime-time belt.

The first Asian instalment was made in Indonesia by free-TV broadcaster Net TV, which commissioned 45 half-hour episodes. The Indonesian adaptation, *Celebrity Lip Sync Battle Indonesia*, has been on air since October 2015.

*Lip Sync Battle China* will be co-produced by Sohu and Viacom International Media Networks, lead by music show producer Ma Li (former director of Hunan TV).

Based on the pop culture phenom-



Dwayne Johnson performs Stayin' Alive on *Lip Sync Battle* original format



Wang Yi

enon of lip sync battling, the Viacom/Spike TV original series features celebrities going head to head lip-syncing the song of their choice.

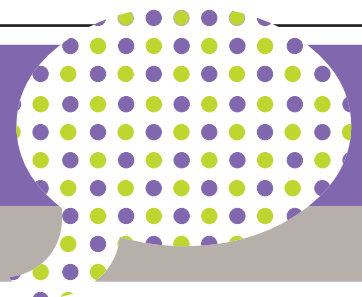
Sohu's Wang Yi, head of production and IP acquisition, says the greatest challenge was extending the show from the original half hour to one hour. This was dealt with by including more pre-recorded clips and, of course, more battle rounds.

Wang also says this is the first time the team is producing a show involving a huge number of celebrities.

Sohu has been one of China's most

active foreign content buyers. The shopping list for international acquisitions includes format *Saturday Night Live*, drama series *Olympus* and *The Hunger Games* movies.

"Reality series have always been big in China and with the upcoming Olympic event next year, the format focus going into 2016 will be towards competition and sports such as the third season of the local version of *The Amazing Race*, which will air on Sohu and Shenzhen TV next year during the Olympics," says Wang.







**Brothers**

A recluse trooper is forced to assume the identity of his twin brother to solve the mystery behind his death. Length: 40x45 mins. Available in HD **ABS-CBN International Distribution** 10F ELJ Communications Center, Eugenio Lopez Drive. Mo. Ignacia St., 1103 Quezon City, Philippines T: +63 2 411 1670 E: [InternationalSales@abs-cbn.com](mailto:InternationalSales@abs-cbn.com) **ATF Booth # J18**

**Kuu Kuu Harajuku**

Best friends G, Love, Angel, Music, and Baby form the super-cool all-girl band HJ5. But thanks to Rudie, their lovable but blundering manager, every concert HJ5 attempts to play inevitably goes comically wrong. G, Love, Angel, Music and Baby must always work together to somehow set things right and continue chasing their dream. Length: 104x11 mins **DHX Media** 207 Queens Quay W, Suite 550, Toronto, Ontario, Canada, M5J 1A7 T: +1 416 363 8034 **ATF Booth # H29**



**Little Giants**

Singing, dancing, performing personal talents, acting out skits and sketches based on popular television shows are only some of the weekly tests that *Little Giants* contestants will face. Teams – made up of children between four and 11 years old accompanied by a celebrity there to support – compete to win votes from a jury of celebrities who were also once child prodigies. Length: 120 mins **Televisa Internacional** Av. Vasco de Quiroga 2000, Col. Santa Fe, México DF, 01210 T: +1 786 265 2500 **ATF Booth # F29**



**Precious Pearl/ Preciosa Perla**

In 1934, Buddhist monks saved the millionaire Franz Hauser from an avalanche in the Himalayas. Back in Brazil, he faces the jealousy of his bastard brother who, after plotting his death, took his place in the family business.



Moreover, he needs to overcome the obstacles that separate him from the woman he loves – the worker, Amélia. It's up to Pearl, the fruit of their union, to smooth over the conflicts that prevent their love.

*Precious Pearl* won the 2014 International Emmy® Award in the telenovela category. Length: 110x60 mins **Globo** Rua Evandro Carlos de Andrade, 160 / 7º andar, Vila Cordeiro 04583-115, São Paulo, Brazil T: + 55 11 5112 4434



**Jamai Raja (Dear Son-In-Law)**

*Dear Son-In-Law* is a show that breaks the convention and asks – If women have done it all along, why can't the men? The series follows Siddharth, who, despite being a jet-setting hotelier with a growing empire to tend to, takes it upon himself to repair the estranged relationship between his wife Roshni and his mother-in-law Durga Devi. Length: 320x30 mins **Zee Entertainment Enterprises Limited** 18th Floor, A Wing, Marathon Futurex, N.M Joshi Marg, Lower Parel, Mumbai – 400013, India T: +91 22 7106 1234 **ATF Booth # E21**

**Super Series**

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# India's ratings games

## What does the new meter pool really mean?

In August this year, India's two ratings bodies – Broadcast Audience Research Council (BARC) and TAM Media Research – merged to create a single entity with measurement meters covering roughly 136,000 of the 800 million Indians watching TV.

Other than helping BARC to meet its commitment to cover 50,000 homes by 2018, what does the coming together of its two rating bodies mean for India's US\$7.5 billion TV industry?

The 51:49 joint venture, temporarily named The Meter Company, pools BARC's 22,000 meters with TAM's 12,000. These 34,000 meters will now form the sample that provides data on what India's 160 million TV homes are watching.

"The smaller companies will now get a level playing field," says Rahul Johri, executive vice president and general manager, Discovery Networks, South/Southeast Asia.

He adds that "as a broadcaster in a diverse country, we need robustness and stability in data. There was a lot of fluctuation in the data because of the small sample size especially for small channels. And that had to be eliminated".

A by product could be that "the incidence of carriage will go down because you can't buy carriage all over the country now to cover sample homes. How many TRP homes will you buy?", Johri asks.

The second major impact is that "rural, small towns and premium (programming) categories all come into play (with a larger sample)," says Sudhanshu Vats, group chief executive, Viacom18 Media.

Bibhu Prasad Rath, president/chief executive of Orissa-based Ortel Communica-



tions, a regional cable company agrees. "For smaller firms such as ours, more coverage means more meters in small towns and that makes placement in towns we are in attractive," says Rath. Why pool?

BARC, a joint venture between three industry bodies was created in response to complaints about TAM, which is owned jointly

(50:50) by the US\$6.3 billion U.S.-based Nielsen Holdings and the US\$17.3 billion U.K.-based marketing services group WPP.

Much of the griping was about its sample size and allegations that meters could be fixed.

However, ever since BARC became operational earlier this year, the question of historical data and that of whether the industry can support two metrics has been up in the air.

"For Nielsen and the other stakeholders it was obvious that two currencies (for TV ratings) is not sustainable. It causes confusion especially if the numbers differ for the same spot. Two TV measurement systems in any country are difficult to manage. Given that, we had to come together," says Prashant Singh, managing director, Nielsen India.

But if there were issues with TAM's data before, how does it become usable now?

"The 12,000 (TAM meters) will be re-deployed as per BARC's sampling plan. The raw data is fused with BARC meter data," says BARC chief executive, Partho Dasgupta. He reckons the data from this large sample will be ready to use by first or second quarter of 2016.

– Vanita Kohli-Khandekar

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