



Rachel NG,
content commissioning, Mediacorp,
(Singapore)

'We develop an audience-centric approach. We realize young people are not on traditional platforms, but they're not spending more time on Netflix or other global SVODs, either. They're actually on social media, not even YouTube, but even TikTok, Instagram and X (Twitter)'.



iQIYI 爱奇艺

Leon Wang,
exec Editor in chief,
iQiyi, (China)

'It is a proof that Chinese digital platforms can generate world class content. So, we are looking for international partners while buying, at the same time. We'd like to find European content with good balance of artistic and commercial issues'.



Something Special

Jinwoo Hwang
Something Special
(South Korea)

'Production funding is the key factor today. In contents, to generate strong emotions. We mix talent with factual to get them'.



NHK

Matsumoto Shunichi,
NHK (Japan)

'We've created a content value development center, both for our internal programmers and our international customers. A good content can generate value or not, depending on the audience, the context and the tools we use for the promotion'.



Pia Lin,
content acquisition manager,
Chunghwa Telecom (Taiwan)

'We are looking for Japanese and Korean drama series. We also want to find investors for a drama series we are producing in Taiwan. We can include investors from different nations, as Singapore or Hong Kong'.



Patompong Sirachairat,
CEO, MonoNext, (Thailand)

'We are a media conglomerate evolving from linear to digital business. The new step is original content, with local touch but world-class production standards. International co-productions come next'.



MONO NEXT