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Special Issue ATF 2012

THE NEW DIMENSIONS OF ASIA

We are really pleased about this ATF issue of PRENSARIO, as this is the first time we include so many (and so interesting) local reports and main broadcaster interviews to show the new stages that content business is taking in Asia. Our feedback in the region is going upper and upper, and we are pleased about that, too.

Please read (if you can) our central report. There you have new and different twists of business developments in Asia, within the region and below the interaction with the world. We stress that Asia is today one of the best regions of the world to proceed with content business today, considering the size of the market and the vanguard media ventures we see in its main territories; the problems of the U.S. and European countries; and the efforts that the local Governments are making to turn Asia on a great place to produce for international players.

The big challenge for Asian content companies is to move themselves fast into globalization, to improve their assets to generate contents for the

world with the dynamics they have for Asian local projects. More collaboration deals, co-productions and win-win business relationships are needed, with companies from the West... buying and selling. With this, plus the strength and the capabilities of the region, the future will be brilliant for sure.

THE BASICS

For those reading PRENSARIO INTERNATIONAL for the first time... we are a print publication with more than 20 years in the media industry, covering the whole international market. We've been focused on Asian matters for at least 15 years, and we've been attending ATF in Singapore for the last 5 years.

As well, we've strongly developed our online services. At present we offer daily e-mail newsletters in English language during the week of the shows, with testimonies of buyers and the major market trends rising. If you are not receiving them, please enter www.prensario.net.

Nicolas Smirnoff



ATF 2012: MAIN SCHEDULED EVENTS

Event	Date & time	Place
World Premier of The Last Tycoon & Opening Party	Dec. 4 th - 7.30 pm	Shaw Lido (350 Orchard Rd, Level 5)
The heroes behind the super heroes: Marvel	Dec. 4 th - 10.45 am	Sands Expo and Convention Center
The Asian Broadcaster Series: Global TV Indonesia	Dec. 4 th - 12 pm	Sands Expo and Convention Center
The Asian broadcaster series: MBC South Korea	Dec. 4 th - 2 pm	Sands Expo and Convention Center
Focus on Korean Format: SBS	Dec. 4 th - 2.45 pm	Sands Expo and Convention Center
Branded entertainment in China	Dec. 4 th - 3.30 pm	Sands Expo and Convention Center
The Factual Programming Expert: A+E Networks	Dec. 4 th - 4.30 pm	Sands Expo and Convention Center
The Future of TV: Google/YouTube, the new TV player	Dec. 4 th - 5.15 pm	Sands Expo and Convention Center
Opening Ceremony	Dec. 5 th - 10 am	Sands Expo and Convention Center
Animation: Rovio Entertainment	Dec. 6 th - 10 am	Sands Expo and Convention Center
Focus on Format: The Voice (Talpa)	Dec. 7 th - 10.45 am	Sands Expo and Convention Center



Prensario International

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LAVALLE 1569, Of. 405
C1048 AAK
BUENOS AIRES, ARGENTINA
PHONE: (+54-11) 4924-7908
FAX: (+54-11) 4925-2507

IN THE U.S.:
12307 SW 133 COURT -
SUITE #1432
MIAMI, FLORIDA 33186-USA
PHONE: (305) 890-1813

EMAIL: info@prensario.com
WEBSITE: www.prensario.tv

REPRESENTATIVES:
 • MEXICO: ANGELES PÉREZ AGUIRRE:
ANGELES@PRENSARIO.COM

• CHILE: KARINA CORTÉS:
KARINA@PRENSARIO.COM

• PERU: MIGUEL ANGEL HURTADO
MIHUA7@HOTMAIL.COM

• COLOMBIA: WILSON PEREZ VELEZ
WILSON@W5NOTICIAS.COM

• ECUADOR: JUAN CARLOS ARIAS RENDON
JUAN.ARIAS@CANALNEWS.EC

EDITOR: NICOLAS SMIRNOFF
EDITORIAL DIRECTOR: ALEJO SMIRNOFF
NEWS DIRECTOR: DOMINGO VASSELLATI
INTERNATIONAL BUSINESS DIRECTOR:
FABRICIO FERRARA

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NHK: 'DOCS AND DRAMA ARE OUR MOST POWERFUL ASSETS'

NHK is the sole public broadcaster funded almost entirely by license fees from each household. It has a big in-house production that makes about 80% of what it airs, including news, documentaries, talk shows, children and educational programs, music, entertainment, drama and animation.

In June 2012, it has created a new division called **Global Content Marketing**, to push out NHK content; this division oversees the deployment of the broadcasters programs internationally and domestically. **Junko Ogawa**, head of the team describes to PRENSARIO: 'Our program content had been made ultimately for TV, but when envisioning the vast media landscape, our producers need to understand that TV is not only a goal to deploy our content. Although we have many restrictions, we should try to be more aggressive in getting our content out there'. To help production teams with their marketing strategies, 14 marketing producers have also been appointed to the new division.

'Since the Japanese animation market started to decline at about 2006, we have been seeing a great rise in format programs, as it was seen during last MIPCOM. I don't think we can say entertainment is "more important" than fiction, but when looking at

the programs that are being broadcast, there are certainly more entertainment studio shows aired. With the strong competition for viewership among the commercial channels, these entertainment shows are becoming a launch pad for new format programs'.

NHK also follows this trend, but documentaries and drama still remain to be channel's powerful assets, as well as *edutainment*. 'We have a long track record in science and nature programming on major topics such as the Earth, space, human body and anthropology, etc.', remarks.

International co-productions are 'very important', according to **Ogawa**. 'We are always looking for new style documentaries for our programming, especially for the HD channel, and event programs with new discovery/big impact in a global scale. Our objective is to obtain high quality content that is applicable to multi-platforms, so that it can survive in this fast changing media industry'.

'As a broadcaster/producer, we need to continue attending to our viewers' expectation by offering grand-scale doc series, and in order to do that with the current budgetary environment co-production is essential. For our co-production partners, we can offer novel footage captured with our state-of-the-art specialized high-definition filming gear, the product of long-term technical development projects, and cutting-edge CGI', she adds.

For example, the series *The Cosmic Shore*, which features the boundary zone ten to several hundred kilometers above Earth. 'We have developed a super-sensitive HDTV space camera that has succeeded in capturing the first-ever high-quality images of the various phenomena that occur here, from the International Space Station'.

Another example is the new science entertainment series *Discover Science* that offers a chance to understand the theories of science by seeing it in action through "ridiculously" huge experiments. The creative visualization paired with NHK's



Co-productions are a must for NHK: *Discover Science* in its series 2, after the success of the first season. It was co-produced with Switzerland, Korea and Mexico

latest shooting techniques has yielded fascinating ways to visualize scientific phenomena.

'Series 1 was co-produced with **Al Jazeera Children's Channel** and **NHK Educational Corporation (NED)**, and it was so popular that we decided to make a second series (produced by NED, co-production with **SWR** Switzerland, **EBS** Korea, and **SJRTV** Mexico) resulting in a total of 52 episodes', says **Ogawa**.

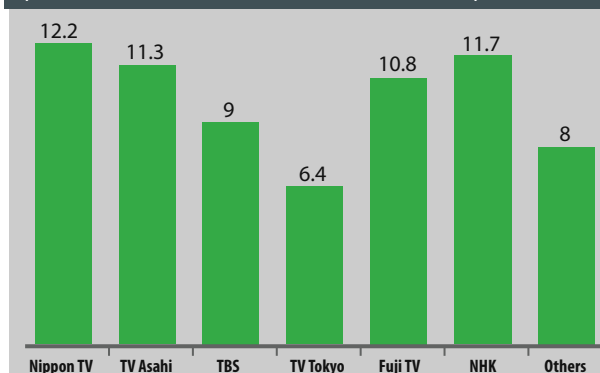
'What makes this pursuit for world-first images possible is our in-house R&D institution, the **NHK Science and Research Laboratory**. Together with producers, and sometimes even with manufacturers and scientists or other research institutions, we constantly develop new filming technologies', she adds.

NEW MEDIA

One distinct characteristic of the Japanese content industry is that although the economy of the country is shrinking, the growth of the revenue from digital media is strikingly increasing.

'The total digital content market is said to be about USD\$100 billion. And although the number of people who consume content through TV is still very high, we are seeing an increase in the number of people that are using the web and mobile as their medium to access content', completes **Ogawa**.

JAPAN: HOUSEHOLD VIEWERSHIP, PER CHANNELS (JUL-SEP 2012 - GOLDEN TIME)
(KANTO REGION: TOKYO AND SURROUNDINGS PREFECTURES)



Source: Video Research

MALAYSIA

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KBS, A KEY PLAYER ON THE KOREAN WAVE

Korean Broadcasting System (KBS) is the leading South Korean broadcaster and the main face of the *Korean Wave*: the worldwide expansion of local drama series that are a success all across the Asian TV markets and abroad.

'We are the most influential media, competing with other two public broadcasters, **MBC** and **EBS**, and the private station **SBS**. We operate two nationwide channels: **KBS1**, a generalist channel (80% own production and 20% foreign content, especially documentaries), and **KBS2** focused on entertainment, as well as an international network **KBS World**,' explains to **PRENSARIO Kenny Kihyung Bae**, director of the International Department.

Top shows on **KBS1** are the turbulent family daily drama series *Cheer Up, Mr. Kim!* (8.25pm) with 23.5% of average market share, and *KBS News* (9pm) with 15.8% of market share. On **KBS2**, the drama *Seoyeong, My Daughter* with 29.5% of market share, followed by the entertainment show *Gag Concert* with 20.4% and *The Innocent Man* with 17.9% of market share.

There are three main things about **KBS**, according to **Bae**: 'First, even being a public service, we do not receive money from the Government;

second, the advertising incomes make us more competitive; third, we are betting strongly on the technology. Young people, our main target, are no longer watching TV, but they are consuming TV contents on digital platforms.'

Following the same strategy as *BBC Player*, the broadcaster has launched the *K-Player*, an application



Broadcast from Monday to Friday at 8.25pm, *Cheers up, Mr. Kim!* is the most watched drama series on KBS1

for smart phones and tablets; also, the broadcaster has 5.3 million subscribers to **YouTube**. 'Digital platforms are making the difference. It is the way we have found to survive in this media landscape and to make the *Korean Wave* sustainable', says **Bae**.

THE KOREAN WAVE

The *Korean Wave* has evolved since 15 years ago. 'Since 2010, Korean content expanded to young and teens not only to Asia, but also to Europe and America, including drama series and food and fashion programming. The final objective is to expand our culture abroad,' he describes.

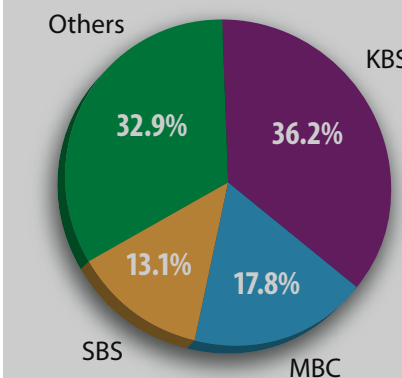
'We have a unique strategy on expanding our programming abroad. We provide a sophisticated content with a strong storytelling, young talented and more related to fantasy. There is no violence in our productions and we try to include universal feelings.'

'In the past, we used to produce for the local market, now we produce for overseas, adding foreign actors (from China, for example) to make it more regional and get the attention from other Asian countries, and choosing locations in Easter Europe (Budapest, for instance). At the end, the series work well in both markets, locally and internationally', highlights the executive.

A single episode of drama series from **KBS** can cost USD 1 million and they consist of 50 episodes each one, approximately. 'The local market pays 40% of the total cost and the rest is taken from the international market, which is growing year to year'.

The co-productions and worldwide alliances are a key

KOREA: FREE TV CHANNELS MARKET SHARE



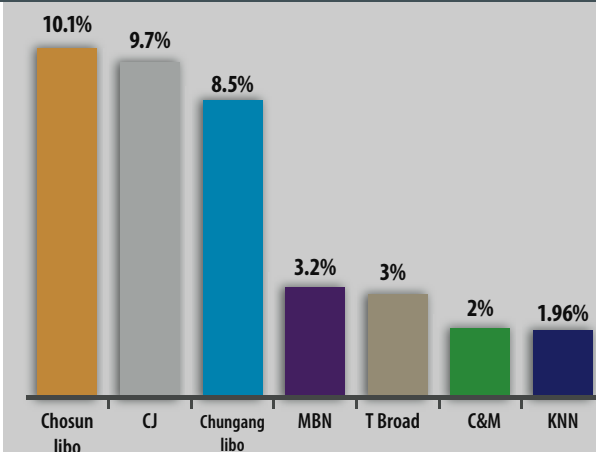
Source: AGB Nielsen



Seoyeong, My Daughter is the main drama series on KBS2, reaching 29.5% of market share at 7.55pm

thing for **Bae**. 'In documentaries, we found an easy way to find international collaborations, as we can represent the wildlife or science, etc. With drama, the process is a bit different, but we see it's easier with sitcoms. Also, we are trying to exchange productions with other public TV networks', finalizes.

KOREA: PAY TV CHANNELS MARKET SHARE



Source: AGB Nielsen

Stand K20



Undercover Boss: USA, UK, Canada, Australia

The extraordinary reality series that keeps growing in stature. High-level corporate executives go undercover in their own companies, slipping into the low level positions to work the coal face alongside their employees. They will find those shining lights that keep the company afloat and will spot the cracks that need to be filled.

Completed and Format



Are You Normal?

Have you ever peeked at your boyfriend's emails? Do you kiss your grandma on the lips? Humans are a wonderful mixture of extraordinary, every-day and downright fascinating... and each day we might well ask ourselves what 'normal' is. This game show addresses that fundamental question in a revealing and entertaining fashion. Compelling stuff...

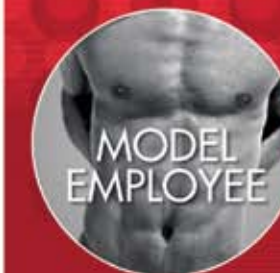
Format



Secret State

Gabriel Byrne (*The Usual Suspects*) and Charles Dance (*Going Postal*) lead this high-calibre thriller of political cover-ups, laying bare the intersections between government and industry that test the integrity of those in power.

Completed



Model Employee

Sensitive, ambitious and tantrum-prone supermodels chase that big job - to become the ambassador of an international brand. But there's no room for prima-donnas as they get their hands dirty to win the title. The USA version is set in the surreal environment of the Mandalay Bay Hotel so is a job application Vegas style, complete with roulette tables, a shark pool and 10 supermodels all living under one roof!

Completed and Format



The Cube

Seven simple physical and mental challenges, performed in this extraordinary environment, can win you up to £250,000. The BODY, mysterious master of *The Cube* shows it can be done - but even the simplest task becomes fraught with difficulty and pressure. Do you have what it takes? Mo'Farrah certainly does, having become the first person to beat *The Cube*!

Completed and Format



Meet The Parents

One real life now couple, one tough challenge: for a boyfriend to survive the experience as he 'Meets The Parents'. Unbeknown to the boyfriend, the entire family in the house are actors, and they are going to do their utmost to make his experience as embarrassing as possible - all on hidden camera.

Completed and Format



Engineering Giants

How does an oil platform work? What keeps a Boeing 747 in the air? Each episode, a recently decommissioned big machine goes under the knife as we root around their mechanical guts to find out exactly how they work. Stripping the machines apart, layer by layer, we'll uncover the history of their design and the valuable role they play in our lives.

Completed



The Gadget Show

This amazingly successful show is the perfect thing for gadget and gizmo lovers - the place to go to marvel at the latest technological innovations that change and enrich our lives, putting them through their paces in the most fun and madcap of ways to find the very best of the best.

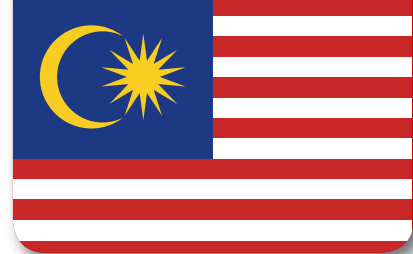
Completed and Format

ALL NEW PROGRAMMES ALL NEW FORMATS ALL NEW CONCEPTS



Kenny Kihyung Bae, director of International Relations Department





ASTRO, MALAYSIA: 'WE ARE ADDRESSING THE INDIVIDUALS OF EACH HOUSEHOLD'

For the last 16 years, **Astro** has built strong assets and established a leading position in the Pay TV industry. Today, it is one of Southeast Asia's leading integrated consumer media entertainment groups with interests in TV, radio, publications and digital media. With over 3 million residential customers (approximately 50% penetration of Malaysian TV households), it offers 156 TV channels, including 68 **Astro**-created and branded channels and 19 digital radio stations.

Over the years, it has been creating, aggregating and distributing the best of local, regional and international content, delivered via DTH, IPTV and OTT platforms, as well as HD, 3D, PVR, VOD. It has launched Malaysia's first subscription-free satellite TV, **Njoi** served to bridge the digital divide for all Malaysians and to introduce a multi-channel experience to a larger population, creating new opportunities for the company.

'We are no longer addressing the household but also the individuals of each household. With the emergence of multidevices, watching content is no longer restricted to a single platform, as it has become highly interactive. As a result, comprehensive digital strategies are crucial when developing key properties', remarks to PRENSARIO

Khairul Anwar

Salleh, Head of Malay Language Business.

A good example is *Astro On The Go* (AOTG), launched in May 2012 offering customers access to selected content through their *SmartPhones*, tablets and PC/laptops while connected to any fixed or mobile broadband connection. It offers a selection of live sports matches and signature events, 11 linear TV channels across kids, news and entertainment, *Catchup* and SVOD services for previously aired signature programs; and PPV offering TVOD and **Astro First** content.

LOCALIZATION

'We have produced 8,000 hours of TV content this year and close to 40,000 hours of TV content to meet Malaysian's increasing demand for local content. Over than 15,000 hours of programs were subtitled to respective vernacular languages so that our diverse segments of customers have the opportunity to enjoy them in the language of their choice', explains...

Some of **Astro**-branded channels are: **Astro Supersport** and **Astro Arena** (sports), **Astro Awani** (news), **Astro Oasis** (Islamic lifestyle), **Astro Warna** (comedy channel), **Astro Mustika HD** (Malay), **Astro First** (PPV movie channel) and **Astro Zhi Zun** (first Chinese HD channel in Southeast Asia). 'Our self-produced content such as *Masterchef Malaysia*, *Raja Lawak* and *Astro Classic Golden Melody* have achieved relatively high rating when compared to some free to air content'.

Besides entertainment, **Astro** produces educational content for **Astro Tutor TV**, designed



Maharaja Lawak Mega, one of the top own produced programs

to help students prepare for Malaysia's three major national exams. In addition, it offers the educational comedy *Oh My English!* (with over 3.6 million viewers) to help Malaysians improve their conversational English. 'Is #1 show on AOTG and it has over 170,000 **Facebook** fans, close to 6.5 million **YouTube** views, was the #1 trending topic on **Twitter**. A 360° approach with a comprehensive digital strategy has made the series a phenomenon hit among **Astro** customers and Malaysians'. Also, *Happy Trilingual*, an educational series of **Astro Xiao Tai Yang** to help children learn the Malay, English and Mandarin.

'We have also used our strong network relationships with global channel owners to encourage greater *localization*. For instance our customers responded favorably to our collaboration with key channel partners to introduce Malaysian elements in their signature programs such as *The Biggest Loser Asia*, *The Amazing Race Asia*, local vignettes featuring **P Ramlee**, Malaysia's icon, on the **History Channel**, and many more', adds **Salleh**.

'We create popular vernacular local content, such as *Maharaja Lawak Mega*, *Imam Muda*, *Kilauan Emas* (Malay); *Astro Classic Golden Melody* (Chinese) and *Vaana Vil Super Star* (Indian) which enjoyed high viewership and ratings compared to some of the free to air channels. The success has been rewarding with entertainment shows like *Maharaja Lawak Mega* and *Super Spontan* setting a new benchmark for comedy among Malay audiences'.

'We continue to work closely with both existing and new channels partners to deliver quality content. *Localization* initiatives of international content continues to remain essential in order to cater to the different segments of the population', completes the executive.



Shows like *Super Spontan* are setting a new benchmark for comedy

CONTACT INFO

CREATIVE CONTENT ASSOCIATION MALAYSIA

Chief Executive Officer :



Dato' Mohd Mahyidin Mustakim
mahyidin@creativecontent.my

Market Development Manager :



Norlila (Ella) Mohamad Ali
ella@creativecontent.my

No. 6-6-3A, Sinaran TTDI,
Jalan Tun Mohd Fuad 3,
Taman Tun Dr Ismail, 60000
Kuala Lumpur, Malaysia

admin@creativecontent.my

Tel: +603 - 7733 2884

+603 - 7733 2885

Fax: +603 - 7733 2881

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PRESENTING MALAYSIAN CREATIVE CONTENT TO THE WORLD

www.creativecontent.my

INTRODUCTION

The Creative Content Association Malaysia (CCAM) is an industry led government funded Association of the leading content creators in Malaysia formed in 2011 for the express purpose of promoting and exporting local content and creative services to overseas markets and international broadcasters. This will be done by utilizing the latest digital technology, creativity, as well as by exploiting the unique culture of Malaysia.

ROLES

- To represent Malaysian content creators at international markets.
- To complement the government efforts in the international marketing of Malaysian creative content.
- To conduct research and disseminate information, potential market opportunities and current news related to the creative content industry.
- To provide views, procedures, policy suggestions to the Malaysian Government to increase export of local content.

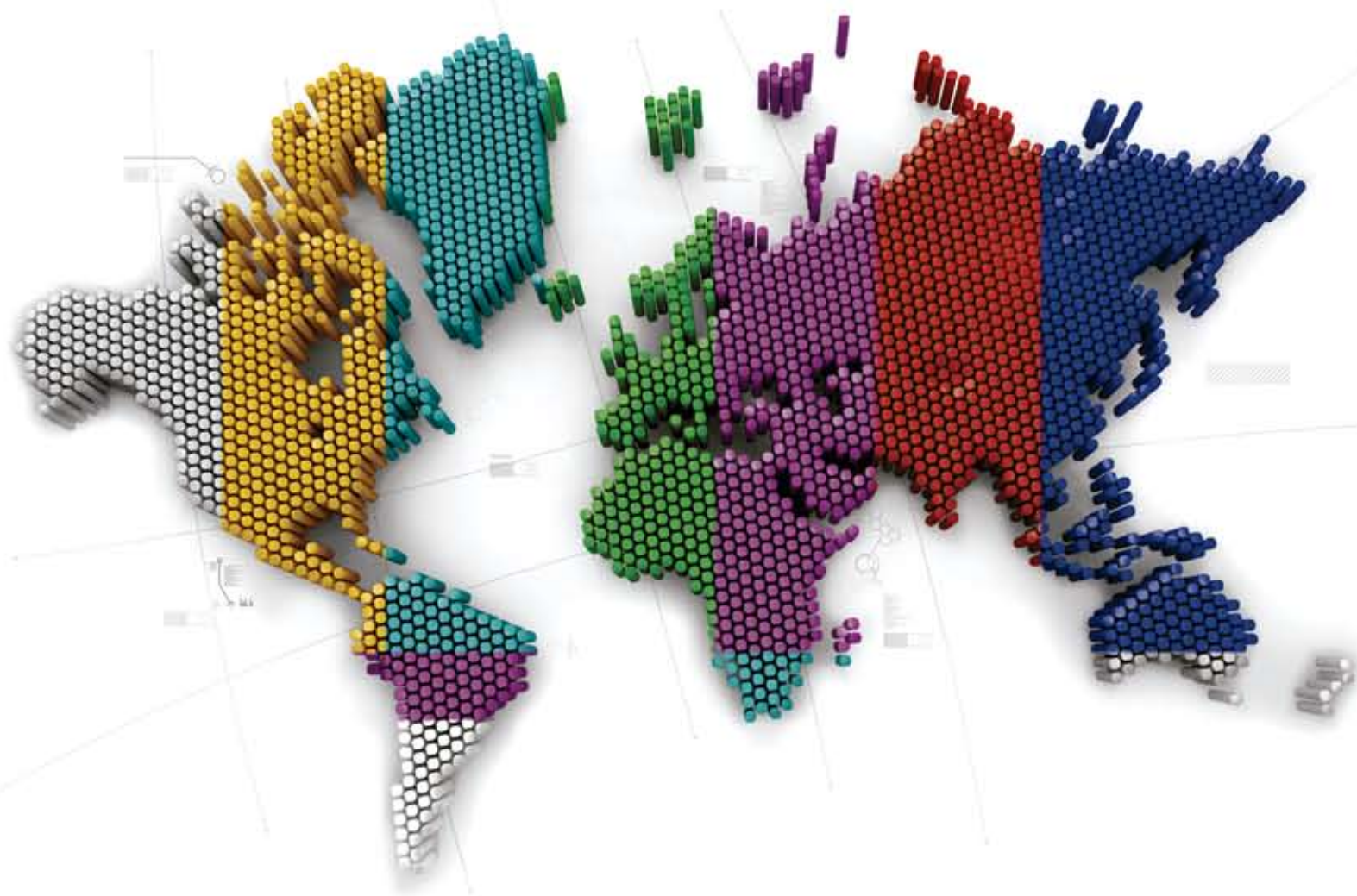
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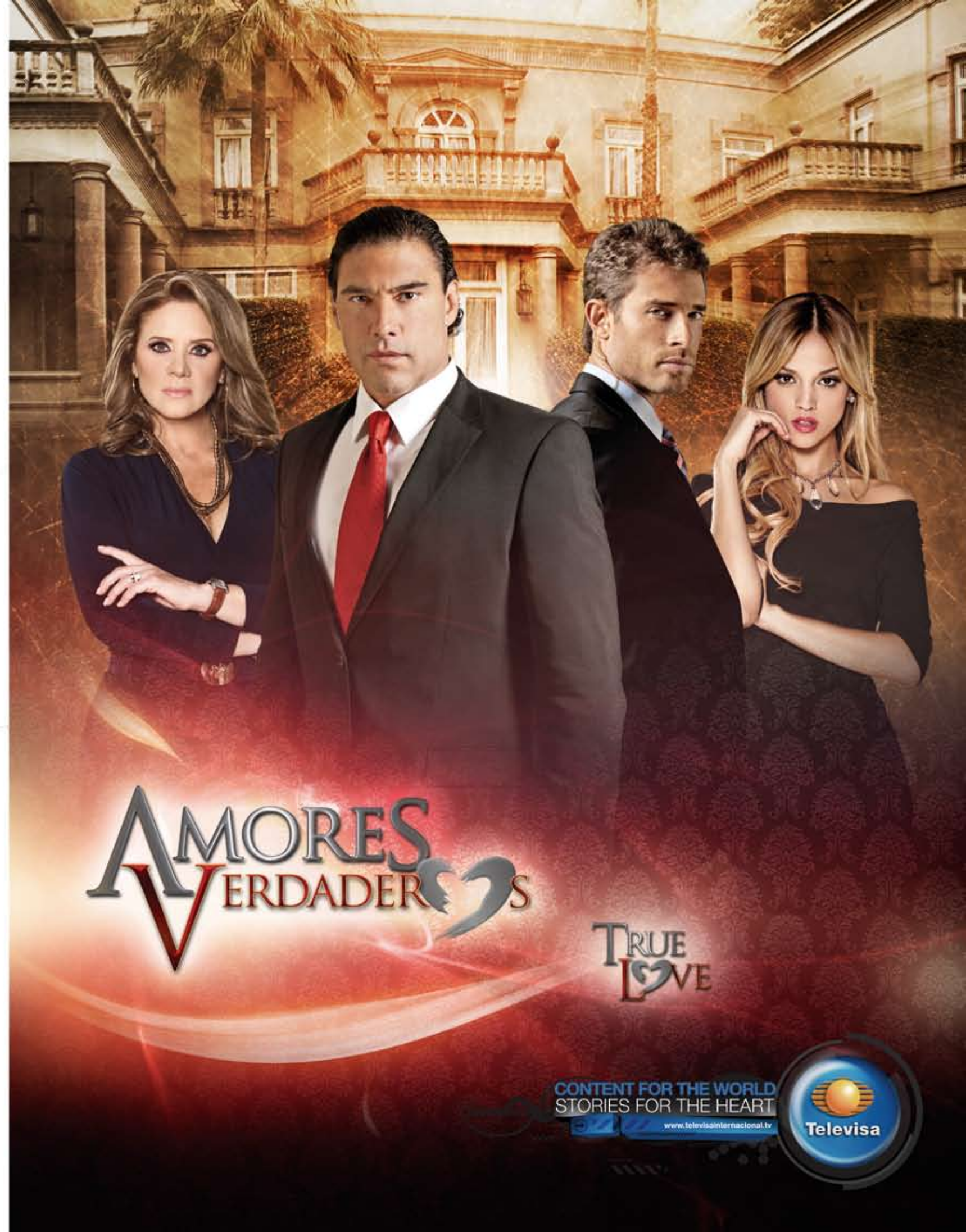


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ATF 2012: THE WORLD IS A SMALLER PLACE... AFTER GLOBALIZATION

BY FABRICIO FERRARA

This report aims to understand how globalization is transforming the media industry, by highlighting some examples of players from Asia, Middle East and Latin America, who are adapting their strategies to produce, distribute (platforms) and export (sales), while crisis in Europe and US seems not to have an end.

Co-productions and strategic alliances are more and more frequent. Emerging economies are changing forever the pillars of the TV industry. In the past, it used to be a linear business: central regions sold their contents to the rest of the globe. Since five years ago, new players are taking the content business to the next level, transforming it forever.

While crisis is getting stronger in some European countries —Spain, Greece, Portugal, CEE etc.— and US, Asia, Middle East and Latin America are leading the scene. All this occurs while technology revolutions the content industry with new devices and ways of distribution, namely VOD-PPV, SVOD, Mobile TV, OTT-TV Everywhere, among many others.

Although the linear business keeps being a “core business”, year to year “new media business” is taking a bigger portion of the cake. Not only the *digital boom*, but also how the emerging economies, are partnering and joining forces to put their productions in the international market.

Last MIPCOM in Cannes was a great example of the above. Governments are becoming an important financing force in the region highlighted. From Asia, it is important to highlight the position of FINAS (Malaysia) and MDA (Singapore).

Twelve co-production deals for USD 30 million worth were announced by Sri Dato’

CCTV, China: Jin Jue, controller, Shen Jijun, deputy controller, and Zhang Jingwei, deputy secretary, with Ma Runsheng, general manager of China International Television Corporation (CITVC).

CCTV'S IS DIVERSIFYING ITS PORTFOLIO OF CHANNELS, HAVING LAUNCHED THIS YEAR **CCTV9** (DOCUMENTARY) AND **CCTV AFRICA** (A PROGRAMMING BROADCAST FROM NAIROBI). IT ALREADY OPERATES ENGLISH, FRENCH, SPANISH, ARABIC AND RUSSIAN NETWORKS



Kamaruddin Siaraf, General Secretary of the Ministry of Information, Communications & Culture of Malaysia, gathering local companies with producers from Korea, China, Singapore, India, Indonesia, Australia, South Africa, USA, Finland, France and Thailand.

Hasbro Studios signed a multi-million dollar production agreement for the animated TV series *Transformers - Rescue Bots* (Season 2, 26x30), with work being distributed between Malaysia (**Vision Animation**), Australia (**Moody Street Kids**), Canada and USA. **Stephen Davis**, CEO of **Hasbro Studio**, stated: ‘In order to stay competitive, it is important to work with experienced producers from Asia, and co-producing with Malaysia is an ideal choice’.

GOVERNMENT AGENCIES

Located in the heart of Asia, **Mediapolis@one-north** will play a key role in positioning Singapore as home of the future of media and attracting international players with its wide range of facilities. This 19-hectare globally

integrated media city will be fully developed by 2020, according to **Media Development Authority** (MDA).

National broadcaster **MediaCorp** is targeted to move into Mediapolis by 2015. Its 1.5-hectare site will house three main blocks and a 1,600-seater state-of-the-art theatre.

The prototype *Mediapolis Phase 0* is the first establishment of a cluster of incubators, start-ups and companies housed together in one location. As at February 2012, it achieved full 100% occupancy rate with 58 media and media-related companies specialized in TV productions, animations, games and interactive media.

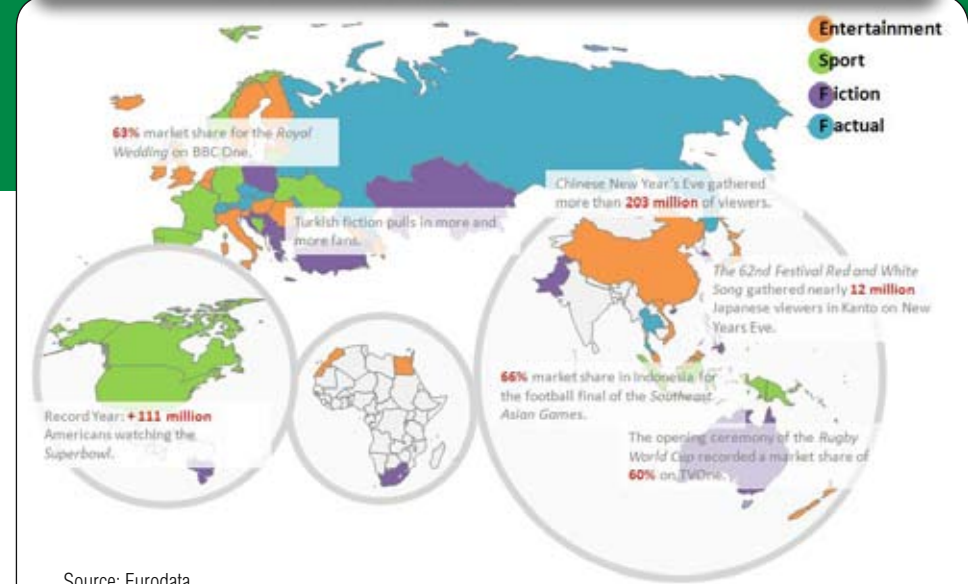
South Korea has two new entities promoting international business for domestic companies, besides KOCCA: **Korea Communication Commission** (KCC) and **Korea Internet & Security Agency** (KISA), that bring together broadcasters (KBS, MBS and SBS) plus international pay TV channels (**Arirang**), digital platforms, producers and news agencies. They have attended Natpe Budapest (June) to boost projects with Central and Eastern Europe and organized a screening in the UK for local broadcasters.

Creative Content Association Malaysia (CCAM) is a new industry government organization from Malaysia created to promote and export local content and creative services to markets overseas. CEO, **Dato Mahyidin Mustakim** —see interview in this issue— is attending ATF.

In Latin America, Argentina is a good example. Along with the larger delegation in Cannes and the strong efforts of the Government to invest in content production—through the **INCAA**, bringing 20 producers and 2,000 hours of original HD content— and building



BEST AUDIENCE OF 2012, BY GENRES



Source: Eurodata

a national free DTT network —covering 86% of the territory, broadcasting 16 channels to a potential audience of 7% of the population or 3 million people (June 2012)— it has been the first Latin country to be designated as “Country of Honor” for MIPCOM 2013.

Similar things are doing entities from Colombia and Chile, who attended the market with two pavilions and more than ten production companies. Chile has made two big announcements for **NBC** (USA), who has acquired the entertainment format *Opposite Worlds* (**Canal 13**), through **Banijay International**, and the sci-fi series *Gen Mishima* (**Parox Produccora/TVN**).

As seen, content industry is showing more examples of healthy business in new regions and the main global players are paying more attention to the booming regions, where production costs are lower (while quality is improving market to market) and the general situation is getting better.

MARKET TRENDS

The solid macroeconomic performance in Southeast Asia has placed the entertainment and media industry in a better position for strong growth. ‘While TV and Internet subscription rates are still decidedly lower than the global

average, we have seen a rapid growth in content consumption on *smartphone* penetration’, says a local source that knows very well the Asian market.

The rising affluence of the consumers in Southeast Asia also means stronger demand for better quality local productions and solid

ATF/SCREENSINGAPORE: TV & FILM INDUSTRIES AT THE SAME PLACE

The main news of ATF 2013 edition is the co-location with **ScreenSingapore**, becoming a market comprising both the TV and Film for a more compelling business marketplace. ‘Synergistic coupling of TV and Film spurs on more collaborations and value-add to the overall offerings of the event’, believes **Yeow Hui Leng**, project director at organizer **Reed Exhibitions**.

The converged event has attracted a larger contingent from Singapore, France, China and Malaysia, as well as new representations from Australia and UK. MDA reported that more than 100 Singaporean companies are attending ATF, more than last year’s 55, including **August Media**, **Clover Films**, **Scrawl Studios**, **Red Hare Studios** and **Klass International**.

ATF organizes *Content NOW*, the comprehensive 4-day conference program including an exciting 1-day Pre-Market Conference on December 4 (Tuesday) with **Marvel’s Cort Lane**, VP Animation Development and Production and **C.B. Cebulski**, SVP, Creator & Content Development, describing the strategies and future plans to see how the companies evolve their content while creatively captivating audiences across different media platforms.

Other keynotes are **Damien Tromel**, head of Acquisitions and Creative at **DreamWorks Animation Classics**, **Derek Reeves**, creative executive for Development and Co-Productions, **Nelvana**, **Sep Riahi**, VP, Home Video, Audio, Digital and Interactive Distribution, **Sesame Workshop**, **Vishnu Athreya**, executive director of Programming Acquisitions and Development at **Turner International Asia Pacific**, and **Nick Dorra**, head of Animation at **Rovio Entertainment**.

Also, two big Asian broadcasters share insights into their respective markets: **Hary Tanoe-soedibjo**, Group President & CEO, **PT Media Nusantara Citra Tbk** (MNC), Indonesia, **Ahn Taeg Ho**, managing director of Future Strategy **MBC South Korea**. From that country, **Cho Hyo Jin**, producer at **SBS**, speaks about *Running Man*, sharing the know-how and secrets behind this award winning variety series that commands a huge following in Asia.

Another highlight is the *International Emmy Award Nominees* showcase, a partnership between ATF and the **International Academy of Television Arts & Sciences**. ATF honors this year’s nominees from Asia through discussing their work, as well as excerpts of the nominated



Yeow Hui Leng, Project Director, Reed Exhibitions

programs.

‘Participants who shared their feedback on the re-location of ATF to Marina Bay Sands welcomed the change quoting comments such as ‘refreshing’ and ‘convenient’. Making MBS the event venue is a strategic business decision to ensure Asia’s entertainment content market happens within a world-class premier entertainment destination’, remarks **Hui Leng**.

China is on the rise for content, especially for TV co-production and financing. **Silvia Goh**, Chief Content Officer of **Liquid Thread**, **Starcom MediaVest Group** and **Rebecca Yang**, CEO of **IPCN**, speak on branded entertainment and formats in China, and delegates will gain insights into what the Chinese partners are looking for as the speakers share monetization models that work in the dynamic Chinese market.



Japan: Mami Yoyosaki and Yumi Shimizu, from TV Asahi international department, with Tomoko Jo, director general, content business, Yukiko Kimishima, general manager, international business from NTV.

JAPAN USED TO BE A STABLE TV MARKET WITH A UNIQUE LEADER (FUJI TV), BUT DURING THE FIRST HALF OF 2012, TV ASAHI HAS BECOME THE LEADER COMBINING SPORT PROGRAMMING (FIFA WORLD CHAMPIONSHIP MATCHES) WITH ITS TWO MAIN GENRES: TALK SHOWS AND DRAMA SERIES



foreign programs across various delivery platforms. Asian users are among the world's highest users of home TV, online video and mobile video; these are trends that will impact decisions by content owners, producers, marketing and programming executives.

'As more countries in Asia start to open up, we are seeing more cross-country co-productions. For example, *Titanic* and *Avatar* director, **James Cameron**, mentioned he is seriously looking at the possibility of a co-production with China as well, during his recent trip to China', explains to PRENSARIO **Yeow Hui Leng**, project director, ATF organizer **Reed Exhibitions** (see interview in this main report).

Interest in Asian content is increasing, propelled by reasons such as its international flavor and high production values. One classic example is Korean drama, which has garnered not only wide viewership in Asia, but its popularity has propelled outside the continent. Its marketability lies in the soft and easy-to-digest content, based on universal themes of love and family, which transcend cultural differences.

Xavier Aristimuno, SVP Sales & Business Development, **Telemundo International** (USA) and a referent of this market, states: 'In the last year, we have seen a consolidation process of the big Asian media groups, as well as a new wave of small and medium companies from the cable, production and distribution business'.

'Digital platforms are taking advantages from the Asian Government's plans to reinforce local nets infrastructure, to grow exponentially', remarks **Aristimuno**, and adds: 'This increase has a positive effect in all business areas and entertainment platforms, from free TV to OTT platforms'.

This context offers 'unprecedented opportunities' for Latin America, according to the



GMA, The Philippines: Roxanne Barcelona, VP, Jazelle Palmero, program acquisition administrator, Mitzi de Guzman-Garcia, senior program manager, and Jose Mari Abacan, VP Program Management Department.

THE PHILIPPINES IS THE THIRD LARGEST ADVERTISING TV MARKET IN ASIA, WITH TWO MAIN COMPETITORS, GMA AND ABS-CBN, BUT THERE IS ROOM FOR MORE PLAYERS, LIKE TV5, THE THIRD BIGGEST BROADCASTER OF THE COUNTRY

executive. 'We have to make more attractive our offerings, giving more than selling the format or finished product. The demand from Asia will keep being a mix of local content with global production expertise, and international content with great production values'.

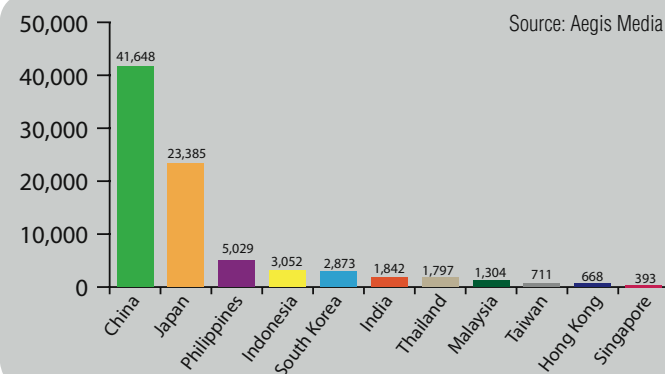
THE STRENGTH OF CHINA

CMM Intelligence provided to PRENSARIO the most updated data about China. In 2011, there were 2,391 TV stations with a penetration of the TV services of 97.82%, according to the **State Administration of Radio, Film, and Television** (SARFT).

There were 1,220 free-to-air, 181 pay TV channel (2011), and 23 HDTV (17 national) channels in first half of 2012. From 201.52 million cable TV households, 114.55 million were digital in 2011 and 57 million are interactive cable TV households. China had in 2011 13.5 million of IPTV households and 16.29 million of DTH households; and 529 legal online video websites.

On behalf of contents, there were 4,678 TV program production organs and 135 TV drama production organs with Production Permit A.

AD SPENDING ON TV, PER COUNTRIES (2012). IN MILLION OF US DOLLARS



14,942 episodes of domestic TV drama were produced, while 261,224 minutes (435 titles) of animation productions (2011, SARFT).

SARFT licensed 69 episodes (3 titles) of Sino-Foreign TV drama co-productions, 1,776 episodes (93 titles) of foreign TV dramas for distribution, and 155 titles of foreign TV movies licensed for distribution. The film & TV programming export value of the Chinese content is RMB 2.464 billion (US\$394.97 million), according to SARFT (2012).

China's total media industrial output value has grown from RMB 246.052 billion (USD 39.40 billion) in 2005 to RMB 637.88 billion (USD 102.167 billion) in 2011, according to **Blue Book of China's Media** (2012). Also, China is the largest TV advertising market of the globe: RMB 586.46 billion, which means USD 94 billion (2011), according to CTR.

JAPAN: NEW LEADERS

Japan is a market to take into consideration: not only it is changing internally, but also growing internationally with strategic alliances with mainstream distributors (**Fuji TV** renewed a deal with **FremantleMedia** during MIPCOM for a new format).

Japan's content industry has a market scale of USD\$150 billion. It is the second place after the US. Of this total, the market scale for the

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B Channel celebrates its first year in the Indonesian market. Lanny Rahardja, president director, and Alexander Anato Prabowo, head of planning & scheduling.

INDONESIA, ONE OF THE LARGEST TV MARKETS IN SOUTHEAST ASIA, HAS SHOWN IN THE LAST YEARS MANY CHANGES IN ITS FREE TV INDUSTRY WITH MERGING OF MEDIA COMPANIES, AS WELL AS NEW TV NETWORKS BEING LAUNCHED





broadcasting industry is about USD\$50 billion. The main channels in Japan are terrestrial followed by satellite and cable. As for the main terrestrial channels, there are seven major nationwide networks.

In 2012, Japanese TV market has showed big changes. Traditional leader **Fuji TV** has left the first position to new leaders. According to **Video Research**, between April to June **TV Asahi** became the first broadcaster with 12.3 rating points in "Golden Time" (19-22hs), 7.9 points in "All day" and 12.7 points in prime time (19-23hs), obtaining variances of more than 100% in comparison with the same period in 2011.

But June-September measurement confirmed a new leader: **Nippon TV** with 12.2 rating points in "Golden Time", 7.8 points in "All day" and 12 points in prime time. **NHK**, the public broadcaster, finished second (Golden Time and All Day) because of the *Olympic Games London 2012* programming, while **TV Asahi** was second on prime time slot and **Fuji TV** third, and **NHK** fourth.

MIDDLE EAST & WEST ASIA

Even these regions are still in phase of development, they are showing strong improvements in the media industry. In Abu Dhabi (United Arab Emirates), **TwoFour54** is a government initiative seeking to establish the Emirate as the cultural capital of the Middle East. "The objective is to set up an Arabic media and entertainment content creation industry, not only for Middle East, but also for North Africa (MENA)", says **Wayne Borg**, Deputy CEO and COO.

It's important to highlight **MBC Group**, one of the biggest media groups based in Dubai operating ten TV channels and production unit **O3 Productions**. Now, it is reinforcing its



Stephen Davis, CEO of Hasbro Studios, Kamaruddin Siatraf, secretary general of the Malaysian Ministry of Information, Communications and Culture of Malaysia (FINAS), Low Huoi Seong, Vision Animation (Malaysia) and Gill Carr, Moody Street Kids (Australia).

CENTRAL COUNTRIES ARE FINDING GOOD WAYS TO WORK WITH ASIAN AND OTHER EMERGING ECONOMIES, SHARING THEIR PRODUCTION PROCESSES TO GET LOWER COSTS, WHILE KEEPING THE SAME PRODUCTION VALUES

international presence through a sales division headed by **Fadi Ismail**, who is also finding partners in other regions, buying formats and offering its local production forces.

This ATF, there are new players from West Asia. For instance, there are two new attendees from Pakistan. **Indus TV**, a pioneer in country's media sector that launched the first private TV channel in 2000 (**Indus Vision**), first music channel, first private news channel, first lifestyle channel, first international franchise (**MTV Pakistan**).

The other one is **Jang** group's television arm, **GEOTV Network**, which operates eight satellite TV channels: **GEO Entertainment**, **GEO News**, youth channel **AAG** and sports channel **GEO Super** from Pakistan, **GEO TV** and **AAG** from UK, **GEO TV** from USA/ Canada and **GEO TV** Middle East.

PAY TV & DIGITAL

There were 5.948 million subscribers as of October 28, according to IPTV operators **KT**, **SK Broadband** and **LG U+** and their industry group, **Korea Digital Media Industry Association**.

If the current trend of subscriber growth by 30,000 to 40,000 per week continues, the country is expected to surpass the 6 million milestones when 2012 ends. KT's IPTV brand **Olleh TV** had the largest number of subscribers with 3.65 million, followed by 1.29 million for SK Broadband's **BTV** and 1 million for LG U+'s **U+TV**.

Industry officials expect the rapid growth of IPTV will continue for a while with more analogue TV watchers choosing to pay for IPTV

rather than cable TV ahead of the nationwide closure of analogue TV broadcasting service by the end of this year.

In Singapore, the number of nationwide and niche TV service providers increased from 7 in 2007 to 12 in 2011, bringing the number of TV channels from 240 to more than 400 over the same period. This includes two new niche pay-TV retailers, **M1** and **IMMG**, which entered the market in 2011.

The number of linear TV channels on **Star-Hub Cable Vision** (SCV) and **SingTel's mioTV** increased by 40 to more than 300 channels between 2010 and 2011. **SingNet** also launched its first 3D VOD services in December 2010 and subsequently bought "live" sports programming like Barclays Premier League in 3D to subscribers in May 2011.

"As Singapore continues to forge ahead in our digital broadcast journey, we are on schedule to go fully digital, in line with ASEAN's committed timeframe to switch off analogue TV between 2015 and 2020", highlights **Yeo Chun Cheng**, assistant Chief Executive (Industry), MDA (refer to separate interview).

With Singapore's migration to digital TV, free-to-air national broadcaster **MediaCorp** will transmit all its 7 free-to-air channels digitally by the end of 2013. **Channels 5**, **Channels 8**, **Suria** and **Vasantham** will be available in High Definition by the end of 2013. The remaining three channels **okto**, **Channel U** and **Channel NewsAsia** will be first broadcasted in SD by the end of 2013, before being broadcasted in HD in 2016.

According to the **Australian Communications and Media Authority**, more than 5.2 million people (43% of Australia's online adult population) accessed video content online in the past six months. This has prompted the national free-to-air networks to give the opportunity to the audience to catch up on recently aired television programs, mostly free of additional access charges. During June 2012, an estimated 11% of online adults used a catch-up TV service.

About half of those who plan to watch online content in (about 2.8 million Australians) are willing to pay for it, and concluded that catch-up TV is the dominant use of online video. It also noted that 26% of Australian adult Internet users accessed content via three or more devices.



Mike Wald, EVP, international distribution, and Angel Orenco, EVP, distribution, Asia-Pacific, Sony Pictures Television (extremes) with Japanese buyers Mika Kuroiwa and Hisako Fujioka NHK/NHK Enterprise; Hisae Kashihara and Yuko Matsuo Wood WOWOW, and actress Robin Wright (behind), during the launch of the Netflix's series *House of Cards* at MIPCOM.

THE GIANT SVOD PLAYERS ARE INVESTING STRONGLY IN ORIGINAL PRODUCTION, HAVING COMMISSIONED 26 ONE HOUR EPISODE OF THIS DRAMA, ORIGINALLY PRODUCED IN THE '90 FOR BBC IN THE UK



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By ALEXANDRA BRENKMAN



WHAT'S UP IN THE AUSTRALIAN AND NEW ZEALAND TV MARKETS?

TV consumption is in good shape in Australasia. In Australia, the daily viewing time keeps increasing every year, climbing from 179 minutes in 2009 to 196 minutes in 2010 (arrival of time shifted viewing in the measurement), reaching 202 minutes in 2011. A similar trend is observed in New Zealand, with a rise of 17 minutes in 2010 in comparison to 2009, stabilising at 202 minutes in 2011.

Four main players dominate the Australian TV landscape: **Seven**, **Nine**, **Ten** and *public broadcaster ABC*. The fierce competition between networks has become even more intense with the launch of the DTT platform **Freeview** in 2009, which was paired with the arrival of a slate of new digital channels. Currently, Seven's flagship channel holds the leading position in the market, even if **Nine** is close behind. The latter strengthened its position among young adults in 2012, performing even slightly better than **Seven** with the key commercial demos. Meanwhile, **Ten** performed poorly so far this year, being regularly outperformed by **ABC1**. In New Zealand the market is dominated by the state broadcaster **TVNZ** who gathers over 50% of market share with its two powerful channels **TV One** and **TV2**. The main private challenger **MediaWorks New Zealand** operates two free to air channels, **TV3** and **FOUR**, while **Sky Network Television** represented with its channel Prime.

In terms of content, 2012 is a year full of sport events. In Australia, the top-rating program so far this year is a State of the Origin match of the Australian Rugby League. Nine also heavily bet on the *Olympic Games* in August, sharing the Australian broadcast rights with pay TV service **Foxtel**. Seven gathered great audiences with the *Australian Football League*.

In New Zealand, the impact of sport events was less visible as they were not even part of the

AUSTRALIA (REGIONAL TAM): TOP 5 BEST PERFORMING (JAN-SEPT 2012)

Channel	Day	Date	Time	Program	Genre	Rat%	000'	Shr%
Tv One	Sun	16/09/12	19:31	New Zelan's Got Talent	Sport	21.4	1.393	48.5
Tv One	Sun	15/07/12	17:51	Once News	Rality	16.1	1.050	34.4
Tv One	Mon	09/01/12	18:59	Border Patrol	Rality	15.4	1.003	35.0
Tv One	Sun	09/09/12	18:59	Sunday	Sport	14.7	960	52.9
Tv 2	Mon	18/06/12	18:59	Shortland street	Sport	14.1	917	30.8

Source: Eurodata

25 top rating programs so far this year. However, pay TV channel **Sky Sport 1** reached excellent ratings with rugby, while sibling channel Prime registered good results with the *London Olympic Games*. On the other hand, whereas the Australian top ranker doesn't illustrate much appetite for news and factual programming, viewers from New Zealand show their liking of this genre as newscasts traditionally rank very high among the top rating programs.

Entertainment wise, Australian viewers confirmed their enthusiasm for the homegrown format *The Block* on **Nine**, a long-running ratings success which is also exported to other countries. Earlier this year, **Nine** launched the Dutch smash hit *The Voice* with excellent results, occupying third place in the 2012 top ranker so far. Other powerful talent quests in the market include *X Factor* on Seven and *Australia's Got Talent*. The latter was recently abandoned by **Seven** but the format was immediately picked up by **Nine** for its 2013 schedule. **Nine** also offered a second life this year to *Big Brother* which ran until 2008 on **Ten**, but in terms of ratings it has not yet proved a big success. Cooking competitions are popular with *My Kitchen Rules* on **Seven** and *Masterchef* which is the best performing show on **Ten**.

International reality formats are also strongly

settled in New Zealand, with **TV One's** *Got Talent* dominating the top ranker. *Masterchef* is the second flagship entertainment show on **TV One**, while *My Kitchen Rules* performs well on **TV2**.

As far as fiction is concerned, Australian viewers appreciate local output such as the drama-comedy series *Packed to the Rafters* (**Seven**) or the crime franchise *Underbelly* (**Nine**). Both series are also popular in New Zealand, but the long running local soap opera *Shortland Street* (**TV2**) remains frontrunner in the country.

Looking at US fiction, whereas *Revenge* has proved a big hit in Australia on **Seven** this year, viewers from New Zealand are mesmerized by *Criminal Minds* (**TV One**). In both countries, British titles also ignite ratings. In Australia, *Downton Abbey* (**Seven**) and *Call the Midwife* (**ABC1**) are recent examples of successful audience drivers, while the audience in New Zealand mainly sticks to classics such as *Doc Martin* or *Coronation Street* (both on **TV One**).

In Australia digital channels don't have any local content requirements. Whereas Screen Australia recently reported a decline in the country's TV drama production and the watering down of local output becomes a concern, the Australasian region can be considered as a market with many opportunities for international players.

Want to know more about ratings and programming trends in more than 100 territories worldwide?

Order Eurodata TV's "One TV Year in the World" and "International TV Trends" reports: www.eurodatatv.com

Source: Eurodata TV Worldwide / One TV Year in the World / Nielsen Television Audience Measurement – All rights reserved

NEW ZEALAND: TOP 5 BEST PERFORMING (JAN-SEPT 2012)

Channel	Day	Date	Time	Program	Genre	Rat%	000'	Shr%
Nine	Wed	23/05/12	20:14	State of the Origin Rugby League	Sport	21.4	1.393	48.5
Nine	Sun	01/07/12	20:35	The Block - Winner Announced	Rality	16.1	1.050	34.4
Nine	Mon	18/06/12	21:03	The Vocie - Winner Announced	Rality	15.4	1.003	35.0
Seven	Sat	29/09/12	17:10	Seven's AFL	Sport	14.7	960	52.9
Nine	Sun	29/07/12	18:30	Olympic Games 2012 - Day 2	Sport	14.1	917	30.8

Source: Eurodata

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MEDIA CORP, SINGAPORE: 'ENGLISH IS THE FIRST STEP TOWARDS BEING A POWERFUL UNIFYING FACTOR'

One more time, PRENSARIO interviews the key broadcaster of the Singaporean TV market MEDIA CORP, the giant media conglomerate with the most complete range of platforms, spanning TV, radio, newspapers, magazines, movies, digital and out-of-home media. Today, it has over 50 products and brands in four languages: English, Mandarin, Malay and Tamil, reaching out to all adults in Singapore every week.

Most recent initiatives in the new digital space include Internet TV-on-demand, high definition TV broadcast and OTT interactive services. Beyond Singapore, MediaCorp is an active regional player through co-productions in TV dramas and movies, magazines publishing, as well as Channel News Asia International, one of the first Asian-owned English news channels. It has won numerous international awards and accolades like Asian Television Awards' Terrestrial Broadcaster of the Year.

Being Singapore a country with different cultures and religions it becomes complicated to program channels to those wide targets; PRENSARIO wanted to know more about the programming strategies. Lim Suat Jien, named in April 2012 managing director of TV after MediaCorp reorganization, explains to PRENSARIO: 'It is no mean feat to try to cater to the varied tastes and needs of our complex audience base but with English being universally used in Singapore, the language alone is the first step towards being a powerful unifying factor.'

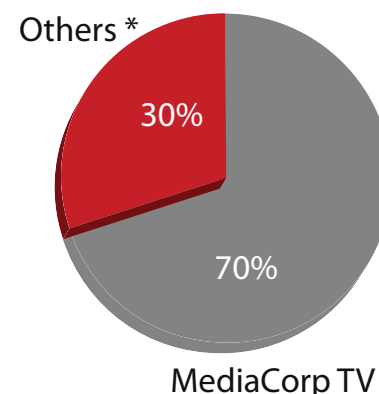
'Channel 5 aims to provide mass-appeal, high quality and branded content that is relevant and relatable to our audience and we are increasingly taking a 360° approach in providing multi-faceted content across multiple touch points. Being a Chinese channel, Channel 8 caters to the vast majority of Mandarin-speaking viewers with mainstream programs appealing to the masses.'

THE MARKET

'In an increasingly competitive marketplace, Channel 5 still holds its own as the top English language channel in Singapore with a 70% English market share, and reaches approximately 2.2 million viewers weekly. Similarly, Channel 8 continues to be the flagship Chinese channel, and the leader in terms of TV viewership with 36.5% share out of total television viewership in 2012 (January to September 2012).'

Top shows on air include blockbuster movies and event programming such as the London Olympics and National Day Parade are crowd-pullers. 'Viewers are always drawn to crime and supernatural drama and docudrama such as our highly successful local dramas Code of Law and Incredible Tales. Local comedy such as The Noose and Random Island have also drawn fans on-air and created unprecedented buzz in the non-linear space. Channel 5 provides approximately 30% of original content during primetime across all entertainment

SINGAPORE TV MARKET SHARE (JAN.-OCT. 2012, P4+, PRIME TIME - 7PM-12PM)



* Starhub, mio tv/SingTel, Malaysian channels, gaming, DVD/VCD, recorded prog, etc.

Source: Kantar Media

and infotainment genres.'

For Channel 8, 70% of prime time content remains local, while the remaining 30% is acquired. 'We produce dramas, variety entertainment programs, info-educational content, news and current affairs and acquire similar-genre shows (except for news and current affairs). Top-rated programs in 2012 (January-September) include variety specials (e.g. Star Awards 2012 and Lunar New Year's Eve Special 2012) and drama serials (e.g. Don't Stop Believin', Joys of Life and Game Plan).'

Media consumption in Singapore is evolving at an increasing rate in recent years. 'While in the past viewers were dependent on television, both free-to-air and cable, for their content needs, the proliferation of online media has made content all around the world easily accessible', remarks Suat Jien.

'At a time when viewers can access content simultaneously as they are made available in their home countries, the differentiating factor for local television would be to have its own content that isn't available elsewhere. This increases the demand for locally produced "exclusive" content and it goes both ways: there are likewise more



opportunities for people the world over to access our content.'

'For example, Channel 8 serials are made available in China officially via the video site, Youku. This increase in demand for and of local content gives rise to more opportunities for outsourced content produced by local independent production houses. Channel 8 works with external production houses, mainly on info-educational, children's and drama content.'

'Channel 5 works very closely with independent production houses for content creation. Indies are critical partners as our long term goal is to increase local output. From docu-dramas, dramas to reality shows, Indies have produced some of the finest titles for the channel including award-winners such as The Pupil as well as socially-relevant content like Renovaid, Touch of Hope and O\$P\$.'

'Recently, new local crime drama Code of Law (a spin-off of The Pupil) had a healthy reach of over 800,000 P4+ viewers. This goes to show that there is always a demand for good content so it is imperative that we continue to work with Indies to innovate, create and stay clued-in on our viewers' changing wants and needs', highlights the executive.

DIGITAL MEDIA

Continues the executive: 'TV can no longer be programmed in isolation. A 360° approach is necessary where content has to be conceptualized and developed for applications into the various platforms. While Channel 8 has been a TV platform, with the digital media, it can now be seen as a brand-name with content that can be accessed over various platforms such as online & on pay TV to widen our reach to the viewers. As a digital media provider ourselves, we provide similar services such as our popular online entertainment portal, Xinmsn, free VOD of MediaCorp's content, free catch-up TV of both local and selected acquired content.'

'In addition, for Xinmsn Catch-up TV online, sampling gives rise to opportunities for a serial's following and at the same time, viewers



Variety specials like Star Awards 2012 and Lunar New Year's Eve Special 2012 were among the most watched shows on Channel 8 between January and September

who missed the programs on TV would have no problem catching up and following subsequent episodes on TV. Digital media also creates transmedia and social opportunities, something the Channel is keen on pursuing in the coming months', she adds.

'For Channel 5, one of the key challenges is the ability to connect with our audiences in this age of advanced technology and content diversity. Two good examples of a transmedia approach to complement TV are the studio game show We Are Singaporeans and the football reality series First XI. The first one is not just a TV show but it also has a physical card game set that is highly popular amongst viewers and schools. There is also real-time engagement where viewers can connect with the host online. For viewers on the go, there is a mobile game app that's at once educational and fun.'

'The first sports reality program, First XI, was a hybrid of the infotainment and sports genres, with active social network activities like Facebook engagement and on-air live tweets, garnering healthy on-ground and on-line buzz.'

Completes Suat Jien: 'Channel 5's goal for the coming years is definitely to focus our strategies on improving the quality of local content and expanding it beyond TV. The transmedia

approach is critical to reach out to non-traditional TV viewers so we are pulling our resources and galvanizing all platforms to create unique 360° spins.'



Lim Suat Jien, Managing Director, TV, MediaCorp



Fiction works well in Channel 5: Random Island is a widely popular comedy series, while Code of Law is a the brand-new police drama series reaching over 800,000 P4+ viewers



SMG: HOW TO BE IN ALL BUSINESS STAGES



Ethan Tang, Senior Manager, head of international business development

SMG



Founded in October 2001, **Shanghai Media Group (SMG)** is the second media group of China, whose core business is the operation of TV and radio stations, as well as content production and investment for films, TV shows, animation, sports games, documentaries, and new media services.

With a production of over 20,000 hours programs a year, **SMG** operates 11 analog radio services and 13 analog TV channels including seven cable channels covering Shanghai area, four terrestrials for Shanghai and neighboring areas, and two satellite channels for domestic and overseas subscribers.

Among the top channels of the group, **Dragon TV** is a provincial satellite HD TV channel (since September 2011) catering to viewers both in China and around the world. According to **China Mainland Marketing Research (CMMR)**, it currently covers 99.5% of China's major cities and reaches a total viewership of 879 million, ranking No. 1 in provincial satellite TV stations in Mainland China. It is also accessed into Japan, Australia, USA, France, Canada, Mexico, Central America, South America, Singapore and Malaysia.

Other channels of SMG are **News & General Channel**, **Channel Young**, **Drama Channel**, **G-Sports Channel**, **DocuChina Channel**, **Entertainment Channel**, **Art Channel**, **International Channel Shanghai**, **OCJ Channel**, **Haha Kids Channel** and **Toonmax Cartoon Channel**.

A special highlight deserves **China Business**

Network (CBN TV). **Qin Shuo**, VP of **SMG**, managing director of **CBN TV** has confirmed to **PRENSARIO** that the channel is being launched in Singapore's **Starhub** network from January 2013, consolidating its Asian reach.

INTERNATIONAL EXPANSION

WingsMedia, a wholly owned subsidiary of **SMG** is one of the leading Chinese media content and solution providers. Distributing from entertainment, factual and lifestyle to drama, it has established a profound domestic as well as an international distribution network over the past years.

'Our clients cover all kinds of media platforms including traditional TV channels, Internet TV, IPTV and in-flight etc', explains to **PRENSARIO** **Ethan Tang**, senior manager, head of international business development of **WingsMedia**. Besides selling **SMG** programs to all Asian regions including Hong Kong, Taiwan, Singapore, Malaysian and other South Eastern Asian countries, **Tang** plays an strategic role being responsible for the acquisition of a portion of the variety shows



Asian Wave is a singing reality show launched by Dragon TV in cooperation with mainstream media groups in Asia

and award/gala shows for 13 TV channels of the group.

The executive was one of the key members in the *Big Bird looks at world* project, which is a 52 episode series co-developed by **SMG** and **Sesame Workshop**. 'We also have done some acquisition projects like *Masquerade*, bought from Japan's **NTV** and distribute domestically in China', completes.

TOP 10 CHINA'S PROVINCIAL SATELLITE CHANNELS, EXCLUDING CCTV (1H 2012)

Rank	Channel	Rating%	Market Share%
1	Hunan TV	0.352	2.75
2	Jiangsu TV	0.327	2.55
3	Zhejiang TV	0.281	2.19
4	Tianjin TV	0.236	1.84
5	Dragon TV	0.235	1.84
6	Anhui TV	0.224	1.75
7	Shandong TV	0.222	1.73
8	Beijing TV	0.204	1.59
9	Jiangxi TV	0.168	1.31
10	Heilongjiang TV	0.168	1.31

Source: CMM Intelligence

ATF 2012

For the Asian buyers in Singapore, **WingsMedia** highlights the TV drama *A Story of Lala's Promotion* centered on a young lady who takes the high road to promotion; the shows



Cool Cook

New Entertainment Online, which delivers first hand entertainment news, and the cooking show *Cool Cook* with the two hosts lead two chef teams respectively to compete for their cooking skills.

Lastly, the Asian-wide large-scale singing reality show launched by **Dragon TV** in cooperation with mainstream media groups in Asia, *Asian Wave*, and the documentary *The Bund* that features the unique geography around the Bund and that geography's effect on the economies of Shanghai and China throughout the past one hundred years.

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VIACOM 18, INDIA: JOINING FORCES TO BE STRONGER



Arnab Das, AVP Research & Planning
Colors-Viacom18

Viacom 18 Media Pvt. Ltd is a 50/50 joint venture operation in India between **Viacom Inc.** and the **Network18 Group** —with business in TV, Internet, films, mobile content, etc.— and one of India's premier brand in the media and entertainment sector.

Colors is group's flagship brand in India, 'combining emotions and variety', describes **Arnab Das**, AVP Research & Planning **Colors - Viacom18**. Launched in 2008, is being distributed to over 41 million households in India and has a footprint across 62 countries globally.

It also distributes **MTV**, **Vh1**, **Nickelodeon** and **Comedy Central**, as well as **SONIC**, a brand new action, adventure & animation channel, launched on December 2011. Viacom 18 also operates in the film business through **Viacom 18 Motion Pictures**, which produces, acquires and distributes Hindi films, reaching millions of viewers in India and globally. To successfully explore newer genres, differentiated concepts and fresh talent, it has launched a new banner,

Tipping Point Films, focused on execution of 'clutter-breaking' projects.

Continues **Das**: 'As a bouquet, **Viacom 18** reaches out to 130 million individuals in a month across Hindi speaking markets and 153 million individuals across India and enjoys an average of 6.8% of the viewership share across India. Each of our brands are iconic, and lend us multiple opportunities to expand further'.

'India is on the rise and media and entertainment is one of the fastest growing sectors, which provides us with massive expansion potential. We have plans to grow both organically as well as inorganically, not only in our country but also with the ever increasing Indian diaspora globally. With the acceptance of Indian content going global now, it is another area of growth, which we at Viacom18 take cognizance of'.

VIACOM 18

colors
VIACOM 18

CONTENTS

'While we have developed in-house concepts like *Balika Vadhu* and *Uttaran* (Colors), we also work with associated producers. Few of the top shows in **Colors** are: *Sasural Simar Ka*, *Madhubala*, *Parichay*, *India's Got Talent*, *Bigg Boss* and *Fear Factor*', says **Das**.

'Entertaining reality TV shows bring in a lot of revenue for the TV channels: there are reality shows that have changed the fortunes of TV channels, bringing them back to the viewership race, for e.g. the local version of *Who Wants to be a Millionaire* for **Star Plus** as well as for **Sony**'.

'Channels keep coming up with non-fiction formats —home grown and international



India's Got Talent was a successful adaptation of the famous international format in Colors

formats. This not only creates buzz around the channel but also aids in getting viewership numbers and attract advertisers', he adds.

'Among the Hindi general entertainment channels, in 2011 there was a focus back on fiction programming. In order to improve viewer stickiness, as well as to control cost of programming, broadcasters are focusing on enhancing the staple diet of fiction offerings. There has been a new focus towards fiction properties with a realistic perspective. Though the trend started sometime last year more and more such fiction shows have today capitalized on this need gap'.

And completes: 'Today, channels have come with enormous helpings of the same content but with different themes and a slightly reformed taste. In all the while you need the fiction for the staple diet, to be in the race of viewership numbers, you also need few spikes with non-fiction shows to break the clutter and have a larger share of voice'.

INDIACAST: CHANNELS DISTRIBUTION

TV18 & Viacom 18 have formed a joint venture called **IndiaCast** to create India's first multi-platform *Content Asset Monetization* entity, which is mandated to drive domestic, and international channel distribution, placement services and content syndication.

IndiaCast distributes all the channels of the above media houses across all platforms, and offer a range of channels, including **CNN-IBN**, **IBN7**, **IBN-Lokmat**, **CNBC-TV18**, **CNBC Awaaz & CNBC-TV18 Prime HD (TV18)**, **HistoryTV18 (A+E Networks)**, and **ETV**, **ETV 2**, **ETV Bangla**, **ETV Marathi**, **ETV Kannada**, **ETV Gujarathi**, **ETV Oriya**, **ETV UP**, **ETV Bihar**, **ETV Urdu**, **ETV Rajasthan**, **ETV MP (Eenadu Group)**, and the channels from **Viacom 18**. It also distributes **Sun Network Channels & Disney Channels** in the Hindi speaking markets.



Balika Vadhu and *Uttaran*, two in-house programs for Colors

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A BET with Life

PRIME-TIME SERIES
GENRE: DRAMEDY
MUSICAL
LENGTH: SEASON I (2011):
26 EPISODES X 60'
SEASON II (2012):
34 EPISODES X 60'
NEW SEASON (2012):
30 EPISODES X 60'
FORMAT: HD
LANGUAGE: ROMANIAN

A Bet with Life is the first Romanian musical dramedy TV series that centers upon the love story between two teenagers — Ioana and Andrei — whose destinies are switched at birth. Ioana and Andrei, senior year students at the National College of Arts, are happily in love or at least this is what Ioana thinks until she finds out she's nothing but a bet Andrei made with his best friend. The truth is that Andrei has fallen in love with her. Ioana was raised in a poor family, while Andrei comes from a wealthy family that seems to be perfect. The truth surfaces when Andrei's sister is diagnosed with a severe kidney disease, her only chance of survival being a transplant.

This is the time when everyone has to face a shocking truth: Andrei is not related to his family at all. Andrei's parents begin the search of their real child... a child that will be found in the least expected person.

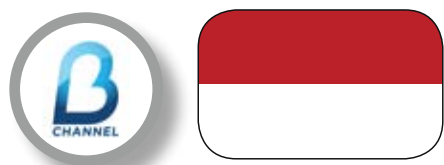


Lara's choice

PRIME-TIME LONG RUNNING SERIES
GENRE: DRAMA, ROMANCE
LENGTH: SEASON I (2011): 182 EPISODES X 60'
NEW SEASON (2012): 162 EPISODES X 60'
FORMAT: HD
LANGUAGE: CROATIAN

Lara's choice is a classic love story based on the theme of the loyal woman who has to wait for her love, a sailor, to return from unpredictable adventures on the sea. In Homer's *Odyssey*, Penelope is patiently waiting for a decade and would wait forever, but can modern love wait for so long? Lara is a young girl who is offered the possibility to become an independent career woman, while Jakov is the old fashioned type of man, willing to die for love and honor. They will be separated not only by the sea, but also by Jakov's family past, by his mother who wants to destroy their relationship at any cost and by his father's dark secrets. Will the modern Penelope resist all temptations?





B CHANNEL: THE NEW INDONESIAN PLAYERS



B Channel celebrates its first year in the Indonesian market: Lanny Rahardja, president director

B Channel is a TV network with a year in the market and the widest coverage of 26 cities that are granted regulatory approval to operate as a TV network.

Lanny Rahardja, president director, describes to PRENSARIO: 'Competition is extremely tough and dynamic. Even though we are relatively young, we have been making successful inroad into the market. Its TV rating and audience share has done exceptionally well in some of the major cities, such as Jakarta, Surabaya and Banjarmasin which are among the largest cities in Indonesia.'

'It is gratifying to know that viewers and advertisers have started to take notice of our unique positioning. Our viewers are thrilled with the additional choice of our channel, which offers them good entertainment that is wholesome and "safe" for the family. Indeed, the industry is undergoing even more transformation, as viewers' taste grows more sophisticated and diverse.'

Rahardja and **Satrio Tjai**, director business development, add: '**B Channel** is the fastest growing TV network all over Indonesia. The channel has been embarking on an aggressive expansion plan in the next few months to reach out to even more audience. Indonesia is an exciting emerging market with a population of 237 million potential consumers and the fastest growing media market in the region.'

PROGRAMMING

B Channel has scheduled top programs such as *X Factor*, *American Idol*, *Junior Master Chef*, *Master Chef Australia*, *Undercover Boss*, *Timmy Time*, *French Soccer League*. At the same time, is launching a new portfolio of locally produced drama series, magazines, variety, children and sports program such as *Bis Malam (Night Bus)*, *Ngopi (Coffee)*, *Cahaya Ilahi (Divine Light)*, *Langkah Kecil (My Little Steps)*, *Lolipop*, *Galeri Sports*, etc.

It had also partnered with its enterprise customers and charity foundation in launching *World's Largest Interfaith Mass Wedding* when 4,541 couples from economic disadvantaged group and different religions came together to celebrate their marriage union. **Rahardja** completes: 'We strive to make a difference and deliver a positive impact to the life of our viewers'.



RTB, BRUNEI: LOCAL PRODUCTION & HD CHANNELS

Launched in 1975, **Radio Television Brunei (RTB)** is a government national broadcaster that operates five main free-to-air TV terrestrial and satellite channels and is the unique TV player in that country.

RTB1 is an info/news channel, inspirational & lifestyle mainly to serve general public, while **RTB2** is an *edutainment* option with general entertainment for young generation and all age group and **RTB3 HD** is the high definition offer focused on family entertainment.

The international network **RTB4** has 100% locally produced programs for international audiences and **RTB5** offer Islamic, motivation and discipline-oriented programs with 90% locally produced and 10% foreign programs. 'Our acquisition genre includes; drama, movies, comedy, children, documentary, talk show, magazine, reality, lifestyle, factual, sports and game shows', explains to PRENSARIO **Hj Ibrahim Hj Mohammad**, head of programs, **RTB**.

Apart from the public group channels, local audience has choices of multi platform such as satellite TV, Pay TV, Internet and social media (games, movies, online or downloading), Mobile TV, cinemas and DVDs. 'Along with various stakeholders, we continuously promote religious and community values, importance of culture, country and its people by providing contents that are in line with the government's policies and directions', comments **Mohammad**.

'**RTB** focuses on the production of high quality and balanced programs, development in broadcasting technology, establishing partnerships with key stakeholders, and the development of creative and professional human capital. In the future, we strive to increase the audience ship by improving the quality and quantity of the local contents. RTB will look the possibility of adding more HD Channels in line with RTB strategic plan.'

The channel works with world-wide distributors like **FremantleMedia**, **NBCUniversal**, **CBS Studio International**, **NHK**, **National Geographic**, **CCTV**, **KBS**, **MBC**, **Deutsche Welle**, **Transtel**, **20th Century Fox**, **Warner Bros.**, **Discovery** and others.

According to the 2011 audience research, top programs are local news, drama and morning talkshows, as well as foreign drama (Korean, Indonesian and international), reality show, talk shows and documentary. 'Generally, each channel has different percentages of its content genre: 60% is locally produced vs. 40% foreign acquisitions. 90% local content is produced by **RTB** own production force, while the rest 10% is made by local production houses. Genres are mainly magazine, drama and promos', he completes.



Hj Ibrahim Hj Mohammad, head of programs, RTB



Berita News: news programming being broadcast on RTB 1

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• Middle East



JCC, TOWARDS THE INTERNATIONAL MARKET



Saad Al-Hudaifi, Acting Channels' Director

AlJazeera Children's Channel (JCC) is the first choice for Arab families and children aged 7-12 in Middle East, while **Baraem TV** is a preschooler channel and a referent for parents, mothers and educationalists, who have expressed that the channel does offer what they and their kids aged 2-6 look for.

Saad Al-Hudaifi, Acting Channels' director, explains to PRENSARIO: 'According to a study we conducted recently, 80% of Arab mothers of preschoolers

believe TV helps children learn, and 83% like children's channels that teach children the classical Arabic. We aim to offer a comprehensive 360° media proposition that is always loved by children and trusted by parents, embracing and reaching out to our Arab audiences on various platforms whenever and wherever they are'.

The channel celebrates its 7th anniversary. 'Our content has reached beyond our geographical coverage and has acclaimed recognizable appeal. Our recent successful productions are the muted show of real life comic encounters *Shams and Rami* and *Uncle Mosleh's Tales* that revives the widely loved art of puppetry embark on the production of new seasons next year', he says.

'Our content is well varied to include animations, special, and we have so far tied with many international names provide top quality animations like: **V&S Entertainment** (UK), co-producers of our widely loved *Everything's Rosie*, **DQ Entertainment**, and **BBCW**, among others'.

Explains **Al-Hudaifi**: 'We always look to partner content providers and explore ways to work with prestigious companies. Our new vision and strategy are the guidance for shaping our external ties: we welcome new ideas whether on co-production or acquisition level. We have extensive coverage in the MENA region and parts of Europe. We are making progress in expanding its transmission to reach every Arab home worldwide: **JCC** and **Baraem TV** reach over 350 million Arab households'.

Baraem TV have launched on November 1st **Baraem Europe** with special grid blocks designed to meet the special needs and preferences of audiences in of Europe, and JCC will soon follow. Completes **Al-Hudaifi**: 'With this new feed, we will continue to inspire our audiences now at times best suited for them in North Africa and Europe as we do for our audiences in Doha and Saudi Arabia'.



Uncle Mosleh's Tales is an original show from JCC

• New Media



TOONGOGGLES.COM: SEEKING FOR ASIAN PARTNERS

ToonGoggles.com is a safe and protected children's online platform offering a vast and diverse amount of child and parent friendly cartoons and, even it has launched a subscription-based service, it also offers some limited content for free. It is fully COPPA-compliant (Children Online Privacy Protection Act), boasting a strictly enforced screening process to ensure that all content presented is clean, safe and age appropriate.

Stephen Hodge, managing director, and **Brendan Pollitz**, creative director, are attending ATF looking for partners in Asia. They say: 'Its available internationally, and will be working to localize content throughout 2013, as right now we do not produce our own content. In Singapore, we are seeking to acquire more from producers and distributors'.

It has about 1,000 hours of content. 'Our library features programming from producers and distributors from around the world, including **BRB Internacional** (Spain), **Animasia Studios** (Malaysia), **Cyboars International** (USA), **Your Family Entertainment** (Germany), **Millimages** (France) and many others'.

ToonGoggles.com is also available on all **SmartPhones** and tablet computers. Continues **Hodge**: 'Our iOS app is available for download in the **iTunes App Store** and for the **Sony Tablet S** in the **Google Play Store** and **Kurio7 Tablets**. The company recently partnered with **Oregon Scientific** to embed the platform app on their new **MEEP!** tablet'.

On October 1st, the company announced the launch of its subscription-based service. 'The new subscription offered at \$4.99 a month provides entry to the Premium Service. Subscribers can enjoy a 30-day free trial granting them unlimited access to a robust library of entertaining and educational cartoon series and feature films. We will be releasing hundreds of new episodes along with its Premium Service', says the executive.

'We feel that children should be able to view cartoons based off their own likes and interests. We make it simple for them with six different category offerings and an easy keyword search box. At **ToonGoggles.com**, children can create their own **Facepage** and add their favorite cartoons to their **Toonstrip** for future viewing'.

'We want them to be in charge of their viewing experience and watch the content they want, when they want and where they want. We also encourage parents to review our platform and participate in their children's viewing and browsing experience', completes **Hodge**.



Stephen Hodge, managing director



The Mozart Band, from BRB Spain, available on ToonGoggles.com

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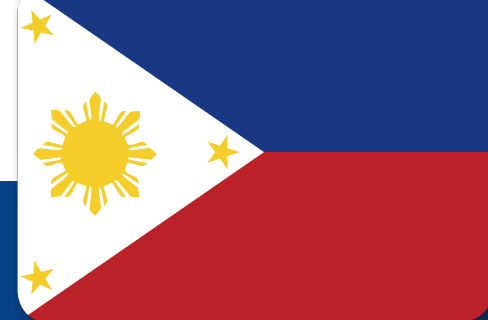
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THE PHILIPPINES, AT THE VANGUARD OF TV BUSINESS

By FABRICIO FERRARA



The Philippines is a great example of a country whose TV business has transmuted to become a high-developed industry and one of the top drama producers of Asia. Both traditional broadcasters, GMA and ABS-CBN, along with the new player TV5, have now sales forces in the international markets pushing its productions, as well as the 24-hours TV networks.

PRENSARIO has been analyzing deeply the Philippine market during the last ten years, having interviewed the main referents. And the transformation has been amazing, evolving from a content buyer to a competitive programming exporter in Asia, competing with main distributors from South Korea, Japan, China and Malaysia.

The evolution is notorious inside and outside the market. Locally, it has become the third largest advertising market (after China and Japan) with two highly competitive broadcasters, ABS-CBN and GMA, but with enough space to receive new players, like TV5, re-launched in 2011.

Owned by **Philippine Long Distance Telephone Company** (PLDT) with 60% and **Associated Broadcasting Company** (ABC) with 40%, **Pilipinas Global Network Limited** (PGNL) is the latest new player in the overseas Filipino TV market, operating the third leading broadcaster TV5. In

April 2011, the company launched the international networks **Kapatid TV5** and **Aksyon TV International**, now available in Europe, Middle East, North Africa, Guam, and, since 2012, in the US.

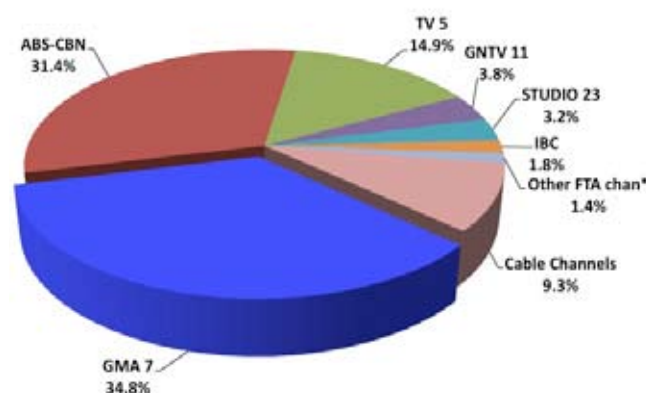
At the beginning, the two broadcasters acquired and produced foreign drama formats (many of them from Latin America) for the local screen. On a second stage, they started to develop and produce their own stories. Both products (adaptations and own stories) have travelled well abroad, not only within Asia, but also in international markets such as Africa, where the *Filipino* production has had a great reception.

All three main players have now international activity, selling both their contents (especially drama series) and their international networks. Worldwide, there are plenty of similar examples like The Philippines.

THE MARKET

According to the data provided by **Nielsen Philippines**, in the first ten months of the year (January-October - Total Day), **GMA** reached 34.8% of the market share and 13.7 rating points, followed by **ABS-CBN** with 31.4% and 12.4 rating points and **TV5** with 14.9% and

CHANNEL AUDIENCE SHARES - NATIONAL URBAN PHILIPPINES TV HOMES (JAN-OCT. 2012, TOTAL DAY)



Source: Nielsen Philippines

5.9 rating points. Other broadcasters totaled 10.2%, while cable reached 9.3%.

On behalf of the ad pie, the leading broadcaster keeps being **GMA** with 27.2% of the total pie, followed by **ABS-CBN** with 26.8% and **TV5** with 12.4%. Together, they represented more than 66% of the advertising market estimated in USD 5,02 billion for 2012 (Aegis Media Global Advertising Expenditure Report).

Roxanne Barcelona, VP **GMA Worldwide**, states to PRENSARIO that the main shows of the channel are fiction series. The top three are: *One True Love* with 27.7 rating points and 47% of share, followed by the adaptation *Temptation Of Wife* with 23.1 points and 35.3% share, and *Aso Ni San Roque* with 22.8 points and 32.7% share (October 1-30 in Mega Manila - Oct 21-30 readings are based on overnights data - Source: Nielsen Philippines).

'GMA program grid is composed mostly of local programming. The audience is still looking for family dramas, romance/comedy, and relationship dramas. All in all, this is still the of choice of most of Filipino people', explains **Barcelona**.

She continues: 'We produce an estimate 26 new drama titles per year, half of the dramas are for the afternoon slots and the balance of 13 titles are for the evening prime time slots. Just for dramas, we produce about 1,000 hours of content per year. The other programs we produce

in-house are musical/variety, sitcoms, talk shows, lifestyle, news and public affairs, docs, etc.'

Leng Raymundo, VP for Acquisitions, International Distribution and DTT Channels **ABS-CBN**, comments: 'The phenomenal hit primetime series *My Eternal* ended on a very high note last October 26 after it hit a national TV rating of 45.5% and an average national audience share of 64% across urban and rural areas in the country, according to global audience research group **Kantar Media**. This drama cemented our leadership nationwide with 42 point audience share vs. 32 point audience share of nearest competitor'.

'The revitalized morning blocks saw a local drama *Be Careful with My Heart* captivate the core female audiences. Its pre-programming, Asian drama *Two Wives* serves as complementary programming. Together these two dramas have changed the landscape of TV morning viewing this year'.

ABS-CBN grid still remains to be 80% local production and 20% foreign acquired (dramas, animation, movies and formats). **Raymundo** adds: 'Strong narratives/ fiction are in the weekdays, while formats or entertainment shows usually come on weekends. We are home to the biggest format franchises: *Big Brother*, *X-factor*, *Deal or No Deal*, *Masterchef*, and *Biggest Loser*. Next year we are looking forward to *Got Talent* season 4 and the premiere of *The Voice* and *Minute to Win it*'.

About trends, the executive remarks: 'Dramas with positive transformation, empowering journeys, and affirmative message. Those which can capture the whole family guarantee the highest ratings any time block. This year also saw the emergence of the trend of "young love" themed stories evident in the strong ratings of

Aryana (before *TV Patrol*, #1 news program) and *Princess and I*'.

While **GMA** is sourcing 'limited types of canned programs since most of the grid is devoted to local programming', **ABS-CBN** is looking for new formats/concepts at **ATF**. Completes **Raymundo**: 'We are seeking partners that understand the local market realities. Sustainable license fees continue to be a main negotiating position. While there is no immediate monetization, new media rights are becoming more important for us as we explore various ways to deliver content locally and internationally'.

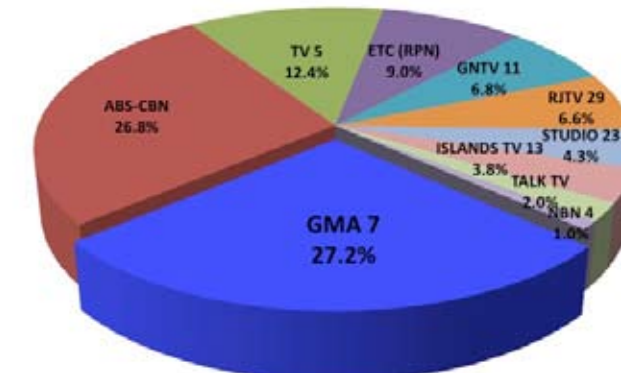
FUTURE PLANS OF EXPANSION: INTERNATIONAL SALES

In 2013, **GMA Worldwide** will be actively participating in at least seven international market exhibits as well as completing at least 10 international sales trips.

'We are dedicated to showcase our products in the world stage and motivated to meet the growing customer demands. Our ultimate goal of course is to reach every corner of the globe through international channel sales, program syndication and online services', says **Barcelona**, who plays a strategic role in the markets for both, buying/selling as well as developing new business.

'There are plans to do more co-production in the near future for dramas, movies and animation', highlights **Raymundo**. 'On international sales, South East Asia continues to be a good market. Malaysia's **Astro Bella** has acquired 800 hours of content. Apart from syndication,

FREE-TO-AIR CHANNEL MINUTE LOADING SHARE (JULY-SEPT 2012). SIGN-ON TO SIGN-OFF



1) Excludes 5 seconds, governments' ads (except pseudo-political/political ads), portion buys, network text-in promos, station plugs, and entertainment-related ads (i.e. movies, concerts, tours & stage performances) as classified by Nielsen Philippines.
2) Adquest database was updated on Oct 25, 2012

Source: Nielsen Philippines

there is growth in new media for Asia, Middle East and Africa. We will continue to promote and market our dramas as the demand continues to grow'.

'The series' transcend local shores as it has likewise generated high interest among Asian territories for its broadcast during recently concluded international marketing events such as **DISCOP** in Africa; **BCWW** in Korea; **FILMART** in Hong Kong; **MIPCOM** in France and **TIFFCOM** which concluded last week in Japan', finalizes the executive.



Roxanne Barcelona, VP GMA Worldwide



With 27.7 rating points and 47% of share *One True Love* is the main drama series of GMA, while *Aso Ni San Roque* recorded 22.8 points and 32.7% share, becoming #3 most successful series



ABS-CBN: *My Eternal* reached on October 26 national TV rating of 45.5% and an average national audience share of 64% across urban and rural areas, while the channel is pushing a trend of "young love" themed stories *Prince and I*



Leng Raymundo, VP for Acquisitions, International Distribution and DTT Channels



ENDEMOL: INCREASINGLY ACTIVE IN ASIA



Arjen van Mierlo, CEO Endemol Asia

'Asia is developing very fast. This fuelled by the high growth in net ad spend in several markets as well by the fact that the middle-income group is growing rapidly', remarks to PRENSARIO **Arjen van Mierlo**, CEO **Endemol Asia**.

'The regional markets are not hindered by the handicap of a head start like most Western countries where the media industry is much more mature. As a consequence

international players are becoming increasingly active in the Asian market. The continent is still a net importer of formats—it will remain like this for several years—but we estimate that the influence of Asian companies will increase of the next few years'.

Endemol has partnered in a production company with satellite operator **Astro**, who has also recently commissioned *Fear Factor* for **Astro Ria**; the 13 part show be shot in Cape Town produced by **Endemol Malaysia Entertainment Group** and **Endemol South Africa**. **Astro Ria** has also ordered a second series of *The Money Drop*, which will once again incorporate the *Play Along* game, where viewers at home can mirror the white-knuckle decisions made by players in the studio.

In India, **CA Media** has recently been attracted as a partner to fuel growth in scripted, Bollywood and regional markets among others. 'We also have a strategic creative co-operation with **Shanghai Media Group** (SMG) in China for co-creating new formats for the Chinese and international markets', adds **van Mierlo**.

Distribution business is developing 'successfully' and covering almost all territories. 'We are looking to increase our position. Our entry strategy is rather flexible: it can be via greenfield operations, strategic co-operations, setting up joint ventures, acquisitions, all of which we have extensive experience with as **Endemol**. Main markets for us are China, Indonesia and Vietnam, etc.', remarks.

The Money Drop has been sold in eight territories, while *Your Face Sounds Familiar* is in its second season on **Hunan Satellite** (China) and soon on air on **VTV3** (Vietnam); *Pinoy Big Brother* that has had already 10 different series on **ABS-CBN** (The Philippines); *Deal Or No Deal* is in its 8th series on **HTV** (Vietnam); and *1 vs. 100* is going through its 10th successful series on **KBS2** (South Korea).

About digital, **van Mierlo** completes: 'Bandwidth in most markets is still not enough for pleasant OTT streaming, except for South Korea, Japan and Thailand, but this is changing. Digital media is predominantly used to support FTA. However, with increasing ad spending on digital media we expect that programs made for digital are on the rise, like for example in China'.

PRENSARIO INTERNATIONAL



FREMANTLE MEDIA ASIA: NEW PRODUCTION HUB IN INDIA

Paul O'Hanlon, CEO, **FremantleMedia Asia**, highlights the opening of a new production hub in Chennai, India, as well as highlights successes like *X Factor*, which debuted in **ABS-CBN** (The Philippines), will premiere on **RCTI** (Indonesia) and **VTV3** (Vietnam).

Hole In The Wall's popularity across the region continues with a first season airing on **CTN** (Cambodia) and a second series confirmed for the latter half of the year. 'Originally created by **Fuji TV** Japan in 2006, it has since travelled to over 40 countries around the world. The format is airing on **Channel 7** (Thailand) and was



Indonesian version of *Take me out*, in **Indosiar**

so successful that it has already had two extensions to series one, while is returning on a second season in India', says **O'Hanlon**. 'Game show formats keep being strong across the region. *The Price Is Right* enters on a seventh season on **VTV3** (Vietnam), where *Family Feud* also remained a favorite on **HTV 7**. New game show format *Face It* was launched on **TV5** (The Philippines) and *Body Bowling* aired for its first season on **RCTI**. A kids' version of *Now You See It* is into its second 60 episode run on **Kompas TV** (Indonesia), and *Small Talk* is airing its fifth season in Vietnam'.

Idols has been re-commissioned for a fourth season in Vietnam and is set to air on **VTV3**, while a third season will air on **Solar** (The Philippines). The format debuts on **SATV** (Bangladesh) and on **GEO TV** (Pakistan) later this year. The format will have a sixth season **Sony** (India) and for seventh season on **RCTI**, where it had its best ever ratings.

Got Talent had its first outing this year in Vietnam on **VTV3** and will come back for a hit second season later in the year, while successful debut seasons on **CJ Media** (South Korea) and on **Channel 3** (Thailand) led to both territories re-commissioning the format for a second run. *Got Talent* is also set to return for a fourth season on both **ABS CBN** (The Philippines) and **Colours** (India).

'In Thailand, season two of *Take Me Out* was commissioned to air back to back with season one on **Channel 3**, and a third season has been confirmed. **Taiwan TV** has commissioned it for the first time. It was back on **Indosiar** (Indonesia, too', remarks the executive, who completes: '*Project Runway* continues to win audiences in Korea, where it is airing its fourth hit season, and is also in season three in The Philippines'.



Paul O'Hanlon, CEO FremantleMedia Asia



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MDA: BOOSTING THE SINGAPOREAN MEDIA INDUSTRY



Yeo Chun Cheng, Assistant Chief Executive (Industry), MDA

Media Development Authority of Singapore (MDA) has become a leading player not only in Singapore, but also in the Southeast Asia media landscape, by promoting local film and television productions, games and new media companies, and closing strategic deals with similar players within the region.

Yeo Chun Cheng, Assistant Chief Executive (Industry) of MDA, explains to PRENSARIO. 'Our new Grant Schemes now focus on idea and story development, upskilling and employment of Singapore talent; (semi-colon) and the potential of media projects to generate paid work and value for Singapore's industry, as well as marketing of local content and development of enterprises.'

'The conversion to grants last September enables our companies to become asset owners by helping them to develop and monetize their own IP, thereby increasing revenue streams. With 46 schemes streamlined to just five, companies now find it easier to understand

how we can help them. Furthermore, with *transmedia* content becoming more popular, our funding support for projects that span more than one form of media is now an even more seamless process.'

The MDA grant schemes are funded under MDA's five-year strategic plan, the **Singapore Media Fusion Plan (SMFP)**, launched in 2009. Under the plan, S\$230m (US\$188m) has been committed to strengthen Singapore's media ecosystem. Of this amount, S\$88m (US\$72m) is available for the grant schemes. Says **Chun Cheng**, 'We are seeing good industry response to our streamlined schemes. As of 30 September 2012, MDA has supported 557 projects and committed US\$15m (S\$18.4m) across all five-grant schemes, offering holistic support for our media companies.'

Even as MDA encourages Singapore companies, they have proven that they can create innovative *transmedia* content with international appeal. For example, *Angel's Gate* format was picked up by **Intervisio** (Finland) through distribution company **Bomanbridge Media**. Co-produced by **Interactive SG** and regional broadcaster, **Channel NewsAsia**, it is Asia's first 360° program that enables viewers to simultaneously watch videos, participate in online crowd source funding activities and connect with a network of entrepreneurs.

'In training area, we focus on talent development. Last March, we revised our scholarship scheme to grow media leaders, nurture talent, and match demand for talent with specific skill sets, by matching scholarship recipients with media companies. In May, a *New Talent Feature*



Picture credit: Artist Impressions courtesy of JTC Corporation

Grant was launched to encourage first and second-time directors to launch their careers in feature filmmaking, by helping them make films for different platforms such as cinemas, film festivals or broadcast.'

'We actively promote Singapore-made content abroad and encourage collaborations with foreign production companies. To help our companies establish a strong production beachhead in the global media landscape, we help our companies identify co-production opportunities and partnerships with like-minded, international companies,' says **Chun Cheng**.

'We enter into government-to-government co-production treaties and agreements. To date, we have established official co-production agreements with Australia, Canada, New Zealand, China and South Korea, and facilitated more than 20 projects, ranging from documentaries, animation series to feature films, through this network of agreements,' he adds.

Examples of international co-productions that involve Singapore are *Serangoon Road*, a 10-episode detective series co-produced by Australia's **Great Western Entertainment** and Singapore's **Infinite Studios**. It will be broadcast on **HBO Asia** and **Australian Broadcasting Corporation (ABC)**, and **Content Films International** will handle international sales.

Qian Jin, a 34-episode collaboration between **WingsMedia** of the **Shanghai Media Group**, **MediaCorp** and **MyChinaChannel**, was produced for the domestic Chinese market. *One Stormy Night*, a CGI animated TV co-production between Singapore's **Sparky Animation** and Japan's **Duckbill Entertainment**, **Baku Enterprise** and **Bandai Visual**, made its debut on **Tokyo TV** in April 2012. *Rob the Robot*, a 26-episode 3D animated TV series co-produced by Singapore's **One Animation** and Canada's **Amberwood Entertainment**, is now distributed in France, Korea, Norway, Sweden and the Middle East.



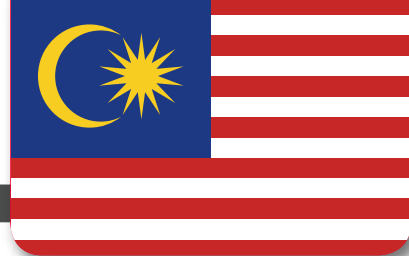
THE DIGITAL STRATEGY

Since the **Interactive Digital Media Programme Office (IDMPO)** was set up in 2006, the **Interactive Digital Media (IDM)** sector is seeing more successful startups and home-grown successes, anchored on an ecosystem of venture capitalists, technology companies, incubators, universities and research centers. 'We have been working towards this vision through the initiatives which we've been driving -fostering R&D,

strengthening Singapore's IDM capabilities, anchoring partnerships with universities such as Carnegie Mellon University and Japan's Keio University.'

'The top two local IDM start-ups, Garena and Mozat, today reach out to about 115 million users in over 200 countries. They have found niche audiences in South-East Asia and the Islamic countries (including the Middle-East)', completes **Chun Cheng**.





FINAS: MALAYSIA, THE MOST ACTIVE AND GENUINE MEDIA HUB OF ASIA



Mohd Naguib Razak, director general of FINAS

Mohd Naguib Razak, director general of National Film Development Corporation (FINAS), offers to PRENSARIO a general outcome about the activities held during this year: 'The Malaysian Government is certainly proud of its achievements. Its visibility and promotion around the globe confirmed us as one of the most active and genuine media hub of Asia'.

'FINAS has been increasingly active in most of the major international trade markets, which has resulted in international co-production and distribution projects, and plenty more inquiries for future co-operations. Broadcasters are becoming extremely selective and budgets are also slashed. In order to stay competitive, many foreign producers are looking for international projects with 2 to 4 parties from around the globe, especially in Asia'.

'Korea, China, Taiwan, Philippines, Thailand, Singapore and Malaysia have been become into attractive partners, mainly due to the fact that Asian capabilities, technologies

and experiences have improved considerably. Furthermore, these countries have had strong Government support and incentives in the interest of developing the entertainment & media industry for its national economy'.

'Malaysia has proven to the world that its creative economy and ecosystem have one of the best synergies to accelerate growth in content development, which is complemented by various funding, studio facilities, creative talents, culturally-adapt multi-racial society, supportive government and a competitive economy. This foundation has given our producers a competitive edge over other countries, encouraging the significant growth of completed IPs'.

'Emerging economies can provide an alternate choice for content development that may showcase a new style of creativity, original cultural stories and additional distribution channels. Although our country has only established itself in the industry recently, we have already fast-emerged as a prominent forerunner of the global animation production industry'.

During MIPCOM 2012, FINAS confirmed 12 deals worth USD 30 million about co-productions projects, joining Malaysian producers with companies from South Korea, Indonesia, India, Singapore, Australia, Finland, etc.

Also, under the Memorandum of Understanding signed recently, FINAS and MDA (Singapore) announced that have joined forces to promote the Asian Animation Summit, to be held in InterContinental Hotel, Kuala Lumpur on December 10-11, an initiative of ABC (Australia), KOCCA (Korea) and MDeC (Malaysia).

2013

'We will encourage the world to consider and utilize Malaysia as potential



Dato' Sri Kamaruddin Siarar, Secretary General of the Malaysian Ministry of Information, Communications and Culture, announced 12 deals worth USD 30 million at the Creative Malaysia Networking Reception during last MIPCOM

filming location and a production partner for both live action and animation. The *Film in Malaysia Production Incentive*—starting on January 2013—is being promoted in ATF and proves to be a huge boost for both local & foreign producers, and further add to the achievements'.

'Both local as well as foreign film productions, will be eligible for a 30% cash rebate



Dato' Mustapha Maarof, Board Member of FINAS, YM Raja Rozaimie Raja Dainish Shah, director general of Film Negara Malaysia, Datuk Afendi Datuk Hamdan, chairman of FINAS, Yeo Chung Cheng, Assistant Chief Executive of MDA, Dato' Mohd Mahyidin Mustakim, CEO of CCAM, and Adam Ham, executive director of GCMA

on audited in-country spend, as long as they qualify the minimum spend criteria of USD 806,000 applicable to Malaysian film productions and USD 1.66 million in-country spend applicable to foreign productions'.

'Amongst other attractive grants & financial incentives being announced would include the USD 38 mil *Creative Industry Grant* by the Ministry of Information, Communications and Culture, USD 33 mil *Creative Industry Development Fund* by the Malaysian Communications and Multimedia Commission and USD 65 mil *MyCreative Funds* by MyCreative Ventures', completes Razak.

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raye@animasia-studio.com

Program Licensing : terri@animasia-studio.com



Worldwide premier of *War of the World: Goliath* on November 10th: Kamil Othman, VP of MDeC, Spencer Ooi, managing director of Studio Climax, Joe Pearson, director/producer and Leon Tan, producer of WOTWG, Adam Ham, executive director of GCMA, and Mike Bloemendal, producer of WOTWG

PAY TV EVOLVES INTO A NEW ERA IN ASIA

By FABRICIO FERRARA

PRENSARIO provides here a special report about Pay TV business in Asia, for which it has interviewed four big international players, FOX International Channels Asia, BBC Worldwide Asia, Sony Pictures Television Asia, AETN and the local player Reliance Broadcast Network from India, about the growing figures of the business in the continent.

Cable & Satellite Broadcasting Association of Asia (CASBAA) has reported that the Asian Pay TV industry has grown 12% in 2011, in terms of percentage of connected homes and the increase in dual subscription homes as channel choices increase, according to figures from Nielsen, Synovate, SNL Kagan and PwC, among others.

Asia is the most important player in the pay TV arena: at the beginning of 2012, it had 935,7 million homes of which 407,0 million receive multichannel services. In 2011, there were over 420 million non-terrestrial connections in Asia, leaded by China with 203,6 million, India with 134 million and South Korea with 23,4 million, says CASBAA in one of its latest report.

INTERNATIONAL NETWORKS

In Asia Pacific and the Middle East, FOX International Channels (FIC) operates or distributes 33 channel brands, including the FOX, STAR and National Geographic brands, with over 100 feeds across 14 markets reaching more than 550 million cumulative subscribers across Asia Pacific and the Middle East.

'We broadcast factual, news, US TV series and Hollywood movies, available in sixteen languages (Cantonese, Mandarin, Japanese, Korean and Hindi), explains Joon Lee, SVP of Content & Communication.

'Key content varies market by market because



Every Singaporean Son is an high rated original titles produced in Singapore for National Geographic Channel

se each country across Asia has its own unique culture and viewing habits. To make sure our content is truly relevant with audiences in each market we either localize it or we produce original programs, like *Every Singaporean Son* and *Gardens By The Bay* that rated very highly on the National Geographic Channel (NGC), he adds. Other top brands are *The Walking Dead*, *The Apartment – Style Edition*, etc.

'We produce content for NGC in Singapore, India, Hong Kong, Philippines, Taiwan and Australia. **Star Chinese Channel**, for example, is a powerhouse of local productions and #1 Chinese movie network. We produce over 1,000 hours of content spanning game shows, variety shows etc for this channel alone. We invest in local films, like the co-production under **SCM** *The Wedding Diary II*, the sequel to an original Chinese hit film that was a huge box office success across Singapore and Malaysia.'

'Rapidly increasing broadband and Wi-Fi usage as well as the adoption of tablets and mobile devices are driving multi-screen viewing and thus quickly changing the way viewers consume content and how it can be delivered. We forged the way in this region in the *TV Everywhere* trend, being the first to launch an on-demand catch up service, which we have dubbed *Play*, via an online player (laptops and tablets). Is currently available in Singapore, Hong Kong and Philippines and will eventually be rolled across other markets in due course.'

'The service complements our linear channels in the region, namely **FOX Movies Premium**, the leading Hollywood movies channel in Hong Kong and Southeast Asia and **SCM**. *FOX Movies Play* and *SCM Play* users are authenticated through our operators and we offer it as a value-added service to subscribers of the linear channel. We work in tandem with our platform partners versus over or around them, reinforcing the importance of both parties in bringing TV to viewers regardless of



Joon Lee, SVP of Content & Communication, FOX:

'KEY CONTENT VARIES MARKET BY MARKET BECAUSE EACH COUNTRY ACROSS ASIA HAS ITS OWN UNIQUE CULTURE AND VIEWING HABITS'

the delivery method', completes Lee.

SPT Networks operates the English content channels **AXN**, **beTV** and **Sony Entertainment Television** (SET) and Asian content networks **ONE** and **Animax** that appeal to audiences in local language.

Ricky Ow, EVP & general manager, Networks, Asia, **SPT**: 'AXN is the #1 English general entertainment channel in Asia with hit drama series *Last Resort* and season 3 of *The Voice* (premiered within the week of the US), as well as new season of *The Amazing Race* (same day of the US telecast), new show *Legend Fighting Championship*, *Hawaii Five-0*, *CSI* franchise, *Blue Bloods* and *NCIS: Los Angeles*'.

'SET emitted *Nashville* and **beTV** the dramas *Teen Wolf* and *The Wedding Band*, and it has recently acquired third season of *Sherlock*. **Animax** remains a specialist in Japanese anime, including *Naruto*, *Hunter x Hunter*, *Fairy Tail* and the *K-On* franchise. **ONE** offers Korean dramas such as *The Great Doctor* and *The*



Khulja Sim Sim is an original show produced for BIG Magic, a regional channels reaching Uttar Pradesh, Madhya Pradesh and Bihar



Ricky Ow, EVP & general manager, SPT Networks, Asia:

'INDIA, INDONESIA AND THAILAND ARE THE MARKETS THAT NOWADAYS OFFER THE GREATEST OPPORTUNITIES TO GROW IN ASIA'

Great Seer and variety shows *Running Man* and *Strong Heart*'.

Ow sees India, Indonesia and Thailand as the markets offering the greatest opportunities for growth. 'India is Asia's largest English-speaking market, offering strong growth opportunities after embarking on digitization, while with 250 million people, Indonesian Pay TV penetration is at a modest 5%; its enjoying strong economic growth and a rapidly growing middle class. For similar reasons, we believe Thailand is also a market with significant growth potential'.

'We are seeing more DTH platform players in larger territories while IPTV is enjoying growth in markets with high broadband connectivity. *Localization* in multiple forms will also play a critical role in our future growth plans, given that our networks serve a highly heterogeneous region. We will invest more in key local markets to *localize* international programming'.

'There is no denying that there has been a shift in audiences from free to pay TV as it offers a far wider choice and better content. Especially in markets where we have seen pay TV penetration reach the 40-50%. As the pay-TV industry in Asia enters its next phase, the

effort now is in drawing a shift of advertising expenditures to pay-TV to correspond with this shift in viewership'.

'Embracing digital and new technologies is a core part of our strategy as we look for new ways to offer our services to viewers and engage them across multiple screens given the rapid take-up of mobile smart devices in our region. For example, we launched **ONE** on pay-TV operator **Astro's** *On-the-Go* application, where it can be viewed by subscribers of the channel on smart devices while at the same time **Animax** shows are also now available on a new VOD service on **Astro**', completes **Ow**.

Other big player in the region is **BBC Worldwide**, distributing **BBC Knowledge** (natural history, science, technology), **BBC Lifestyle** (cooking, health), **CBeebies** (preschoolers), **BBC Entertainment** (sci-fi, crime series, talk shows) and **BBC World News** on pan-regional Asia feeds across all territories.

'In Indonesia, BBC Knowledge (broadcasting top shows as *Top Gear*) and CBeebies are dubbed in Bahasa Indonesia. In South Korea, a three-hour branded BBC Knowledge block runs every weekday at prime time on **YTN's Science TV**, and is subtitled in Korean; BBC Entertainment is also subtitled in Korean. In Taiwan, Singapore and Hong Kong, BBC Entertainment, BBC Knowledge and BBC lifestyle channels are subtitled in Chinese', explains **Ryan Shiotani**, VP Programming.

'The pay TV environment in Asia, like the rest of the world, is becoming increasingly fragmented. The last few years have seen shifts in media consumption, with the exponential growth of online media as well as on-demand services reshaping the way the audience is consuming television', adds the executive.

'With the abundance of websites, blogs, and other online services readily available, viewers have more and more means of getting

FAST FACTS ASIA PACIFIC, LAST YEAR

POPULATION	3,481,000,954
TOTAL HOMES	935,776,540
AVERAGE HOUSEHOLD SIZE	3.7
TV HOMES	761,695,644
MULTICHANNEL HOMES	407,056,074
BROADBAND INTERNET SUBSCRIBERS	307,643,000
NON-TERRESTRIAL TV CONNECTIONS	+420,000,000

Source: CAASBA



Special Forces is a good examples of one of the major programs AETN have co-produced with MDA Singapore

their 'knowledge fix'. For linear channels like ours, it means we have to constantly find new ways of engaging our viewers'.

'This translates primarily into two ways for us: firstly, like everyone else in linear television, we are constantly innovating and finding ways to bring our branded content to multiple platforms. Secondly, we acknowledge that content is still king, so we continue to invest in programs that continuously engage the viewer- in the form of new concepts, fresh angles, and takes on familiar subjects'.

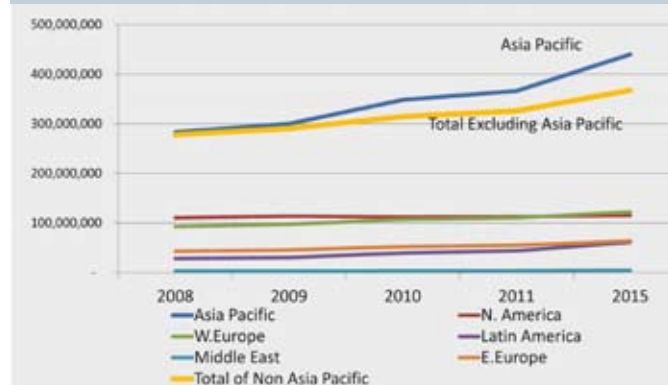
'For example, *Undercover Boss* is a reality-based business series



Tarun Katial, CEO, Reliance Broadcast Network Limited:

'IN INDIA, DIGITALIZATION WILL SEE THE SUBSCRIPTION INCOME GO UP, MORE TRANSPARENCY AND WILL BRING IN FOREIGN DIRECT INVESTMENT (FDI)'

TOTAL MULTI-CHANNEL HOMES IN ASIA-PACIFIC (2008-2015).



Source: SNL Kagan

PAY TV EVOLVES INTO A NEW ERA IN ASIA

about a senior executive of a company working undercover in their own firm to investigate how the company really works and identify how it can be improved, as well as rewarding the hard working staff. Innovative content is a key element in keeping our viewers engaged', completed **Shiotani**.

AETN All Asia Networks is a joint venture between **A+E Networks** and leading Malaysian **Astro All Asia Networks**. **Louis Boswell**, general manager, comments: 'In South East Asia, **History** and **Crime & Investigation Network** (CI) have been around now for just over five years and **BIO** has been around for just over four'.

'We enter the second five years in the region and **History** is firmly established as one of the leading factual channels in Malaysia, Singapore, Thailand, the Philippines and Indonesia and regularly ranks number one in key demographics, while **BIO** and **CI** are making real progress and the loyalty of viewing. On top of this, we see the opportunity to bring more of our brands to the region and are looking to launch both **Lifetime** and **H2** in the near future'.

'We customize the channels for our audiences, investing a lot in local productions and augment that with acquired third party content. We work closely with both, **MDA** in Singapore and **FINAS** in Malaysia for joint funding of local productions. *Hidden Cities Extreme* and *Special Forces* are examples

of two of the major productions we have recently undertaken', remarks **Boswell**.

'Indonesia is growing very fast and that is primarily DTH. Taiwan is going through a digital transformation on cable and IPTV is also gaining traction there. There has been solid growth on cable in the Philippines as well as consolidation with **Sky-Cable** acquiring **Destiny Cable**'.



Louis Boswell, general manager, AETN All Asia Networks: 'TV ANYWHERE MODEL IS TAKING OFF IN THE REGION AND WE SEE THAT MOST IN THE MARKETS WITH THE GREATEST BROADBAND INFRASTRUCTURE: SINGAPORE, HONG KONG, MALAYSIA AND THAILAND.'

PRENSARIO
INTERNATIONAL



'TV Anywhere model is taking off in the region and we see that most in the markets with the greatest broadband infrastructure (Singapore, Hong Kong, Malaysia and Thailand). The challenge is to develop compelling legitimate services in these markets to undercut both the threat and the reality of piracy. As well look to bring more channel brands to the region, we will increasingly be playing in a world of linear TV across multiple devices as well as VOD and catch up services', he completes the executive.

Warner TV Asia is a pan-regional general entertainment channel with a presence in Indonesia, Singapore, Sri Lanka, the Philippines, Hong Kong, Taiwan, Malaysia, Cambodia, Thailand, Papua New Guinea and Palau. Its signal reaches over 21 million homes in 11 countries around the continent. It has racked up 10 months as the number-one ranked channel in the entertainment basic plus package in Singapore, with top scripted series like *Person of Interest*, *The Mentalist* and *Nikita*.

INDIA

While TV in India is predominantly "Pay", the country is still heavily dependent on advertising with 60-65% of the sector revenue coming from advertising. However, the positive thing is that this is likely to change soon, with the government announcing the implementation of the Digital Addressable System (DAS).

While the DAS will be implemented in a phased manner, the analogue sunset date has been set for 31st December 2014. The first phase of the implementation has already been initiated with the four metropolitan cities of Mumbai, Delhi, Kolkata and Chennai that went DAS with effect from 1st November 2012 (cable operators from Chennai have requested an extension to enable better preparedness and execution of the same on ground).

'In India, digitalization will see the subscription income go up, more transparency and will bring in foreign direct investment (FDI), as global players will vie to grab a pie of this market', describes to **PRENSARIO Tarun Katial**, CEO of **Reliance Broadcast Network Limited** (RBNL), a key multimedia entertainment conglomerate with play across radio, TV, etc.

In India, RBNL's TV business consists of seven networks: the joint venture with **CBS Studios International** gives the company **BIG CBS Prime**, **BIG CBS Love**, **BIG CBS Spark** and **Spark Punjabi**; **BIG Magic** is a regional channels (Uttar Pradesh, Madhya Pradesh and Bihar) and recently launched **BIG RTL**



Thrill, a joint venture with Europe's **RTL Group**.

Some of the top shows broadcast on these networks are

India's Glam Diva for **BIG CBS Love**, *India's Sexiest Bachelor* and *India's Prime Icon* for **BIG CBS Prime**, and *Khulja Sim Sim* for **BIG Magic**.

The **BIG CBS Networks'** channels are available across the relevant markets within



Top Gear is a big brand from BBC, also very successful in Asia through BBC Knowledge

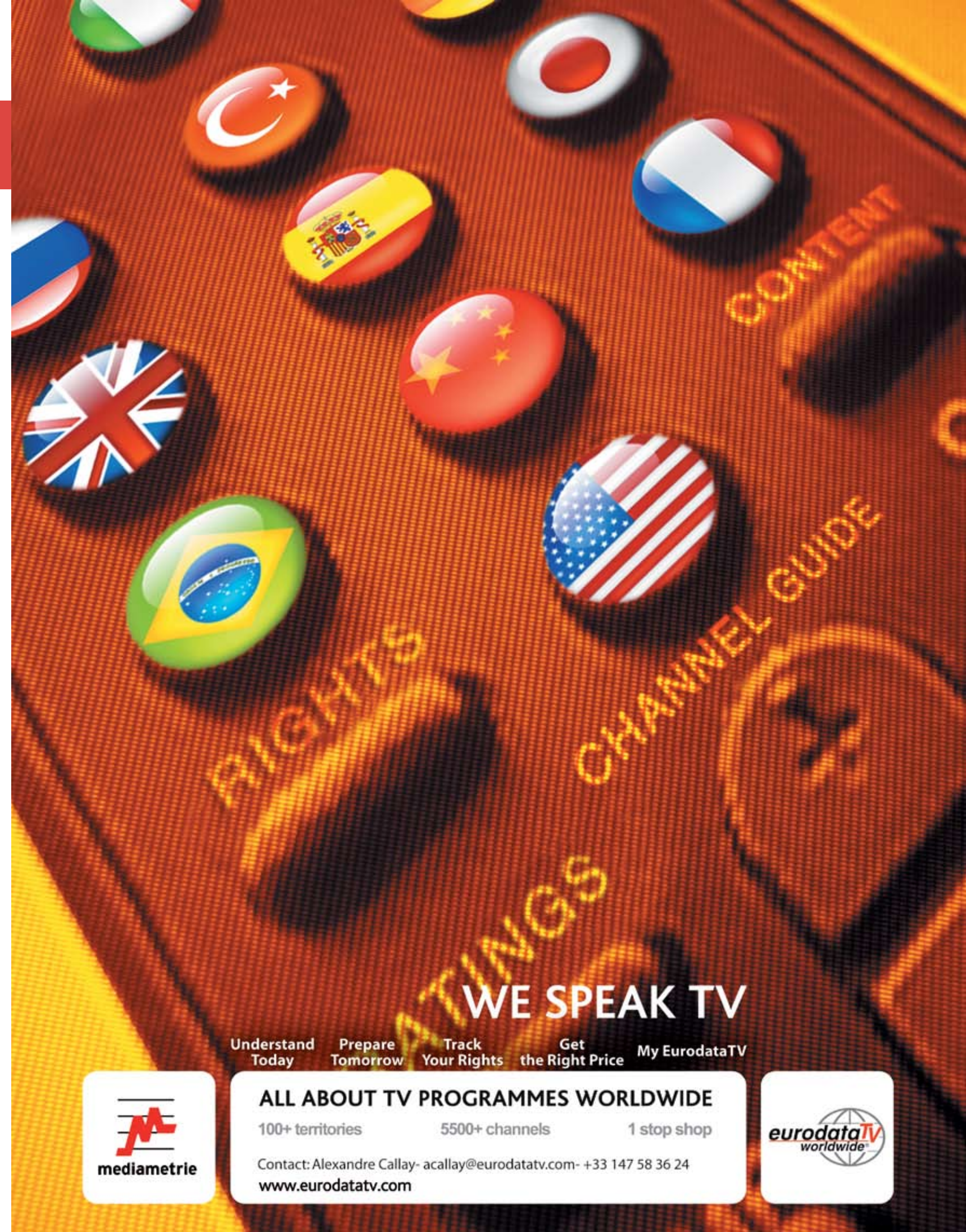
a span on 5 months making it the #1 general entertainment network on Indian television. **RBNL** also distributes **Bloomberg TV India** as a part of its package offering. Other than these local offerings, it has presence in Canada and USA where it distributes **BIG Magic International**, a channel that caters to the South Asians in the regions.

Asia most important advantages are, according to the executive, the size of the market and the low penetration of C & S homes, which gives an 'immense growth opportunity' for all stakeholders as western countries are nearing saturation. 'Acceptance of technology and newer modes of legal content distribution like IPTV/OTT/Mobile makes it's a lucrative option', remarks **Katial**.

'Locally, we have recently launched **BIG RTL Thrill** in Uttar Pradesh and we will progressively launch the channel in other states in their respective local language. Internationally, we are looking at launching in all significant geographies with significant SA diaspora, by creating distinctive offerings for all such audiences'.



Ryan Shiotani, VP Programming, BBC Worldwide Asia: 'Pay TV environment is becoming increasingly fragmented with shifts in media consumption, after the exponential growth of online media and on-demand services'



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TELEVISA: 'ASIAN CLIENTS ARE OPENED TO NEW IDEAS'



Mario Castro, director of Sales, Asia & Africa

Televisa Internacional (Mexico/USA) highlights in Singapore a brand-new slate with English-language productions, as well as its traditional telenovela catalogue and teen series.

Broadcast on **Nickelodeon US**, *Hollywood Heights* (80x'60) is an American family drama based on the Mexican telenovela *Alcanzar una estrella* (Reach For a Star) that follows the journey of a teenage girl whose life changes drastically when she becomes a star and wins the love of her rock and roll idol, and both are tested by setbacks, heartbreak and deception.

Crown of Tears is about a woman, who is pushed out of its home with three little boys

and have to face a new life: is a love story of a mother that wishes to see her kids living a better and descent life. Lastly, the Brazilian version of the Mexican format, the teen telenovela *Carrossel* focused on families and the real problems of the school and kids.

Mario Castro, director of Sales, Asia & Africa, and **Javier Paez**, from the marketing team, assist to ATF. **Castro** states about the recent trends in Asia: 'In the last month we've seen a trend towards entertainment formats, but with a twist that allow the broadcaster to innovate in the genre'.

On drama, the executive highlights: 'We have noticed that broadcasters are more opened to select fiction formats. And there is a wider interest of them to choose titles from foreign providers. In Southeast Asia, we have seen the release of new niche channels about two or three genres and languages what attacks and keeps an specific audience target'.

Moreover, there are new players appearing. 'New digital platforms with different business models are being launched all across the region, what confirms the strength these systems are taking in the content business, gathering more audiences and consumers in each markets',



Hollywood Heights, produced with Nickelodeon in the US



Crown of Tears: the traditional telenovela is on Televisa

adds Castro.

'Asia has always been a key market for us, and where year-to-year we have been working in developing **Televisa** brand. Also, looking for partners to develop new win-win business models on behalf of production and distribution. Our objective is to play a key role in all these areas: format and ready made sales, and growing presence in the Pay TV and digital media', completes the executive.

IMIRA: STRATEGIC SALES

Just before ATF, **Imira Entertainment** (Spain) announced that *Sandra, The Fairytale Detective* (52x'13) has been snapped up by **MediaCorp TV12** (Singapore) and **CH-9 Media** (Malaysia), while **Hanoi TV/Ho Chi Minh TV** has acquired *Lola & Virginia* (52x'12) and *Sandra...* through local distributor **Thaole Entertainment**.

Zee Learn TV Channel has bought *Vitaminix* (104x'2) for Bangladesh, Bhutan, India, Nepal, Pakistan and Sri Lanka, while **Good TV** has picked up *Saari* (39x'3) for Taiwan and the Philippines, and *Lucky Fred* was sold to

Tooniverse (South Korea) and **RTM** (Malaysia).

Christophe Goldberger, producer and head of Distribution and Marketing promotes in ATF *Lucky Fred*, *Sandra...* and the classic series *Koki* (26x'5), which Imira has acquired for worldwide third party distribution from producers: **PPM Multimedia**, **Cinenic** and **Children Television Workshop**.



Christophe Goldberger

EONE: THE WALKING DEAD 3

With 2,700 hours of TV programming in its catalogue, **Entertainment One Television** (Canada) continues growing as one of the top independent distributors of

TV series and films of the international arena. At this ATF, it provides a new slate of action adventure and drama series, as well as new romantic comedies and sitcoms.

It highlights its brand-new action adventure series *New World* (13x'60), a visceral North American spin-off of the UK hit series featuring a new team of heroes battling prehistoric and futuristic

dinosaurs, as well as the drama series *Saving Hope* (26x'60) is a key title about a doctor whose fiancé falls into coma and have to save her life that lives of those around her.

The big title arriving to Singapore is the third season of the worldwide hit *The Walking Dead* (35x'60): a police officer and a group of survivors continue their travels in this apocalyptic war zone, their lives will be changed by the realization that those who survive can be far more dangerous than the hordes of zombies roaming the earth.

Lastly, the third season of *Haven* (39x'60), **Syfy** hit mystery series that begins with the search for an FBI agent, who was mysteriously abducted at the end of season. And series 4 of *Rookie Blue*, available for TV (52x'60) or as



The Walking Dead season 3

webisodes (10x'4): it begins six months after two of the rookies leave for their undercover operation and when they return, they quickly realize that everything has changed, both personally and professionally.



Ben Bishop, sales director Australia/New Zealand, Asia, Japan, India, French Canada

THE GAME CHANGER



Exhibit 36a. The remote control. Thought to be the enemy of broadcasting, encouraging channel surfing. Instead it opened the door for opportunity, and more importantly served as a catalyst for the explosion of channels and choices.

CBSSI: THE LEADING DRAMA SERIES PROVIDER



Nicole Sinclair,
director of Sales, Asia
Pacific

Nicole Sinclair, director of Sales Asia Pacific, explains: 'Expectations are high for us at this year's ATF. We have just opened our new office in Singapore and we are having a big presence

Among the US major studios, **CBS Studios International** (CBSSI) is recognized internationally as the top crime, investigation, detective series provider with worldwide successful franchises *CSI* and *NCSI*, as well as *Hawaii Five-0*, which was one of the series most distributed in 2011 with 200 territories.

at the market. Asia is such a diverse region so we're excited about seeing all the regions buyers under the one roof'.

'Our shows have performed extremely well this season with **CBS** having the #1 and #2 series on US television with *NCIS* and *NCIS: Los Angeles* and the #1 and #2 new series on US television: the period piece set in the 1960's *Vegas* and *Elementary*', she adds.

For ATF, it highlights its brand new series *Elementary* (13x'60), described as a modern take on *Sherlock Holmes*, and starred by Jonny Lee Miller and Lucy Liu (*Charly's Angels*), and the *Beauty And The Beast* (13x'60), a modern day romantic love story with a procedural twist.

Emily Owens, M.D. (13x'60) is a medical drama series, where a first year medical intern is excited to enter adulthood as a professional only to discover that life in a hospital isn't so



Vegas and Elementary, #1 and #2 new series on US

different from high school. Hosted and executive produced by the Emmy Award-winning Jeff Probst, *The Jeff Probst Show* (170x'60) is a talk show that will cover topics including relationships and family dynamics, newsmakers of the day, families and individuals facing challenges.

BEYOND: DEAL WITH ASTRO TVIQ

Beyond Distribution and **Astro TVIQ** confirmed a deal for 230 hours of children programming in the Asian region, including titles like *Kid Detectives*, *Toybox*, *Get Squiggling!*, *Buzzy Bee & Friends*, *Milly Molly*, *Lab Rats Challenge* and *Wild Animal Baby Explorers*.

Joanne Azzopardi, VP Australasia, comments: 'We have aligned with

the perfect broadcast partner in Asia, as they bring quality programming to children with a focus on shows that deliver educational elements in a fun way and this is one of the genres Beyond is known for'.

BOOTH #L14



Joanne Azzopardi

ALL3MEDIA: CONSTRUCTED REALITY ARRIVES TO ASIA

All3Media, one of the most outstanding British super indies, is attending on more time ATF in Singapore with a brand-new slate adapted to the Asian buyer's needs. **Stephen Driscoll**, SVP of International Sales, and **Sabrina Duguet**, VP of International Format Sales are in charge of the market.

Heading the slate is the factual entertainment

series *Gadget Show World Tour* (164x'30), available as ready-made & format, being the place to go to marvel at the latest technological innovations that change and enrich our lives. It's on air at **Channel 5** in the UK.

The distributor is pushing in Asia the *constructed reality* concept in a whole slate of factually based reality-drama shows that prove the life truly is stranger than fiction. Is being brought along with **Filmpool**, a German company owned by **All3Media**, which is the worldwide leader of this genre.

On the entertainment side, in *Meet the Parents* a boyfriend have to survive meeting the parents of his girlfriend, whose entire family members are played by actors determined to make this as embarrassing as possible. Lastly, franchisers and small company chains are giving their most deserving, front-line employees a life-changing opportunity to hold the keys to their own outlet in *Be the Boss*.

BOOTH #K20



Stephen Driscoll, SVP of International Sales, and Sabrina Duguet, VP of International Format Sales



Secret State (4x'60) is a drama series with **Gabriel Byrne** (*The Usual Suspects*) and **Charles Dance** (*Going Postal*), who lead this high-calibre thriller of political cover-ups, laying bare the intersections between government and industry that test the integrity of those in power.



Secret State a drama series

TELEMUNDO: 'ASIA IS BUYING BETTER QUALITY PRODUCTS'



Xavier Aristimuño, SVP Sales & Business Development Asia & French-Speaking Territories, with Josep Maria Maina and Toni Cruz from format developer Reset.tv

'On Asian free TV we see different scenarios: first, in some countries the space dedicated to Latin telenovela was replaced by local or regional dramas; second, in other territories, they keep the spaces but only for the most worldwide successful telenovelas. Summarizing, Asia is buying less volume of product, but of better quality'.

Xavier Aristimuño, SVP Sales & Business Development Asia & French-Speaking Territories, describes to PRENSARIO how he see the nowadays business in Asia. 'At the same time, while local production is growing strongly all across the region, new opportunities appear

for our product, as most of the countries are looking for high quality fiction formats'.

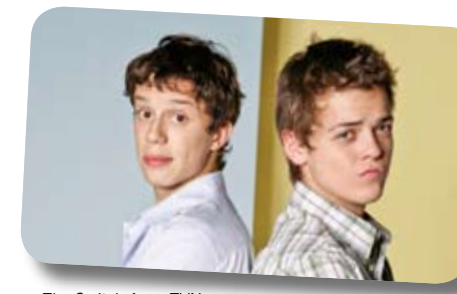
Telemundo decided to return to ATF, after it has not attended in 2011. 'Even this market represent a logistic challenge for us because of the date (December), it keeps being a "must" when focusing Asia, as well as representing the most important TV festival in the region'.

On behalf of distribution, *Where is Elisa?* (TVN Chile) and *Hidden Passion* are being produced in India, Indonesia, Philippines, Vietnam, Korea and China, among others. 'Successful stories like *Maid in Manhattan* (130x'60), produced with **Sony**, or *Behind Closed Doors*, *Precious Rose* (130x'60), **Argos TV** for **Telemundo**, *Bittersweet* (130x'60), a co-production by **Cadenatres** Mexico and **Televen** Venezuela, continue captivating the Asian audiences', remarks **Aristimuño**.

On behalf of the strongest competition with local production, he describes: 'The Latin telenovela with high production values keeps conquering the international audiences. Our productions are more sophisticated and they were very well received. We see that most of the Asian markets need at least one telenovela with fresh energy, young actors, urban styles



Precious Rose, new telenovela for Asia



The Switch, from TVN

and, the most important thing, a maximum of 70-80 episodes'.

'Our sales strategy has not changed during the last years. We have a close relation to the key executives to advise them about targets, what to offer to the audiences depending on the slots, etc. We try to offer the product —no matter if ready made or format— that fit with the country's reality & culture, as well as the channel content needs'.

At MIPCOM, **Telemundo** has closed a deal with format producer **Reset.tv** and its bringing the first title to ATF: the entertainment format *Letris*. From TVN Chile, the young series *The Switch* (139x'60) and *Second Chance* (145x'60), co-produced by **Telemundo** and **RTL**.

THE GURIN COMPANY JOINS FUJI TV JAPAN

Phil Gurin, president of **The Gurin Company**, announced that it formed a joint creative venture with **Fuji TV** (Japan) to create new formats and programming for the international TV marketplace.

The first two projects are *Objects of Desire*, combing the elements of a dating game show with over-the-top elements of a Japanese game show,

and *League of Extraordinary Teams*, a studio game competing for a national championship. 'Our goal is to tap into the entertainment brands of both companies to create original shows that combine the floor studio *ethos* with high production values to create series that are as fun to watch as they are to play', explained **Gurin**.

BOOTH #A02-11

TV ASAHI: DRAMAS AND FORMAT

TV Asahi, one of Japan's leading broadcasters, brings to ATF the newest line-up of dramas and formats, starting with its flagship crime series *Aibou* in its 11th season (190 episodes) about Tokyo Metropolitan Police's Special Task Unit, and the medical series *Doctor X* that is receiving great ratings since its first show and is stealing the scene this fall.

On formats, two shows: the game show *The Blocks* in which both, your body and brain are challenged, and *Quiz Hunter*, a popular quiz show that continued for 12 years in Japan and that made a comeback recently.



Doctor X

BOOTH #A02-12

NHK: BRAND-NEW DOCS

NKH Enterprises (Japan) brings to ATF two brand-new documentaries, starting with the nature title *War of the Whales — Orcas Attack!* ('49) with world's first-ever footage of the clash of marine titans: the gray whales and killer whales.

The Kitty Domination: Behind the Scenes ('49) looks at *Hello Kitty*'s global strategy with celebrities like Lady Gaga and Cameron Diaz that have expressed their love for franchise. Lastly, the series *Takeshi Art Beat* (13x'29), where the Golden Lion award winning film director Takeshi Kitano visits the hottest stars and starlets in various ranges of art from all over the world.



War of the Whales — Orcas Attack!

CABLEREADY: EXPANDING THE ASIAN CLIENT BASE



Maurizio Tavares, VP global sales manager

Celebrating its 20th anniversary, **CABLEready** is attending ATF targeting the Asian market with its wide catalogue of independent programming. **Maurizio Tavares**, recently named VP global sales manager, is in Singapore for the first time.

He explains to PRENSARIO: 'This is a great moment for us in Asia, where we are expanding our client base and bringing in more than 315 new hours such as the series *Live from Lincoln Center* and *Lost Treasure Hunters*. We are also trying to add new contents to our catalogue that has the level of quality to fit our philosophy of catering to the specific needs of

broadcasters by offering shows that complement their locally-produced content.'

CABLEready has licensed more programs to US cable networks than any other distributor, including global hits as *Inside The Actors Studio* (a hit on **Bravo** in the US and airing in more than 100 countries worldwide), *Forensic Files* (**TruTV**'s and cable's longest-running investigation series) and countless other series and specials. The company also distributes factual programming brands from **New York Times Company**, **Lionsgate** and **Reelz**.

In ATF, the distributor highlights the entertainment show *Oddities* (73x'30), which dives into the weird world of strange and extraordinary science artifacts; the lifestyle series *Nerves Of Steel* (8x'60) with stories of real people who perform amazing jobs; and *Lost Treasure Hunters* (6x'60) that follows a group of prospectors, gemologists and miners as they journey to an ancient Indian city known as the possible source



Booth #A19



Nerves of Steel and *Oddities*, two highlighted titles for Asia

for the world's most valuable diamonds.

Lastly, the crime & investigation reality series *The Night Patrol* (30 minute episodes), and the reality series *Outcast Kustoms* (6x'60) with Kelvin Locklear, his wife April, and their expert team take on the baddest big rigs and RVs and transform them into some of the coolest, one-of-a-kind rides ruling the highways

BRB: INVIZIMALS

BRB Internacional (Spain) launches at ATF its new animated series *Invizimals*, *Mica* and *Khuda-Yana*, looking to increase its presence in the Asian market, where it has sold *Zoobabu* and *Suckers* to **Disney** and **Spacetoon** (Indonesia), as well as *Animals* (**VOOZCLUB**), *Kambu* (**Bluepin**) and *Berni* (**RG Animation Studios**), among others.

Invizimals (26x'30) is based on a successful videogame saga from **Sony**

Computer Entertainment, *Mica* (52x'7) is inspired by a popular pre-school character from **Santillana Publishers**, and *Khuda-Yana* (26x'30) is an original adventure story mixing anime style and western comedy, will be available for broadcast at the end of 2013.



Invizimals

MEDIAPRO, NEW SEASON OF SUCCESSFUL TV SERIES

At ATF, **MediaPro Distribution** (Romania) presents a rich catalogue full of successful productions, including long running series and telenovelas, not only from Romania but also from other countries of Central and Eastern Europe.

Especially, the distributor brings to Singapore new seasons of two of the most important series, *A bet with life* (90x'60) that is a teen series centered upon the love story between two teenagers, whose destinies are switched at birth. **MediaPro Pictures** produced it for the leading Romanian broadcaster **Pro TV** and **Ruxandra Ion** is the general producer. 'Is the first Romanian

musical dramedy TV series that was a success in the local screen, and now we are looking for its international expansion', remarks Ion.

Originally produced by **MediaPro Audio Visual Zagreb** and broadcast on Croatian TV Nova, *Lara's Choice* (182x'60) is a timeless classic love story based on a loyal woman for the prime time, based on the theme of the loyal woman who has to wait for her love, a sailor, to return from unpredictable adventures on the sea.

Also, the Slovakian story *Hot Blood*, a drama series with a powerful story of two families whose lives are changed overnight by a tragic event which ruins the hono-



Hot Blood



Booth #B1-3

A bet with life

rable image of one of them. It was produced by **Mediapro Entertainment Slovakia** for **TV Markiza**, leading broadcaster of the country from the **CME Group**.

In the feature film *Sweet Little Lies* two nice guys from Bucharest live a not-so-usual life... it's a romantic comedy where a part-time gigolo and a skillful hacker meet two pretty different roommates.

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TV AZTECA/COMAREX: MORE THAN TELENOVELAS



Marcel Vinay Jr., CEO Comarex and Martha Contreras, Sales Asia

Through **Comarex**, TV Azteca (Mexico) highlights for the Asian market its brand-new telenovela *The Kings* (120x'60), where a family runs a very powerful and complex kingdom, which is as close to the storm as it is far away from calmness. Co-produced by TV Azteca and **Corazon Television**, arrives *Prisoner of Love* (120x'60), showing three families united by a terrible secret.

Loving You (120x'60) is a traditional telenovela mixing ambitious, power and love, while *Legendary Love* (120x'60) shows a woman that starts investigating about a legend.

In *Trading Lives* (120x'60) three sisters lost it all when their parents died in a car accident but, even they have a new life without any luxuries, they will have to fight against adversity and find true love. *Under A Red Sky* (120x'60) is a love story where it seems that a couple is destined to be separate

Comarex independent catalogue includes two teen series: produced by **MTV Networks**, *Popland!* (70x'60) is the story of a small-town girl who travels to the big city to become a professional photographer; with its three seasons, *Grachi* (75x'60) is one of the most important live action series on Nickelodeon Latin America.

The company has made an strategic deal to distribute the catalogue of HBO Latin America Original, in-



Popland!, teen series with Comarex



The telenovela *Prisoner of Love*

cluding the top drama, thriller and suspense series, as well as documentaries. Heading the catalogue is *Capadocia – Un Lugar Sin Perdon* (13x'60), a powerful fictional series recreates the reality of a women's prison as well as the reality outside of it.

From Brazil, *Alice* (13x'60) tells the story of a 26-year-old young woman who goes from Palmas to Sao Paulo to attend her father's funeral, while *Hijos del Carnaval* is the story of crime boss (two season are set in Rio de Janeiro).

There are two seasons of critically acclaimed thriller *Epitafios – El Final Esta Escrito* (13x'60) produced by **Pol-ka** in Argentina that follows a suspenseful game of cat and mouse between a police officer and a psychotic serial killer; shot in Chile, *Fugitives* (13x'60) shows a failed drug trafficking operation. Lastly, the candid documentary series *Sexo Urbano* (12x'60), which each episode takes the pulse of a Latin American city.

ABS-CBN: CAMBODIA AND THAILAND

ABS-CBS (The Philippines) has distributed over 30,000 hours of contents in 50 territories worldwide, having penetrated Asia, Europe and Africa. Recently, it has closed two deals in Cambodia, where *The Promise* is being adapted by **Cambodian Television Network** (CTN), and Thailand, where *She Wolf: the Last Sentinel* became the first *Filipino* program on Thai television.

ABS-CBN drama formats have been dubbed in English, Khmer, Mandarin, Bahasa Melayu, Romanian, Vietnamese, Turkish, Russian, and

French. *The Two of Us* was the first *Filipino* program in Singapore while *Timeless* disembarks in Malaysia —betting the US series *Smallville*— and *My Girl* premiered in 2011 in Myanmar. Among French-speaking territories, *Rivals* was dubbed in French is steadily gaining viewers, remarks **Leng Raymundo**, VP for Acquisitions, International Distribution and DTT Channels ABS-CBN.



The Promise

ANIMASIA STUDIO: AN ANIMATION REFERENT IN ASIA



Edmund Chan, managing director, and Raye Lee, executive director

Heading ATF slate is *Bola Kampung The*

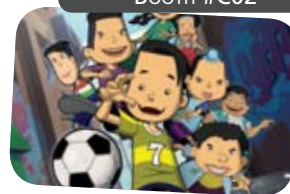
Animasia Studios (Malaysia) has become a key referent in the Asian animation industry, not only for the domestic market, but also as a strategic partner for worldwide companies looking for co-production deals in Asia.

Movie ('95), CGI animated feature movie targeting kids 7 and above centered on a young princess from the virtual game world of Kingdom Hill and *Chuck Chicken* (52x'11), and the action-packed 2D HD digital animated series co-produced with **Agogo Entertainment** (Hong Kong) and **Neptuno Films** (Spain)

Other top titles are the preschool series *ABC Monsters* (26x'22), also produced with **Agogo** and the 2D HD digital animated series *Supa Strikas* (39x'22) produced along with **Strika Entertainment** that follows the adventures of

the world's greatest football team as they travel the globe in search of the ultimate prize: the Super League Trophy.

Lastly, the 3D stereoscopic football comedy *Bola Kampung Extra* (6x'3), targeting kids 5-12 years old, and *Bola Kampung Xtreme* (13x'22), where a young and adventurous kids and his friends formed their own team, the Bola Kampung Football Club, which strives to be good while competing with other street soccer teams.



Bola Kampung The Movie



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DORI MEDIA EVOLVES WITH THE MARKET



Dori Media Distribution, Asia-Pacific: Paulie Ick, director of marketing and sales Asia-Pacific, and Andrés Santos, VP Sales, in charge of this ATF

After positioning as a telenovela referent, **Dori Media Group** (Switzerland) now is putting emphasis on TV series, specially focused on young/teens audiences, as well as entertainment formats, produced mainly in Israel.

Nadav Palti, CEO, explains: 'In daily TV series, our main products for teens are the crime drama series *New York* (50x'30), shot in that city and Israel, which is in its second season and is #1 series on the satellite platform **YES** (Israel); and the second season of *Galil* (60x'30), whose story is being developed in an elite summer camp'.

Other new title for ATF is the series

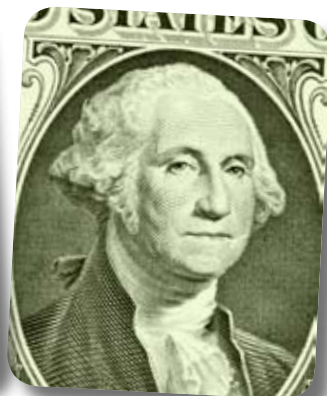
S.Y.P.D where is decided to create the first ever kid's police station inside a high public school; in *e-Band* (26x'30) three fifteen year olds friends are secretly members of a virtual band with extraordinary success; the pre-teens series *Lola & Virginia* (26x'30) and the Brazilian teen series *Rebelde*, based on the Mexican format and produced by **Record TV**.

'Since 2-3 years, we decided to bet on entertainment format, after they started to gain space on broadcaster's slots', says **Palti**. The company has just closed a deal with **ITV UK** for its thrilling prime time game show *The Money Pump* ('60). 'This agreement shows that we can be taken into account with the most exigent clients, as our creative team in Israel is very competitive. **ITV** take the formats to distribute in UK, US, Nordics countries and Australia', he adds.

Last Mipcom, **DMG** launched a trivia game show *Smart Face*, and the comic reality show



New York is a successful daily TV series disembarking in Asia



The Money Pump is being distributed by ITV in UK, US, Nordics territories and Australia

Get out Of My House, based on *Spoiled* and about parents trying to take their grown kids out of the house. For ATF continues promoting the format *Wrong Numbers*.

Last chance for Love is a structured dramatic reality format with some couples trying to avoid the separation and *Cross Country* is a reality show that pairs complete strangers into couples. 'Today there are 50% of divorces, so its an ideal product for the present time. We will continue generating original content focusing on the broadcasters needs', completes **Palti**.

FOX: THE AMERICANS AND GRACELAND



Brendan Zauner, VP of Sales, Asia

Twentieth Century Fox Television Distribution presents in Singapore two brand-new dynamic dramas: the Cold War period drama *The Americans* centered on the marriage of two KGB spies posing as Americans and the police procedural, and *Graceland* focused on a diverse group of law enforcement agents.

The Americans is co-produced by **Fox Television Studios** and **FX Productions** and **DreamWorks Television** and is scheduled for premiere in early 2013 on **FX US**; *Graceland* is produced by **Fox Television Studios** and is scheduled to premiere on **USA Network** in the 2012-2013 season.

ITV STUDIOS: DRAMAS, FORMATS AND DOCS

ITV Studios Global Entertainment (UK/Hong Kong) highlights in Singapore the period drama *Mr Selfridge* ('90 + 9x'60) set in early 1900 in London, produced for **ITV1**. On formats, the brand-new *Surprise Surprise* based on the classic UK show and already on air in Italy, Spain and Denmark, and *Come Dine with Me*, with five total strangers competing for the title of the ultimate dinner party host.

Lastly, the travel adventure documentary series *Wild Things With Dominic Monaghan* (8x'60) co-produced by **Cream**, **Wildfire for OLN**, **BBC America** and **Channel 5** for **ITV1**, and the US version *Hell's Kitchen* (10 series, 142 episodes), a co-production with A. Smith for **Fox**.



Mr Selfridge

TELEFE: ROMANTIC & MUSICAL COMEDIES

Telefe International (Argentina) proposes to the Asian buyers very fresh fiction series, with twists from what is usual. Heading the slate is *Graduates* (120x'60), romantic comedy produced with **Underground** and **Endemol** that is the most watched program of the local TV this season, with an average rating of 23 points and a 46% share in prime time, during August.

Also, the traditional telenovela *Candy Love*



Candy Love, a traditional telenovela for late prime time

(150x'60) co-produced with **LCA** and aired Monday through Friday at 11pm with an average of 20 rating points and a 45% share (**Ibope Argentina**). From **Eyeworks**, *The Donor* (13x'60), which has done really well on **Telefe**, reaching a 29,7 % share.

Quitapenas is a musical comedy still under production, where a family discovers that they can recover the happiness through music; *Dirty Old Man* is another comedy where a man has reincarnated in a parrot. *Z TV* (50x'30) is a puppet show for children showing a clandestine TV network that daily interrupts **Telefe's** broadcast.

Produced by **Endemol**, *The Chairwoman* (32x'60) is an episodic series with a strong woman character reaching an average share of 36,4%. *Mistreated* (13x'60) is a drama series produced by **Torneos y Competencias**. And the second season of *The Man of Your*



Graduates: the most watched program of the Argentinean television

Dreams (13x'60), a top successful series from the Oscar winner **Juan José Campanella**, about a man having dates with unknown women to help them.

The distributor is also promoting entertainment formats from the production company **Nanuk**: the game show *Check in, check out* and the quiz shows *Money Order* and *Weight For Money*. Also, the family entertainment show *Everything is Possible* with several "inside" games.

On the fiction format side, **Telefe** also offers *Family Likeness* and *My Wife's Brother*. Besides, the distributor has an agreement with **Gabriel Corrado's** production company **CTV Contenidos** to exclusively distribute their fiction formats to the international market, like *Small Town*, *Gigolo*, *Endless Love*, *Crossed Love* and *Love Brigade*.

TALPA: THE VOICE ARRIVES TO ASIA

The success of *The Voice* is opening **Talpa Media Group** (Netherlands) the doors around the world, from Asia to Latin America. **Maarten Meijjs**, managing director of **Talpa Distribution**, offers on December 7th at 10.45am during ATF a keynote about this worldwide hit. 'The formats was adapted in 50 different territories, including Russia, China, Vietnam and Australia in Asia-Pacific', he highlights.

Now, is pushing *The Voice Kids* that extend the audience to younger targets. 'We have already sold it in ten countries. *The Winner* is... is being broadcast in **NBC USA**. Another show is *I love my country*, which makes people game but showing very interesting places and matters of the country they live, reinforcing the local push. We've already sold it in 30 territories', completes **Meijjs**.



Maarten Meijjs, last Mipcom

WRC: FROM ASIA TO LATIN AMERICA AND VICEVERSA



Farid K Ahmad, executive director

Worldwide Rights Corporation (Malaysia) brings to ATF a wide catalogue of drama series produced for the Malaysian market, as well as a Latin American telenovela.

Heading the slate is *Dr. Love* (13x'60) where a final year college student and her closest friend decided to create a blog *Dr. Love* whose identity would remain anonymous, and *Temptation Of Love* (13x'60), a story of a prominent scientist and his five sons, each with different personalities and lifestyles.

'We think these products appeal to buyers

from all across Asia Pacific, as they have found Malaysian drama to be attractive because of the characters and stories are real and original, providing safe family viewing and appeals to wide audiences', explains to **PRENSARIO** **Farid K Ahmad**, executive director of **WRC**.

'An international TV station from China has recently acquired three seasons of one of our dramas. In Singapore, we hope to meet our existing clients and new ones, and to exchange notes on new development across the region. Our extensive catalogue of formats is being re-introduced this year', he completes.

Football & Love (26x'60) is another Malay telenovela that follows the trials and tribulations of a man as he works hard to fulfill his

ambition and talent in football, having joined a popular club and rising to become a star.

Lastly, the production and distribution company highlights for the Asian buyers the Chilean telenovela from **Canal 13**, *First Lady* available in Spanish and English dubbed version (100x'45) and French (200x'26): it tells a story about an ordinary, young but ambitious woman who is willing to do anything to seduce a Presidential candidate of Chile to become the First Lady.



Temptation Of Love

CARACOL TV: CONTENTS WITH COLOMBIAN FLAVOR



Estefanía Arteaga, international sales assistant, in charge of this ATF

CaracolTVInternational (Colombia/USA) attends once more ATF in Singapore pushing its most recent productions, like *Pablo Escobar, the drug lord* (63x'20), a mega production about one of the most powerful men

in Colombia and the world in the '80s and '90s. It is a TV series to take in mind... you don't have many like this produced in Latin America.

Estefanía Arteaga, in charge of the market, is pushing *Five widows on the loose* (120x'60), who presents five different stories of women who have nothing in common but one thing: every Sunday, they see each other when they

visit their men.

Then, the comedy *Where the heck is Umaña?* (120x'60), a comedy about a man who is a mega event organizer, but suffered many business failures. With the Champeta festival as background, *Made in Cartagena* (60x'60) shows a group of thieves that steal an old treasure rescued from the bottom of the ocean and hidden in the guarded Colombo-Spanish Bank vault.

Also, the distributor highlights the game



Where the heck is Umaña?

show format *Sounds like a million*, a one hour game show in which the contestants may win juicy prizes according to their musical abilities: singing, dancing, identifying a tune or piece of music and playing instruments are part of a modern set.

Other titles from the distributor are *The White Line* with four different characters that intervene during each phase of the complex route of cocaine trafficking, the scripted reality series *Women On The Edge* in which moral dilemmas, extreme circumstances, and uncomfortable positions become a part of the situations each one of our characters will face, and *Your Voice Stereo*.



Sounds like a million, also entertainment formats

A+E: REAL LIFE & HISTORY SERIES

BOOTH #J03

A+E Networks (USA) highlights in ATF the brand-new feature film *Liz & Dick* ('120) produced for **Lifetime Television** and the compelling new series *My Life Is A Lifetime Movie* (8x'60), as well as *Miracle Rising: South Africa* ('120), about South Africa's political transformation.

Also, two productions about the men who built the United States of America: *The Men Who Built America* (8x'60) and *Mountain Men* (8x'60), apart from *Duck Dynasty* (31x'30). On formats, *Dance Moms* and *Monster In-Laws*.



Christian Murphy, SVP, International Programming & Marketing

BOOTH #C02

CCAM: MORE SUPPORT TO THE MALAYSIAN INDUSTRY



Dato Mahyidin Mustakim, CEO

under the *Economic Transformation Programme* (ETP) with the aim of increasing export of local content and creative services to overseas markets and inter-

The **Creative Content Association Malaysia** (CCAM) is an industry-led marketing organisation that is being implemented by the Malaysian government

national broadcasters. 'Our objectives are: to disseminate information concerning local industry; to provide professional recommendations and policy suggestions to assist creators to export content; to help promoting and marketing these programming; to survey and evaluate new markets for exposure of Malaysian content', explains to **PRENSARIO Mustakim**.

Representing more than 20 Malaysian companies, **CCAM** covers different areas of the business, from content production (animation, film and TV), to create digital apps,

music and games. 'Mid and long terms business plan is to develop a clear and comprehensive strategies and concrete plans for the creative content industry of Malaysia with the support of other government agencies such as **FINAS, MDeC, SKMM & Matrade**'.

'Representation in major events like ATF allow us to connect with the world and to have a business relationship with a number of major channels and distributors and allow Malaysia to sell its content on a global stage', completes **Mustakim**.



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ARTEAR: GETTING CLOSER TO ASIA

Artear International (Argentina) highlights for the Asian market its brand-new series for the late prime time *Compulsive Times* (14x'60) where an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments.

Broadcast at 11pm in **El Trece** —the FTA channel of the group—the series presents a team of professionals that will make the patients face their own anguish, fears, and desires. At times they are drawn in by the other patient's own traumas. Another top product from the distributor is *The Social Leader* (40x'60), which tells the story of a political staffer, a man that keeps his dreams alive in a very peculiar way: through the political and social work within a extremely poor neighborhood. It reached an average rating of 17.7 and a 44% of the market share, and last May it won the Golden Martin Fierro, the main award of Argentinean TV.

Other options are the award-winning drama series *Left on the Shelf* (35x'60) and *Be Kind to Me* (36x'60), the telenovela *Gypsy Blood* (250x'60), and the documentaries *Fantastic Biographies* (8x'30), *Methods* (13x'30) and *Tasting Notes*.



Compulsive Times for late prime time

ARTEAR: AGREEMENT WITH CCTV



Carlos De Elia and Sun Yusheng signing the reciprocity agreement in Beijing

Todo Noticias, the leading Argentinean pay TV news channel from **Artear** has signed unprecedented reciprocity agreement with **China Central Television** (CCTV). This alliance allows the two companies to share journalism, reports and programs to offer audiences on both sides of the ocean.

Carlos de Elia, news manager of **Artear** and **Sun Yusheng**, VP of CCTV, signed the deal, which came into effect in November. 'The result is an ample and complete coverage for both countries: TN once again reaches across continents and expands its reach into a true international integration', said de Elia.

RTVE: HISTORICAL SERIES AND COMEDIES

Radiotelevisión Española (RTVE) is betting in other continents with its historical dramas series and the international channels, **TVE** and **Canal 24Horas**. Now, it's the turn of Asia, where the corporation is pushing both lines of business through **Rafael Bardem**, in charge of content distribution, and by **Maria Jesus Perez**, in charge of networks.

It promotes the brand new prime time series *Isabel* (13x'60) recently premiered on **La1**, TVE's main broadcaster. It's a major historical drama recreating the rule of *Isabel The Catholic* reaching 22% of market share (5 million of viewers); a second season for 2013 has been recently confirmed.



Isabel, a key historical drama series that will have a second season next year

Other top show from are the surreal, light-hearted comedy *Stamos okupa2*, in which a group of characters of differing ages, social classes, beliefs and backgrounds search for a new life. And *The king of World Soccer*, an exiting tour in 6 episodes ('45) of more than 100 years of success and titles of the biggest club in history: Real Madrid.

TVE series are audience leaders in Spain and continue to reap international recognition thanks to the awards received: *Love in difficult times* is another star of the catalogue, after seven seasons on air (since January 2013 it will be premiered on **Antena 3**, instead of **La1**); *Remember when* is in its 12th season with the story of a typical family who go through the main political, economical and cultural events in Spain. Also, *April 14th. The Republic*, the series *Vintage*, *Mom's detective* and *La Señora*, all broadcast on prime time.



Ignacio Corrales, new president of TVE, with Raul Molina and Rafael Bardem (extremes), from the sales department, Rosalia Alcubilla and Maria Victoria Altemir

VVI: THE TALISMAN DEBUTED IN INDONESIA

Venevision International (USA) announced the debut of the acclaimed telenovela *The Talisman* on **Dori Media Group's** telenovela channel **TeleViva** in Indonesia that is broadcasting the series since October at 6.30pm slot.

'This prominent telenovela continues its successful international track record with its recent debut in Israel and now with this premiere in Indonesia' **Cesar Diaz**, VP of Sales of VVI,

who also emphasized that all programming produced recently by **Cisneros Group's** production companies are packaged with digital content and properties for their proliferation in social media and the Internet.

The world premiere of *The Talisman* on the **Univision** (#1 US Hispanic network) early this year was seen by more than 5 million viewers (2+), making it the most-watched

debut in the history of U.S.-produced novelas. It was emitted in Canada, Chile, Ecuador, Spain, Estonia, Guatemala, Israel, Lithuania, Nicaragua, Panama and Puerto Rico, and recently acquired in Colombia, Georgia, Honduras and Paraguay.



The Talisman

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Triandy Suyatman, president director, TS Media, and Sophie Djudzman, director, sales & Acquisitions (Indonesia) with Martha Contreras, Asian sales for TV Azteca/Comares (Mexico)



Indonesian buyers: Almira Ravil, SVP International sales, and Ragesh Jagtiani, international distributor/buyer from the distributor ScreenMedia (extremes), with Dini Putri, head of acquisitions of Indonesian leading channel RCTI



Endah Hari Utari, Programming & Production director of MNCTV Indonesia



Kompas TV, Indonesia: Bimo Setiawan, managing director, and Julie Wibowo, program acquisition manager. The channel emits 40% of entertainment and 60% of news/acknowledgment content



Gunawan, program search section head, ANTV, Indonesia

SCTV, Indonesia: Banardi Rachmad, head of acquisitions, and Harsiwi Achmad, director of programming and production. The company has acquired Indosiar and now has become a bigger competitor in the local TV market.

Toho-Towa Co. Japan (digital platforms) with MGM: Tsuyoshi Momhara, multimedia business developer (TT) Deborah Todd, manager (MGM) Toshi Yamasaki, director (TT) Carolina Edwards, VP (MGM) and Akiko Yoshikawa, general manager of Broadmedia Studios Corporation



NTV, Japan: Ai Karasawa, acquisitions, and Yuko Matsuda, manager of acquisitions.



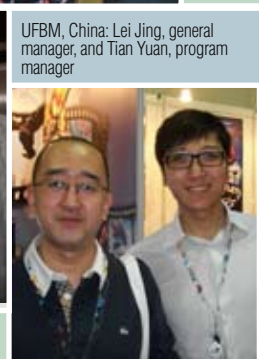
Fuji TV, Japan: Toru Miyazawa, director, and Yukio Sonobe, senior director of the Worldwide Programming and Production Department



TV Asahi, Japan: Masayoshi Isago and Yumi Shimizu (borders), international business department, with Yoshiyuki Arai, programming department



UFBM, China: Lei Jing, general manager, and Tian Yuan, program manager



youku, leading Chinese streaming portal with more than 290 million of unique users per month: Tengan Shi, manager content and partnership and Maggie Xiong, media development senior manager



Crimsontforest, China: Jon Chiew, producer, Ph Siung, Art Director, and Jill Wang, Business Develop. Manager



Mario Castro, Televisa, with Krina Wei, Overseas Business Manager of Dancing Digital, new media player in China



LIC China: YuFeng Ling, acquisitions, Laura Jing, PA to CEO, and Leland Ling, CEO.



MediaCorp - okto: Vanessa Men, Senior Programming Executive, and Doris Tang, programming manager



MediaCorp, Singapore: Chang Long Jong, deputy CEO, Victoria Cheng, Joy Olby-Tan, VP programings: Lim Suat Jien, EVP, Esther Wan, VP Marketing



MediaCorp - Channel 5: Kim Wong-Nathan, VP Network Commissioning, Sarah Kwek, SVP Programming Manager, Michelle Chang, Senior Director Network Commissioning, and Spruce Leong, Senior Manager



MediaCorp - Channel 8, Singapore: Jomay Wan, VP, Anna Wong, senior manager, Judy Chia, manager, Amelia Lee, senior programming executive, and Tan Lay Hong, senior manager

V. Naagarajan, Pyramid Entertainment Exports (India) with Roberto Corrente, Asian sales for Caracol TV (Colombia)



Pria Somiah, Head of Acquisitions & Co-Productions, Real Lifestyle Network (India) Iqbal Malhotra, Chairman and Producer of AIM Television (India), and Sali Zaman, International Sales Manager Reed Exhibitions (India)



Indian buyers and producers: Vijay Bhanushali, Senior Manager Animation, Shemaroo Entertainment, Manish Morwal, e-color Studio, and Sukankan Roy, Roy Holdings



Viacom 18, India: Govind Shahi, Bhavya Sharma, AVP, Rajesh Iyer, head of marketing, Debkumar Dasgupta, VP, Kavita Sharma, content syndication, and Anab Das, AVP Research & Planning Colors



Charles Gebenholtz, sales executive from Novavision (France) with Leng Raymundo, VP program of acquisitions, and Rachel Simon, acquisitions manager at ABS-CSB The Philippines



IBC/Channel 13, The Philippines: Ray Sanchez, president, and Lito Ocampo Cruz, VP

Media Prima, Malaysia: Idzrona Azrani Mohd Idrus, executive brand management group, and Sherina Mohamed Nordin, general manager, brand management, TV9 (extremes) with Cheng Imm, managing director TV3



TV Alhijrah, Malaysia: Fadilah Rahman and Izyan Lyana Khairul Anuar, brand executives

Moot, the third broadcaster of Thailand: Kematat Paladesh, Vice president, marketing, Malin Ponterasat, marketing director



Thai Public Broadcasting Service: Thepchai Yong, managing director, Hataichanok Tontrakulsuk, manager of International relations

True Vision, Thailand: Attaphon Na Bangsang, Chief Program and Content Off, and Nisa Sittasirvong, Manager of Programme Acquisitions



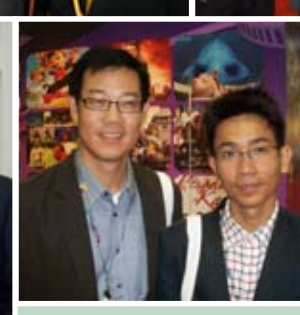
Channel 7, Thailand: Palakorn Somsuan, Nichamon Puavilai, Punduan Wattanachkanun and Krissada Trishnananda



Le Van, programming manager of TKL (Vietnam), Christy Chin, POD Worldwide (Malaysia), Nguyen Thi Truc Mai, Group Sales & Acquisitions director, TKL, with Ngo Thi Bich Hanh, VP, and Bao Mai Nguyen Thi, Head of Sales & Acquisition of Vietnam Media Corp. BHD Co. Ltd. (Vietnam)



Cambodian Broadcasting Service: Mam Chanseyla, program manager assistant, and leng Kimsreng, Head of Program



Thailand: Dhanasak Hoonarak, marketing producer, HuaFilm TaiFilm, and Chalakorn Panyashom, VP Creative Marketing, Work Point TV

Dentsu Media, Thailand: Tatiya Sinhabaeyda, Chief of Content Acquisition, and Petch Phaewphraikul, managing director



Taiyi Liu, senior planner marketing department, Da Ai Television (Taiwan) and Paulina Chan, director program acquisitions and distribution, Chinese Television System Culture (Taiwan), with Andrew Haber (center)



Radio Television of Brunei: Hajah Aisah Aji Jaafar, acquisitions manager, and Hajah Amnah Aji Toman, channel manager RTB 2 & RTB 3 HD



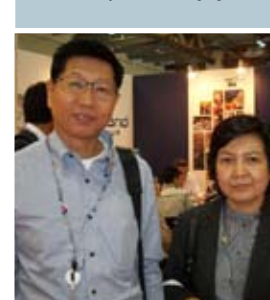
Mariani Abdullah, from the film distributor company DMDON (Brunei), Hom Nay, Business Development Director from Chu Thi (Vietnam) and Se-Ung Kim, president Kim Media (South Korea)

Listen Culture International, Taiwan: Ray Lau and Thomas Chung



BBC Worldwide Asia: Ryan Shiotani, VP Programming

Multimedia Group, Myanmar: Thein Thein, director, and Kyat San, managing director.



Saeed Shiraz, chief executive, Sterling International (Pakistan) and Ritchie Mohamed, Zenith Film Distributors (South Africa)



Shalline Chok, acquisitions manager, and Patricia Conrad, senior business development manager, from YooHoo Media Solutions (Australia) with Robby Amar, MarVista (USA)



Nickelodeon, acquisitions worldwide: Shannon Friedrichs, senior director programming & content management, Nickelodeon USA: Syahrizan Manson, senior director Nick programming & creative Asia, and Migdalis Silva, senior director programming & acquisitions, Nickelodeon Latin America

Walt Disney Southeast Asia: Lynnette Grace Ng, programming manager acquisitions, and Leslie Lee, head of programming director



LOST TREASURE HUNTERS (CABLEREADY, USA)

IS THE DISTRIBUTOR-HIGHLIGHTED TITLE FOR ASIA (6x'60) THAT FOLLOWS A GROUP OF PROSPECTORS, GEMOLOGISTS AND MINERS AS THEY JOURNEY TO AN ANCIENT INDIAN CITY KNOWN AS THE POSSIBLE SOURCE FOR THE WORLD'S MOST VALUABLE DIAMONDS



**BOOTH
#A19**



LETRIS (TELEMUNDO, USA)

AFTER SIGNING A DISTRIBUTION DEAL WITH SPANISH FORMAT PRODUCER RESET.TV, THE COMPANY HAS ADDED TOP ENTERTAINMENT FORMATS SUCH AS LETRIS, A CONTEST SHOWS THAT COMBINES THE INTENSITY AND STRATEGY OF SCRABBLE WITH THE EXCITEMENT AND SPEED OF TETRIS.

FOOTBALL & LOVE (WORLD RIGHTS CORPORATION, MALAYSIA)

IS A TOP MALAY TELENVELA (26x'60) THAT MIXES TWO PASSIONS: LOVE AND FOOTBALL, AND WAS BROADCASTED IN SINGAPORE, BRUNEI, INDONESIA, INDIA AND THE AFRICAN COUNTRY GABON.



**BOOTH
#C02**

SWEET LITTLE LIES (MEDIAPRO, ROMANIA)

CONTINUING WITH IS INTERNATIONAL EXPANSION, THE DISTRIBUTOR HIGHLIGHTS FOR ASIA THIS ROMANTIC COMEDY FEATURE FILM WITH TWO NICE GUYS FROM BUCHAREST THAT ARE LIVING A NOT-SO-USUAL LIFE



**BOOTH
#B1-3**



PRIMEVAL: NEW WORLD (ENTERTAINMENT ONE, CANADA)

IS A VISCERAL NORTH AMERICAN SPIN-OFF OF THE UK HIT SERIES (13x'60) FEATURING A NEW TEAM OF HEROES BATTLING PREHISTORIC AND FUTURISTIC DINOSAURS

THE KINGS (TV AZTECA, MÉXICO)

THIS IS A BRAND NEW TELENVELA (120x'60) WITH AN UNBEARABLE PLOT: THE STORY OF A MAN THAT HAS BUILT A POWERFUL AND COMPLEX KINGDOM BY BETRAYING HIS BEST FRIEND.



**BOOTH
#G15**

PABLO ESCOBAR, THE DRUGLORD (CARACOL, COLOMBIA)

IS A MEGA PRODUCTION SERIES ABOUT THE MOST DANGEROUS AND AMBITIOUS DRUG DEALER WHO REIGNED COLOMBIA AND THE WORLD IN THE '80 AND '90, WHICH HAS RECENTLY FINISHED ON CARACOL TV LAST MONTH WITH IMPRESSIVE AUDIENCE FEEDBACK



**BOOTH
#H14**



**BOOTH
#G20**

CARROSSEL (TELEVISA, MEXICO)

THIS IS THE SUCCESSFUL BRAZILIAN VERSION OF THE MEXICAN TEEN FORMAT (BASED ON AN ARGENTINEAN BOOK) FOCUSED ON FAMILIES AND THE REAL PROBLEMS OF THE SCHOOL AND KIDS.

CHUCK CHICKEN (ANIMASIA STUDIOS, MALAYSIA)

ITS AN ACTION-PACKED 2D HD DIGITAL ANIMATED SERIES (52x'11) AND CO-PRODUCED WITH AGOGO ENTERTAINMENT (HONG KONG) AND NEPTUNO FILMS (SPAIN), SPECIALLY FOCUSED FOR KIDS 7-11 YEARS OLD



**BOOTH
#C02**





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