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The Return

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Special Annual Issue: Asia - ATF 2013

ASIA FOR THE NEXT STEP

This edition is not just our coverage of ATF 2013. This is our annual special issue about Asia, including special alliances with public and private entities of Asian nations to distribute copies at their own events and activities, for many months.

This is also a very good guide about what it is happening in Asia at content business, and what must be done to make business evolve. There are more than 15 top regional broadcaster interviews, and very specific locally produced reports. We include market figures, trends and also business twists that are proved to be successful.

How is Asia nowadays? It is one of the regions—with mainly Latin America and Middle East—that support the new growth of the global market, slowed by the U.S. troubles and European crisis.

Experts in content business say that a region is mature when you see good business traffic—both finished products and production formats—between many local players. Asia has been showing this for years. The following step is to go abroad and gain business in remote regions, as Central & Eastern Europe, Africa or Latin America. Asia is now doing this, with encouraging ratings in many territories.

The final step—so far—would be to make Asian production an icon in some genres or an important phase of business. This is being held with the—many and important—regional production hubs that are receiving a lot of projects from the world, mainly in India and South East Asia. Public programs as Malaysia provides, affording 30% of total production costs of projects allocated in its country, help significantly.

Where is going Asia? It is turning into a big pillar of global content industry. If you are in Asia, don't stop what you are doing.

THE BASICS

For those reading PRENSARIO INTERNATIONAL for the first time... we are a print-online publication with more than 25 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 9 years. If you are not receiving our online daily newsletters during ATF and the other big international shows, please read them at www.prensario.net.

Nicolas Smirnoff



ATF 2013: MAIN SCHEDULED EVENTS

Event	Date & time	Place
Opening Address (MDA - Singapore)	Dec. 3 – 10am	Level 3, Cassia Ballroom
Opening Keynote (Youku Tudou - China)	Dec. 3 – 10.20am	Level 3, Cassia Ballroom
A global perspective into Asia's Booming Format	Dec. 3 – 2.45pm	Level 3, Cassia Ballroom
Focus on Korean Formats	Dec. 3 – 3.30pm	Level 3, Cassia Ballroom
Opening Ceremony	Dec. 4 – 10am	Level 3, Cassia Ballroom
Singapore Hour – Cocktail Party	Dec. 4 – 4.30pm	Level 1, Booth H02
ATF Animation Lab – Networking Session	Dec. 4 – 5pm	Level 1, Hall B & C
UK Indies Networking	Dec. 4 – 5pm	Level 1, Booth B14
KISA Interactive Content	Dec. 5 – 4pm	Level 1, Red Lounge
From Shows to Global Super Brands (FremantleMedia)	Dec. 6 – 11am	Level 3, Cassia Ballroom
Success Stories – Format Hits Made in Asia	Dec. 6 – 2pm	Level 3, Cassia Ballroom
Dealmaking and Distribution	Dec. 6 – 5.15pm	Level 3, Cassia Ballroom

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KANAL D

TV ASAHI BUILDS ITS LEADERSHIP IN JAPAN

PRENSARIO published the second part of a large interview with NAOTO UEDA, Director, International Business Department at TV ASAHI, the leading broadcaster in the Japanese market that is celebrating its 55th Anniversary this year.

Ueda explains to PRENSARIO the new branding of the network: 'The logo design for this celebration features the handprints of all TV Asahi staff in the shape of "5", our channel number. It symbolizes a great-synergized power that is created by each and every small hand of our staff. By joining all the hands and forces, we will continue to produce high quality contents and reach out to broadcasters and distributors worldwide', highlights the executive.

According to Video Research data, TV Asahi got from April to September 11.7% of rating on prime time, consolidating its leading position in the main Asian market. On "Golden Time" and "All Day" it ended at the second position with 11.4% and 7.6% respectively, after NTV (11.6% and 7.6%).

DIGITAL MEDIA

Its well-known that on Internet media the spread of mobile devices such as high-performance mobile phones and smartphones has made audio and video content more familiar to users. Ueda continues: 'Social media has emerged in this environment to provide users with communication opportunities unavailable in existing media. In the future, the spread of next-generation smart TVs providing a link between broadcasting and telecommunications, practical application of 4K and 8K super high vision broadcasting, and other developments are expected to progress.'

'With the aim of diversifying

our business domain, we are actively engaging in business development originating from content. Multimedia exploitation of terrestrial content such as the drama *AIBOU: Tokyo Detective Duo*, information distribution services for mobile device users such as *News-EX* and *au Headlines*, online VOD services centered on *TeleAsa Douga*, and other initiatives are developing into profitable businesses', he adds.

WORLDWIDE EXPANSION

The International Business Department of TV Asahi is pushing its variety program catalogue filled with 'well-developed and sophisticated' shows to be promoted abroad. Some of the most outstanding formats included are: *No brainer*, a new quiz show co-developed with Warner Bros. International Television Production.

Ranking the Stars is a talk show with 10 celeb panelists that are ranked on various topics, both by themselves and by the 100 people from the general public. It is now sold in 10 countries, such as: Holland, Korea, India, Russia and Slovenia', highlights Ueda.

Stuck Till You're Done calls for challengers to guess and order the top-ten from a full menu list of a franchised restaurant. The prize money is very tempting but once your guess is wrong, you are stuck till you get all the top-tens and doomed to keep eating until you are done. Lastly, the candid camera show *Fake Dad* that features a boyfriend meeting his girlfriend's Dad for the first time... but the Dad turns out to be a fake and the show gives the most practical trial lesson for the boy.

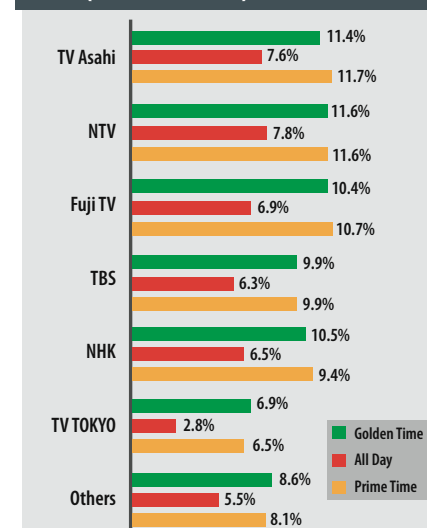
Among the main productions the company will promote during ATF is the second season of the top drama series *Doctor-X*, recently released at MIPCOM. 'The first season was aired on TV



AIBOU: Tokyo Detective Duo, One of the top own produced drama series is also has a multimedia exploitation

Asahi in the October-December term in 2012 and marked the highest audience ratings among all the dramas aired in the year by commercial TV stations in Japan. The gutsy and reliable character of a female freelance surgeon grasped the audiences' attention', completes Ueda.

JAPAN: OVERALL AVERAGE VIEWERSHIP IN GOLDEN TIME, ALL DAY AND PRIME TIME (APR.-SEP. 13)



Source: Video Research

JAPAN: TOP 10 MOST WATCHED PROGRAMS (FIRST FISCAL SEMESTER)

Pos.	Description	Genre	Date	Date & Time	%
1	Hanzawa Naoki (Last episode)	Drama Series	TBS	22-Sep/21:00	42.2
2	W. Cup Asia Last Final Tournament (Japan vs Australia)	Sport	TV Asahi	4-Jun/19:30	38.6
3	24Hrs TV 36 (Grand finale)	Entertainment	NTV	25-Aug/19:00	30.5
4	Gyoretsu-no Dekiru Horitsusodansho (1)	Entertainment	NTV	25-Aug/21:00	27.5
5	News (w/Typhoon coverage)	News	NHK	16-Sep/12:00	27.3
6	IAAF World Championship in Athletics (Mosow, Day 8)	Sports	TBS	17-Aug/20:30	23.1
7	Ohayo Nippon (Typhoon coverage)	News	NHK	16-Sep/7:00	22.7
8	Galileo (Episode #1)	Drama Series	Fuji TV	15-Apr/21:00	22.6
9	Hodo Station	News	TV Asahi	4-Jun/21:37	22.0
10	Doctors 2 (last episode)	Drama Serie	TV Asahi	5-Sep/21:00	21.7

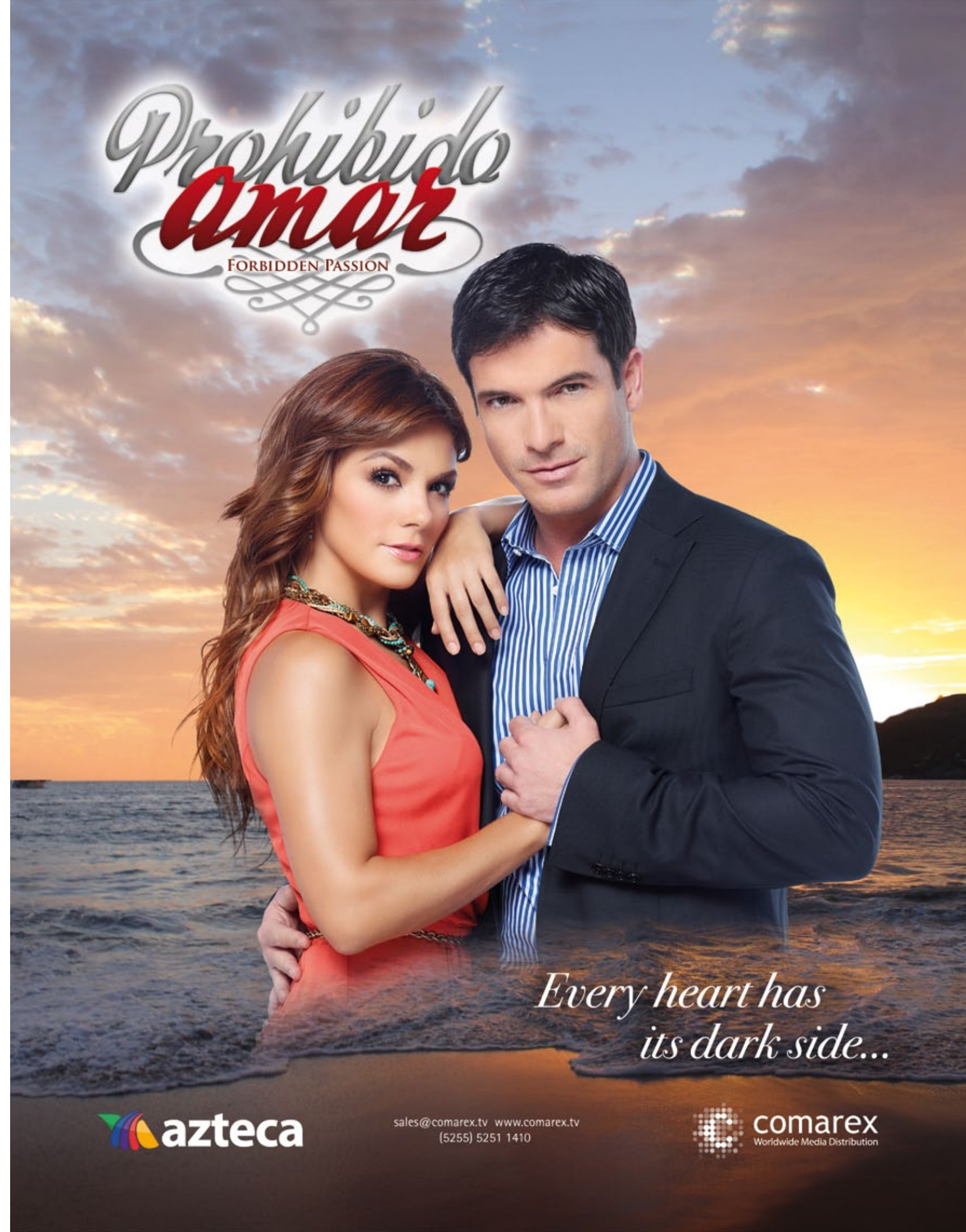
(1) including the goal scene of 24Hrs marathon
(2) including post-match report on the football match on the same evening

Source: Video Research



Naoto Ueda, Director, International Business Department, TV Asahi

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Worldwide Media Distribution

CELCOM REVOLUTIONIZES THE MALAYSIAN OTT MARKET

Celcom is Malaysia's first and foremost mobile telecommunications provider with almost 14 million customers. Established in 1988, it boasts the widest national 2G and 3G networks, covering over 98% of the population with more than a million mobile Internet subscribers. Is part of the **Axiata Berhad Group of Companies**, one of the world's largest telecommunications companies with close to 220 million customers across 10 Asian markets.

Currently the largest mobile broadband and corporate services provider, the company is now moving towards integrated multi-access and multimedia services, in line with evolving technologies and consumer behaviour in Malaysia. A culture that places the customer first is reflected in **Celcom's** award-winning customer service, products, and other corporate accolades at a regional level.

PRENSARIO has the opportunity to speak **Dato' Sri Shazalli Ramly**, CEO of **Celcom Axiata Berhad**, who describes in this interview the OTT service the company provides, **ESCAPE**, as well as the strategies that are implementing within the Asian region and the future plans of expansion.

Fully owned by Celcom, **ESCAPE** (formerly known as **Celcom Technology (M) Sdn Bhd**) is a personal entertainment space that allows customers to watch movies, TV series, live broadcasts and events streaming on their *Smart-*

Phones, tablets, laptops and PCs. It is exclusively available to Celcom's customers in Malaysia and subscribers need a valid mobile number to register.

Nowadays, it has 1.2 million of users in Malaysia. Currently the packages are priced at RM 25 (USD 8) for the SVOD packages and, depending on the titles, at RM 6 (USD 2) or RM 9 (USD 3) for Transactional VOD (TVOD). The next market to launch the service will be Sri Lanka.

'The OTT platform provides an avenue for subscribers to watch all the unforgettable moments in the latest blockbusters, the happenings of must-watch concerts and the captivating stories of exclusive news pieces as well as red-carpet events worldwide', comments **Ramly**.

ESCAPE represents a 'revolutionary digital service' that will change the way the company's customers enjoy 'seamless digital entertainment wherever they are in Celcom's *Fastest Territory*', comments the executive, and he adds: 'It allows subscribers to enjoy various forms of content created, produced and packaged to suit a digital mobile lifestyle with the additional highlights of being "unmissable", irresistible, personal, and affordable'.

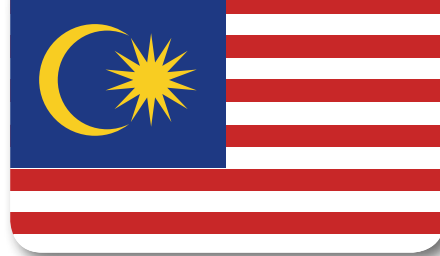
According to **Ramly**, the platform is 'different' because it also offers exclusive content by collaborating with Malaysia's top production houses, artistes and directors. 'Subscribers can look forward to amazing new reality shows, first-hand previews of the latest local blockbusters, and an ever-expanding library of content tailored for Malaysian audiences in addition to international movies in high resolution with a unique "pause and play" feature across multiple devices', he adds.

TRENDS & FUTURE

'Malaysians are generally keen on SVOD consumption as it provides a library of movies at an affordable price. Content on **ESCAPE** is curated to include long and short-length content formats to meet the entertainment needs of the modern mobile consumer. Moreover, subscribers and users can view and purchase movies and content via any device with internet connectivity including *SmartPhones*, tablets, laptops and PCs, which are very convenient to them to watch at anywhere and at anytime', he affirms.



Dato' Sri Shazalli Ramly, Chief Executive Officer of Celcom Axiata Berhad



AXIATA BERHAD GROUP OF COMPANIES

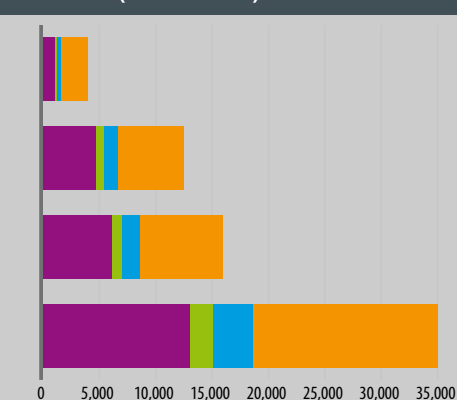
- 220 MILLION OF MOBILE SUBSCRIBERS IN 10 COUNTRIES
- USD 5.7 BILLION OF REVENUES (2012)
- EMPLOYS 20,000 PEOPLE ACROSS ASIA

And completes: 'Our plan is to launch the service to the Group's operating countries, specifically Sri Lanka, Bangladesh and Indonesia. We are one of the largest Asian telecommunications companies controlling mobile operators in Malaysia, Indonesia, Sri Lanka, Bangladesh and Cambodia with significant strategic stakes in India and Singapore'.

The Group, including its subsidiaries and associates, has close to 220 million mobile subscribers in Asia. The Group revenue for 2012 was USD 5.7 billion and provides employment to over 20,000 people across Asia.



GLOBAL ONLINE TV AND VIDEO REVENUES (2010-2018)



	2010	2012	2013	2018
Subscription	1,031	4,678	6,041	12,984
Rental/PPV	207	746	951	2,103
DTO	330	1,213	1,552	3,506
Advertising	2409	5,837	7,395	16,397

Source: Digital TV Research

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Get to
Believe

50 episodes (approx.) x 45 minutes

Newest offering for ATF

ABSOLUTELY
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Against all
ODDS

(Huwag Ka Lang Mawawala)
25 episodes (approx.) x 45 minutes

He took away her son
and almost took her life.
Now, it's time to get back
at the man she once loved.

2013's
SMASH
HIT!

HER
MOTHER'S
DAUGHTER

(Ina, Kapatid, Anak)
75 episodes x 45 minutes

Money. Stature. Love.
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and who will win it all?

TOTALLY
COMPELLING!

IF
ONLY

(Muling Buksan ang Puso)
30 episodes (approx.) x 45 minutes

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from three generations of love
and betrayal. Their story could
have been different...

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ABS-CBN: EXPANSION IN THE PHILIPPINES AND WORLDWIDE

'ABS-CBN continues to dominate nationwide viewership in 2013, posting a total day 6am-12mn audience share of 42% as of July, compared to GMA's 34%, based on data from Kantar Media that cover urban and rural homes. This measurement company uses a nationwide panel size of 2,609 urban and rural homes that represent 100% of the total Philippine TV viewing population, while the other ratings data supplier AGB Nielsen reportedly has only 1,980 homes based solely in urban areas that represent only 57% of the Philippine TV viewing population.'

Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution, adds to: 'We also comfortably lead where it counts the most with 47% share during prime time evenings, when most Filipino audiences watch TV and advertisers are placing a large chunk of their investment'.

'Drama remains to be our core strength with contemporary stories, featuring young artists but targeting the whole family. These dramas command the highest viewership because they appeal to both young and old.'

Superhero drama *Juan de la Cruz* leads the country's top 15 programs with a national TV rating of 35.9%, followed by multi-awarded drama anthology

MMK with 33.7%.

'Newly premiered drama *Got To Believe*, a comedy-romance topbilled by the Philippines' hottest young tandem, Kathryn Bernardo and Daniel Padilla, is currently on prime time delivering a high 34.3% rating and 56% audience share. On daytime, *Be Careful with my Heart* continues to dominate the noontime timeslot nationwide. Its unique and light mix of romance and comedy goes against the norms of usual *Filipino* dramas', she adds.

The network has also achieved success in 2013 with dramas such as *Her Mother's Daughter*, about surrogacy's outcome that entangles two young women in a fierce struggle. It finished its run with a staggering 42.9% rating and 62.6% audience share. *Against All Odds* peaked with a 58% audience share and lends a voice to female empowerment.

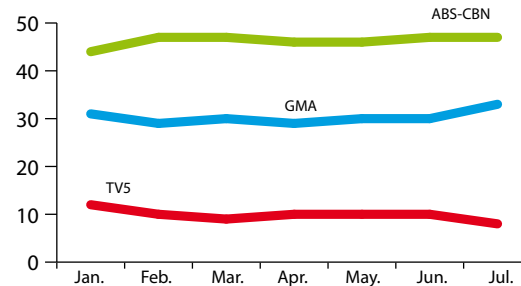
Regarding entertainment, ABS-CBN retains its 'strong viewership' during weekend with local version of *The Voice of the Philippines*, which not only reaps high viewership levels weekly but it is also consistent trending topic on Twitter. Raymundo stands: 'It is very important to offer a complete portfolio which is able to reach the widest audiences especially in a one-TV household like the Philippines'.

'In the international market, we are buying



The comedy-romance series *Got to Believe*, which is currently on prime time delivering a high 34.3% rating and 56% audience share, is a new release at ATF

THE PHILIPPINES: CHANNEL SHARES EVOLUTION, URBAN + RURAL (JAN.-JUL 2013).
UNIVERSE: TOTAL HOMES IN '000: 15,448



Source: Kantar Media

programs with strong characters, engaging plot, and good looking cast are a must. 'We are also interested in *transmedia* programs, which give audiences a fuller experience are being considered', adds the executive.

THE INTERNATIONAL MARKET

With over 30,000 hours of *Filipino* content sold in over 50 territories worldwide, ABS-CBN International Distribution continues to transcend boundaries and cultures through its dramatic masterpieces. A phenomenal success on 2012 was *My Eternal*, a sprawling family drama partly shot in Milan, which likewise created a big buzz in international markets late last year.

If Only is another big title at ATF: it shows a triangle between two siblings and the girl they love, ended its successful run with a 25.7% rating and 52% audience share. *Honesto* is the newest property and also launching in Singapore: 'This whimsical drama is fast shaping up to be another ratings giant as it has been averaging 29.1% since it launched in late October', says Raymundo.

'International broadcasters started buying

format adaptations of our dramas, including Cambodian network CTN that bought *The Promise* (dubbed in 7 languages and watched in +20 countries) and pre-

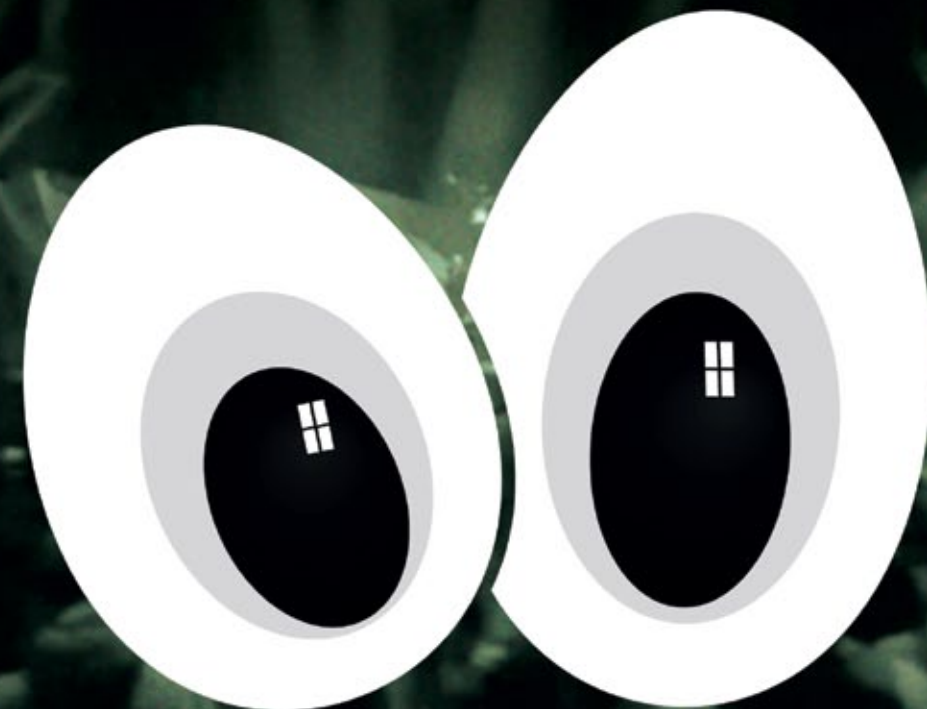


If Only

miered the local version last July', comments the executive. Other titles highlighted in Singapore are the dramas *Her Mother's Daughter* (75x'45), which recorded 42.9% rating and 62.6% audience share, and *Against all Odds* (25x'55), which peaked with a 58% audience share.

IN THE DARK

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**4 JUDGES DECIDE WHETHER
THE ARTISTS ARE REALLY SINGING,
OR IF IT'S JUST...**

PLAYBACK

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THAT WILL SHAKE UP TALENT SHOWS!**

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**CONTENT FOR THE WORLD
STORIES FOR THE HEART**

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THE GROWTH IS HERE: MEET ATF 2013

PRENSARIO has been a close witness of the growth of ASIA TV FORUM, after attending this market during the last five consecutive years. This 2013 edition, held on December 3-6 at Marina Bay Sands Expo and Convention Centre, is again in alliance with SCREENSINGAPORE and has a pre-market day (December 3) full of conferences with key players of the industry.

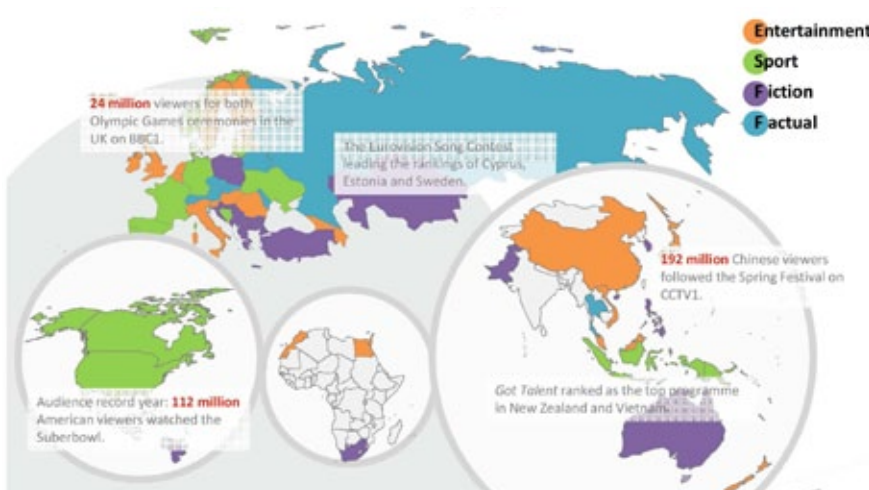
As the Asian market, the ATF shows vitality with new activities, players and trends each edition. For instance, there are two new spaces this year: first, **MIPAcademy**, produced by **Reed Exhibitions** in conjunction with **Reed Midem** and in collaboration with **The Entertainment Master Class**, joins international experts to speak about creating, producing or buying ideas and formats. 'From scratch to screen', how to build it into a business?

Second, the matchmaking platform **ATF Animation Lab** that gathers key executives from **BBC** (UK), **ZDF** (Germany) and the Asian Pay TV networks such as **Disney**, **Turner** and **Nickelodeon**, as well as **Australian Broadcasting Corporation** (ABC), and is dedicated to Asian animation producers to seek co-productions and founding opportunities.

For this special issue, it is published the traditional main report about the Asian TV & Media Market with the highly valuable support and contribution of **Marcel Fenez**, Global Entertainment and Media leader at **PricewaterhouseCooper** (PwC).

For the companies targeting the Asian market, PRENSARIO recommends to pay special attention to Fenez words, who remarks that there are new emerging economies and growing middle classes in some key territories, as well as

TOP AUDIENCE BY GENRE



Source: 2012 - Eurodata TV Worldwide / Relevant Partners – All Rights Reserved

rising of broadband and pay TV services and a growth of the ad pies all across the region.

ADVERTISING

According to PwC's *Global Entertainment and Media Outlook 2013-2017* the online video advertising market boomed in 2012, with an increase in the annual revenue of approximately US\$1 billion, representing year-on-year growth of 33%. This growth is set to continue over the forecast period with revenues reaching US\$12 billion in 2017, boosted by 26% CAGR (Compound Annual Growth Rate).

Within the E&M sector as a whole, Internet advertising will be the fastest-growing segment, with a 13.1% CAGR during the forecast period. The segment is currently worth US\$100.2 billion and set to reach US\$185.4 billion by

FORECASTS BY PwC

- INTERNET ADVERTISING WILL BE THE FASTEST-GROWING SEGMENT WITH A 13.1% (2013-2017)
- JAPAN WILL BECOME THE THIRD LARGEST ON-LINE TV ADVERTISING MARKET AFTER US AND UK; SOUTH KOREA WILL BE NUMBER EIGHT
- IN OOH ADVERTISING THERE WILL BE DOUBLE-DIGIT CAGR GROWTH IN TWO COUNTRIES: INDIA (11%) AND BRAZIL (10%)
- MOBILE BROADBAND WILL BE A KEY DRIVING FORCE, WHILE TRADITIONAL MEDIA WILL DOMINATE IN THE NEAR TERM
- CONTENT SPEND WILL INCREASINGLY SHIFT TO DIGITAL FORMATS
- CONSUMER SPENDING ON CONSOLE GAMES WILL INCREASE BY 5% FROM US\$24.9 BILLION IN 2012 TO US\$31.2 BILLION IN 2017

2017. Video games at a 6.5% CAGR and TV advertising at a 5.3% CAGR are also showing strong growth.

Online TV advertising revenues will triple between 2012 and 2017, but will remain a fraction of traditional TV revenues. In Japan and South Korea, online TV advertising will, on average, more than double every year until 2017. Such aggressive growth will result in Japan becoming the third largest market for online TV advertising globally, behind only the US and the UK. South Korea's emergence will see



Michelle Lim, managing director, Reed Exhibitions, and Yaacob Ibrahim, minister for Communication and Information, Singapore (middle) with MDA and Reed Exhibition executives during the opening ceremony

IT IS THE SECOND YEAR IN A ROW THAT ASIA TV FORUM IS ORGANIZED TOGETHER WITH SCREENSINGAPORE AND THAT THERE IS A PRE-MARKET DAY WITH PLENTY OF CONFERENCES. AMONG THE TOP NEWS, REED EXHIBITIONS PRODUCES THE MIPACADEMY (WITH REED MIDEM) AND THE ATF ANIMATION LAB, BOTH WITH THE PARTICIPATION OF KEY EXECUTIVES OF THE WORLDWIDE CONTENT INDUSTRY

it move up to number eight.

The US will still dominate global TV advertising revenues, accounting for 39% of the global total in 2017, which is only a modest drop from 2012's 39.4%. But the fastest rates of growth will be in other markets, including Kenya (16% CAGR), Indonesia (15% CAGR), India (12% CAGR), Nigeria (11% CAGR) and Brazil (10% CAGR).

In out-of-home advertising there will be double-digit CAGR growth in two countries—India (11% CAGR) and Brazil (10% CAGR), fuelled by a trend towards urbanization and investment in transport infrastructure.

For instance, **Leslie Moonves**, president and CEO, **CBS Corp.**, recently commented that advertising rates on network television and for TV show viewing online will soon be the same: 'Ad parity could come in three to five years. If

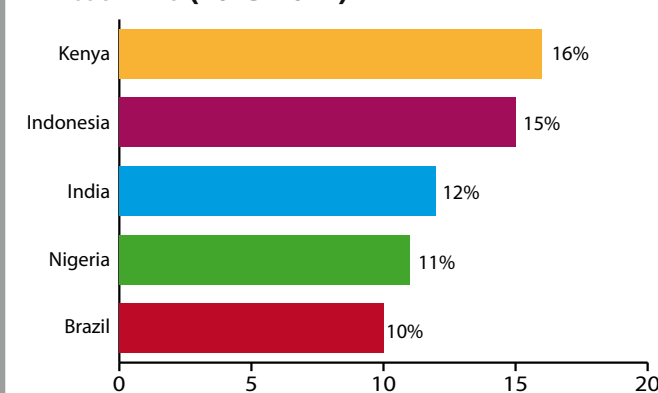
you go on a college campus today, most of the kids are watching their shows online', he said.

DEVICES & PLATFORMS

Growth in E&M revenues will be driven by digital services enabled through both fixed and increasingly mobile broadband. Household broadband penetration globally is forecast to increase by 11% points to 51% in 2017. However, that growth will be dwarfed by growth in mobile broadband, whose penetration will rise by 31 percentage points from 2012 to 2017 to reach 54%.

Mobile will be the fastest-growing video games sector over the next five years, with revenues increasing from US\$8.8 billion in 2012 to US\$14.4 billion in 2017 by a CAGR of 10% as an increasing number of consumers turn to *SmartPhone's* for entertainment.

GLOBAL TV ADVERTISING FASTEST GROWTH RATES, PER COUNTRIES (2013-2017)



Source: PwC's Global Entertainment and Media Outlook (2013-2017)

Revenues from the worldwide physical-home-video market – sales and rentals of DVDs and Blu-ray – will be worth less than box office for the first time in 2014. In 2014, the physical home video market worldwide will be worth US\$36 billion compared to worldwide box office of US\$38 billion.

According to the *Online TV and Video*

ATF EVOLVES WITH THE INDUSTRY

Into its 14th edition, one of the key highlights for ATF 2013 is greater international participation. **Michelle Lim**, Managing Director, **Reed Exhibitions**, highlights: 'A total of about 15 country delegations participate this year, including Australia, China,

Indonesia, Japan, France, Malaysia, Singapore, South Korea, Taiwan, USA and UK, all of whom have been participating annually. South Korea and Indonesia will also be making their debut at the market with their TV and film delegations'.

The organization has introduced *MIPAcademy* that comprises of a full day of master classes led by seasoned practitioners in the fields of non-scripted formats and factual programming, and the *ATF Animation Lab*, a three-day event that provides a platform for animation producers in Asia.

Lim continues: 'Asia has rapidly become a very important market in the world, due to its phenomenal growth in content demand and multi-platform opportunities. As the gateway to the Asian industry, ATF has become an essential stop: we know what our sellers can bring to the market floor and what our buyers want, and we try to close the gap between demand and supply. Another feedback we have received is that the show is important because, being closer to home for Asian buyers and broadcasters, we tend to attract more of them'.

The co-location with **ScreenSingapore** last year was a good move for ATF, as it provided more opportunities for the participants. 'The number of buyers acquiring both TV and film content has grown and the market seemed livelier with more networking events and film conferences, as well as red carpet film premieres spicing up the four-day event with celebrity glamour. We are certainly excited to contribute to the whole ecosystem with our market as well as our conference sessions. We aim to evolve with the industry and definitely want to grow with it'.



Michelle Lim, Managing Director, Reed Exhibitions



Lou Ming, VP of CCTV (China), surrounded by the large delegation of the main public broadcaster of the giant Asian economy, which operates 22 networks



THE PHILIPPINES AND MALAYSIA ARE AMONG THE MOST DYNAMIC COUNTRIES IN SOUTH EAST ASIA, BOTH GROWING LOCALLY, WITH MORE PROGRAMS RELEASES THAN EVER, AND INTERNATIONALLY, WITH AN AGGRESSIVE STRATEGY TOWARDS BUILDING BRIDGES WITH OTHER REGIONS, SUCH AS SOUTH AMERICA AND AFRICA

Emilia Ab Rahim, brand manager ntv7 & 8TV, Cheng Imm, general manager TV3, Ahmad Izham Omar, CEO de Media Prima, and Airin Zainul, general manager ntv7 & 8TV, Malaysia; with Macie Imperial, head of program, and Evelyn Leng Raymundo, VP, Integrated Program Acquisitions and International Distribution at ABS-CBN, and Roxanne Barcelona, VP at GMA, The Philippines

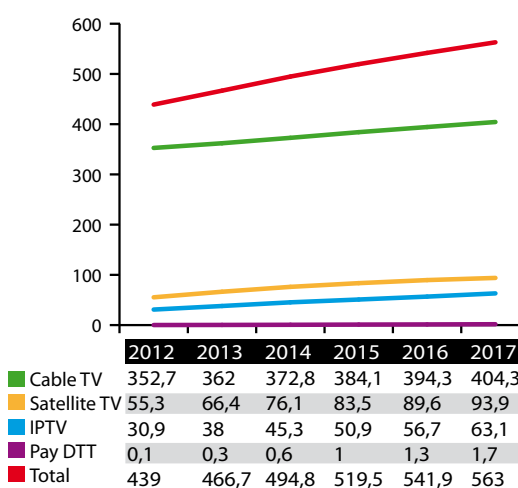
Forecasts report from Digital TV Research (October), global online TV and video revenues (over fixed broadband networks) will reach \$34.990 billion in 2018, a massive increase from the \$3.98 billion recorded in 2010 and the \$15.94 billion expected in 2013.

By 2018, 520 million homes in 40 countries will watch online television and video (both paid-for and ad-supported), up from 182 million in 2010. Simon Murray, Principal Analyst at Digital TV Research, explained: 'The OTT TV sector is on the brink of a huge take-off as the key players expand internationally, broadband penetration increases, technology advances and as new partnerships are announced on a daily basis'.

Online TV and video advertising has been the key driver for the OTT sector, with revenues of \$7.4 billion expected in 2013, up from \$2.4 billion in 2010. 'Rapid advertising expenditure growth will continue, to reach a global total of \$16.4 billion in 2018. However, advertising's share of total OTT revenues will fall from 60.6% in 2010 to 46.9% in 2018. Online TV and SVOD will soar from \$1 billion in 2010 to \$6 billion in 2013 and onto \$13 billion in 2018. The number of homes paying a monthly fee to receive SVOD packages will climb from 21.9 million in 2010 to 67.8 million by end-2013 and onto 160.6 million in 2018', describes the report.

The move towards subscription services 'will stifle the PPV or rental market somewhat as they provide similar consumer propositions'. However, online TV and video rental/pay-per-view revenues will still expand rapidly, climbing from \$207 million in 2010 to \$2,103 million in

ASIA: SUBSCRIBER'S EVOLUTION PER TV PLATFORMS (2012-2017)



Source: PricewaterhouseCoopers / Informa Telecoms & Media

2018. The fast take-up of subscription services will also adversely affect download-to-own buying patterns. However, DTO revenues are forecast to be \$3,506 million in 2018, up



INDONESIA IS A KEY TV MARKET IN SOUTHEAST ASIA, AS IT CONTINUES DEVELOPING FAST WITH MORE MOVEMENTS INSIDE THE INDUSTRY (NEW FUSIONS AND ALLIANCES). EVEN THE DIGITAL AND PAY TV PLATFORMS ARE EVOLVING FAST, FREE TV IS STILL THE KING OF THE BUSINESS: THERE ARE OVER 10 NATIONAL TERRESTRIAL BROADCASTERS IN OPERATION

Indonesia: Hary Hermawan, department head – Program planning, scheduling & research, MNCTV; with Haryani Suwirman, department head of international acquisitions, Harsiwi Achmad, director and Banardi Rachmad, division head of acquisitions of SCM, which operates the channels SCTV and Indosiar

from \$330 million in 2010.

NEW STRATEGIES

A good example of how is this new media environment changing the business models is Telemundo Internacional (USA): Xavier Aris-timuno, SVP International Business Development & Digital and one of the most experienced executive in the Asian market, remarks: 'Our traditional sale process has drastically evolved from a linear sale, to a much more sophisticated and mutually beneficial business model'.

'What was once a simple sales & acquisition process has become an interesting partnership between buyers and sellers to work together on several alternatives such as: the broadcast of one or a few titles supported by a jointly produced sophisticated marketing campaign; the adaptation of scripts to local productions supported by a consulting process and of course, the development of a digital strategy that does not only impact one territory, but reaches the new generation of digital audiences at regional levels. Active collaboration and multiplatform strategies have become a norm for us in Asia'.

Following this trend, ATF's Opening Keynote on Dec. 3 at 10.20am is addressed by Sunny Xi-angyang Zhu, Chief Content Officer at Youku Tudou, China's leading Internet television and video company. This giant was created in August 2012, after shareholders of Youku Inc. and Tudou Inc. approved a merger agreement.

With a combined reach of 400 million unique viewers every month for both websites, and mobile traffic hitting 100 million daily views and growing, Youku Tudou is a primary source of online video content—from user-generated content and self-produced serials to licensed professional content—for Chinese Internet

Pushing Forward Looking Back



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users across all Internet-enabled devices.

COUNTRIES

'As Asia is a huge and very diverse region, as such it is very difficult to generalize. We should describe the main characteristics in each country', remarks Fenez, and continues: 'Pay TV penetration is already high in Hong Kong, Singapore and South Korea, while it is noticed that in economies like The Philippines and Indonesia there is significant room for growth'.

He continues: 'While it remains one of the key markets in North, we can't say that South Korea is a fast growing economy. On the contrary, it is pretty mature and stable. The fast changes occur in Indonesia, for instance, where international companies are paying full attention: the economy is on the rise and the middle class is increasing; there are a lot of investments in infrastructure and a growing penetration of Pay TV and mobile services'.

With its size, India is an 'important market', too for international companies, according to the executive, who adds: 'The Philippines,



Vishnu Athreya, Executive Director, Programming, Acquisitions and Development at Turner Entertainment Networks Asia and Edmund Chan, managing director at Animasia Studios (Malaysia), with Ym Raja Rozaimie, director general, and Datuk Md Afendi, chairman, FINAS, and Kamil Othman, VP for Creative Industry Strategy & Policy, MDeC, all of them from Malaysia

ANIMATION IS A TOP GENRE IN THE ASIAN CONTINENT WITH TRADITIONAL COMPANIES IN JAPAN, SOUTH KOREA AND CHINA. SLOWLY, MALAYSIA IS JOINING THIS GROUP WITH MORE AND MORE CO-PRODUCTION, CO-DEVELOPMENT AND CO-FINANCING PROJECTS TOGETHER WITH ASIAN PLAYERS, BUT ALSO WITH EUROPEAN PRODUCERS INTERESTED IN INCREASING THEIR PRESENCE IN ASIA

together with Vietnam and Thailand, are becoming key markets too. Similar changes in their media landscape are happening in these countries, too'.

Talking about new markets to reach, Myanmar is among them. It is Asia's new gem in the TV business, according to top executives consulted by PRENSARIO. A good example is Shwe Than Lwin Media, operator of SkyNet DTH pay TV platform that under Win Naing (Senior Executive General Manager) leadership has doubled its number of channels, and is now offering 84 channels including 4 HD channels, one 3D channel and 20 SkyNet in-house channels.

CONCLUSIONS

There is no doubt that Asia offers huge opportunities and challenges. Television in the region is changing dramatically, moving away from traditional viewing to multi-screen, multi-media experience. Digital is the definitely the "new normal"

here, especially since the region accounts for 41% (Comscore) of the worldwide Internet audience.

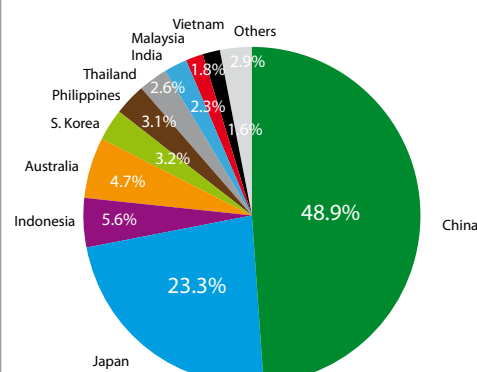
That's why content companies not only have to protect their traditional businesses but also pursue digital opportunities to ensure that they continue to engage viewers' interest and remain relevant to their consumers. Content demand is also escalating and with its rich diversity in cultural and ethnic tastes, catering to this region is not straightforward. Differing regulatory systems from country to country makes it even trickier to operate in Asia.

There are also several emerging markets in Asia, as Fenez from PwC comments in its standalone interview in this same edition. This will clearly provide even more opportunities in the region for all players in the industry, both established and new.

'Because of the region's demanding countries and audiences, Asia is a continually emerging territory. This has led it to develop a production infrastructure for the adaptation of our content. Buyers are looking for quality products, which in some cases they cannot produce due to high costs; that is where we as a brand, with our top-of-the-line pan-regional produced titles, come in and have the chance to make our mark with titles that are adaptable and desirable for its audiences', comments Aristimuño from Telemundo.

And completes: 'Although the sale of telenovelas (one of the genre we manage in our catalogue) has lessened in some traditional Asian territories, the effect of this trend has helped Telemundo to position itself as a leader of a new style of telenovela, with superior production value, modern and realistic stories and a fresh group of Latin actors. In a nutshell, today Asia is buying less, but is buying better'.

SHARE OF ADVERTISING MARKET IN ASIA-PACIFIC, PER COUNTRIES (2014f)



Source: Aegis Global Advertising Expenditure (2013)



RTB, Brunei: Hajah Mastura Haji Abdullah, acting channel manager, PG. Hj Mohamad Pg. Amiruddin, acting assistant Head of TV Programme, and Hajah Annah Haji Othman, channel manager RTB2 & RTB 3 HD

SMALLER MARKETS ARE GAINING RELEVANCE IN SOUTHEAST ASIA. AMONG WITH MYANMAR AND CAMBODIA, BRUNEI HAS AN ACTIVE PARTICIPATION AT MIPTV, MIPCOM AND ATF THROUGH THE STATE-OWNED BROADCASTER, WHO LOOKS FOR ALL TYPE OF SD & HD CONTENTS FOR ITS BOUTIQUE OF FIVE CHANNELS

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Contact: Augustine Tan augustine.tan@wwecorp.com +65 6736 7436

By JULIA ESPÉRANCE

WHAT'S UP IN SOUTHEAST ASIA?

Southeast Asia is a dynamic TV market characterized by strong country-to-country particularities. While in Vietnam almost all channels are government-controlled, in Thailand the main private channels monopolize more than the half of the market with a 64.1% cumulated share in 2012. Meanwhile, Indonesia, the largest market of the region, is led by a vibrant private oligopoly.

Similarities between these three territories, the major television markets of the region, rather lie in the way local governments exercise control over media output. TV consumption habits are also similar, as time-spent daily in front of the small screen varied from two hours and 30 minutes and almost three hours in 2012. A figure below the worldwide average (03:17) but globally in line with Asia standards which averaged a daily viewing time of two hours and 45 minutes in 2012.

Thailand is, however, the only country to have seen its daily viewing time increase over the past three years, both among all individuals and young adults, with respectively a 13-minute and a 14-minute jump.

Content wise, Southeast Asia has a strong appetite for



Got Talent, the favorite show in Vietnam in 2012 with 1,310,000 viewers and a 34.2% share on VTV3

AVERAGE DAILY VIEWING TIME



Source: 2011-2012 Eurodata TV Worldwide / Relevant partners // Weighted averages based on the size of the total individuals universes

entertainment programming and is a dynamic formats market with a number of flourishing of adaptations; Vietnam in particular picks up concepts from all over the world, starting with its Asian neighbors. Public channel **Today TV** has recently adapted a classic Japanese game show, *Lucky Scale*, acquired from **NNTV**, becoming the format's first international buyer. Other regional formats also light up ratings such as Singaporean hybrid musical cooking show, *The Kitchen Musical* scheduled on **Channel 9** in Vietnam.

International hit formats are also warmly welcomed, as proved by the local version of American format *Got Talent*, the favorite show in Vietnam in 2012 with 1,310,000 viewers and a 34.2% share. Dutch mega hit *Big Brother* has recently reached the country (**VTV6**), following waves of **Endemol** format sales in the territory (*Your Face Sounds Familiar* on **VTV3**, *Deal or No Deal* on **HTV7**).

Vietnam is not the only country of the region to find inspiration in foreign concepts. While German game show *My Man Can* and British



Last summer, Fremantle Asia made the event on Indonesian network RCTI with the first ever *X Factor Around the World*, a special event celebrating the success of season one of *X Factor Indonesia* and broadcaster RCTI's 24th birthday

Junior Masterchef has entered the Thai market, Indonesia picked up *The Voice* and *Top Chef*.

The appeal of adapting formats is not confined to entertainment programs, scripted series are also involved, for example in Indonesia, where a local version of Chilean telenovela *¿Dónde está Elisa?* aired on channel **SCTV**.

Southeast Asian countries do not only adapt, they also bring innovative ideas to the international market. Last summer, **Fremantle Asia** made the event on Indonesian network **RCTI** with the first ever *X Factor Around the World*, a special event celebrating the success of season one of *X Factor Indonesia* and broadcaster **RCTI**'s 24th birthday. The one-off live special put together a panel of judges and former *X Factor* contestants from the US, the UK and Australia. With a 24% share, the event was the week's second most watched program.

Original productions also stand as a key element in the national programming, especially homegrown series as illustrated by the ten most watched programs in Thailand, exclusively composed of local series. The number one, *Poh Ta Puen Toe*, registered for its peak episode in 2012 a huge 65.4% share.

The region is also aware of new financing model trends as shown by the drama *The Partner*, co-produced by **Tokyo Broadcasting System** (TBS) and State broadcaster **Vietnam Television** (VTV). The series about a Japanese businessman working in Vietnam involved a cast and production staff from both countries and was simultaneously launched last September.



TOP 2 PROGRAMS OF 2012. BEST EPISODE OF EACH PROGRAM AND ITS AFFILIATES

Indonesia										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Ref%	Scr%
1	RCTI	Mon	17/12/12	19:05	TUKANG BUSUR NAK HAJI THE SER	Soap Opera	Indonesia	77	8.2	4.402
2	RCTI	Sun	20/09/12	18:44	JODONKU ARANG & KEMANTI	Reality Show	Indonesia	186	7.6	4.026
Thailand										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Ref%	Scr%
1	CHANNEL 7	Sat	20/09/12	18:36	POH TA PUEN TOE	Series	Thailand	71	20.6	13.248
2	CHANNEL 7	Thu	20/09/12	22:38	KHUN DET	Series	Thailand	128	20.4	13.083
Vietnam										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Ref%	Scr%
1	VTV3	Sun	25/03/12	20:00	TÌM KIẾM TÀI NĂNG VIETNAM'S GOT TALENT (GOT TALENT)	Reality Show	Vietnam	79	12.4	1.310
2	VTV1	Mon	09/07/12	19:32	THỜI SỰ QUỐC TẾ INTERNATIONAL CURRENT AFFAIRS	News	Vietnam	6	10.6	1.106

Source: Eurodata TV Worldwide / Relevant partners // Weighted averages based on the size of the total individuals universes



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atfStandH-15

MEDIA CORP, SINGAPORE: 'NEW TV EXPERIENCES, DISTINCT SINGAPORE FLAVOR'

MediaCorp TV continues to be the leading Singaporean broadcaster: weekly MediaCorp TV channels reach 3.625m P15+ (Nielsen Media Index 2012) on prime time (7pm-11pm), while the audience share is 73% (Kantar Media People Meter, data for people age 4 years and above).

CHANNEL 8

Its main strength has always been its local drama series. 'We are currently producing a drama trilogy *The Journey* and two interactive dramas *World At Your Feet* and *Against All Tide* in the upcoming year that will allow our viewers to immerse in the story world with different *transmedia* experiences', explains to PRENSARIO **Khiew Voon Kwang**, Deputy Managing Director Television, **MediaCorp**.

'The channel's key programming strategy is to extend our reach to provide our viewers new TV experiences with distinct Singapore flavor.'



Channel 8's variety show *Star Awards 2013* is a good example of such enhanced interactivities that adopted a digital strategy to complement traditional TV viewing, while the series *The Dream Makers* has achieved more than 70,000 streams per episode on XinMSN, exceeding the average by almost 200%

Efforts in providing the new TV experiences include 2nd screen interactivities that will attract the digital-savvy viewers and *transmedia* storytelling methods that allow different viewers to consume the content according to their interest and of lifestyles'.

'As for the efforts on producing content with stronger Singapore flavor, **Channel 8** will produce drama serials and infotainment programs that searches for the top concerns of Singaporeans, shedding light into the social phenomena affecting life in Singapore across the various demographics. Such social phenomena topics include mid-year crisis, office politics, first-world problems, and educational in Singapore'.

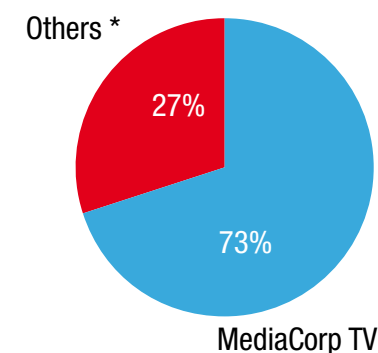
CHANNEL 5

'Current genres that are pulling in the viewers are local dramas such as *Mata Mata* and local docu-dramas like *Crimewatch*. On the international front, *X Factor* has rated well on **Channel 5** along with our best on 5 staples like *Grimm*, *Walking Dead*, *Hawaii Five-O* and our blockbuster movie selection. Come April 2014, viewers will get to enjoy some of the newly acquired current hits from the US such as *Agents of S.H.I.E.L.D.*, *The Blacklist* and *Devious Maids*'.

'Upcoming brand new local shows to watch out for include the *Wok Stars*, a reality cooking competition looking for the next hawker-preneur who will walk away with not just \$50,000 cash but a hawker stall. *There Was A Time* (a docu-drama trilogy to tie in with *Mata Mata* as part of the TV50 and S50 celebrations) chronicles perspectives from Singaporeans who lived through the tumultuous 50s; this is also the first series on FTA TV where archival photos are 3D-rendered', adds **Khiew**.

'To keep viewers glued onto the edge of the seats, we have developed a brand new mystery thriller, *Zero Calling*, about a vigilante who has been forced by a mysterious caller called "Zero" to com-

SINGAPORE TV AUDIENCE SHARE (JAN. 27TH-OCT. 2013).



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

Source: Kantar Media / Data for people age 4 years and above

mit crimes; star-studded cast includes Pierre Png, Cynthia Koh and Jayley Woo; this script incidentally won second prize at the MDA scriptwriting competition'.

Next year is also the year of three major Games with Team Singapore participation: *Youth Olympic Games*, *Commonwealth Games* and *Asian Games*. 'With these Games, we target to showcase a compelling line-up of sporting events to encourage ardent support from Singaporeans to cheer on our local athletes in their bid to win medals for Singapore. Other sporting events that we are looking to broadcast are the *Singapore Formula One Grand Prix* and the *AFF Suzuki Cup* where Singapore is the defending champion and co-host alongside Vietnam'.

Channel 5 unifies all races and cultures with the common language of English. Continues the executive: 'Our challenge has always been to create a diversified range of quality entertainment in English to cater to the varied media consumption of the discerning group of viewers. Additionally, mirroring trends on how content is consumed today, we want to ensure that our content transcends beyond the goggle box and into mobile and online plat-

forms. Our strategy moving forward is to produce quality content that enhances learning (Smart), touches lives (Resonant), and sets trends in entertainment (Innovative)'.

THE MARKET

According to **Khiew** the local independent production companies are playing 'more vital roles' in the development of local TV industry. He adds: 'With a long term plan to increase the local content output progressively, **MediaCorp** channels had collectively commissioned more projects to the local independent production companies'.

'A 3-year output deal is also being considered to allow production companies a longer slate of production pipeline. This will help the local independent production companies to build their capabilities and capacities in a more sustainable manner'.

'**Channel 5** counts the *indies* (independent production) as our close partners in the development of local content'.

DIGITAL

'It is no doubt that the proliferations of digital devices are providing more options to our viewers and they are now more demanding from content providers like us', consider **Khiew**, and continues: '**MediaCorp** had adopted a more complementary approach towards digital media, and we are actively developing digital assets that enhance the viewing experiences of our FTA content, and create long tail for our linear TV content'.

Toggle Now, **MediaCorp's** *second screen* application on both **iOs** and **Android**, is a good example of how we provide interactivities to its FTA content. 'Over the past six months, more than 120,000 viewers had downloaded the app to interact with our content while watching TV'.

'**Channel 8's** variety show, *Star Awards 2013* is a perfect example of such enhanced interactivities that adopted a digital strategy to complement traditional TV viewing. The



launch of OTT service **Toggle** and the on-going success of our online portal **XinMSN** are examples of how we are serving viewers' needs on the digital wave front'.

'Apart from catch-up services, these platforms provides services like watch-it-first FTA content, extended FTA content, made-for-web original content and other on-demand content. **Channel 8's** drama *The Dream Makers* is a good example. This title has achieved more than 70,000 streams per episode on **XinMSN**, exceeding the average by almost 200%'.

'We see digital media as complementing traditional media and when exploited cleverly, can be an added tool to cast a wider reach for our original content. Examples of some recent successes include *8 Days Eat App*, which inspired the TV show of the same name. TV series, app and *8 Days* magazine shared not just content but worked on co-branding leveraging **MediaCorp's** multi-platform capabilities'.

FUTURE

'Our key focus for 2014 will be to create a pipeline of content that gears towards the celebration of the nation's 50th birthday in Aug 2015. A series of high quality content across all genres will be produced. Within the next couple of years, **Channel 5** will be increasing its local content output significantly in our bid to develop a vibrant production and media industry that pushes creative boundaries'.

Khiew completes: 'We will be working very closely with in-house Studios as well as established and upcoming production houses to tap on their fresh perspectives and approaches to content creation. Besides embracing

Wok Stars is a reality cooking competition looking for the next hawker-preneur who will walk away with not long \$50,000 cash but a hawker stall, and *There Was A Time* is a docu-drama trilogy that chronicles perspectives from Singaporeans who lived through the tumultuous 50s

innovation, we are also striving towards enriching our viewers' experience with quality content that enriches with a global perspective, inspires and finally, entertains with a multi-touchpoint experience, leveraging on **MediaCorp's** extensive platforms and networks'.



Khiew Voon Kwang, Deputy Managing Director Television, MediaCorp

MDA: THE EVOLUTION OF THE SINGAPOREAN INDUSTRY



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

'2013 has been a fruitful year for our film and broadcast sector. "Made-In-Singapore" content travelled the world, earning awards on the festival circuit and making commercial inroads into American, European and Asian markets. The year also saw international networks and cables coming to Singapore to work with our scriptwriters, crew and talent to produce original Asian-inspired content.'

Yeo Chun Cheng, Assistant Chief Executive (Industry) at **Media Development Authority (MDA)** Singapore, explains to PRENSARIO the good moment of the Singaporean industry. And exemplifies: 'Ilo Ilo, **Anthony Chen's** debut drama about a family coming to terms with the impact of the Asian financial crisis, has been sold to 15 countries, including Benelux, France, Switzerland and USA; Australia, Hong Kong and Taiwan. It won the coveted *Camera d'Or* prize at the Cannes Film Festival for "Best Feature Film" and has clinched 13 more awards since then.'

'*Serangoon Road*, one of the first major international TV series produced in Asia, is **HBO Asia's** first original drama series co-produced with Singapore's **Infinite Studios**, and **Australian Broadcasting Corporation (ABC)**. Some 80 credited Singapore cast, producers, scriptwriters and production crew contributed to this production. It aired in September on **HBO Asia** to 23 territories. It won the "Digital and Film Award" at the *Australian Art in Asia* awards in August 2013.'

Singapore-made TV channel, **Asia Food Channel** —Asia's first 24-hour pay TV food channel with 8m subscribers in 11 countries—

PRENSARIO
INTERNATIONAL

was bought over by **Scripps Networks Interactive**. 'It puts Singapore on the radar of international broadcasters, who have gained a new awareness that our media players are innovative channel creators, and can create fresh branding concepts and monetise their assets for commercial success', he adds.

The primary vehicle of the Singaporean industry growth is **MDA Grant Schemes** that supports content production through all stages of the production cycle. 'More than 200 film projects have been funded since this program release in 2011 (*Serangoon Road*, for example), seeking to turn ideas from storyboard to production', **Cheng** expresses.

The entity also commissioned pay-TV operator **StarHub** to produce original, local TV productions. 'The company entry to the **Public Service Broadcast (PSB) Contestable Funds Scheme** introduces a new level of competition to the broadcast sector, giving more opportunities to the local production houses to pitch their ideas for innovative and interactive shows. Singapore is also beginning its switchover to digital from the end of this year, and this will usher an exciting phase of digital TV', he remarks.

360° CONTENT & INFRASTRUCTURE

'**MediaCorp**, **StarHub** and **SingTel** have launched their second screen offerings, **Toggle**, **TV Anywhere** and **Mio TV Play**, with user-centric interactivity and on multiple platforms. Singaporean viewers are able to catch original programmes produced by **StarHub** on pay-TV and Internet. This move, made possible by



The drama series *Ilo Ilo* has been sold to 15 countries and it won the coveted *Camera d'Or* prize at the Cannes Film Festival for "Best Feature Film" and plus 13 awards

< 22 >



Serangoon Road is a co-production between Singapore's Infinite Studios, ABC Australia and HBO Asia, who aired in September to 23 territories in Asia

PSB Contestable Fund Scheme, will raise the quality of Singapore TV programmes, and extend its reach to local viewers beyond FTA', **Cheng** continues.

The two **Mediapolis** soundstages are ready for international productions to shoot, film and post-produce. Housed in **Infinite Studios**, the soundstages are complemented by green-screen technology, digital filming and post-production facilities. Australia's hit children's TV show, *Hi-5*, filmed and produced its latest season here. **MediaCorp** will move into **Mediapolis** by 2015.

ALLIANCES

'Collaborations can help our content travel further and deeper, so we facilitate government-to-government co-production treaties and agreements such as the ones we have with Australia, Canada, New Zealand, China and South Korea. We also facilitated more than 20 projects, ranging from documentaries, animation series to feature films, through this network of agreements', comments **Cheng**.

Rob the Robot is an animated TV series produced by Singapore's **One Animation** with Canada's **Amberwood Entertainment**, which is now distributed in many parts of the world such as France, Korea, Norway, Sweden and the Middle East. 'We also lead international marketing efforts on behalf of our media sector, such as **Asia TV Forum**, where we support 67 companies that brings over 600 hours of content', he says.

'Our aim is to help local players monetise their assets, and learning best practices from international media players. **MDA** will continue to focus on these in the year ahead, and we strongly encourage international players to come and work with our local companies to produce more original Asian content and localised formats for viewers around the world', he completes.

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ABC, AUSTRALIA: 'AUSTRALIAN CONTENT IS KING FOR US'



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Broadcasting
Corporation



PRENSARIO interviews with **BARBARA UECKER**, Head of Programming and Acquisitions, Children's TV, AUSTRALIAN BROADCASTING CORPORATION (ABC), who participates on the ATF ANIMATION LAB to express its experience as commissioning editor and programmer of kids content in Germany and Australia.

Australian Broadcasting Corporation (ABC) is the country's national broadcaster. It operates one of the leading network of Australia ABC1, followed by ABC2, ABC3, ABCNews24, ABC4Kids, as well as the catch up service ABC iView (with programming available during 14 days on PC, SmartTVs, tablets, videogame consoles and mobile) and ABC Mobile, including a number of apps such as *Australia Plus* (lifestyle), *ABC Veggie Guide* (gardening) and *ABC 3.0* (news).

In 2013 YTD, total ABC (ABC1, ABC2 & ABC3) is achieving a day-time (6am-6pm) average weekly reach of 745,000 (or 71.9% of 0-4s), 5-12s: 830,000 (or 55.3% of 5-12s) and 10-15s: 400,000 (or 35.4% of 10-15s). The total consolidated daytime share (6am-6pm) for ABC channels is 54.7% for viewers 0-4 and 39% for viewers aged 5-12. ABC is the leader in both demographics.

PRENSARIO interviews **Barbara Uecker**, head

DIGITAL TV

Currently, Australia is in the process of switching from an analogue to a digital television broadcast delivery service. This means that by 2013, Australians still need to have a digital television or FTA digital

set top box to watch any TV channel. ABC1 is currently available on the analogue and digital channels, but ABC2, ABC3 and ABCNews24 are only available on digital TV, or through subscription television.

of programming and acquisitions for the children stations at ABC. She describes the top shows for both networks related to this segment: **ABC3** and **ABC4 Kids**.

'For the first one, we have our hosted block *Giggle & Hoot*, the animated series *Bananas in Pyjamas* and of course *Peppa Pig*, which are favourites of our audience. *Giggle & Hoot* is produced in house featuring the very talented Jimmy Giggle and his puppet friends Hoot and Hootable, while *Bananas in Pyjamas* was animated in and co-produced with Singapore. *Peppa Pig* is a straight acquisition', she comments.

'For **ABC3**, we broadcast the Australian-German co-production *Dance Academy* which was a huge success over three seasons and we've just launched another high-profile drama called *The Nowhere Boys*, which we have high hopes for. The Canadian animated series *Total Drama Island* now in its fifth season is another highly popular series with our school age audience. *Horrible Histories* and *Operation Ouch*, both from the UK, resonate very well with young Australians. So we have a mix of Australian and international shows on air'.

Regarding acquisitions, **Uecker** highlights: 'We are looking for the best content available around the world and offer shows from many different countries on **ABC4Kids** and **ABC3**. We have Australian, Brazilian, British, Canadian, French, German, Japanese, Korean, Russian, Spanish and US-American shows on air. Most of our animated commissions involve co-production partners and broadcasters from Canada, Asia and Europe, whereas our drama commissions often involve international co-financing partners like ZDF, ZDF-Enterprises, CBBC and major international distributors'.



ABC has just launched its high-profile drama *The Nowhere Boys*

TRENDS

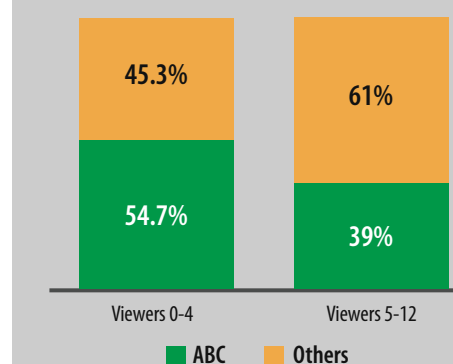
'Australian content is king for us, we have a 50% content quota of Australian content on **ABC3**, and we aim to reflect the reality of Australian life for kids and at the same time offer the best from around the world. In regards to trends, the second screen becomes more and more important and of course offering content that is available whenever and wherever our viewers want to watch it is the overriding trend. We offer an extensive "watch now" section on our websites and launched some very successful preschool apps in the past 12 months'.

'For the launch of the previously mentioned drama series *The Nowhere Boys* an extensive website experience has been launched at the same time. We try to be where our viewers are', she completes.

DIGITAL

According to **Uecker**, digital media 'complements' traditional media. 'At the end it's all about compelling content, it's the stories and relevance that connects your audience with your channels. Our aim for 2014 is to build on our success, keep being the #1 destination for preschoolers and school age children and continue offering Australian children engaging, relevant, compelling and easily accessible content across a range of platforms throughout Australia', she completes.

AUSTRALIA: TOTAL CONSOLIDATED DAYTIME SHARE OF ABC (Nov. 13 - 6AM-6PM)



Source: ABC

OUR STORIES LOVE OUR VIEWERS

MEDIA PRO DISTRIBUTION

PRIME-TIME LONG RUNNING SERIES
GENRE: ROMANTIC DRAMA SERIES
LENGTH: 160 EPISODES X 60'
LANGUAGE: CROATIAN
RELEASE YEAR: FALL 2013

HD

PREMIERE

GOLDEN HEARTS



HD

PREMIERE

PRIME-TIME SERIES
GENRE: ROMANTIC FAMILY SERIES
LENGTH: 70 EPISODES X 60'
LANGUAGE: ROMANIAN
LAUNCH DATE: SEPTEMBER 9TH, 2013

BLIND LOVE

PRIME-TIME LONG RUNNING SERIES
GENRE: ROMANTIC DRAMA SERIES
LENGTH: 80 EPISODES X 60'
LANGUAGE: SLOVAKIAN
RELEASE YEAR: AUGUST 26TH, 2013

HD

PREMIERE





DISNEY SEA: 'KIDS ARE DEMANDING PERSONALIZED VIEWING EXPERIENCES ANYTIME, ANYWHERE'



Amit Malhotra, general manager, Disney Media Distribution, TWDC SEA

The Walt Disney Company Southeast Asia (TWDC SEA) manages three channels covering the region: **Disney Channel**, **Disney Junior** and the newest **Disney XD**, which is available in Singapore, Malaysia, Thailand and Indonesia.

Disney Channel is among the top rated networks offering targeting kids aged 6-14 with programs such as *Phineas and Ferb* and live-action series *Shake it Up*; **Disney Junior** is a learning-focused channel designed for kids 2-7 and their families with *Mickey Mouse*, *Clubhouse*, etc.; and **Disney XD** is a boy focused and girl inclusive channel (6-14) and is the home of new **Marvel** series such as *Spider-Man*, *Iron Man*, as well as *Kickin' It*, among others.

'Disney Network has presence in excess of

6.3m households across 11 markets in SEA: **Disney Junior** is the #1 pre-school channel in our priority markets of Singapore, Malaysia, Indonesia, Philippines and Thailand, while **Disney XD** is the #1 channel with boys in Malaysia; **Disney Channel** is #1 channel with tween girls (8-14) in Singapore, and is the most favorite channel amongst kids in Indonesia', describes **Amit Malhotra**, general manager, **Disney Media Distribution**.

'Our success in the region is also partly attributed to our focus on *localising* content and making it relevant to our individual markets. We do this in a number ways: 1) local languages (Bahasa, Tamil, Chinese and Thai); 2) local talent and music (successful cases in Indonesia, Thailand and Malaysia); 3) local events that give consumers the experience of engaging up close and personal with their beloved Disney characters.'

TRENDS

Malhotra continues: 'Renewed economic dynamism and multi-platform competition have been fueling the consumption of pay-TV and broadband in Southeast Asia. While FTA continues to be the masthead of media in Southeast Asia and will be a key platform for building the Disney brand, Pay TV penetration of TV households currently at 18% is expected to grow to 25 million households by 2017.'

'We have been focusing on local content over the past few years, as we feel it is crucial to establish a local TWDC in the region. As such, we work with local animation houses and content producers to develop concepts into full-blown shows. Some examples are *Upin & Ipin*, a Malaysian series of animated shorts produced by **Les' Copaque Production**, airing on the **Disney Channel**.

Another Malaysian series *BoBoi-Boy* was produced by **Animonsta Studios**, which centers on a boy



Phineas and Ferb is a key program on Disney channel SEA who has superpower and able to separate into three. *Rob the Robot* is a co-production by **One Animation** (Singapore) and **Amberwood Entertainment** (Canada), airing on **Disney Junior**.

DIGITAL

'There is a lot of potential with the new media and digital business in Southeast Asia', highlights the executive, and explains: 'More than 40% of worldwide internet users come from APAC and these numbers continue to grow at a much greater pace than any other market. Six countries from Southeast Asia alone are home to an online population in excess of 62 million.'

'At the rate the tablet market is growing today, it is estimated that there will be 835 million devices worldwide by 2016. The number one birthday gift request is an **iPad** and it's also estimated that global **SmartPhone** use will be over 1 billion. Mobile devices clearly represent the greatest opportunities for growth for video content providers. And in this mobile world, nearly 80% of all media is consumed through apps', describes **Malhotra**.

'We are looking to roll out the *Disney WATCH* app in Southeast Asia over the next couple of years, beginning with Singapore. It is the first entertainment *appsever* to provide premium access to live, linear network streams along with an extensive offering of on-demand episodes. It allows kids to watch our channels in or outside of the home, empowering them to customize their viewing. Today, kids are demanding personalized anytime, anywhere viewing experiences. In the US, we've seen its success with downloads exceeding over 15 million times since launching in June 2012', he completes.

MONDO TV
THE DREAM FACTORY

Ferrari

TV Distribution:
Micheline Azoury
m.azoury@mondotv.it
+39 0686323293

For Licensing:
consumerproducts@mondotv.it
+39 0249526690

PRESENT

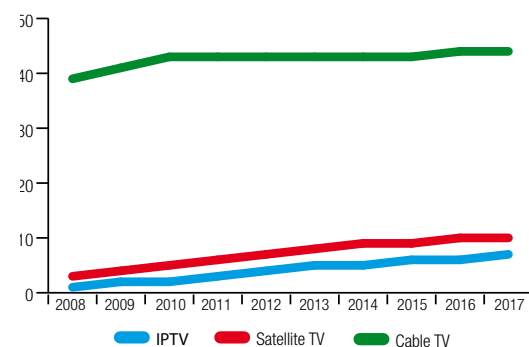


ATF 2013
BOOTH M18

FALL 2014
26X26' 2D HD

LICENSING POLE POSITION

ASIA-PACIFIC: PAY TV PENETRATION EVOLUTION, BY TYPE OF SERVICE (2008-2017)



Source: PricewaterhouseCoopers / Informa Telecoms & Media

PRENSARIO
INTERNATIONAL



FIC ASIA: 'CHINESE CONTENT FOR ASIA AND ABROAD'



Cora Yim, SVP, Chinese Channels Group, FOX International Channels

In Asia, **FOX International Channels** (FIC) operates or distributes 30+ channel brands, including the **FOX**, **STAR** and **National Geographic** brands, with over 100 feeds across 14 markets and reaching over 550 million cumulative subscribers across Asia Pacific and the Middle East.

FIC is the parent network to which **Star Chinese Movies** (SCM), **SCM Legend** and **STAR Chinese Channel** (SCC) belong. The first one is the most highly distributed Chinese movies channel across Asia. Between the three of them, FIC's Chinese channels portfolio reaches over 14.5 million households cumulatively across Asia.

SCM is #1 Chinese movies channel in Asia and is the destination for lovers of blockbuster Chinese cinema (*The Grandmaster*, etc.), with more than 1,000 titles in its film inventory; it also offers live events, concerts and Asian documentaries in Cantonese or Mandarin with Chinese and English as well as Bahasa Indonesia and Thai subtitles.

SCM produces a monthly in-house entertainment news show focused on the Asian film scene, called *SCM Ciné*. In 2012 FIC launched through SCM the *GO LOCAL* initiative



A better tomorrow: SCM Legend allows viewers to re-experience the golden era of Hong Kong cinema

to support Hong Kong film production and partnered renewed directors, actors, producers and production companies. It also co-produces films, such as *The Wedding Diary 2*, Taiwan's upcoming blockbuster *Time Traveller*, Singaporean films *Lion Men 1 & 2* and the recent Hong Kong box office premiere *Kick Ass Girls*.

Rebranded from **Star Chinese Movies 2**, **SCM Legend** allows viewers to re-experience the golden era of Hong Kong cinema (A better tomorrow, *Once upon Time in China*, etc.)



with access to a film library of over 700 Chinese films. And SCC is Asia's leading

Mandarin general entertainment channel that presents a wide range of programming including talk shows, game shows, drama series, lifestyle and variety shows, such as *Lady Commander* and the original productions *Cooking My Way*, which premiered on December 1st.

SCM currently has an output deal for movies with most major distributors such as **Emperor Motion Pictures** (EMP), **Media Asia** and **Pegasus**. A few recent key acquisitions include *Ilo Ilo*, *Journey to the West*, *Police Story 2013* and *White Storm*. For SCC, it has recently acquired two Japanese animated films, *Kochikame* and *One Piece*, for SCC Taiwan and it is in discussions for a few hot variety shows and drama series from Asia for SCC's international feed.

Cora Yim, SVP, Chinese Channels Group, FIC, explains to PRENSARIO about the trends in the Asian region: 'Chinese content is increasingly popular and is rapidly becoming the new sought-after crossover content, similar to how Taiwanese dramas and Korean content have been.'

'The demand for high quality Chinese content is prevalent not just across Asia but in western countries as well partly due to the large Chinese diaspora. FIC has launched SCM feeds in Canada, US, Australia and New Zealand to cater to this demand. Whilst the popularity of



Premiered on December 1st, *Cooking My Way* is an original cooking show on SCC



The Grandmaster, Golden Horse nominated, is one of the top Chinese movies on SCM

Chinese content is constant, the taste differs across territories, even within Asia. SCM is aptly coined the "Emperor of Chinese Entertainment" as it is one of FIC's crown jewels and we plan to take the channel brand global.

'For example we recently launched an SCM Southeast Asia feed going to Malaysia and Thailand so that we can create a dedicated programming lineup to service this territory, as we find that audience taste in these countries differ slightly from Hong Kong and Singapore, where we have dedicated feeds. In Singapore and Taiwan, where we see the demand for quality Chinese content is rising quite quickly, we have allocated additional resources and investment to ramp up acquisition and production', Yim adds.

DIGITAL & FUTURE

She continues: 'To offer a full viewing experience, we also invested in HD and are continually upgrading the user experience on *SCM Play*, our online catch-up service for our Chinese content. It is available on the web or via iOS or Android in Hong Kong and Singapore with plans to be available in all territories in Asia Pacific where the linear channel is available. We work with our platform partners in each market to launch our digital players so these are authenticated services, available as a value add to subscribers of the SCM linear channel.'

'We are ramping up investment in original Chinese productions. SCC already produces over 1,500 hours a year of original content covering variety shows, game shows, lifestyle content and dramas. We plan to increase our slate of original Chinese productions not just for SCC but SCM as well in the form of more film co-productions, completes Yim.



SOUTH KOREA: FIGURES, TRENDS AND TV STATION TESTIMONIES

By FABRICIO FERRARA

South Korea has become a key market in South East Asia in the last years with a growing number of TV stations and digital platforms. It is one of the largest advertising markets of the region —USD 2,800 million in 2013— and one of the leading content providers, especially on drama series that have travelled not only within Asia, but also to Europe, Middle East and Latin America.

PRENSARIO gathers in this special report about South Korea the opinion of top executives of the public broadcaster **Korean Broadcasting System** (KBS) and the commercial station **Munhwa Broadcasting Corporation** (MBC), as well as the leading pay TV player **CJ E&M**, which operates a dozen of TV channels.

Public TV networks dominate the South Korean market with **KBS** being #1 followed by **MBC**. The third biggest player is the commercial channel **Seoul Broadcasting System** (SBS) with wide regional network affiliates to operate in the country (over 10 stations). The public broadcaster **Educational Broadcasting System** (EBS) is also an important educational radio and TV company with one terrestrial channel and 3 satellite networks.

New private players have appeared in the last five years, such as the nationwide pay TV network **JTBC** that was launched in 2011 at the same time with three stations: **Channel A**, **TV Chosun**, **MBN**. The four of them are operated by leading Korean newspapers. According to the most recent figures there are close to 26

million of Pay TV subscribers in the country and its expected to reach 30 million in 2017 (source: PwC Global Entertainment and Media Outlook), being cable TV the leading platform.

THE PROTAGONISTS

KBS operates two terrestrial TV channels, **KBS 1** and **KBS 2**, and one international network, **KBS World**, which is being carried via pay-TV platforms all around the world, having its 53 million households in 88 countries including U.S., Japan and China.

Tae-ho Sung, deputy director, **KBS World Business Development**, explains: ‘The top shows of **KBS** are those such as all dramas, as well as **KBS News 9** (20.9% of rating), the variety show **Happy Sunday**, among others. Series such **Seoyeong, My Daughter** reached 40.8% of rating, followed by **You are the best** with 27.2% and **Good Doctor** with 19.2%. Entertainment shows like the comedy **Gag Concert** and the talk show **Hello Counselor** reached 18.1% and 10.5%, respectively’.

‘We have been gradually into TV format business where sales and acquisitions are both on the rise these days. With regards to the acquisitions, **Ivs.100**, quiz survival show originated by **Endemol**, has been on the air on **KBS2** since 2007 and we have just begun broadcasting **Super Dog**, adapted from **Top Dog Model** (ITV, UK). On the sales side, **KBS** succeed in licensing two entertainment shows, **Two days and One night** and **Immortal Songs 2** to the Chinese provincial broadcasters, **Sichuan TV** and **SMG’s Dragon TV**, respectively’.

‘As more and more cable channels are competing head to head against each other, they are trying to grab the viewers by introducing a various type of original contents to the Korean Pay-TV market. There is more demand for foreign TV formats which would cost Korean cable channels relatively lower,



KBS: the drama series *Seoyeong, My Daughter* and the entertainment show *Gag Concert* are among the top-rated shows

compared to their in-house development of a new TV program’.

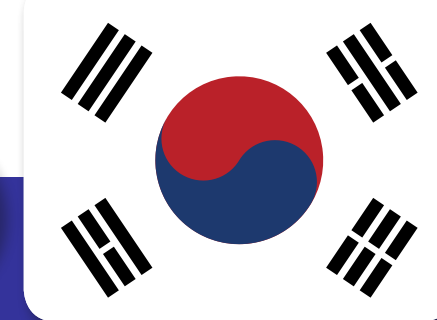
‘We are combining our competency in traditional media with that of a digital media. **KBS World** is operating upon SNS platforms of **Twitter**, **Facebook**, **YouTube**, making an on-line community that they may gather and share their experience about **KBS World** and its programs. The number of the channel SNS followers is more than 2 million in total as of October 2013’.

The executive completes: ‘We will make further inroads in the international market by coming up with a new genre-specific pay-TV channel targeting the Chinese speaking viewers in Southeast region and also intend to go to the mainland China to develop more format business in partnership with local broadcasters there’.

Kang Gung, Producer at **MBC**, comments: ‘We have one terrestrial channel, five satellite & cable networks about drama, sports, game, variety and documentary, and 19 rural channels.



MBC: *I Am a Singer* and *Where are We Going Dad?* formats have been sold to Hunan TV and the Chinese remade version rating has recorded the highest rating in the whole of China



Tae-ho Sung, Deputy Director, KBS World Business Development, Korean Broadcasting System (KBS)



Kang Gung, Producer, Munhwa Broadcasting Corporation (MBC)



Jin Woo Hwang, Senior Manager, tvN Contents R&D Team, CJ E&M

International acquisitions only take about 4% of the programming. However, we are open to purchasing good productions and also new formats’.

Throughout its 52 years of history, **MBC** has always been very strong in drama production: *Jewel in the Palace* has been sold to over 91 countries worldwide and still being distributed after its 10th Anniversary since its first airing on **MBC**. It will have a second season in 2014.

The entertainment programs are dominating the market with its high ratings and immense popularity. ‘*I Am a Singer* is a new concept-singing contest of professional singers, which was on air in 2012, was indeed a social phenomenon in Korea. In 2013 two reality shows, *Where are We Going Dad?* and *The Real Men* are leading the ratings together with the infamous *Infinite Challenge*. The formats of *I Am a Singer* and *Where are We Going Dad?* have been sold to **Hunan TV** and the Chinese remade version rating has recorded the highest rating in the whole of China’.

‘Korean audiences have always been great fans of dramas. Historical drama is among their favorite genre and **MBC** is producing historical dramas, which are set in the historical era, but contains universal storyline. The changing trend is that Korean drama fans want to watch not only romance but also professional genres, such as medical and fantasy dramas, which have been delicately examined by reference’.

‘Korean audiences are very particular. We strongly believe that moving experience is what the audience seeks the most. Today, content holders are happier with the fast growing digital media. Our content sales volume towards newly arising digital media such as IPTV and Webdard, have grown rapidly over the recent

3 years. Not only in Korea, but China market is in need of high quality content for its new IPTV platforms as well’.

He finalizes: ‘In April 2014, we are moving into its new **MBC Sang-Am Complex** in the DMC (Digital Media Center) district. Our offices were split into several buildings due to lack of space in our main Yoido Head Office. However, we will all be gathering into our newly built **MBC Complex**. We are all very excited and looking forward to this. We think it will have synergy effect in both production and business.

PAY TV

CJ Group is a South Korean conglomerate holding company that comprises numerous businesses in various industries, including entertainment and media under the brand **CJ E&M** that runs several networks about different genres.

Established in 2006, **tvN** is a Pay TV general entertainment channel that develops content in

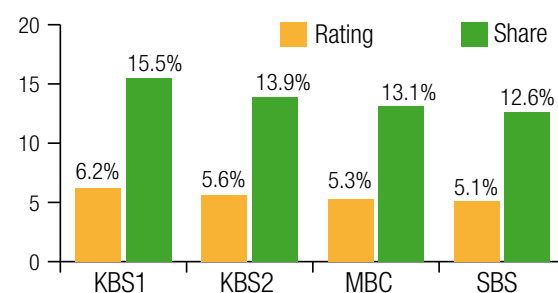
‘experimental genres, creating a new milestone in TV based on unconventional imagination to present fun, cutting edge, leading and empathic’, describes **Jin Woo Hwang**, senior manager, **tvN** Contents R&D Team, at **CJ E&M**, who adds: ‘It started as a 360° multiplatform service and now reaches 24 households targeting males and females of 20-49 years old’.

CJ E&M’s total share on the cable/satellite platform is an average of 30% of all households in Korea, and **tvN**’s share on the cable/satellite platform is average 6% of 20-49 year-olds. Being the representative channel of **CJ E&M**, it has grown 260% since it launch in October 2006.

‘It is currently the #1 rating channel in Korea and it is the first local cable channel with 100% original content programming. Via **Channel M** (formerly **tvN Asia**), **tvN** delivers the Korean wave to audiences in Southeast Asian countries such as Indonesia, Philippines, Taiwan, Hong Kong and Singapore’.

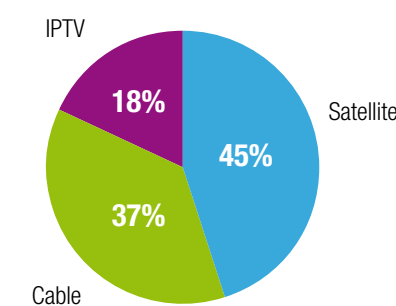
‘While terrestrial channel focuses on drama

SOUTH KOREA: TV RATING AND SHARE ON TOP CHANNELS (OCTOBER 2013).



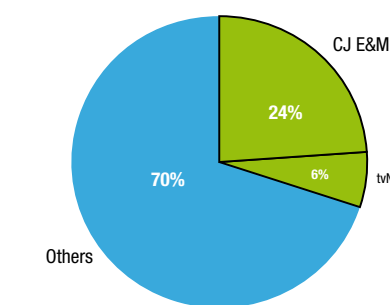
Source: AGB Nielsen

SOUTH KOREA: TV HOUSEHOLDS, PER PLATFORMS (2013)



Source: PricewaterhouseCoopers / Informa Telecom & Media

PAY TV MARKET: TOTAL SHARE, PER COMPANIES (OCTOBER 2013, 20-49 YEARS OLD)



Source: CJ E&M

SOUTH KOREA: FIGURES, TRENDS AND TV STATION TESTIMONIES

on weekdays 10pm and studio based entertainment shows at 11pm, we were the first channel that developed 12pm prime time slots. In 2011, when most cable channels were programming their best at 12pm slot, we moved on and experimented new slots with new programs.

'After a phenomenal success of *Reply 1997* in 2012 (9.4% rating), and have shown that cable programs can become a winner over the terrestrial channel ratings, 2013 was a strategically year for tvN on program development with the factual show *Gandpas over Flowers*, the military comedy *Blue Tower* and the fantasy romance drama series *Nine: Nine Time Travels* (nominated as the best drama at Korea Drama Awards).'

Other top shows are the comedies *Saturday Night Live Korea* and *Comedy Big League*, the

live interactive entertainment show *3 Idiots*, and the social reality game show *The Genius Game*. The channel also broadcast original shows like the dating game talk show *You're my Fantasy* (9% rating share), the women singing competition show *Super Diva* (aired in **Dragon TV** with 30% of rating share), as well as a locally adapted shows from foreign formats including *Got Talent*, *Who Wants to Be a Millionaire*, *MasterChef*, *Deal or not Deal*, *The Voice*, *Top Gear*, *Next Top Model* or *Project Runaway*, etc.

'CJ E&M has been the biggest buyer of formats in Korea and most successful partner for providers through our 15 channels. And our sales division is also making great deals recently on dramas and formats, becoming one of biggest provider in Korea', adds **Hwang**.

'Korea has one of the most fast paced, dynamic viewers in the world: that is one of the reason why Korean producers have strong original production capabilities. Past 3 years, the biggest trend was the singing competition format with big sized shiny floor shows.'

However, after facing recession, unemployment, plus rapid growth of new elderly generations, lot of things have changed. 'Positiveness: people no longer want to see conflicts, anger, or wicked; *Social bonding*: generation gaps, rich-poor gaps are serious social issues; *Observation*: people want to have sin-



CJ E&M: *Reply 1997* was the most watched drama series on CJ E&M in 2012 and returned in 2013 with a new season, while social reality game show *The Genius Game* was "The most innovative TV show" fã in 2013

cerity and empathy such us docs and factual entertainment genres (*Grandpas over Flowers*); explains de executive.

And of course *Digital*: 'More than half of the population is now using smart-phones: young people is watching more than an hour of programs a day through mobile and online and their TV use is falling. This definitely came from the use of digital devices. Digital can be a great threat but as a company, we want to make something for that audience.'

Hwang also focuses on utilizing *second screen* elements to formats. 'Our new singing game show *Perfect Singer VS* is one of the programs that are highly connected to this idea. Viewers can actually participate and even become the role in the show through mobile applications. Next year's *MIPformats*, **CJ E&M** will release new formats using these digital environments.'

For the future, tvN goal is to raise the sales up to USD 180 million; to expand its drama & experimental entertainment show programming slots; to create new genres (scripted realty, factual entertainment shows, hybrid genre shows); and to focus on family viewers, expanding core target to include older age groups.

'Other objective is to branding our top-notch creators/producers into Asian markets. In 2014 we will release 3-4 new formats at each MIP market. tvN formats includes not only production know-how, but also digital marketing and sponsorship strategies. We will use digital environment on new programs and creating new webisodes and mobile only contents. A big challenge will be to surpass the depressed advertising market', finalizes the executive.

FICTION



REALITY



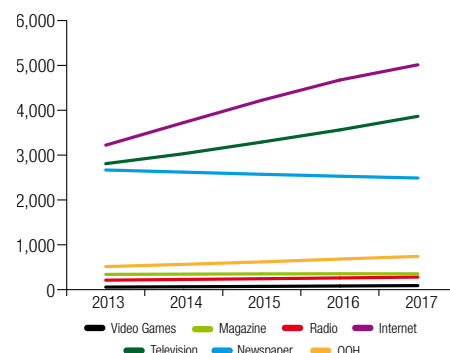
KIDS & TEENS



ENTERTAINMENT



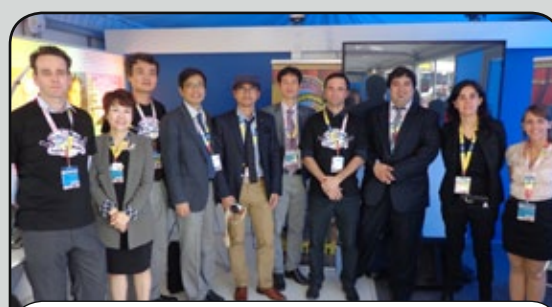
SOUTH KOREA: ADVERTISING EXPENDITURE EVOLUTION, PER MEDIA (2013-2017)



Source:

CO-PRODUCING WITH LATIN AMERICA

During the last MIPCOM 2013, and taking advantage of Argentina being "Country of Honour", the Argentine animation producer **Astrolab Motion** signed the first co-production deal with South Korea, by co-developing with Korean producer **GFX** the series *Mind-Blowing Breakthrough* for the educational TV network **EBS**, who will premier it in February 2014. The series started to take shape in 2011, but it takes two years to the companies to secure the deal.



Federico Badia, director of Astrolab Motion announced the co-production *Mind-Blowing Breakthrough* with Sung-Wook Hong and Sophia Lee (GFX), Sanhgo Han and Dongkwan Kim (EBS), Byong-Ho Park (KOCCA), German Calvi (INCAA) and Veronica Fiorito, director of kids TV channel Pakapaka



PwC: 'ASIAN AUDIENCES ARE COMFORTABLE USING MOBILE DEVICES FOR CONTENT CONSUMPTION'



Marcel Fenez, Global Entertainment and Media leader for PwC



MARCEL FENEZ, Global Entertainment and Media leader at PwC, describes to PRENSARIO in this interview the moment of the Asian TV and Media market, in which the executive is a specialist. The main highlights are the emerging economies within the continent, such as Vietnam, Indonesia, among others; the increase of mobile and pay TV services; and the growth of the ad pices in all the territories in general.

'Free TV is still a dominant media in the key territories in South East Asia', says Fenez, and he explains: 'In Indonesia, for instance, Pay TV is still immature as the Free TV broadcasters take a big part of the audience and advertising pie'.

Three years ago, the media landscape in the country changes abruptly with new players, fusions and acquisitions. In 2010, PT Media Nusantara Citra (MNC), owned by PT Global Mediacom (70%), acquired TPI and then called MCNTV, becoming the leading TV company. It also operates RCTI, leader of the market, and globaltv.

In 2011, Saban Capital Group—owned by TV & media mogul Haim Saban—through Indonesia Media Partners, and PT Global Mediacom entered into an agreement whereby IMP acquired 5% of MNC's outstanding shares and an option to acquire an additional 2.5%. The transaction was closed in mid November 2011. In mid-2011, Surya Citra Media (SCM),

the other big media group that manages SCTV, bought Indosiar, consolidating as the second largest broadcaster of the country.

For instance, Singaporean public broadcaster MediaCorp takes over 70% of the audience market share. Free TV is also the main media in Japan. Fenez continues: 'But Pay TV is increasing its subscription base and the international networks are betting more in launching new channels and producing original content done in the region. Hong Kong, Singapore and South Korea are big production hubs in that sense'.

TRENDS

Regarding genres, locally-produce drama is the #1 content in almost all the Asian territories, followed by local adaptations of international big hit formats, such as *Idols* or *Got Talent*. China is a good example of this latter trend with several adaptations in its provincial terrestrial/satellite networks.

'Content providers are taking the Chinese case seriously, but it's also fair to say that China is not an easy market to do business. Actually, it is still regarded by many as a frustrating', comments Fenez. Co-production is another big trend in Asia and is a way to divide the investment in many players and, at the same time, to gain screens in more territories.

It is also true that in the last years the Asian content travels much better within the region, with the Korean and Philippines drama series on top. But also, high-end documentaries from China and Japan—from public TV channels CCTV and NHK—as well as animation from Malaysia and Singapore—both became an important hub for this genre—and slowly, products from Indonesia, Vietnam and Thailand.

'Asian content export to other latitudes outside Asia is still not happening to any great degree. On the format side, two or three international providers dominate today's market. On series, there is greater success of content produced in one market travelling to others—for example from South Korea' adds Fenez.

DIGITAL

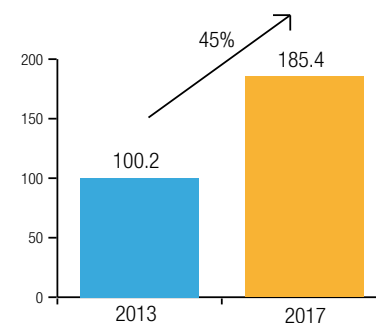
'The companies are keen to understand the challenges and opportunities that the new media platforms bring and Asia is a good place for growth in this segment of business', remarks the executive.

Even he says in general, the impact on the consumption is still 'not significant' in all markets, Fenez predicts that it is going to be 'meaningful in three to five years.' The audience is much more aware of the digital media, but in some specific territories, it still prefer traditional media. It is a matter of habits, but also a matter of infrastructure.

The broadband quality is getting better, what is fundamental for the service expansion. 'Still, giant companies like Netflix are not operating in the region, but that space is replaced by Pay TV companies which are increasing their VOD/PPV and OTT services'.

Hong Kong is a good example of that. In China and Japan online consumption is booming, too. 'In the developed markets Singapore or Hong Kong the content distribution through Internet is growing. The audiences in those countries are used to consume programming in different screens, according to their needs. It is more dynamic among the younger demographic', comments Fenez.

GLOBAL INTERNET ADVERTISING EXPENDITURE (2013 vs. 2017) In US DOLLARS BILLION



Source: Global Entertainment and Media Outlook 2013-2017 //

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PBS, THAILAND: 'CONTENTS TO INSPIRE AND ENCOURAGE IMAGINATION'



Jaranya Kengtawikarn, Head of International Program Acquisition



Thai Public Broadcasting Service (Thai PBS) is Thailand's first free-to-air national public broadcaster. As it is not a commercial organization, there is no advertisement on it. The channel's mission is to provide innovative and comprehensive-broadcasting services based on code of ethics, public interest and cost-effectiveness.

'Sometime it is quite hard to have good market shares, as we compete with private networks. But, as for the volume deal as a content provider, we are the #1 broadcaster emitting international programs among Free TV channels. 25% of our schedule ratio is international content', highlights to PRENSARIO

Jaranya Kengtawikarn, Head of International Program Acquisition.

Thai PBS's top shows are news programs, documentary (international and local) and kids program (international and local). She continues: 'We have been broadcasted many top shows. We also received the top ranking by **AC Nielsen** for some of pre-school shows.'

'Just to name a few, one of our top show for international documentary is *Wonderful Planet* that became one of the most famous of Free TV's time slot for family and general audiences. The kids programs *Thai PBS Kids* is one of our success time slots for children, especially for pre-school', she adds.

Thai PBS has been acquiring about 2,000 hours per year of programs ranging from all kind of genres specifically targeted to family oriented and children that carry education elements. 'But in the nearest future we are planning to acquire about 3,000 hours per year to suit our new digital Free TV channel. Most of the shows are produced by worldwide top production's companies and studios'.

Regarding content trends in the local mar-

ket, the executive says: 'Variety shows, talent shows and local drama series have been the most popular genres for local audiences. However, as a public service organization that have to encourage public awareness and participation in building of a just and democratic society through bold and impartial reporting with public interest at its heart, we hardly follow the local market trends. So, we choose to provide the quality with good contents to inspire and encourage imagination and creativity'.

Lastly, **Kengtawikarn** completes about the future: 'We are the first terrestrial Free TV channel in Thailand that already got a second channel license, which will be launched in 2012. We understand that competition in the local market is extremely strong, with lots of potentials broadcasters and business companies'.



The classic animation series *The Little Prince* is a top product on Thai PBS schedule

A+E NETWORKS ASIA



Michele Schofield, SVP, Programming and Marketing, A+E Networks Asia.

A+E Networks Asia launched **Lifetime** and **H2 in The Philippines**, where it already operates **History**, **Bio** and **Crime & Investigation Network**. In the US, Lifetime is the #1 cable network for movies among women 25-54 across total day, while **H2** is the #1 emerging ad-supported entertainment cable network in the US among Adults 25-54, delivering double-digit growth YOY growth in 2012.

'With five world-renowned brands here in the Philippines, we can offer even more value to our viewers and to our affiliate and advertising partners', says **Michele Schofield**, SVP, Programming and Marketing, **A+E Networks Asia**.

BIG MAGIC INTERNATIONAL

Big Magic International, launched internationally a year ago, released two new fictional shows, *Raavi* and *Nadaniyaan*, which will be available to 14.3 million households in the US through **Dish Network**. In Canada,

Ethnic Channels Group (EGGL) will air the shows across all major platforms like **Rogers Cable**, **Bell DTH**, **Bell Fiber**, **Cogeco** and **Telus**, reaching over 6.4 million households.

Soumen G. Choudhury, EVP International Business, says: 'The shows are part of our endeavour to offer a entertainment package that appeals to the Indian Diaspora'.



RTL-CBS ENTERTAINMENT

RTL CBS Asia Entertainment Network, a venture formed in August 2013, between **RTL Group** (Germany) and **CBS Studios International** (USA), is operating two channels: **RTL CBS Entertainment HD** and **RTL CBS Extreme HD**, which have been distributed in more than 20 Asian markets.

RTL CBS Entertainment HD's new releases in October where on **mioTV** Singapore and **SKYcable** in The Philippines. **Jonas Engwall**, CEO: 'RTL CBS Entertainment HD has received an extremely enthusiastic reception from all operators across the region and initial audience feedback has been very encouraging'.



Jonas Engwall, CEO



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SMG: 'WE WANT TO GO GLOBAL'

PRENSARIO publishes the second part of the article about SHANGHAI MEDIA GROUP (SMG) done with its key executives XIN QIU, president, SMG; WENHONG YANG, Senior EVP, SMG & Director of DRAGON TV; TAO ZHU, Director of Programming Department, SMG; and MINGCHENG TAO, CEO at BEST TV.

Xin Qiu, president at Shanghai Media Group (SMG), one of the leading media conglomerates in China, highlights to PRENSARIO: 'The Chinese cultural industry now contributes around 2.85% of China's Gross Domestic Product. The Chinese Ministry of Culture has set itself the goal to have the cultural industry's value double by the end of 2015. However, that is far from the true potential of the Chinese culture industry'.

'In the US, the cultural industry accounts for 25% of the GDP and the figure is 20% in Japan. The city of Shanghai is highly supportive of the cultural industry, aiming to build Shanghai into an international cultural metropolis. By 2015, the cultural and creative industries are expected to account for 12% of the city's GDP. To embrace the underlying opportunities, we have set its mid and long term development goal as the following: building SMG into a world-class cultural and media conglomerate. We aspire to have both its yearly revenue and market value hit 100 billion Yuan (\$16.3bn) in five to fifteen years time with its roadmap dubbed as I.S.O.'

"I" stands for *Internationalization*, what means that SMG wants to go global. Continues Qin: 'Our main business arena is still confined to the Yangtze Delta region and faces red-hot homogeneous competition from peer stations. Therefore, we want to find a way out by carrying out deep and broad collaboration

with international media players. In terms of content, key areas we expect to collaborate include program format development, animation and film and TV series'.

'The projects we have undertaken with international players include **Oriental DreamWorks**, projects between SMG's **Toonmax Media** and **The Walt Disney Company** and the upcoming joint venture company to be established by **SMG Pictures**, **Stephen Spielberg** and the **Reliance Group**'.

'On the distribution side, **BesTV** is not only offering digital HD set-top box solutions, but also mobile terminal solutions including mobile phones program broadcasting solutions. It has teamed up with Indonesia's biggest information communication and internet service provider, **Telkom Indonesia**, to provide an abundant array of media services including IPTV, internet TV, OTT and mobile TV'.

"S" stands for *Securitization*, what means that SMG plans to push our subsidiary companies make stock offerings so that every business segment achieves the highest efficiency. 'We are the first broadcaster in China that separated broadcast from production and turned some of the subsidiary channels and departments into financially independent companies that no longer rely on the group and are more flexible policy-wise. **BesTV** is the world's largest IPTV provider, with 18 million subscribers. It is also the first cultural company in China that went public, with the highest market value of around 37 billion Yuan or 6 billion US dollars', he remarks.

"O" stands for *Openness*. 'We are not satisfied with being just a content provider and a distributor. It aims to become a cultural industrial group with a rich portfolio of businesses that can form a self-contained circle, from which every cultural products consumer can get what they want through different platforms including TV screens, the internet and landmark cultural facilities. To obtain the necessary resources to make that happen, SMG will keep its door open to all types of collaboration and all types of companies. SMG hopes to create synergy, set up trans-industry footholds and carry out M&A through collaborations'.

'Based on the ISO strategies, SMG describes its businesses as four circles and has outlined the key businesses and new ventures that will

SMG

Xin Qiu, president, SMG

help anchor SMG's ambition of having both the yearly revenue and market value hitting 100 billion Yuan in the future', he completes.

DRAGON TV & BEST TV

Focusing on **Dragon TV** is a key objective. **Wenhong Yang**, Senior EVP, SMG & director of **Dragon TV**, says: 'Industry insiders believe the advertisement revenue of **CCTV1** will be the cap for provincial satellite TV stations, at approximately 10 billion to 15 billion Yuan. **Dragon TV** is expected to have 2.4 billion Yuan's of ad revenue in 2013 and has a huge potential to grow. SMG will prioritize the growth of **Dragon TV** and facilitate it into the first tier provincial satellite TV stations in terms of ratings and ad revenues'.

The company focuses also in building **SMG Pictures** into a top Shanghai brand in China's movie and TV series market. 'It has achieved a CAGR of more than 50% in recent years. In the first half of 2013, the company revenue registered at 246 million Yuan, an 83.6% increase over the same period last year. It is about to finish introducing strategic investors and has set up a movie and TV series fund worth 3 billion Yuan with **Hony Capital**. SMG Pictures hopes to have its revenue hit 2 billion Yuan in five years' time', he adds.

Mingcheng Tao, CEO, **BesTV**, continues: 'We aim to have its revenue exceed 10 billion Yuan and its market value surpass 50 billion Yuan in five years' time, becoming a leading international internet TV operator. We also want to build **Gamefy** into a leading media, gaming and sports events operating platform in China. Is the only company in SMG that saw three digit growths in revenue and profits

Wenhong Yang, Senior EVP, SMG & director of Dragon TV

in 2012 with revenues recorded at 83 million Yuan in 2012, up 191% over 2011'.

'In the first half of 2013, it kept its growth momentum with revenue of 38.58 million Yuan, a 72.4% increase over the same period of last year. China's gaming market is going to hit 100 billion Yuan in three years' time. Our platform aims to boost its revenue to 10 billion Yuan in 5-8 years' time by setting up marketing alliance and acquiring exclusive marketing rights'.

'Key business opportunities include off-line gaming venue development, setting up an association specializing in off-line gaming competition organization and management, mobile phone terminals and mobile internet gaming. At the moment, **Gamefy** has basically finished introducing strategic investors, with significantly improved corporate governance and capital backup'.

FUTURE PROJECTS

SMG is to build an array of cultural and art performance centers that match with Shanghai's status as an international cultural metropolis. '**Asian Wave Company** of SMG is working with Shanghai Municipal Administration of Culture, Radio, Film and TV and Huangpu District to develop a cluster of art

performance centers around People's Square in downtown Shanghai', comments **Qin**.

'Together with our partners, we are embarking on the development of a new cultural real estate project. The project is a complex that houses performance centers, theatres, hotels, convention centers, broadcasting studios, retailing, etc. SMG can profit from developing the real estate and operating it, which is an important addition to the existing revenue model of media companies. Furthermore, we are striving to build a Shanghai animation center at the former site of the **Shanghai Science Film Studio** in Xuhui District that houses SMG's animation capacity and attracts well-known animation companies from home and abroad'.

Alongside with developing its **Oriental Homeshopping Company** into an electronic commerce company, SMG will develop the following new ventures: 1) building **Little Star** into a well-known children's art education brand in China. Children's art education market totals more than 1 billion Yuan in Shanghai, much higher than the biggest possible combined ad revenue of the two children's channels of **Toonmax Media** Company under SMG. Also a subsidiary of Toonmax Media, the brand saw its revenue and profits both grow more than 60%

in the first half of this year. It aims to have revenue exceed 300 million Yuan in five years time, mainly based in the Shanghai market and leveraging SMG's media advantages.

2) building channel **Young Media Company** into a top fashion industrial group. The company's expected revenue in 2016 is 1.5 billion Yuan, through planning and organizing fashion press conferences, fashion shows and exhibition, managing and developing fashion real estate in CBD areas.

3) building **Great Sports Media**

Company into a leading sports media group. Great sports and its partners are setting up a 1-billion-Yuan sports events copy right investment fund. By investing in the copy rights of influential international sports events, international events with popular Chinese players and popular domestic sports events, **Great Sports Media Company** is dedicated to become a leading China sports industrial group.

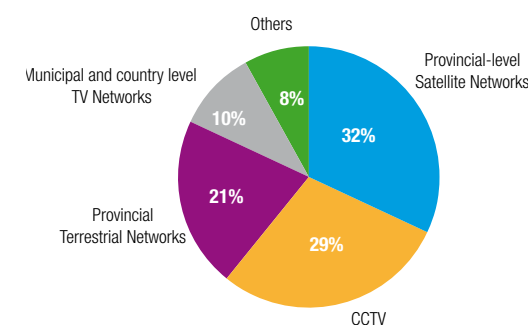
DIGITAL

BesTV offers all-around content and technology services via IPTV, mobile TV, online video, Internet TV, mobile Internet, multimedia stage design & production and digital media platform development. Its business scope also covers the research, development, design, construction, management and maintenance of multimedia interactive networks and application platforms, and services in areas such as technology development, consultancy, technology transfer, online video production & operation as well as the design, rental, sales and after-sales service for IT equipment.

'New media offers a brand new way of content creation and sharing. As viewers demand more, video content market models have been optimized. Firstly, new media create a new source of revenue. A program naturally creates more revenue when it re-distributes on different new media platform, especially when advertisements and payment form audience are both available', comments Tao.

'Secondly, new media creates a long-tailed effect for programs. Program distribution on new media platforms allows viewers a wide access to the contents and empowers program producers to reach a larger audience other than traditional TV. As proved in history, some programs only became popular on traditional TV after they had become sensational on new media platforms. Last but not least, online streaming also helps to play down piracy', he completes.

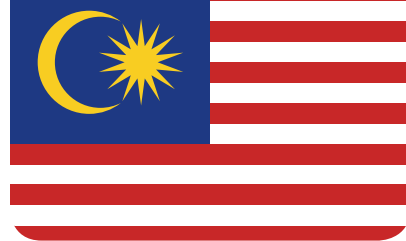
CHINA: TV MARKET SHARE, PER TYPE OF STATION (1H 2013)



Source: CMS



Chinese Idol: its best rating performance was 2nd place among all shows broadcast at the same time slot nationwide, and it also ranked 2nd among all singing variety shows nationwide in terms of ratings



MALAYSIA: 'CREATE LOCALLY, THINK GLOBALLY'



Dato' Seri Ahmed Shabery Cheek, Minister of Communications and Multimedia

As one of the leading Southeast Asian TV market, Malaysia continues to be a referent in the audiovisual industry. It has not only expanded its local industry, by incrementing strongly the infrastructure, IT developments and content production for several platforms, but also internationally.

A good example of this was the participation of **Dato' Seri Ahmed Shabery Cheek**, Minister of Communications and Multimedia, at MIPCOM last October, where it held several strategic meetings with key players of the worldwide content industry. During the traditional cocktail party, the Minister announced co-productions deals for over USD 50 million, breking a new record.

PRENSARIO was one of the Latin media that has the opportunity (and honour) to interview Mr. Cheek at the **National Film Development Corporation Malaysia** (FINAS) booth. 'We

are exploring different possibilities to increase the Malaysian presence in the international market, but also to broadcast more Western content in our screens.'

About the trends in Malaysia, he comments: 'Korean content, especially drama series, is really strong all over the Asian region. From our side, we are opened to develop new ventures inside and outside our continent, as we truly believe in the potential of the Malaysian industry. We need to find the right partners that want to take the risks.'

Most of the international industry agrees that Asia is a 'new source of contents'. **Mr. Cheek** comments about this: 'We are a young nation that still needs to learn about this business. That's why we are aware of the trends and always updated with the new techniques and technology to have the state-of-the-art on content production.'

Malaysia sees as 'fundamental' the relationship with emergent economies, such as Middle East (with which it shares habits and religion, among others), and specially Latin America. 'We firmly believe that there is a growth in the South-South relations and Latin America is a key place to be', he highlights.

'With Argentina being "Country of Honour" at the last MIPCOM edition, we had the chance to meet **Liliana Mazure**, president of the National Film Board **INCAA** and to share views and opinions about the industry. We agreed in working together in the future.'

'Argentina could be the gateway of Latin America for us, and Malaysia could play the same role to Argentina for Asia. It is important to

generate new business models, instead

of depending on the big worldwide content providers (Hollywood studios, etc.) that dominate the present scenario. There are good ideas/formats/creators/talent all across the globe, we just need to have the determination to find them.'



The Minister had a strong agenda at MIPCOM: Dato' Seri Ahmad Shabery Cheek with Paul Zilk, president of Reed Midem and Dr. Yaacob Ibrahim, Minister of Communications & Information from Singapore

CHALLENGES

Malaysia has an interesting media landscape, very dynamic with new channels & programming releases that grows year to year. It is also a referent in the broadband penetration, a key element in the digital communications era.

'Our challenges for the future are: to create from Malaysia global content; to produce and export more and import less; to become the gateway of Asia for the international players', remarks **Mr. Cheek**, who adds: 'Our aim is to continue being a protagonist of the international market with more presence at the trade shows and to organize more trade missions and activities within the industry.'

PRENSARIO knew that there will probably be a mission to Argentina next year and that, after Mexico 2014, Malaysia could be the next Asian market to be honoured by MIPCOM in 2015. 'It would be a dream come true', completes the Minister.

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Kike tiene catorce años y le encantan las herramientas y la tecnología de última generación, pasión que lo ha convertido en un verdadero experto a la hora de inventar, mejorar y reparar gadgets y aparatos mecánicos. Esta afición adquiere particular importancia cuando él y su familia se mudan al departamento 11-B del edificio 11.11, una misteriosa construcción de un arquitecto/inventor/filósofo llamado Don Leonardo. Gracias a las cualidades únicas del edificio, cuando Kike duerme tiene la habilidad de traer a la vida a Enrique, una versión de él mismo con 20 años, que interactúa con el mundo real como cualquier otra persona. Con la ayuda de Enrique, Kike se embarca en una doble misión: encontrar a su madre perdida (una brillante antropóloga que desapareció en el Amazonas) y ganarse el corazón de la bella Sandra, una joven e aspirante actriz y cantante que vive en el mismo edificio. Sandra está interesada en Esteban, el malicioso vecino de quince años que vive en el penthouse del edificio. A primera vista, Esteban es innegablemente adorable. Sin embargo, por detrás de eso, engaña a todos utilizando algunos "recursos secretos" para parecer irresistible.



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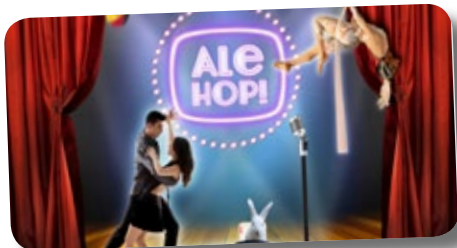
Dato' Seri Ahmed Shabery Cheek announced deals for over USD 50 million of Malaysian co-productions during MIPCOM



TELEVISA: 'HIGH QUALITY PROGRAMMING FOR ALL NEEDS'



A Shelter for Love is a highlighted series in a special format: 50 episodes



Ale Hop is an entertainment format released for the first time to the Asian companies

After a successful Discop Africa in Johannesburg (South Africa), **Televisa International** (Mexico/USA) arrives to Singapore for the ATF

2013, through **Mario Castro**, director of Sales & New Business, Asia & Africa and **Javier Paez**, from the sales and marketing department

Castro explains to PRENSARIO: 'We continue developing a long strategic presence in the territory, offering not only readymade productions, which have well-known success in many territories worldwide, but also production alternatives like Drama and entertainment formats'.

Televisa is introducing the special drama series of 50 episodes that has reached success over the world: *A Shelter For Love* and *The Power of Destiny*. 'We are also promoting our entertainment formats, a new line of products we introduced this year that has surpassed expectations in other key markets this year: *Ale Hop*, *Sing It Sell It*, and *Dancegerous* are among the various formats we'll release for the first time at ATF, he adds.

Regarding trends, **Castro** continues: 'Like in many countries that experience growth, the markets in Southeast Asia along with their



Javier Paez, Sales & Marketing Management, America & Asia, and Mario Castro, director of Sales & New Business, Asia & Africa at Televisa

broadcasters, are seeing a fast development in Pay TV and new media platforms. A growth in the amount of "screens" the audiences have tends to open them and allows foreign content to gain demand and we have to be there and ready to provide high quality content solutions'.

About genres, the executive says that both, entertainment and fiction target 'specific needs' for their customers and, as such, both are being sought by buyers. 'That is a key element that Televisa provides to the region: high quality programming for both needs', he remarks.

And completes: 'We continue our steady growth in the region by improving our content offer so it meets specific and targeted requirements or needs from broadcasters of these territories. In this process, the entertainment formats will have an important role'.

BOOTH #H20

MANNAM MEDIA: MEET ASIA

Mannam Media (USA) continues being a great option of Asian content, as the company distributed series and formats from China, Korea and other big producers from the continent. **Sebastian Choy**, president, highlights the entertainment documentary format *Changed* (70 episodes) that shows how people can be changed in their corrupted behaviors to normal with help of professionals within a period.

Other top product is the drama series *Good Doctor* (20x'70) and *Heartless*

City (20x'70), an action-packed and suspense series about drugs and *Reply 1997* (16x'70) is a 2012 South Korean series that centers on the lives of five friends in Busan.

Lastly, the distributor promotes the series *Two Weeks* (20x'70) and *The Master's Sun*, where a stingy and greedy CEO meets a gloomy girl who started seeing ghosts after an accident.



Sebastian Choy, president

BOOTH #M18

MONDO TV INCREASES ITS INTERNATIONAL PRESENCE



Matteo Corradi

Mondo TV (Italy) expands its international presence after attending Discop Africa in South Africa. Now, it arrives to ATF with the first-time presence of **Matteo Corradi**, CEO and the head of international sales, **Micheline Azoury**,

who promote its brand-new series *The Drakers* (26x'26) done in collaboration with the Italian brand **Ferrari** that will air in Italy and in other European countries in 2014.

Mondo TV brings to ATF its catalogue of ani-

ated series, including *Gormiti* (52x'26, 3DCGI), *DinoFroz* (26x'26) and *Angel's Friends* (52x'13), as well as *Playtime Buddies* (26x'13), *Puppy in My Pocket* (52x'13) *Beast Keeper* (26x'13), *Cat Leopold* (26x'13) and *The Treasure Island* (26x'26). All of them dubbed into several languages and available for all TV rights and new digital media rights. A big amount are available in Chinese Mandarin dubbed version and in Taiwan Mandarin version too for all the Chinese speaking territories around the world and mainly Asia.

Corradi states: 'We strengthen our international sales presence by finalizing soon many third parties catalogues deals, representing their contents in countries like Middle East, Turkey, Africa and Russia/CIS, where we have a strong sales

and relationship presence'.

'We are not targeting or focusing on one special territory or country in particular; the world is our playground... Partnership on producing this is another topic. We are reinforcing these days as we have in the pipeline early stage development couple of unique ideas we would like to expertise following to the trend these days, the trend of how our children are watching TV these days', he completes.



The Drakers

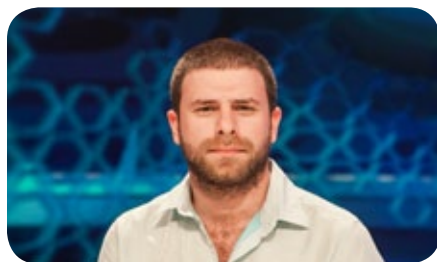
Not Just Content



MANNAM
M E D I A

Contact: Sebastian Choy
sebastian@mannammedia.com

KANAL D: BUILDING RELATIONSHIPS IN ASIA



Kerim Emrah Turna, international sales executive

Kanal D (Turkey) attends ATF for the second year in a row after having good results last year. The company, which is one of the leading Turkish broadcasters, expects to increase its presence in the Southeast Asian region with its top drama series that have become very popular in many countries of the world.

The new drama series for the local audiences is *Secrets* (13x'90) with the story of a family that has a life to be envied. They have a successful family

business, beautiful house and seem to have the perfect family that has everything... However this beautiful family picture is destroyed in a single night.

'Asian markets are very important for us', remarks **Kerim Emrah Turna**, international sales executive, who adds: 'As a result of this we are attending ATF in Singapore, FilmArt in Hong Kong, Tiffcom in Tokyo, AceFair and BCM in Korea. We are highlighting our brand new & fascinating catalogue of high quality drama series to ATF'.

In Singapore, the company also highlights the drama series *Love* (13x'90) that tells the story of a woman and a man that fall in love, but another woman enters in scene and their lives will change for ever.

Waiting for the Sun (26x'90) is the story of a self-sacrificing woman who has raised her

daughter as a single parent. She has hidden the truth about her father for many years. The simple life the pair leads in a small town is destroyed when the shop she owns goes bust. Being left in financial difficulty, she receives a helping hand from her best friend who is the headmistress of one of the most prestigious private schools in Istanbul.

Turna completes: 'We will be focusing on both content sales to mainstream major broadcasters and also building sustainable relationships with huge media groups in Pan Asian projects'.



Secrets, new release at ATF

Booth # A07

MEDIAPRO: PRIME-TIME + HD

Mediapro Distribution (Romania) highlights a selection of its new prime-time long running TV series in HD. *Golden Hearts* (160x'60) is a romantic drama



Golden Hearts

series set in 1991, during the beginning of the Balkan war. It tells the story of a radio station amateur, who soon becomes the only link of the city of Dubrovnik with the world.

The company also highlights *Lost Angels* (70x'60), a romantic family series about people who try to fulfill their dreams and live their life without regret in the hope of a better future with their family. Although it is based on a day-to-day reality, is a classic love story that narrates the life of a girl who returns home after working for 4 years abroad, only to find that her son, whom she left in the care of her sister, cannot remember her.

The lineup includes *Blind Love* (80x'60), a romantic drama series that follows the story of Paula, a poor single mother who works as a seamstress in a small manufacture in her native village. Other top titles are the hit romantic series from Slovakia, *Taste Of Love* (109x'60) and the newest sensation in terms of R&E formats, *Restaurant Wants A Boss*, as well new seasons of company's most wanted programs *Lara's Choice* (Croatia - second season) and *A Bet With Life* (Romania - third and fourth season).

BAND: DOCUMENTARIES AND REGIONAL CONTENT

Elisa Ayub, director of International Contents at **Band Contents Distribution** (Brazil), explains: 'Our focus is to strengthen even more our relationship with existing customers as well as to attract new partnerships with the most various platforms present on fairs: free TV, pay TV, VOD, and others. We want to establish **Band** as a major reference on international content distribution'.



Elisa Ayub, director of International Contents

Heading the slate is *Natália* (23x'15), a series that follows the journey of a religious girl and daughter of a rigid priest. On entertainment, the comedy *Panic* (46x'120) and the animation *The Amazing Professor Ambrosius' Mansion* (54x'5), as well as the special documentary *Rio Negro* ('86) that leads the spectator through the Amazon's river sights.

Regarding reality series, **Ayub** recommends *Brazil: the challenges of a Brazil you don't know* (13 x '26), a series that shows colors, festivals, regional challenges and unique histories from the most remote corners of the country, *The Team* (26x'45), *Police Operation* (28x'26 1st season/13x'45 2nd to 5th season) and *Homicide Division* (13x'26).

Lastly are the series *Way Beyond Fear* (4x'30) and the comedy *Let's Laugh* (7x'15), an humorous series that shows how a comedy can be fun without being appellative or exaggerated.



Brazil the Challenges of a Brazil you don't know

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TELEMUNDO: 'WORK WITH GLOBAL PARTNERS IN FAVOR OF OUR AUDIENCES'



Xavier Aristimuno, SVP International Business Development & Digital

'For Asia, we present productions with a cast of highly regarded international actors, such as *My Dear Handyman*, *The Return* and *Broken Angel*, as well as *Reset TV* (Spain) catalog that features a variety of exciting and entertaining shows such as *One Minute of Glory*, *Mad about Dance* and *Letris*'.

Xavier Aristimuno, SVP International Business Development & Digital, at **Telemundo International** (USA) continues: 'We always seek the opportunity to provide consulting for the production or distribution of content that is relevant for the cultures of each region, through new platforms and the sale of formats'.

With SBS, the company has implemented

a distribution strategy for Korean dramas in Latin America and vice versa. 'This collaboration has given us great satisfaction: we had the honour of being recognized by the Korean Government with a prestigious "Dari Award" commending our performance promoting its content in a strategic and effective manner within Latin America'.

Another example was the acquisition of the Turkish television series format, from which the **Telemundo** adaptation of *Forbidden Love* was born: 'Good story telling and good scripts are as global as the reach of our Latin television content around the world', remarks **Aristimuno**, who adds: '*Beautiful but Unlucky* had great ratings in the Philippines; *The Queen of the South* will premiere soon in Mongolia; and *La Patrona* premiered successfully in Indonesia'.

'We are consolidating our **Reset TV** formats strategy with proposals in Vietnam, Philippines and Indonesia, and in Turkey, where *Letris* will soon start the pre-production process. On fic-



My Dear Handyman, new release for Asia: is a co-productions between Telemundo and Globo TV (Brazil)

tion, *Missing* was produced in Philippines and Indonesia, is being produced in India and in pre-production in Korea; *Hidden Passion* is in pre-production in Philippines and Vietnam; and *Quinceañera* in preproduction in China and Indonesia'.

'Our strategy is to work with global partners in favor of our audiences, as our business vision is to seek quality comparative advantages. When we advise our clients, we give an overview of the content that is successful, regardless of its origin. We have done this in Latin America and aim to do the same in Asia on a production level, and in the overwhelming growth of the digital platform', completes **Aristimuno**.

BRB: 360° STRATEGIES



Filly Funtasia

BRB Internacional (Spain), who maintains strong links with the Asian market and is working to strengthen them in the digital era, attends ATF with a huge portfolio in which it highlights *Filly Funtasia* (26x'30), a cartoon sitcom with 3D that revolves around the adventures of the young Fillys Magic Royal

Academy of Funtasia.

The company unveils the latest from the cartoon series *Invizimals* (26x'30), based on the successful videogame saga *Invizimals* launched by **Sony Computer Entertainment Europe** (SCEE). **Nuria Queipo**, Executive Chief of Sales, says: 'Both *Filly Funtasia* and *Invizimals* had awakened such interest in Asia that we are in negotiations with local partners. The series have strong marketing plans, which incorporate 360° strategies, so we feel confident we'll be successful on different platforms'.

BOOTH # A27

AUDIOVISUAL FROM SPAIN



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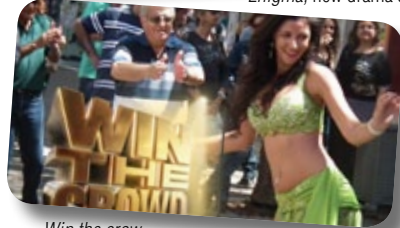


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DORI MEDIA, NEW REALITIES AND FICTIONS



Enigma, new drama series



Win the crowd

Dori Media Distribution (Switzerland) exhibits at ATF *Enigma* (150x'30 or 75x'60), a daily

drama about a comic strip artist and his mental deterioration, *Little Mom* (13x'30), a prime time feminine comedy that reveals the harsh truth of life after having kids, and the second season of the teen series *Galís 2* (116x'30).

Regarding entertainment, it highlights the new talent show *Win the Crowd* that takes place in the street with no audience, no votes & no judges; *Duel Games*, an entertainment show presenting task-based dueling in the streets; and *The Village*, the brand-new reality TV format in which five nuclear families are taken from their comfortable, modern lives and brought to an uninhabited area in order to build a new settlement and a new community.

Dori Media is also promoting *New York 2* (100x'30), a special blend of strong daily drama's

cliff-hangers, as well as *Family Restart*, the a docu reality show that gives families who have become estranged a chance to reconnect, *Can You Face It?*, a lighthearted factual entertainment format, and *The Invisible Man*, an entertainment show where experts strive to identify each episode's celebrity guest whom they cannot see or communicate with.

En Terapia 2 is the second season of the internationally known drama series produced in Argentina with **TV Publica**, based on the Israeli format *BeTipul*. The series is the only Latin America production nominated at the **Sichuan TV Festival Gold Panda 2013** at the term "Special Jury Awards" for TV series.



Andres Santos, VP of Sales, Dori Media America

TV TOKYO: ANIMATED SERIES

BOOTH # A02-14

TV TOKYO (Japan) launches at ATF the animated series *Hamatora: Yokohama Trouble Busters* (24x'60), the story of young men and women with paranormal abilities known as "minimum holders". It also introduces *Wake up, Girls!* (13x'30), *That Boy sitting next to Me* (27x'8) and two brand-new series for the family: *Monster Watch* (65x'30) and *Nano Invaders* (50x'30).



Hamatora

FOX: THE LAST SEASON OF 24

Twentieth Century Fox (UK) highlights at ATF the last season of the action series *24*, under the name of *24: Live Another Day* ('60). Set several years after the events of season 8, the series will loosely adhere to the real time concept; while it will still cover the events of a single day with each episode corresponding to an hour, there will be jumps forward in time between certain episodes. The series will premiere in May 2014.



24, Live Another Day

MEDIALAND, THE BRAZILIAN PARTNER



Muito Além do Medo

The independent producer **Medialand** (Brazil) arrives to ATF with 18 brand-new series, including factual, game shows, fiction, documentaries and cook shows, among others productions. **Beto Ribeiro**, director at **Medialand**: 'We develop several productions with **Record**, **Globo**, **Turner**, **HBO**, **BBC**, **National Geographic**, **Discovery**, **Viacom** and **A+E** with strong repercussions in local market and international expansion. We have businesses in Latin America, Korea, UAE, Portugal, Spain,

Finland, among others.

Heading the slate are the series *Brasil: Os Desafios de Um País que Você não Conhece* (26x'26), a co production with **Turner/TruTV**, and the reality *Os Hermanos Perdidos no Brasil* (12x'26), released at **BBC HD** in October. 'There are many new police series, like *Operação Policial* (200x'45), airing at **NatGeo**, *Socorro Imediato* (15x'47), *Investigação Criminal* (20x'47) and *DH - Divisão de Homicídios* (8x'45)', he comments. Other top series is *Os C&D* (13x'30), a series that shows a family of fiction living real life.

'The programs are intended both for the Brazilian market, which currently pay TV is extremely ac-



Os C&D making of

tive, as its international'. **Medialand** also introduces two comedies produced for **TBS/Turner**: *Os Amargos* (13x'41) and *Eu Odeio Meu Chefe* (26x'15). Co-produced with **Discovery Home & Health**, *Especiais Médicos* ('42 + 8x'22) address various diseases, always focusing on new

technologies arriving to help in healing treatments. Lastly, it presents the series *Guia Prático da Plástica* (10x'15), *Construindo um Brasil melhor* (10x'3), *Muito Além do Medo* (4x'30), *Em Off* (10x'5), *Força de Elite* (4x'45) and *Casting* (4x'30).

Os hermanos perdidos no Brasil



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NORDIC WORLD: STRONG BET ON ASIA



Ann Christin Siljan, director of Sales & Acquisition

NordicWorld (Norway) is the program-sales alliance established by the Nordic region's key broadcasters. **Ann Christin Siljan**, director of Sales & Acquisition, promotes at ATF some of the top formats of its catalogue, and is also participating at a conference during MIPAcademy on Friday, Dec. 6th at 5.15pm.

The executive is pushing **Monster Formats'** *The Ultimate Entertainer* (11x'59), a live big shiny floor weekend primetime format which second season is on Norway's **NRK1** betting *Strictly Come Dancing* (TV2) pulling in a 42.9% share. It was recently sold to Armenian and Georgian *pubcasters*, following its debut on Russia's **Channel One**; it was also licensed to **HTV** Vietnam and is in negotiations with a Chinese broadcaster. All the deals were brokered by **Endemol**, which has optioned the worldwide rights of this format in 2012.

Jan Salling, COO and director of sales, Nordic World: '*The Ultimate Entertainer* has it all, from top talent through great, sing-along music to white-knuckle tension. It confirms what **Monster**, **Endemol** and us have known since from the start: it has the potential to be the ultimate global format.'

Other title highlighted by the company for the Asian audiences is *Get the picture*, a format that brings together a potent mix of emotions in the reunion of long lost friends, all featured in an old photo taken to make a special moment or iconic event in their past.

In the '90s it became a worldwide phenomenon simply by turning off the lights. Now, after more than 400 shows in over 25 countries, *In The Dark* is back: a proven format that features three couples competing in crazy challenges in absolute pitch darkness.



The Ultimate Entertainer

AUDIOVISUAL FROM SPAIN: TRADE MISSION TO CHINA



Organized by **FAPAE** and supported by **ICEX** in collaboration with the Spanish Economic and Commercial Office in Singapore, **Audiovisual From Spain** leads an important delegation of 16 television and cinema companies attending ATF 2013, with a good number of them coming for the first time.

The Asian region accounts in 2012 for 6% of all the annual audiovisual content sales and, according to **FAPAE** annual report, is a 'very stable' consumer of Spanish productions and has enormous potential for growth. **Gonzalo Sagardía**, managing director at **Onza Distribution**, who attends ATF, says: 'Our company was recently launched, so we are bringing fresh content: an impressive catalogue of more than 5,000 hours of great quality television.'

On December 9 to 11, it is organized a trade mission to China targeting on the opportunities of Spain of becoming a regular audiovisual content provider. The Trade Mission is also organized by **FAPAE**, supported by **ICEX** and in collaboration with the Spanish Economic and Commercial Office in Beijing. The six companies participating are **Film Factory**, **Globomedia**, **Mediaset España**, **Explora Films**, **La Claqueta** and **Onza Distribution**.

Fabia Buenaventura, managing director, **FAPAE**: 'Trade Missions support performance and commercial objectives. Our destinations are always based on a demand of both, producers and content distributors and carefully decided after studying the potential of adding new consumers to our agendas.'

'The quality of our content and its relevance to the target audience in many different territories is considered key of our international success. But when attempting to reach the Chinese buyers we need a better understanding of their audiences and the way the market works', she completes.

ENTERTAIN AND FALL IN LOVE WITH ZEE



Sunita Uchil, Global Head Syndication

Zee Entertainment Enterprises (India) brings to ATF a strong line up with five top titles to be considered by Asian buyers. **Sunita Uchil**, Global Head Syndication, leads the company delegation in Singapore.

Dance India Dance ('90) is the country's biggest dance talent show

with four seasons on air and available as ready made or format. *Buddha* (52x'60) is an epic story of a global personality. This is the first-ever series in HD that traces the unique life of Gautama Buddha and his teachings.

Zee Cine Awards ('180) is the Indian film industry's first truly global viewer's choice awards that features live performances by leading Bollywood stars and other amazing acts and is telecast around the globe. *I Accept* (290x'30) tells the story of two families related by blood and yet distanced by circumstances.



Dance India Dance, big dance talent show

Lastly, *Queen Of Jhansi* (480x'30) that is a story based on the life of a historic Indian queen. The plot aims to throw light on the lesser known nuances and facts about the queen, apart from the bravery and patriotism that made her an iconic legend in the annals of Indian history.

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CARACOL: FROM COLOMBIA TO ASIA



Estefania Arteaga, international sales executive

CaracolTV International (Colombia) arrives to ATF to introduce its catalogue of series and entertainment formats. According to **Estefania Arteaga**, international sales executive for Eastern Europe and Asia, the market brings the company closer to the Asian market, 'which is a major target in the expansion efforts around the globe'.

'We are able to survey the trends and needs in each particular region giving us a clear perspective on what the following year will bring in terms of negotiations and future productions', she comments. Heading the slate is *Football Dreams* (60x'60), a series about the lives of four of the most historical and emblematic Colombian National Football Team's players: **Carlos Valderrama, Freddy Rincon, Rene Higuita** and **Faustino Asprilla**.

The Voice of Freedom is the story of **Helena Vargas**, a woman eager to become emancipated during an extremely chauvinist time. *The Lord of the Skies* was co-produced with **Telemundo**, and follows Aurelio Casillas' journey in his efforts to become the leading drug dealer in Mexico in the '90s; and *The Mother in Law* —with **Sony**—, a joyful comedy where a woman will have to find a way to reshape her life after an unfortunate experience in USA.

On entertainment formats, *The Dance Floor* is a talent competition and *The challenge* is a reality in which a number of participants should survive, live together, and compete in 4 different stages. Lastly, the co-productions *The Hypochondriac* (120x'60, with **Sony**) and *The white line* (80x'60, with **Cadenatres** Mexico).



Top fictions about sports, *Football Dreams*, and music, *The Voice of Freedom*

SOMOS: SPORTS, MOVIES AND SERIES



Luis Villanueva, CEO

Led by its CEO, **Luis Villanueva, Somos Distribución** (USA) highlights for the Asian market its rich programming offering including telenovelas, sports, movies and series, as well as its extensive catalogue. Heading the slate is *11-11* (75x'45), the

teen telenovela co-produced with **Nickelodeon** in Miami, followed by scripts and dubbed Turkish telenovelas like *Ezel*, *Kuzey Guney*, *Karadayi* and *The End*.

Villanueva: 'Telenovela is so essential in markets today that we have concentrated efforts not only in the area of distribution, but also in production, where we can ensure a flow of new productions to be distributed to our clients in the near future'.

On sports programming, *Mixed Martial Arts*, *Boxing* and *Lucha Libre*, which have been received with 'great acceptance by the global audiences', explains **Villanueva**. It also offers shows organized by United Fighting Alliance and the CMLL in addition of boxing from **Cadenatres** (Mexico).

Francisco Villanueva, VP and COO, adds: 'We

ALL3MEDIA: DRAMAS AND ENTERTAINMENT

All3Media International (UK) is one of the UK's leading independent television programming distributors, offering quality programming to broadcasters and media platforms around the world. Its catalogue of approximately 5,500 active hours covers all major genres, with a focus on drama, factual and entertainment programming and formats.

At ATF, **Stephen Driscoll**, SVP International Sales, **Sabrina Duget**, VP Format Sales, and **Kelly Shek**, Sales Executive, highlights the factual entertainment series *Gadget Man 2* (6x'30), a show that explores the wonderful world of gadgets and how much easier they can make our

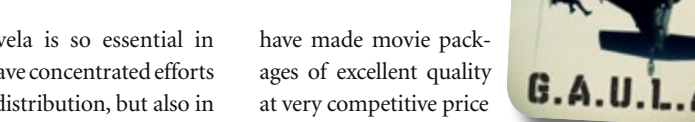
lives ranging from parenting and DIY to the great outdoors. On the other hand, *Kath & Kim* (32x'30 + TV Movie and Feature Film) is a comedy series that follows two ladies as they navigate the trials and tribulations of modern life.

All3Media also introduces the dramas *Hope & Wire* (6x'60), a series inspired in true stories and follows the aftermath of a natural disaster with harrowing but life-affirming authenticity, and *Hinterland* (4x'120), a detective thriller full of mystery and uncovering dark secrets.

Lastly, the company highlights the entertainment format *Reflex*, the latest physical game show from **Objective Productions** originally piloted for **Channel 4** in the UK and taken to series by UK pubcaster the **BBC**, which will launch it on its flagship **BBC One** channel in primetime in early 2014.

have made movie packages of excellent quality at very competitive price levels that will enable our customers to fill timeslots in a time when the supply of major studio films is more complicated than ever'.

Lastly, it highlights the action series *G.A.U.L.A.* (30x'45), about the Colombian anti-kidnapping commandos; the series *Family Law* (30x'45) and *Mercedes Salazar* (30x'45); formats from **Eccho/Sparks Networks** and other products in the variety genre (celebrity and cooking shows).



G.A.U.L.A.



Stephen Driscoll and Sabrina Duget



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TV AZTECA: TELENOVelas AND TEEN CONTENT

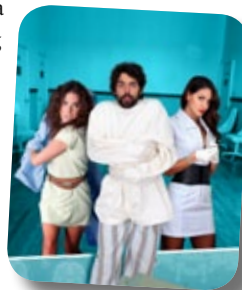


Martha Contreras, sales Asia

Through **Comarex** (Mexico), **TV Azteca** brings to ATF its brand new telenovelas *Lucky me* (120x'60) and *Forbidden Passion* (120x'60). It also highlights the series *The Agency* about a woman willing to stand out in a man's world inside a very prestigious advertising agency, as well as the telenovelas *Destiny* (120x'60) and *Timeless Love* (150x'60), set to premiere at **Venevision**, Venezuela.

Confessions from the Beyond (13x'60) narrates different experiences from several famous personalities and *The*

Other Side of the Soul (124x'60) is the story of a woman who is back from death seeking revenge. Other top telenovelas are *The Kings* (120x'60), *The Lieutenant* (24x'60), *Prisoner of Love* (120x'60), where three families are united by a terrible secret; *Loving You* (120x'60), where a woman becomes the sole proprietor of the country's most profitable hotel chain; and *Legendary Love* (120x'60) that shows a woman dresses in a wedding dress to kill her enemies. Also, *Trading Lives* (120x'60) and *Under A Red Sky* (120x'60).



The Clinic, new series

From the independent catalogue of **Comarex**, it is highlighted *The Clinic* (120x'60), a TV series that takes a look at the amusing love stories that develop within the

confines of a psychiatric clinic.

Regarding teen content, it presents *Senior Year* (70x'60) and *The Shelter* (140x'60) from **MTV Networks**, and three seasons of *Grachi* (75x'60), from **Nickelodeon**. The company will introduce the format *Conectados* and the thriller series *Mystery Island* (60x'100) and *Angel Face* (8x'50). Lastly, the **HBO Latin America** productions that is distributing worldwide: *Alice* (13x'60), *Sons of the Carnival* (13x'60), *Mandrake* (13x'60), *Capadocia* (39x'60), *Epitafios* (26x'60), *Fugitives* (13x'60) and *Mujer de Fases* (13x'30).



Lucky me, new telenovela

BOOTH #D02

HUDHUD MEDIA: UMMI ARRIVES SINGAPORE



Wan Noraafiza Ariffin, executive director, and Johan Mohamed Nawawi, CEO/director

UMMI is a new award winning Malaysian 3D animated musical series for children age 3 to 10 produced by **HudHud Media** and distributed exclusively by **World Rights Corporation** (Malaysia).

Johan Mohamed Nawawi, CEO/director of the company has been 30 years in the music industry, and since two years ago started this animation business. 'The series is already on air on **TV3** & next year

on **TV9** in Malaysia and soon on **Global TV** Indonesia and we are promoting it internationally, namely in Kazakhstan, Pakistan, Turkey, MENA and other European countries. The globally acceptance is overwhelming and definitely encouraging', he summarizes.

UMMI series is about educating good values to the children in a very subtle approach. The show combines the teaching moral values, simple & catchy music and of course 'cute' animations. 'We have produced **UMMI** first season and now already started on season 2 and planning for a movie production, as well as licensing & merchandising, DVD releases, apps and games production in the pipeline

UMMI project is backed by Malaysian Government entities **MDec** & **Cradle Fund** and **HHM** is a member of **CCAM**. 'The world needs the right 'antidote' to nurture the meaning of peace and harmony and we should start it with the children', completes **Nawawi**.



UMMI

UNIVERSAL CINERGIA DUBBING

Universal Labs, a leader in dubbing in all languages and subtitling, was set up in 1994 by **Liliam Hernandez**, managing director. Together with her business partner **Gema Lopez** founded in 2012 **Universal Cinergia**, based in Miami, Florida, in a 10,000 square foot building that provides services for the worldwide TV industry.

'We have eight dubbing studios and we incorporate nearly 150 voice artists, a steam of qualified translators and experience directors', explain the executives. And add: 'We offer our services to companies from Europe, Africa and USA, as well Latin America. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc.'

'We have created a high standards and transparent cost structure, offering our clients the best possible price performance balance for each individual projects. With our partnership in different territories, we can also offer classical Arabic, Italian, and Mandarin Chinese'.

'We have created a high standards and transparent cost structure, offering our clients the best possible price performance balance for each individual projects. With our partnership in different territories, we can also offer classical Arabic, Italian, and Mandarin Chinese'.

Universal Cinergia Dubbing dubbed production meets the quality required for all majors' principal television stations in the entire world. 'We attend the main markets, as the MIPs, as well as Natpe Miami, LA Screenings, among others. In January 2014 we will be celebrating our "20 Year Anniversary" in the business', complete **Hernandez y Lopez**.



Liliam Hernandez and Gema Lopez

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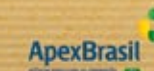
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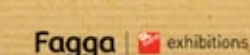
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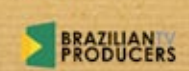
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Japan at MIPJunior: Mami Yoyosaki and Yumi Shimizu, from TV Asahi international department, with Tomoko Jo, director general, content business, and Yukiko Kimishima, general manager, both international business from NTV



Channel 7, the leading channel from Thailand, on acquisitions and programming: Nichamon Puavilai, Penduan Wattanachitkarn, Palakorn Somsuan and Krissada Trishnananda



Total Media from Thailand: Jirapom Kitprayoon, Wimonked Suwapattunanon, and Narintip Viriyabanditkul, CEO; with Marteen Meijis, CEO Talpa Distribution



True Vision, Thailand: Attaphon Na Bangxang, Chief Program and Content Officer, and Nisa Sittasrivong, manager of Program Acquisitions



My Idea Publishing, producer & distributor from Thailand: Soirthei Sawatarat, managing director, and Sompop Punsri, executive editor



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SingTel Singapore: Guna-segaran Kaliannan, Deputy Director, and Harold Chan, senior manager multimedia group



KTK, broadcaster of Kazakhstan: Elina Fu-Chai-Chi, marketing director; Saida Igenbek, general director; Talgat Dairbenko, advisor to GM; and Gulnara Sazanbayeva, program director



CJ E&M, Korea: Kim, Han, Park Ho Sik, Chief producer drama team2, and Kim, acquisitions; with Korea HD Broadcasting Corp.: Becky Baek, acquisitions manager; Abel Shin and Christine Baek



Ahn Taeg Ho, managing director of Future Strategy at MBC Korea

Cho Hyo Jin, producer, SBS & Running Man: non-scripted formats work well in South Korea



JTBC South Korea: Sam Ki, senior manager, global business division (middle), with Jasmine Jimin Hong, sales executive, and Taehee Kim, director, global business division



Jongsun Na, senior acquisitions manager, Park Man-Young, drama director, both from KBS Korea; with Se-Ung Kim, president of Kim Media, Korea



Asian buyers: Dave Lee; Gae Yong, Fox Channels Korea; Shin Bong Kang, Disney Korea; Sun Moon, Fox Asia; and Josh Ha, from Disney Korea



Multimedia Group operates 6 digital channels in Myanmar: Thein Thein, director, and Kyaw San, managing director



Hong Kong, China: Sissi Law, developer manager, Youku TV; Nancy Wang, ITV Studios; Maggie Xiang, acquisitions, Youku TV



Fox International Channels: Francesco Denti, head of entertainment channels, MENA; Harry Teper, senior director and head of international content and creative services, Hong Kong; and Rohit Tharani, programming manager, head of Fox and Star Movies, The Philippines



Hong Kong: Ko Ping Yeung, director, and Lanny Albina Huang, president, Promo Group TV (regional distributor) with the broadcaster TVB: Ivy Nale, senior program officer, Nancy Lai, program division



Star TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CBS; Akhil Mehra, commercial; Kevin Vaz, English cluster; and Rasika Tyagi, content for English channels



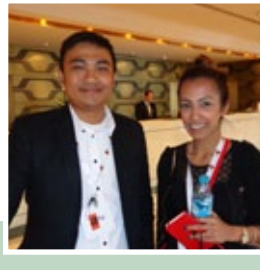
David Fernando Audy, president director of Global TV, the top Indonesian broadcaster



B Channel, Indonesia: Lanny Rahardja, president director, Alexander Anato Prabowo, head of planning & scheduling



Indonesian buyers: Haryani Suwirman, manager of international and sports acquisitions of SCTV; Ayu Ivonne Khania Utami, acquisition section head at Kompas TV; Reno Junirman, from the production company PT Net Mediatama; Julie Wibowo, program acquisition manager; and Alex Bastian, planning & scheduling department head of Trans TV



Trans TV, Indonesia: I Putu Bidharmasatya, international media licensing, and Zafira Shareef, head of international media licensing



antv, Indonesia: Kiki Zulkarnain, general manager program, and Gunawan, program acquisition manager



Lito Ocampo Cruz, VP at IBC/Channel 13, and Ray Sanchez, president at Ray Sales International



Solar Corp., from The Philippines: Gidget Policarpio-Lao, VP marketing; Edel Anne Pepito, VP Network operations and programming acquisitions; Winess Lee, program acquisitions manager; with an actor of Reckless, CBS



ABS-CBN, The Philippines: Jillmer S. Dy, programming, Pia Bacungan, sales; Redwie Magno, VP drama productions; Cecille de Guzman, manager entertainment TV; Roxanne Barcelona, VP international



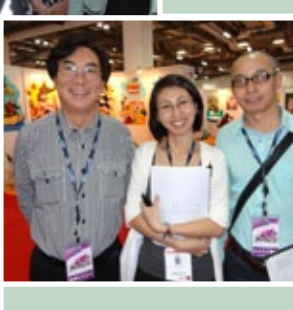
The Philippines: Macie Imperial, head of program acquisitions, Creative Programs (ABS-CBN); with GMA: Vicky Rivera Pacis, sales; Redwie Magno, VP drama productions; Cecille de Guzman, manager entertainment TV; Roxanne Barcelona, VP international



Indonesian distributors: Sophi Djuzman, director sales & acquisitions, Redcandle Distribution, with Sneha Jagtiani and Raresh Jagtiani, from Screen Media



Michele Rodrigue, CEO, The Format People, and Nomin Chinbat, CEO, Mongol TV



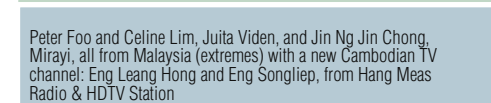
LIC China, documentary producer & distributor: Leland Ling, CEO, Laura Jing, PA to CEO, and YuFeng Ling, acquisitions



Media Prima, Malaysia: Jahaliah Hasan, manager acquisition TV3; Kit Yow, manager, urban brand, 8TV; Siti Nurliisa, brand manager TV3; Airin Zainul, group general manager, ntv7 & 8TV; and Noor Azreen Naquiah, brand analyst TV3



Hanna Barnes, head of programming and commissions at Foxtel, Alison Baker, senior acquisitions manager, Australian Broadcasting Corporation (ABC), Dan Edwards, sales executive of ITV, and Patricia Phillips, acquisitions at Foxtel



Peter Foo and Celine Lim, Juita Viden, and Jin Ng Jin Chong, Miray, all from Malaysia (extremes) with a new Cambodian TV channel: Eng Leang Hong and Eng Songliep, from Hang Meas Radio & HDTV Station



Cambodian Broadcasting Service: Ieng Kimsreng, Head of Programming, and Bernard Anthony, COO



Robby Amar, sales director, MarVista (middle) with Shalline Chok, head of sales/acquisition manager, and Patricia Conrad, senior business development manager, YooHoo (Australia)



Australia: Paul Anderson, CFO, and Matt Mearath, chief brand officer, both from Network Ten, with Stephen White, VP Asia Pacific, CBS



Nguyen Huu Nam and Ngo Quang Nam, acquisitions and sales department of Vietnamese Television (VTV) with Angela Nguyen and Tuan Long Nguyen, from the distributor NTH



VTC Mobile, Vietnam: Do Viet Hung, CEO, and Duc Vo, CEO's assistant



Vietnamese buyers: Nguyen Thi Bao Mai, head of international sales & acquisitions, Vietnam Media; Sophie Le, CEO, Thaole Entertainment; and Le Thi Thu Hang, Nguyen Thu Giang, from Nhat Anh



Mercury Media & Entertainment, Vietnam: Chruyen Thieu and Trong Nhan Dao



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

VVI = DIVERSIFICATION

Venevision International (Venezuela/USA) highlights for the Asian market a new slate including the brand-new action-packed series *Lucia's Secrets* (75x'45 HD) that breaks away from the classic telenovela. Is a co-production between **Venevision** and **Univision**, shot in Venezuela for the first time in full HD.



VVI at the last MIPCOM: Daniel Rodriguez, Cesar Diaz, Cristobal Ponte and Miguel Somoza

Currently in production, *Sweet Thing* (120x'45) is the new telenovela starred by **Christian Meier** about two opposite families in which a middle-class girl will fall in love with a rich man. And *Miss Venezuela, All For The Crown* (15x'45 HD) is a reality series traveling through Venezuela in search of the Top 50 candidates for Miss Universe, one of the most important international beauty contest in the world.

VVI also exhibits the telenovelas *Love Gone Crazy* (120x'45), *The Black Widow* (142x'45), *Natalia* (184x'45) and *Rosario* (107x'45), as well as the series *My Life in Sayulita* (17x'30), the documentary series *Animal Atlas* (208x'30), and the comedy sketches from **Novovision Home Videos & Bloopers** (+200hs).

Lastly, it is also pushing the news magazine *Inside Footbal* (34x'30), the teen series *What's Up Warthogs* (20x'30), the variety show *Bikini Destina-tion* (50x'30) the extrem news footage *Xtreme Reality Clips* (400 hours approximately), *Platinum Documentary Series* (+20x'60), the variety show *Latin Angel Special* (52x'30) and the film *Cybergeddon* ('90), among many others.



Lucias' Secrets

TVN: ENTERTAINMENT FORMATS



Alexis Piwonka and Ernesto Lombardi

Apart from the successful telenovelas, distributed as ready made or format worldwide by **Telemundo Internacional**, **Television Nacional** (Chile) is pushing internationally its catalogue of entertainment formats, which are not only very successful in the local market, but also in some territories of South America.

Since early 2013 the company is attending the trade shows to push its productions in key territories. **Ernesto Lombardi**, manager of international business, and **Alexis Piwonka**, sales and marketing, explains to PRENSARIO: 'We have long experience in realities, talent and game shows, which have generated top products of the Chilean industry'.

'Chilean reality shows have a lot to surprise international audiences... they are fresh, originals, with rhythm and can work really well in the most demanding TV markets', they remark. Is the case of *Apuesto por ti*, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina.



Apuesto por ti

Calle 7 is another big blockbuster from **TVN** with five years on air, which has a tremendous success in **TC** (Ecuador) with 18.3% market share at 5pm with a impressive 360° development through social media. *Rojo-Fama* *Contrafama* returned with incredible numbers: is a tournament of 12 dancers and 12 singers that are being eliminated week-to-week up to the great *finale*. And *Peloton*, where common people received a hard military training and only the stronger survive.

WWE: TOTAL DIVAS

World Wrestling Entertainment (USA) highlights for the Asian audiences the brand new series *Total Divas* (14x'60), from the same producers of *WWE Raw*, *SmackDown* and *Main Event*, but starred by women.



Total Divas

It showcases all the drama of celebrity life inside the ring... and out of it. Being a *WWE Diva* means constant conflict and intrigue and viewers get a behind-the-scenes look at every part of it: friends and enemies on the road, family back home, and male suitors at every turn.

With a diverse cast full of unique personalities, the series is both aspirational and relatable to a wide range of viewers. The program also features backstage footage from *Monday Nights Raw*, as well as the iconic pop-culture extravaganza *WrestleMania*, providing insiders access that no other TV series has ever show.

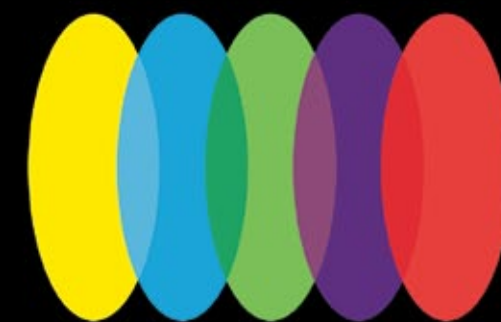
ARTEAR: SERIES WITH TWIST

Artear Internacional (Argentina) highlights for Asia a good variety of series with twist for late prime time, as well as telenovelas and documentaries, including *The Brave Ones* (218x'60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town.



The Brave Ones

Other top titles of the distributor are the series *Compulsive Times* (14x'60), *Wolf* (55x'60) *The Social Leader* (40x'60), the cooking series *Boulangerie* (39x'26), and the documentary line up: *Hotels and Spas of Latin America* (13x'26) and *Legacies* (13x'26).



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