

## BCM closes quiet *Mainland China buyers make a mark, Southeast Asia buyers cautious of high drama rights costs*

This year's Busan Contents Market (BCM) wrapped at the end of last week with lower-than-expected attendance but no complaints about the pace of this year's show.

Organisers, who toned down the festivities in the wake of last month's Korean ferry disaster, reported a total of 1,314 buyers and sellers from 45 countries through the doors this year.

Distributors and rights owners reported higher acquisitions activity from mainland China at the show this year.

J.K. Khan, SBS Contents Hub's contents business team 2 manager, said more Chinese buyers had visited the SBS booth this year than last year. SBS is a BCM regular and brought popular dramas, *Doctor Stranger* and *You're All Surrounded*, to the show.

If demand for Korean drama across the region remains high, online access to Korean content in mainland China and Taiwan poses a challenge for rights holders.

"Sales for Korean content has been a bit harder for China/Taiwan because they have alternative ways to watch Korean content (online). However, demand for K content has been better in Japan, Thailand, Indonesia, Myanmar, Cambodia, Singapore," Khan said.

Current high prices of Korean drama are an issue for buyers from Southeast Asia, where the genre continues to drive ratings. At the same time, distributors and agents are very sensitive at the moment to movement away from acquisitions in favour of local or inhouse production.

BCM veteran, Triandy Suyatman, pro-  
...more on page 15

# ROLAND GARROS

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- 1897** WOMEN'S TOURNAMENT STARTED
- 1925** INTERNATIONAL PLAYERS ALLOWED TO COMPETE
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**FROM THE HORSE'S MOUTH**  
*What we think (or don't) of stuff going on in the Year of the Horse*

Other than the L.A. Screenings, this week's best story is a tech one with major impact on users' experience as well as yet one more manoeuvre in the never-ending fight against piracy.

The device on the tip of Singapore's early adopters tongues is StarHub's new Samsung HD interactive set-top box, which has started making its way into homes after the 10 April announcement.

Hearsay has users talking about an "awesome interface" and faster loading. The box is also sleeker.

What about the new and improved search function? Um, not so much. Our random vox pop didn't turn up much here, probably because search has been such a pain in the past that few even remember that search an option on a set-top box.

Even if the new box costs the same as the old one, StarHub's challenge is to get people to swap their boxes out.

How? Unplug the whole thing, schlepp it to a StarHub outlet, pick a number, stand in line... clearly the box is a whole lot sexier than its distribution.



Omar Epps and Kurtwood Smith in Singapore

**Resurrection stars surface in Asia ahead of Lifetime premiere**

A+E Networks Asia toured *Resurrection* stars Omar Epps and Kurtwood Smith in Asia earlier this month ahead of the series' premiere on Lifetime on 12 May. The Disney ABC show airs on Mondays at 10pm. Life-

time uploaded the first episode to its website as a catch-up/market-ing vehicle on 13 May.

**Hopes high as Measat launch date looms**

***New satellite will make a major difference, channels say***

Malaysian satellite operator, Measat Global Berhad, launches new bird Measat-3b on 29 May (Malaysia time), lifting the lid on a capacity crunch at Malaysian platform Astro and fuelling expectations of significant new channel carriage deals.

The Airbus Space and Defence satellite goes up on an Ariane 5 ECA launch vehicle from the European Spaceport in

Kourou, French Guiana.

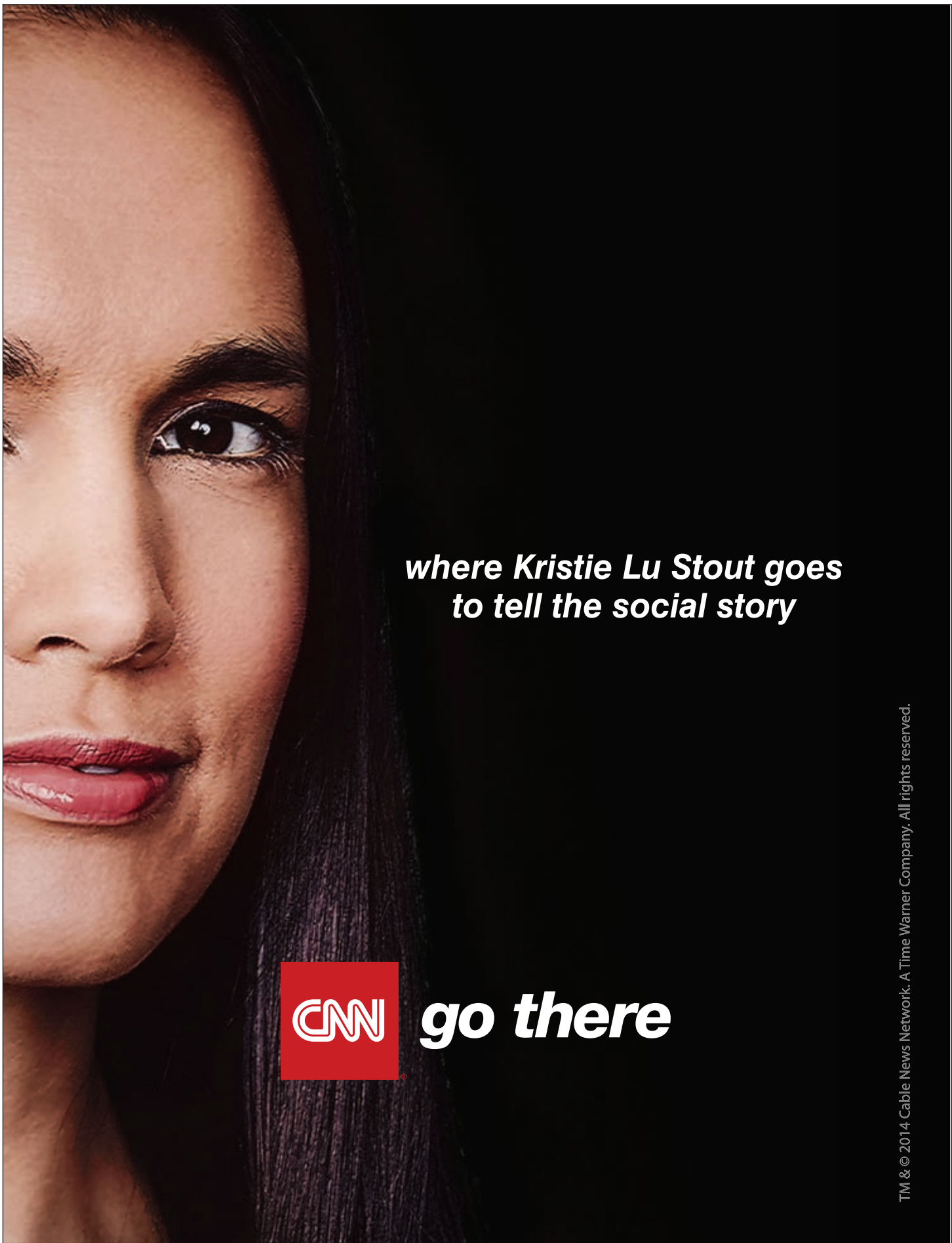
Measat-3b is designed to provide an additional 48 high-powered Ku-band transponders to expand direct-to-home and VSAT services across Malaysia, India, Indonesia and Australia at the 91.5°E orbital slot. The new satellite will be co-located with Measat-3 and Measat-3a and will more than double Measat's Ku-band capacity at this orbital location.



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*where Kristie Lu Stout goes  
to tell the social story*

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## CCTV, Baidu among top global media owners *1st Chinese co's on ZenithOptimedia Top 30 list*

Two Chinese companies – state owned broadcaster China Central Television (CCTV) and search engine Baidu – have made it onto ZenithOptimedia's latest list of the world's biggest media owners by media revenue.

This is the first time mainland media outfits have made it onto the list and are two of only three companies from emerging markets on the list.

The only other Asia-based companies on the list are Japan's Asahi Shimbun Company at number 16; Yomiuri Shimbun Holdings in 18th spot; and Fuji Media Holdings at 21st.

Google tops the list with U.S. platform DirecTV in second place with a wide margin. ZenithOptimedia said Google's revenues were 47% higher than DirecTV's, up from last year's 39%.

Disney overtook News Corp to take third place, with 21st Century Fox in fourth spot followed by Comcast in fifth.

CCTV enters the list this year at number 23, ahead of Facebook, which ranks 24th. ZenithOptimedia said the broadcaster accounted for about a quarter of China's television advertising market. Baidu

comes in at 28th, ahead of Microsoft.

Most companies in the top 30 have operations in more than one country. Only seven of the companies – five of which are Asian – are essentially devoted to one market.

ZenithOptimedia said the low representation of companies from emerging markets was surprising and could be explained by the fact that most media owners in the developing world were confined to their home markets.

"Some emerging market media owners, such as Zee Entertainment in India – have started to expand internationally and we expect to see greater representation from these companies as this process accelerates".

Jonathan Barnard, ZenithOptimedia's head of forecasting, says the rise of the internet "has created a new type of media owner – the intermediary – which generates its revenue by connecting consumers with content and with each other. However, the production of compelling content lies at the heart of the media world and content producers still dominate the Top 30."

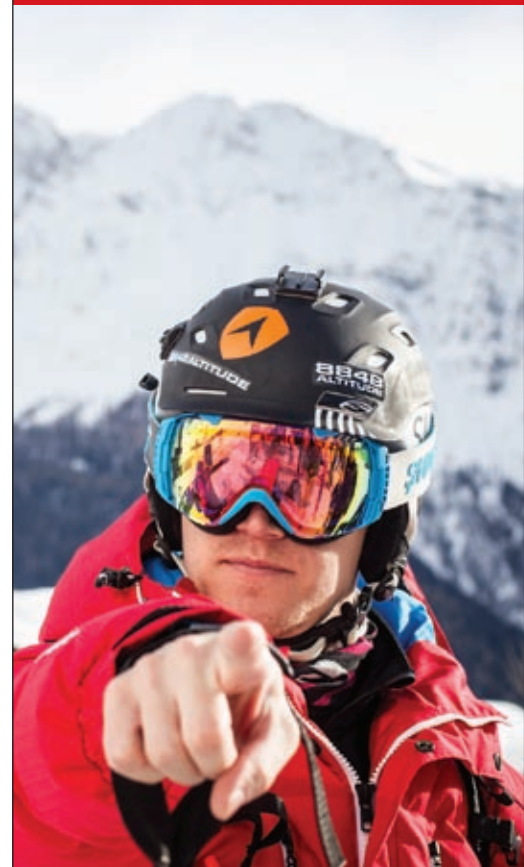
### Ranking of Top 30 Global Media Owners 2014

Rank	Media Owner
1	Google
2	DiracTV
3	Walt Disney Company
4	21st Century Fox
5	Comcast
6	Time Warner
7	Cox Enterprises
8	BSkyB
9	Bertelsmann
10	CBS Corporation
11	Viacom
12	News Corporation
13	Advance Publications
14	Vivendi
15	Clear Channel Communications

Rank	Media Owner
16	Asahi Shimbun Company
17	Gannett
18	Yomiuri Shimbun Holdings
19	Yahoo!
20	Globo
21	Fuji Media Holdings
22	Discovery Communications
<b>23</b>	<b>CCTV</b>
24	Facebook
25	Axel Springer
26	Hearst Corporation
27	Mediaset
<b>28</b>	<b>Baidu</b>
29	Microsoft
30	JCDecaux

Source: ZenithOptimedia

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Who was at....

Disney Media Distribution International Upfronts party at the L.A. Screenings



Ricky Ow, Turner; Ben Pyne, Disney



Kellie Lim, Rob Gilby, Carol Sun, Disney



Ward Platt, Fox International Channels; Keli Lee, Disney ABC



Jonathan Spink, Magdalene Ew, HBO Asia



Avi Himatsinghani, Rewind Networks; Attaphon Na Bangxang, TrueVisions



Michele Schofield, A+E Networks Asia; Jonas Engwall, RTL CBS Entertainment



Jenn Batty, RTL CBS Entertainment; Janet Eng, Disney



Emma Hu, Disney; Michael Dick, Fox International Channels



Sandie Lee, Rewind Networks; Agnes Rosario, Astro



Marianne Lee, Turner



Airin Zainul, Media Prima



Seelan Paul, Nini Yusof, Media Prima

From page 6: Disney Media Distribution International Upfronts party



Yan Jong Wong, Ang Hui Keng, Sony Pictures Television Networks



Erika North, Steve Burton, HBO Asia



Brian Lenz, Astro; Amit Malhotra, Disney



Hayley Atwell, star of Agent Carter; Michele Schofield, A+E Networks Asia



Rasika Tyagi, Gaurav Banerjee, Star India



Shaun James, Ross Crowley, Foxtel



Ajit Thakur, Kevin Vaz, Star India



Takashi Kodama, Mark Chan, Disney



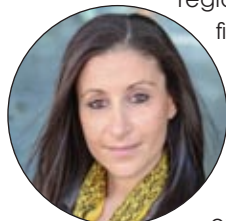
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**FremantleMedia taps Landy for new Asia post**

FremantleMedia has appointed Michelle Landy to the newly created post of regional chief operating officer. Reporting to Asia managing director Paul O’Hanlon, Landy shifts to Singapore from FremantleMedia’s North American office. Landy has been with FremantleMedia in various positions for the past 10 years.



**Nelson upped at Turner**

Phil Nelson is Turner International Asia Pacific’s new senior vice president and managing director, Southeast Asia Pacific and North Asia. Nelson was previously responsible for strategic planning and North Asia and now has operational oversight for the commercial functions of Turner’s business in Southeast Asia Pacific in addition to Japan and Korea. Tom Perry, Ron Lee and Robi Stanton now report to him. Nelson joined Turner Asia Pacific in 2010 as the head of business development.



**CNN tops new Asia-Pac brand study**

CNN has been named Asia Pacific’s leading news brand by the inaugural Ipsos Affluent Survey Asia Pacific. CNN is listed as the leader in daily, weekly and monthly reach, as well as the multi-platform leader across TV, online and mobile. A third (34%) of the region’s affluent population consumes CNN (TV, web or mobile) across a month, rising to 46% of top management and 71% of business travelers who took six or more international trips by air in the past 12 months. As a TV brand, CNN had 52% more weekly viewers than the next placed news channel, and was watched by twice as many (+103%) business decision makers as the leading business channel.

**Philippines picks 1st gay beauty pageant winner  
ABS-CBN’s gay man show follows “Tomboy” lesbian fest**



I am PoGay

Wildcard finalist John Raspado is the first-ever grand winner of *It’s Showtime’s* beauty pageant for gay men, *I Am PoGay*. The finale on 10 May closed national network ABS-CBN’s five-month focus on gay men during the popular *It’s Showtime* belt.

*I Am PoGay* launched in January, following the successful *That’s My Tomboy* pageant that showcased “charming and talented lesbians”. *That’s My Tomboy* finals were held in February this year.

Raspado beat 22 other finalists to the P\$300,000/US\$6878 prize. He also won the

“Brusko ‘Day” award for being the most manly-looking finalist.

*I Am PoGay* was among the top segments on *It’s Showtime*. In March, *It’s Showtime* (14.8%) beat GMA Network’s *Eat Bulaga* (12.2%) because of segments such as *Stars on 45*, *I am Pogay* and *Mini Me*, ABS-CBN said.

*I am PoGay* is the latest in a trending focus on homosexuality in this deeply Catholic country. Last year, rival network GMA hit headlines with *My Husband’s Lover*, the Philippines’ first gay-themed drama.

**China intolerance growing, Freedom House says**

China became increasingly intolerant of dissent in 2013, as officials expanded the criminalisation of online speech and police arrested dozens of activists who had advocated anticorruption reforms, according to *Freedom in the World 2014*, Freedom House’s annual country-by-country report on global political rights and civil liberties.

China’s freedom rating is 6.5, half a point away from the worst possible score of 7. The report charted growing action against online services in 2013 and said “public figures with large microblog followings also faced growing pressure in the form of deletions, locked accounts, and selective arrests and interrogations”.

Gains were made in Bhutan, Japan,

Maldives, Papua New Guinea and Tonga, the report says.

Indonesia, meanwhile, declined from ‘free’ to ‘partly free’ due to a new law restricting the activities of non-governmental organisations. South Korea registered a downgrade in its political rights rating.

Only one Asian country – North Korea – appears on the “Worse of the Worst” list of the 10 countries given the lowest possible rating for both political rights and civil liberties.

Freedom House says this is the eighth year running that the state of freedom around the world has declined. Fifty-four countries showed overall declines in political rights and civil liberties, compared with 40 that showed gains.



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

## Lady First – Singapore

Taiwanese beauty and lifestyle format, *Lady First*, returns to Singapore for a second season on 3 June with a few new faces and its first episode dedicated to men.

Another first for the returning season are English subtitles, which broaden the series potential viewer base beyond StarHub's Mandarin-speaking viewers.

The special men's episode makes-over five typical Singaporean men. The idea came about after returning host Pauline Lan commented that "Singaporean men are oily", StarHub's Lee Soo Hui, head of media business unit says.

"So the team came up with the idea [that would...] allow the men to get into the action with practical grooming and styling tips," Lee adds.

Lan is joined on screen by returning stylists Kevin Chou, Xiao Kai and Wu Yu Lin. The new addition is Taiwanese skincare specialist Liu Yan, one of *Lady First – Taiwan*'s resident gurus.

The Singapore team includes returning health guru Bryan Gan and style guru Keith Png. New additions to the Singapore team are hairstylist Dexter Ng and fitness instructor Jackson Tan.

The women's team of 13 includes six new faces.

*Lady First – Singapore* is a co-production between StarHub, Hong Kong broadcaster Television Broadcasts Ltd (TVB) and TVB's Taiwanese unit TVBS.



Lady First – Singapore

The original *Lady First* is Taiwan's longest running variety show and is now in its 11<sup>th</sup> year. *Lady First – Singapore* is its first overseas format adaptation.

Season one of the Singapore version garnered about three times more viewers compared to programmes aired in the same time slot previously, says Lee.

"In fact, the programme was so popular that it had a positive knock-on effect on the original Taiwanese version, which garnered 34% more viewers after the premiere of *Lady First – Singapore*," Lee adds.

One of the challenges was blending a team from Taiwan and Singapore and ensuring synergy. Lee says viewers need to see "a seamless relationship between the two teams of gurus on air, and are

able to get practical advice on beauty and fashion despite climate and cultural differences between Taiwan and Singapore".

The weekly beauty and style format (13x60 mins) will continue to air on StarHub's in-house entertainment channel E City in an 8pm-9pm (Tuesdays) slot. E City is offered for free to all StarHub TV subscribers, which totalled up to 533,000 Singapore households in the first quarter of the year.

The show will also be available on StarHub's second-screen app, StarHub TV Buddy, which provides real-time product reviews and cast details during broadcast. The app is available on Android and iOS mobile devices.

# Coming soon!



Astro boss Rohana Rozhan on what's next

A who's who of online & OTT platforms in Asia

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what digital is doing to Indian cable homes,  
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# PLATFORM Spuul



In a regular section looking at up-and-coming online and OTT platforms in Asia, *Malena Amzah* speaks to Prakash Ramchandani about online platform Spuul.

**What is Spuul?** An online ad-supported subscription service that legally provides film and TV content globally. The service currently offers both free and paid Indian content delivered via devices – smart TVs, web, tablets, mobile (iOS, Android).

**Launched in...** founded in 2010 in Singapore and officially launched in April 2012. Founded by Sudesh Iyer (founder of Sony Entertainment TV in India), Subin Subaiah (banker associated with Bankers Trust, Bank of America, Standard Chartered) and S Mohan (founder of Accellion, buUuk and other technology/venture companies).

**The offering** A mix of new blockbusters, popular/evergreen classics, kids and TV content for family viewing. Some content is geoblocked but most is available globally.

**Target users** Mainly Indian viewers, including in India, non-resident Indians and international viewers who enjoy Indian content. Users are mostly young and affluent.

**Subs base** Targeting a minimum of six million users in the next 12 months and says it is pretty much in line to achieve that.

**Biz/pricing models...** Free streaming and pay-per-view specials (from US\$0.99) and a premium monthly subscription service for US\$4.99 a month.

**What rights do you buy?** Whatever makes

sense, including online day and date.

**How many hours of content will you acquire this year?** The plan is to add more than 5,000 hours in the year.

**How many new titles are added a month?** 30-40 titles, including the latest blockbuster movies. Plus TV series immediately post telecast.

**What are the three most-watched titles?** Titles like *Ankhon Dekhi*, streamed on the same day as theatrical. Recent releases like *Zilla Ghaziabad*, *Jackpot*, *Ragini MMS*, *Shadi Ke Side Effects* have seen good numbers.

**What are you hoping to achieve?** "Spuul wants to reach out to maximum users with quality content to be the destination for the Indian consumer. We take our user feedback seriously and the content strategy is dynamic. The idea is to make consumer content experience worthwhile as well as convenient. The user is presented with features like high definition, subtitles, resume across devices and offline sync. Offline sync that is backed by military encryption allows the user to watch content without the internet connection and this combats the challenges of infrastructure in developing markets. One can enjoy



movies on the go without having to think about internet availability."

**What's the biggest challenge you face in 2014?** "Online piracy has always been a big challenge. We are trying to address this through various antipiracy campaigns but ultimately content owners and the regulators have to join forces. This needs immediate attention for legit platforms to be a high revenue driver to unlock the value of content. In addition, content owners should look at shorter release windows to reach a wider audience across households consuming through various devices."

**What are your priorities for 2014?** "Ambitious plans but one focused step at a time. Spuul is delivering the promise of new blockbuster movies. Short-

ening content windows for movies, TV content, premiering worldwide films has worked and we will continue to learn and invest. Before we go broader to serve the Indian consumer with a variety of genres, we want to claim the one stop shop for specific Indian content – movies and TV. Our content, tech and product engine is constantly thinking ahead to serve targeted geographies."

**What is the best thing that has happened to the OTT industry in Asia so far this year?** "Better infrastructure. More people converting to smart mobile usage. It's not just video consumption but the range of OTT ideas that are springing up making it more convenient and user-friendly. With respect to online videos, the perspective of the provider is now changing and OTT video consumption is now pretty much in the consideration set of the content owner and the end user."

**The best thing that has happened to Spuul so far this year is...** "We are growing, the team is growing and we are doing our part to contribute. We are hungry and better things are yet to happen!"

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# interview PRODUCTION

Chai Yeewei, Director/Founder, Mocha Chai Laboratories

**Your movie, *That Girl In Pinafore*, was Singapore's first feature film to be rendered in 4K. What made you take that step to film in 4K?** "I want my film to look not just good today, but for future generations to come. And the way to ensure that is to look towards where the future is going to be. The way it looks, 4K is going to be where it is going, and being a tech junkie myself, I wanted to push the envelope of where the technology can take us. So deciding to go 4K was something I always wanted to do for a long time."

**What were the biggest differences between traditional methods and 4K?**

"Compared to the previous films I have done, finishing required quite a while longer because the resolution isn't just twice as much, it is four times as much compared to 2K. So even the final DPX files took up four times the space required. And thus even when coloring, we were extremely concerned about details that we were afraid to miss."

**What was the biggest 4K learning as a direct result of *That Girl In Pinafore*?**

"Make sure that you are using machines that can playback in real time as much as possible because some errors can only be detected when you are able to watch your footage playback in real time. Your storage speed is also extremely important. And use as large a screen to preview your materials as much as possible."

**Are you going to film in 4K again?** "We have moved beyond filming in 4K al-

“Costs and time factors are definitely a concern [moving into 4K]. This is especially so in the effects department.”



ready. *That Girl In Pinafore* was shot with the Red Epic and Scarlett and the acquisition was 5K. In fact, 4K acquisition started back when Red introduced its first camera called Red One. And I have been shooting in 4K since 2008. It is only the output that was in 2K. Ongoing, all my future film output will be in 4K."

**What are the biggest challenges for producers/directors/production houses moving into 4K?**

"The cost and time factors are definitely a concern. This is especially so in the effects department. Traditionally, effects were rendered in 2K or HD only. If there is going to be a good deal of effects shots, producers will have to decide if the costs of doing the effects in 4K will be worth the effort."

**Are there any particular genres that are best rendered in 4K? Or do you think that all genres benefit equally?** "I trust 4K will just become a standard in delivery resolution, just like HD had evolved from

SD. Regardless of genre, it should not be constrained to any particular genre. Who doesn't want their film to be presented in the best possible resolution? Along with technological improvements in post production hardware and software, 4K will not be a technological challenge."

**If you were given the opportunity to change one thing in the industry to benefit the future generation, what would you change?**

"I think it would be good if there was some form of ruling or legislation in place that would allow Singaporean films a better chance to perform at local theatrical release."

\* Chai Yeewei will be speaking at this year's Creative Content Production Conference, which runs in Singapore from 18-19 June alongside BroadcastAsia and CommunicAsia.



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BCM 2014 opening ceremony



BCM show floor

**From page 1: BCM**

gramming director for Indonesia's PT TS Media, says sourcing Korean drama for Indonesia has become even harder because of competition, high prices, and the shift in story lines towards more inward looking Korean culture and history.

"Romance, comedy are still my best choice," he says.

Although overall a little quieter than last year, business on the floor is not noticeably down.

Jasmine Jimin Hong from nationwide Korean cable network JTBC, said this year's market activity for her was the same as last year. Owned by JoongAng Media Network, JTBC's top title at the show this year was drama series *Secret Affairs*. The series has just finished its run on JTBC. Hong says Japan, Thailand and Taiwan are most interested in the titles so far.

Online entertainment platform Cinefox Korea, found an enthusiastic audience in Busan. "The market has been good so far, there are crowds... looking for interesting content," said marketing manager Youngun Park. Cinefox offers 10,000 films, TV shows and animation titles. The N-screen service is accessible as real time VOD and DTO (down-to-own) via mobile devices including PCs, tablet PCs, smartphones and smart TVs. Currently, Cinefox has 2.6 million members and an average of 3.6 million page views a month.

Production houses were happy with attendance this year and even happier about rising interest in co-production.

"This is the first time we are here, and we will come again next year with a bigger booth, said Kim Hong Yun, chief



ContentAsia at BCM

executive officer of Korea's Hon Factory, which specialises in character design and documentary production for film and television.

"This year we are promoting *Pottery Captain Torongi*, which is in production and we are looking at co-production with interested parties. There have been interest from China and India so far," KIm said.

Panart Art Production, producer/distributor of live concert and music documentaries, agreed. "It's a good market, we see many industries are here and no doubt we will come again next year. Our product is unique to the market and we produce everything ourselves. This year at BCM, we are promoting Toris House Concert," the company said.

Major broadcasters also say they will be back. One of the country's big three nationwide terrestrial broadcasters, MBC, called the market this year "good" and said "we will definitely be here again next year". MBC also said the demand for modern drama was "a little" higher than period, "but the demand for period is still there". Titles this year included *Empress Ki* and *The Moon Embracing the Sun*.

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**Editorial Director**

Janine Stein

**Assistant Editor**

Malena Amzah  
malena@contentasia.tv

**Production Manager**

CJ Yong  
cj@contentasia.tv

**Editorial Research**

Aqilah Yunus  
aqilah@contentasia.tv

**Research Assistant**

Yogeswary Gunasagaran  
yoges@contentasia.tv

**Design**

Rae Yong

**Associate Publisher**

**(Americas, Europe) and VP, International Business Development**

Leah Gordon  
leah@contentasia.tv

**Sales and Marketing (Asia)**

Masliana Masron  
mas@contentasia.tv

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