





# Seoul Drama Awards 2006

## *Only ONE International Drama Awards in the World!*

**105 breath-taking drama series from 29 countries  
worldwide at the 1st Seoul Drama Awards!**

Seoul Drama Awards(SDA) 2006, organized by Korean Broadcasters Association, will be held to promote culture exchange throughout the world. It is aimed to focus on Dramas among variety of media contents and to introduce a high quality drama to audiences all over the world.

Various events such as Seoul Drama Awards, BCWW (Broadcast Worldwide) Exhibition & Conference and the Korea Broadcasting Awards will be held to celebrate Korean Broadcasting Week. Without a doubt Seoul Drama Awards will be the biggest, the most exhilarating global event for people all around the world. Nominees will get huge media attention during this week and they will be presented to key decision makers at BCWW Exhibition & Conference.

In its first year, 105 TV dramas from 29 different countries have entered, and among these high-quality dramas, 29 final contestants will compete to win the honor of being the best drama in the world.

## *Categories & Prizes*

*US\$ 100,000 rewards & 15 Trophies*

### *Drama Awards*

Short Drama  
Miniseries Drama  
Series and Feature-Length Drama

### *Performer Awards*

The Best Actor  
The Best Actress

### *Producers Awards*

The Best Director  
The Best Writer  
The Best Cinematographer  
The Best Music Director  
The Best Art Director

### *Special Prize*

## *Calendar*

Pre-selection: **5-28 July 2006**

Final Judging: **3-4 August 2006**

SDA Celebration: **27 August 2006**

SDA Reception: **28 August 2006**

SDA Presentation: **29 August 2006**

SDA 2006 Head Office / Group Eight

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www.seouldrama.org

# PreView

August 30 – September 1, 2006  
COEX Center, Seoul, Korea

BROADCAST WORLDWIDE  
**BCWW**  
2006

Kim Myung Gon, minister of culture and tourism, and Lee Sang Hee, the newly appointed chairman of the Korean Broadcasting Commission (KBC), are the hosts of the BCWW 2006 Exhibition and Conference.



Kim Myung Gon



Lee Sang Hee

THE KOREAN Broadcasting Commission (KBC) is a prime mover in Korea's content-creation mission. The organisation was a sponsor of the Content 360 pitching session for mobile content, which took place at MIPTV in Cannes last April, and is also involved in establishing international partnerships with Korean broadcasters and content-makers.



## THE CONTENT CHALLENGE

### Korea invests in its digital future

**A**S BCWW celebrates its sixth year, Korea's media community, government, broadcasters and producers are moving into high gear, not only to feed the existing platforms and pipelines with content, but also to meet the future demand for digital product.

Among those leading the charge is the Korean Broadcasting Institute (KBI), backed by the Ministry of Culture and Tourism (MCT) and the Korean Broadcasting Commission (KBC). Yu Gyun, president of KBI, called BCWW "a great opportunity to see what's happening on the creative and technical front in Asia".

New content creation and programming exchange is also at the top of the culture and tourism ministry's agenda. Sim Dong-Sup, director of the ministry's broadcasting and advertising policy division, admitted that the greatest problem currently afflicting Korea's media sector "is the lack of content to supply Korea's advanced infrastructure".

To address this shortfall, a number of government-assisted programmes, mainly instigated through KBI, have been established to stimulate new content production, and to encourage the creation of new co-production and programming alliances that will generate a steady flow of programming.

Among these initiatives is a US\$1m fund to back the creation of new-media pilot productions. One of the projects being run under the fund is Digital Magic Space, (pictured above), a Seoul-based broadcast production-support centre that was launched early this year. Its aim, according to Sim Dong-Sup, "is to help small-sized production companies to create content by providing a one-stop service and cutting-edge production facilities".

Yu Gyun added that training people to make new-media content is also of major concern to KBI, which has several stimulation programmes in place, among them a DMB (digital

*Continued on page 4*

# 역시!

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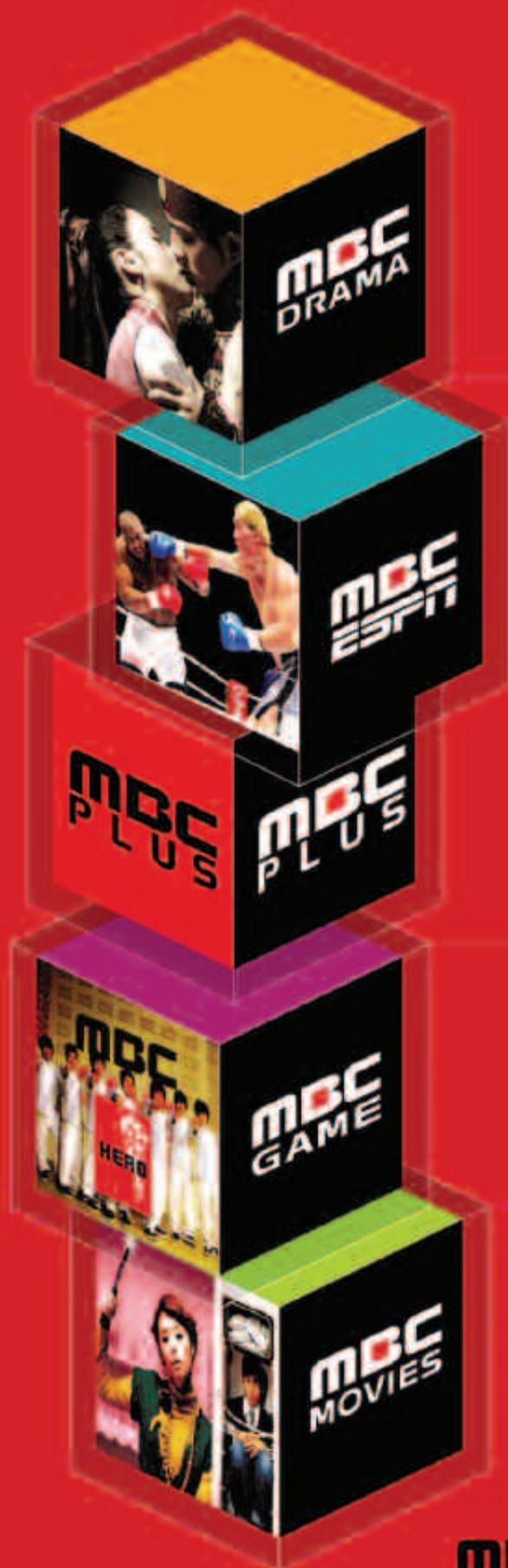
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# Prince of the Legend

朱蒙神话

TV  
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DMB

Good Friend  
**MBC**

**STAND NO. : B6**

Drama  
Documentary  
News  
Entertainment  
Sports



## Welcome to BCWW 2006



*Dear Friends,*

I extend a warm welcome to all the media professionals attending the Broadcast WorldWide 2006 (BCWW) Exhibition and Conference.

BCWW has carved out a strong presence on the international stage as Asia's leading media content market, accommodating an ever-growing number of buyers and sellers from all over the world.

We are now in a rapidly changing global broadcasting era. The acceleration of convergence in broadcasting and telecommunications has brought about tough competition in terms of securing more content of better quality. The media content consumed by the public plays a key role in today's ubiquitous media environment. As a result, content will determine the future of the global broadcasting industry. In this sense, this year's BCWW is the perfect destination for media professionals to explore the global trends in content and broadcasting.

In addition, SDA 2006 – the first Seoul Drama Awards – will be held during BCWW 2006. These are designed to showcase and reward the finest works on the global stage. You will also have the opportunity to meet some of the world's most renowned TV directors.

I hope that BCWW 2006 will bring all participants heightened business opportunities, leading to more broadcasting content exchanges and cross-cultural interactions.

It is my pleasure to invite you to BCWW 2006 and I look forward to meeting you here in Seoul, Korea this August.

I thank you once again for your support and interest in BCWW.

Sincerely,

Yu Gyun,  
 President, Korean Broadcasting Institute (KBI)

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multimedia broadcasting) awards competition for fledgling content-makers.

Another initiative is aimed at enticing producers and creatives from around Asia to come to Korea to train – and thus contribute to the territory's content flow. Yu Gyun anticipates that, in time, the programme could be opened up to creative people from across the globe. "I would like to encourage all people with ideas and creative vision to come to Korea and to devote their energy to making new content for DMB," he said.

"KBI is also focused on stimulating co-production and sponsorship with international broadcasters and organisations," Yu Gyun added. "We see these alliances as a good way to upgrade our Korean independent productions."

He pointed to a deal with MDA in Singapore, under which a programme entitled The Korean Hour will be produced. "We will work closely with the Singapore production company and the rights will be split," Yu Gyun said, adding that KBI has also signed a memorandum of understanding with National Geographic Channel International for the co-production of several programmes.

Yu Gyun acknowledged that regulatory issues are holding back the convergence of Korea's content and IT worlds, but he expects the key problems to be solved in the near future. And when they are, he predicts that there will be "big money" to be made. "We can capitalise on the finance generated by IT to put new energy into the content sector across all platforms," he said. □



# Dramatic Expectations!

**KBI supports you to actualize infinite possibilities**

We serve media industry with research, training, production, distribution, funding, broadcasting facilities and information services.



## PRODUCT NEWS round-up

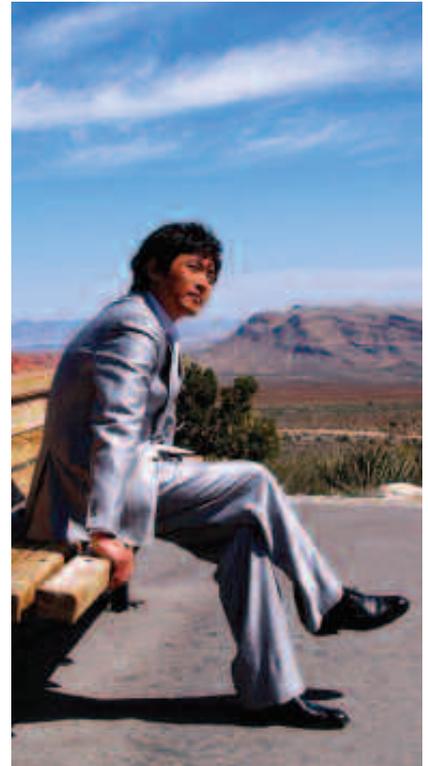
### DOGS ON THE CAT WALK

ZODIAK Television World – the commercial arm of Sweden’s Zodiac Television – is relying on man’s best friend for its next reality hit. *Top Dog*, produced by Sweden’s MTV Mastiff, is a comedy format that gives 10 dogs and their owners the chance to win a modelling contract, along with the prestigious title of Top Dog Model of the Year.

The show chronicles the transformation of everyday dogs into super-models as the participants are taken through four weeks of intensive training at the Top Dog Fame School. An expert panel of three judges then determines whether the hopefuls have the right talent, attitude, personality, looks and appearance to succeed in the dog-eat-dog world of canine modelling.

Zodiak’s line-up also includes the entertainment format *Stars on Stage*, the retail-therapy game show *Shopaholics* and the re-launch of the company’s biggest hit to date, *Big Class Reunion*.

**Model format: Zodiac’s Top Dog**



**Mr Goodbye: heartthrob with a heart condition**

### THE STUFF OF LEGENDS



**Prince of the Legend: royal ratings**

The new mini-series tells the story of a brother and sister who are re-united after 15 years. The cast includes Gong-yoo, Sung Yoo-ri, Nam Goong-min and Lee Yeun-hee. The HD location footage includes underwater scenes that were filmed using the latest in digital technology.

The MBC classic *Jewel in the Palace* – one of the most popular Korean drama series of all time – is also on offer at BCWW.

*PRINCE of the Legend* is headlining the new dramas being showcased by MBC at BCWW. The 60-episode HD production, which began airing in mid-May, stars Hae Mo-Soo and Geum-Wa, and features a series of magnificent fight sequences.

The drama, which is a special production to mark MBC’s 45th anniversary this year, pulled a 25% rating in the Korean capital of Seoul alone. The action draws on the exploits of the Korean hero Jumong, a child prodigy from humble beginnings.

MBC is also showcasing *One Fine Day*, which first aired at the end of May. The

### HELLO MR GOODBYE

LIFE AND love are precious commodities to a Korean-born man who is adopted and grows up in America, then returns to the country of his birth. Played by the Korean heartthrob Ahn Jae-wuk, the main character in KBS’ *Mr Goodbye* has a heart condition and only a short time left to live. Outwardly successful, our hero is in fact terrified of having an intimate relationship – not least because of his heart condition and a ticker that can’t take too much emotion. But back in Korea, his fragile heart starts racing when he falls in love and meets his birth mother...

In *Great Expectations*, another Korean heartthrob, Kim Jae Won, plays a gang member who inherits a kindergarten school from his mother. But there’s a catch – he can’t keep his inheritance unless he works at the school.

## ROYAL PROGRESSION



### Princess Hours: dramatic success

Korea's royal line was severed when the country was colonised by Japan in the early 20th century. But in *Princess Hours*, the line has remained unbroken to the present day, and the heir to the throne is an unhappy prince who would rather be a film director.

The first series of *Princess Hours* has been sold to territories across Asia, including China and the Philippines. The high-end drama, which cost \$230,000 per episode, was directed by Hwang In-Roi.

*PRINCESS Hours*, also known as *The Palace*, was the most talked about drama in Korea in early 2006. Group Eight (formerly Eight Peaks) is now working on a second series of the drama, which was adapted from a comic book by Park So-Hee. Shooting is scheduled to begin in September for a January 2007 launch on MBC.

## SHOPPING FOR CULTURE

IN *COUNTER Culture* (6 x 30 mins), Tyler Brûlé, the founding editor of *Wallpaper* magazine, takes a look at the culture of six very different countries through the prism of branding. "The streets of most of the world's cities are now lined with brand names that are familiar to you, whether you're from Canada or Kazakhstan," Brûlé said. "But how we shop is still different. Shopping not only reflects who we are, but it shapes us too."



### Counter Culture: serious about shopping

Filming in Japan, Sweden, Russia, Italy, the US and Libya, Brûlé unpicks the culture of retail, examining where and why people shop, and what this tells us about their society. Along the way, Brûlé goes shopping with a Russian oligarch's widow – and her bodyguard – pops into J-Lo's design studio, talks family fortunes with Miuccia Prada and gets the VIP treatment at Celux in Tokyo, possibly the world's most exclusive shop.

Distributed by Screentime Partners, *Counter Culture* is produced by Moonbeam Films and Winkontent for BBC4. It has already been sold to Sweden and Australia.

## PIXTREND'S DREAM WORK

LOVERS of *Jewel in the Palace* – MBC's hit drama that has been attracting viewers across Asia – will want to check out *Janggeum's Dream*, an animated reversioning of the TV series, which is brought to market by Pixtrend.

Aimed at the 'tween' 10- to 13-year-old market, the storyline parallels to some degree that of the original drama, in which a courageous girl with an interest in cooking rises through the ranks to become head palace chef during Korea's Chosun Dynasty. Although the animation is skewed towards girls, it is also loaded with action and adventure to pull in tween boys. *Janggeum's Dream* is produced by MBC, the animation house Heewon and the merchandising company Sonokong.

Pixtrend, which bills itself as a full-service animation distribution and investment brokerage company, is also showcasing the comic adventure show *Baby Zuri: The Galactic Quest*. The series, which is aimed at seven- to 13-year-olds, is produced by SR Animation and Saerom Animation.

At BCWW, Pixtrend is also on the hunt for investment partners for a handful of titles produced by some of Korea's top animation outfits.

*Janggeum's Dream: drawing on Jewel in the Palace*



## PRODUCT NEWS round-up

### PAST PERFECT



#### History in motion: Strawberry Entertainment's *Ancient Worlds Brought to Life*

WITH *ANCIENT Worlds Brought to Life*, the UK distributor Strawberry Entertainment promises to show you antiquity as you've never seen it before. The 3 x 55 mins special – for which the TV and home video/DVD rights are available worldwide – is no dry and dusty trawl through the past. Each episode strives to place the viewer at the heart of the ancient world, surrounded by the authentic sights and sounds of the period.

Among the visual techniques employed in the series, which was commissioned by the Readers Digest Association, are cutting-edge computer graphics, illustrative mapping techniques, specially filmed atmospheric recreations and stunning location footage from many of the world's great archaeological sites. Leading historians, lecturers, broadcasters, authors and scholars provide comment, analysis and the latest research findings.

### SUFFER THE CHILDREN...

KOREA's Cinetel comes to market with *Children Of The World* (24 x 50 mins), a documentary that is likely to attract international attention in the run up to the Fifth Global Summit on Children and the Media, which takes place next March in South Africa.

The HD documentary, which was shot on six continents, takes an in-depth look at the hopes and aspirations of one of humankind's most precious resources – its children. The series, a co-production with China, focuses on young teenagers. Pilot editions include a 13-year-old boy working in the mines of Bolivia and a 13-year-old Indian dancer who was born with only one leg. Others episodes in the pipeline include the story of Owen who, at 11 years of age, is England's youngest DJ; and 11-year-old Tashe from Tibet, who tells the story of her move to an unknown land in order "not to die".



#### Cinetel's *Children of the World*: listening to the next generation



### Z-RANGERS IN THE ZONE

ICONIX Entertainment is unveiling a new line-up of animated projects at BCWW, among them *Z-Rangers* (26 x 26 mins). The action comedy, which is targeted at boys, is produced by Pixel Planet for KBS.

Also on Iconix's slate is *Chiro & Friends*, to be launched soon on EBS, which makes use of colours, geometric drawings and figures to capture the attention of pre-schoolers. The puppet animation *Tales of Greenery* is also new and will be airing in early 2007 on KBS.

Iconix is well known for *Pororo*, the pre-school series starring a little penguin that has been sold across several continents.

#### *Z-Rangers*: zapping on to KBS

# “Learning with EBS Animation”



## Math Fun With Ria

Math Fun With Ria (5x26) - Science for kids never seemed so much fun.  
A classic entertainment to explain natural phenomena in a way that appeals to young minds.  
Science for kids never seemed so much fun.

## Tell me! Tell me, Ping & Pong!

Tell Me! Tell Me, Ping & Pong! (5x26)  
Science for kids never seemed so much fun.  
A classic entertainment to explain natural phenomena in a way that appeals to young minds.  
Science for kids never seemed so much fun.



## The Birds & the Bees

The Birds & the Bees (5x26) - A frank but fun approach to the facts of life.  
Using innovative, professionally designed content to provide young children  
with the straightforward information they need to know about who they are and  
how they got here.

## The Arari Show

The Arari Show (5x26) - Learning about the Land of morning Calm.  
“The Arari Show” aims to introduce eager audiences to Korea’s language, food, sights,  
and a host of other things about the country, the Land of Morning Calm.



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## PRODUCT NEWS round-up

### RED ALERT!

SINGAPORE's Theatre Red is to promote Distraction Format's catalogue in Hong Kong, Malaysia, Singapore, Indonesia, Taiwan and India.

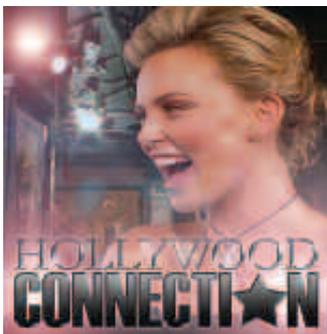
Distraction has already had success in the region with *Dirty Rotten Cheater*, which has aired on TBS and will soon launch on Vietnam's HTV. "I am looking forward to working with Ian Hogg and Ng Mei Yee at Theatre Red enormously," said Distraction's CEO, Michel Rodrigue. "They have a great range of production facilities which, coupled with their contacts and expertise in these exciting territories, make them a great match."

The first Distraction format to receive the Theatre Red treatment will be Zap Entertainment's *Hollywood Connection*, which is set to roll out internationally in September. The show's segmented episodes feature Hollywood news and gossip, backstage footage from the latest blockbuster movies, and interviews with the stars.

Established in 2003, Theatre Red works with broadcasters, software owners, sponsors, and corporate and government bodies to provide content and brand extensions. Distraction joins a list of clients that includes CNBC, Granada, STAR Television, TVG, Trans TV, TV7 Indonesia and TPI.



Distraction's *Dirty Rotten Cheater* heads for Vietnam



Hollywood comes to Asia

### QUIZ-MASTERY

SONY PICTURES Television International (SPTI) is distributing a slew of new quiz formats from 12 Yard Productions in Asia.

*In It To Win It* is a nail-biting show in which fate and the skill of your competitors dictate whether you get the chance to play – and potentially win all the prize money. Billed as the "ultimate quiz", *Egghead* features five recent quiz champions battling it out with a new team of challengers for the chance to win a cash prize. In *Beg, Borrow or Steal*, meanwhile, five contestants must answer four questions correctly to win a prize – or be forced to "beg, borrow or steal" from their competitors.

Other 12 Yard quiz formats include *Dirty Money*, in which stealing from your opponent is the order of the day; and *No Brainer*, described as the quiz show with more questions than answers.



*Doradog's*: canine capers

### GUIDE DOGS

NEO TECHNOLOGY is showcasing *Doradog's* at BCWW. The 26-episode clay animation, which features a gang of dogs, aims to teach young children about values and relationships through comic, every-day situations. Neo Technology is seeking TV, DVD and merchandising opportunities for the series.

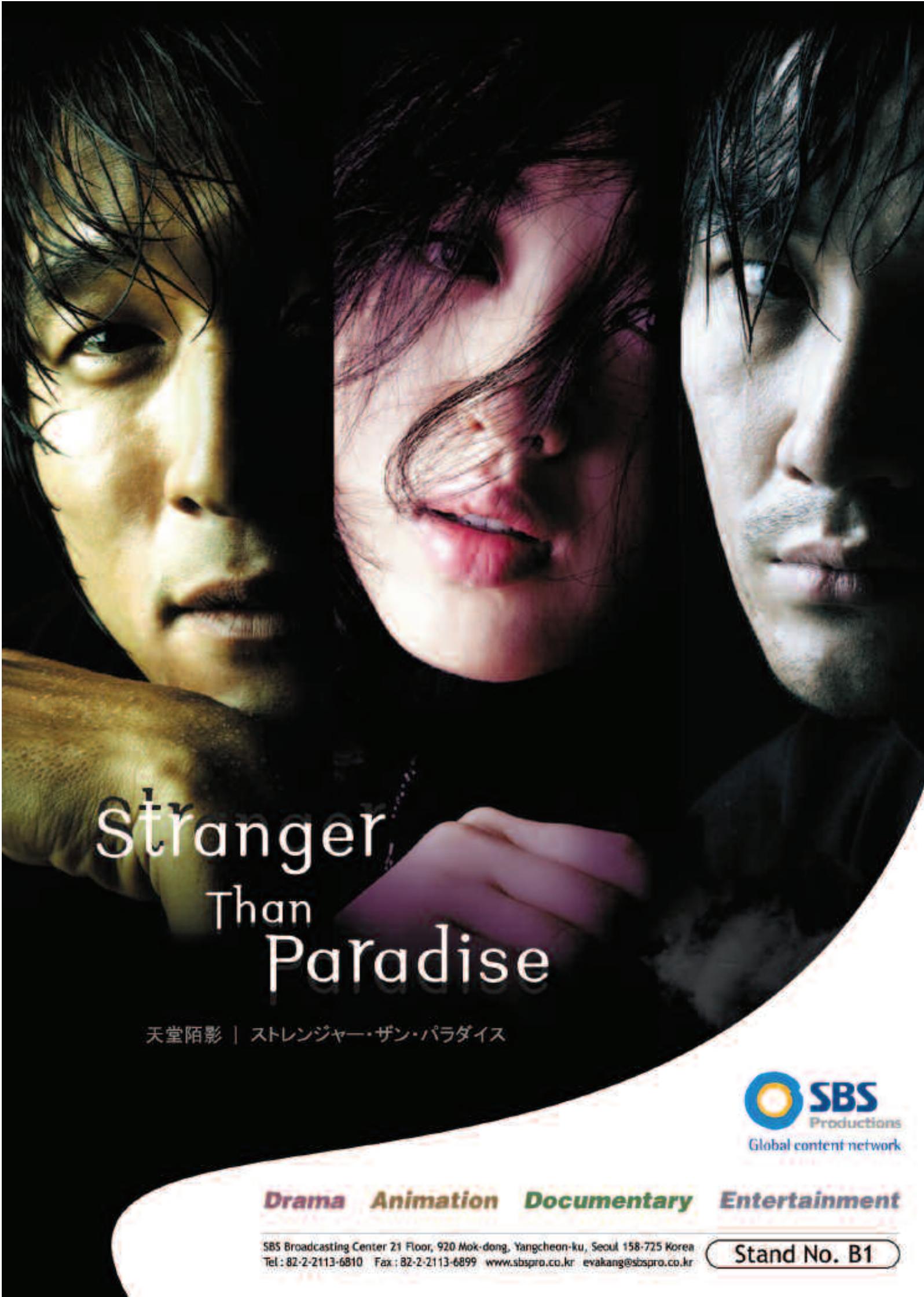
### KIDS' STUFF



*Groom My Room*: bedroom antics

SINGAPORE's Moving Visuals is pushing two children's formats into the international arena. *Jobs for Juniors* is a fun reality game show, in which children are given the opportunity to live out their dream of what they would like to do when they grow up. Every week, kids see what it's like to do a real job under the watchful eyes of an expert. Then comes the toughest challenge: doing the job for real. A fourth series of *Jobs for Juniors* is now in production for the Singapore channel Kids Central.

In Moving Visual's second format, *Groom My Room*, children turn their dream bedrooms into a reality. Each week, one lucky kid gets to transform their room from bland to grand. But it isn't easy: the children have to juggle a budget while racing against the clock to complete their creation.



# Stranger Than Paradise

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Stand No. B1

## PRODUCT NEWS round-up



**Planet Earth: a mammoth undertaking**



**Robin Hood: another string to BBC Worldwide's bow**

### ANCIENT AND MODERN

ANCIENT Rome, medieval England, dimension-busting Time Lords and some of our planet's wildest, weirdest creatures are just some of the topics on BBC Worldwide's roster.

*Planet Earth* (11 x 50 mins), billed as "the ultimate portrait of our planet", took 40 cameramen filming in 200 locations over 2,000 days in the field to create. The BBC/Discovery/NHK co-production, in association with CBC, is a rich mix of rare action, unimaginable scale, fabulous locations and intimate wildlife footage.

*Robin Hood* (13 x 45 mins) is, in its own way, equally dramatic. The Tiger Aspect production for BBC and BBC America features all the usual suspects: the ever-gallant Robin, the satisfyingly wicked sheriff of Nottingham and Robin's band of faithful outlaws.

*Ancient Rome: The Rise and Fall of an Empire* (6 x 50 mins) combines CGI, drama and spectacular live-action sequences to show how the Roman empire was formed, rose to power and, eventually, failed.

Series two of *Doctor Who* (13 x 45 mins), meanwhile, sees David Tennant step into the role of the Doctor. Prepare for new thrills, new spills, new laughs – and some terrifying new monsters...

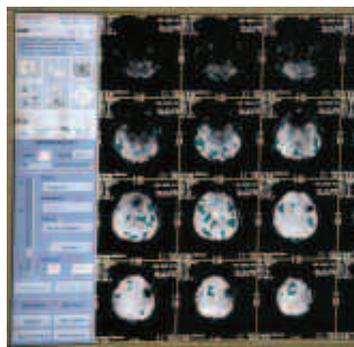
### SPREADING BAR CULTURE

STRIX Television has closed its first licence deal in Asia by commissioning its hit interactive reality show, *The Bar*, to Cambodia's CTN. The deal is also groundbreaking for Cambodia – it will be the first reality TV production to air in the territory.

*The Bar*, in which 12 charismatic strangers live together and run a downtown bar, has now been optioned and licensed to 60 countries, most recently to Brazil, Finland, Italy and Romania.

In a separate move, Strix has also sold its entire format catalogue to the heavyweight Indian production house Miditech. Again, this is hailed as a landmark agreement for Strix in terms of gaining a foothold in India, where it hopes to have "a long and fruitful" future.

#### *The Bar* opens in Cambodia



**Misunderstood: Holding Back the Years: aging examined**

### NEW LOOK AT AGE-OLD DEBATE

THE THORNY subjects of aging and IQ testing are under investigation in two new documentaries from the Korean educational channel, EBS.

*Misunderstood: Holding Back the Years* takes a look at the often contradictory views about aging held by biologists, nutritionists and geriatric specialists.

*Misunderstood: The Myth of IQ*, meanwhile, looks at some of the more contentious issues surrounding IQ tests. The documentary, which includes interviews with scientists, statisticians, researchers and psychologists, shows how IQ scores and the results of IQ-based exams can be misused and abused – sometimes with disastrous consequences.

Education of another sort forms the basis of *Tell Me! Tell Me! Ping & Pong!* (26 x 5 mins), which is designed to help parents answer their offspring's tricky questions. The animated series features two rabbits – Ping and Pong – who live in a village called Curiosity.



**Love in Heaven: family affairs**

## LOVER'S KNOTS

CURRENTLY pulling in major ratings in Korea, SBS Production's *Love in Heaven* is a story of romantic love and complication. The trouble starts when Lee Gyeong falls in love with her step uncle. After his family shuns her, she consoles herself by concentrating on her career – until she unknowingly falls in love with the stepson of her birth mother.

*Smile Again*, meanwhile, is a tale of baseball, love, loyalty and jealousy. The drama stars the renowned Korean actors Lee Dong-Gun and Kim Hee-Sun.

Love again conquers all in SBS' HD drama *101st Proposal*. The story revolves around an aging bachelor, played by Lee Mun-Sik, who goes on a blind date with a perfectionist (Park Sun-Young). Our hero has no education, no family connections and he's not the hottest looking chap in the universe. However, persistence and good humour eventually convince the fussy lady that he's a winner.

## OFF WITH THE FAIRIES

CUTE meets cool – and certainly unconventional – in TV Tokyo Medianet's latest title, *Fairy Musketeers*. In the topsy-turvy tale, Little Red Riding Hood, Snow White and Sleeping Beauty's Brair Rose are the guardians of a secret power that could destroy the universe. The musketeers are charged by the king of Fantavele to fight Cinderella, who is not the poor little rich girl of western fairytale lore, but an evil she-devil who leads a rebel army.

*Fairy Musketeers* launched in July on TV Tokyo. The Japanimation interpretation of some of the West's best-known fairytale characters appears to be hitting it big. But will it travel, especially to those territories where Cinderella is a benign girl with a fairy godmother and a glass slipper? Watch this space...



**Fairy Musketeers: making the world a safer place**



**Wildfires: hot from Granada International**

Pentz refuses to authorise the cost of calling in extra help to fight the fires that are already breaking out. He then compounds the situation by covering up a death to avoid negative media attention. The fires spread rapidly, destroying everything in their path. As the terrifying blaze heads for heavily populated picnic and camping areas, Dan and his team of intrepid fire rangers – which includes his former girlfriend – engage in a desperate battle to beat the fire before it beats them...

*Wildfires* is a Jaffe/Braunstein/Cypress Point production in association with Granada America.

## SPREADING WILDFIRES

IT'S A busy holiday weekend. The public is out in force in Yellowstone National Park in the US, enjoying the scenery and communing with nature. But it's all about to go horribly wrong... So the scene is set for *Wildfires*, a new 90-minute Hollywood disaster movie brought to BCWW by Granada International.

Yellowstone's resident fire ecologist Dan Connell warns his boss Scott Pentz that the park is a tinderbox. But

## KOREA

### broadcast landscape

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MBC's Choi Moon-Soon: focusing on regulatory issues



KBS Global's Jung Yun-Joo: raising the production quality bar



KBS' Eun Mun-Ki: time to come up with fresh material

Korea is coming very close to achieving the media vision that, for the better part of the last 15 years, it has invested billions of dollars attempting to achieve. Marlene Edmunds has the story.

## THE NEXT FRONTIER

**K**OREA is closer than ever to fulfilling its dream of transforming its media industry into a major contributor to its economy, as well as a significant player on the world stage.

However, the territory is not there yet – as its government and media industry are the first to admit. Thus, a concerted effort is in hand to tackle the remaining problems – most of which pertain to content and regulatory issues – before December 2007, when the next presidential elections will be held.

Korea's launch of digital multimedia broadcasting (DMB) has captured the attention of players in the media and IT sectors across the globe.

However, MBC's president Choi Moon-Soon articulates one of the major concerns of just about every media chief in Korea when he says: "Overlapping regulatory issues and problems are having a bad influence on the media industry."

At press time, the Korean government was in the process of appointing a Broadcasting and Telecommunications Convergence Promotion Committee. Lee Sang Hee, the newly appointed chairman of the Korean Broadcast Commission (KBC), says the new body "will settle the unresolved problems". In addition to the KBC, the new committee will include representatives of the prime minister's office, along with five ministries, including the Ministry of

Information and Communications (MIC). The latter has been at odds with the KBC on the regulation of several new-media platforms.

**THE REGULATORY** issues are causing considerable concern. Korea may have beaten the world to the launch of DMB but it cannot seem to get IPTV out of the starting gate – even though the country's telecommunications giant KT says it has been preparing to launch IPTV for the past five years.

Lee Sang-Ho, KT's deputy director of its business relations unit, Media BU, reports that, last year, KT invested about \$31m in IPTV and is prepared to throw in another \$300m this year, provided the MIC and KBC achieve agreement.

DMB's launch last year – first via satellite (S-DMB) by TU Media in May, and then via terrestrial DMB through a consortium of mainly terrestrial broadcasters in December – has also left a few nagging regulatory worries. TU Media now has some 680,000 subscribers, but this number could have been far greater had it been allowed to offer the simultaneous retransmission of the terrestrial broadcasters' programmes.



TU Media's Kang Soon Kyoo: lobbying for simultaneous retransmission rights



MBC Global's Min Wan-Sik: building relationships with China

Kang Soon Kyoo, vice-president of TU Media's global business development, says there is no legal reason why the simultaneous retransmission of rights should not be granted. He adds that TU Media, whose shareholders include the broadcasters MBC and SBS, quite understandably wants to settle the matter as soon as possible through negotiation.

**REGULATORY** issues aside, Korea is moving full speed ahead on content creation and delivery. All three terrestrial broadcasters have upped their global agenda, stepping up not only their deal-making but also their focus on channel launches, co-production alliances and joint ventures.

Across Asia, Korea's success in drama production is legendary. But the country's top executives are taking nothing for granted and have been taking a very close look at what works, what does not, and how the success of Korean drama can be migrated to other genres.

Jung Yun-Joo, president and CEO of KBS Global, credits some of the success of Korean drama to "the production quality moving closer to that of other countries with more advanced studio techniques".

Ahn Kug-Jung, president of the commercial terrestrial broadcaster SBS, echoes the sentiment. "Korean drama once copied that of Japan and Hollywood," he says. "But it has advanced dramatically and now competes successfully with the best in the world. The Korean wave was created by well-made dramas and movies, not by great promotion and marketing, and that is why it moves audiences at home and abroad." However, Ahn Kug-Jung joins more than a few Korean executives in warning that more funding and more new ideas are needed to maintain the momentum.

**EUN MUN-KI**, head of global strategy for KBS, seconds the call for new ideas. The drama arena, he says, is crying out for more diversity: "We can't have the same storylines over and over again. So far, our sales growth is 40% and the only potential threat to continued growth is our failure to come up

with fresh material. We have to keep our programming alive."

The freshness of Korean content is understandably of major concern to Eun Mun-Ki, part of whose mission is to build the global reach of the Korean international channel KBS World, which is now available in 33 countries. In the US, more than five million people receive the 24/7 feed on the EchoStar platform, as well as through cable channels, such as Time Warner, Cox and Charter. Moreover, the channel broadcasts first-run dramas just four to six weeks after their release in Korea.

This year alone, KBS World has been launched into Japan and across the Middle East – and, if Eun Mun-Ki has his way, several other territories will not be far behind.

KBS is also formulating a strategy to launch KBS World on IPTV platforms across the globe. "We are also looking cautiously at joint ventures," Eun Mun-Ki says, adding that KBS has been approached by several major studios.

Aside from straightforward distribution deals, KBS Global has also inked a deal with the giant Latin distributor Venevision to swap telenovelas for Korean drama. And in Africa, the channel has sealed content deals with MultiChoice and SABC.

**MBC HAS** been raising its global status and brand profile via a major re-organisation. Now known as MBC Global, the revamped

*“The Korean wave was created by well-made dramas and movies, not by great promotion and marketing”*



company owes much of its present success to its head of business operations Min Wan-Sik, who spent three years in the US at MBC America. This stint, he says, has given him a fair idea of what the international market demands.

MBC Global is currently negotiating a distribution deal with Warner Bros that would put its drama in new and mainly non-Asian markets. While the company's international sales have increased, Min Wan-Sik is also interested in stepping up co-production and is currently involved in putting together several major projects in China. MBC Global is also in co-production with SMG in China.

Despite some worry on the part of the Chinese government about the popularity of Korean drama, the demand from China remains strong. "However, we are doing more than just trying to sell our programmes to China," Min Wan-Sik says. "We are also trying to extend and develop a mutual exchange by entering into co-productions and other co-operative programme alliances."

**SBS, MEANWHILE**, produces more than 600 hours of drama a year, which it sells to Taiwan, China, Hong Kong, the Philippines, Japan, Vietnam and Thailand.

Young-Won Kim, deputy managing director and head of SBS Productions' global content business, is also treading warily in China. "We do have to be careful," he says. "We are talking to the Chinese about cultural exchange but our problem is that we don't actually have a time slot for foreign series. We do telecast feature films in two time slots, but not Chinese feature films."

SBS is establishing a joint venture with Seung Kang in Shanghai and the Taiwanese company GTV to co-produce two titles in mainland China. The new company, entitled Han Dae Kang, will be launched in October and based in Beijing. Such a construction avoids several pitfalls, not least the problem of attracting advertising, since the shows will be local and made for Chinese audiences. At press time, the deal was awaiting approval by the Chinese authorities.

**BACK IN** Korea, the media sector is squaring up to several local issues that could prevent the territory from achieving the robust media economy it has worked so hard to create.

The Korean culture and tourism ministry wanted to establish a channel similar to the UK's Channel Four, which would carry independent

programming. However, after two years of fighting opposition from various media sectors worried about the further fragmentation of the TV audience and ad pie, it has dropped the idea.

Despite this set back, Jae Joo Shim, secretary general of the Korea Independent Production Association (KIPA), says that the indie situation in Korea is relatively healthy. Most of KIPA's 163 member companies report a steady supply of work, fuelled by the insatiable demand for Korean drama both abroad and, since the launch of DMB, at home.

Jae Joo Shim anticipates that even more work will come down the indie pipeline when a local channel covering the capital of Seoul and its environs launches next May. "The channel has already announced that 40% of its content will come from the independent sector," he says.

**INSIDE** Korea, the main terrestrial broadcasters are unhappy that the growing cable sector is stealing its ad and audience shares. However, a number of top executives believes it is time that the terrestrial channels took a long hard look at themselves.

One such heavyweight is KBS Global's Jung Yun-Joo. "The three major broadcasters have been enjoying a cosy dominance of every aspect of the industry, including market share, profit and competitive advantage," he says. "Now, they are losing their advantage, but this is a transition that broadcasters in other countries have already dealt with and soft-landed. Broadcasters in Korea have successfully discouraged the change – and the irony is that this has prevented them from preparing themselves for the new-media environment they now face." □

### RAINBOW LIGHTS UP SKYHD

RAINBOW Media subsidiary Rainbow HD and Skylife's SkyHD are to launch HD programming drawn from the VOOM HD networks on Korea's first and only HD programming service. The daily primetime block will feature five VOOM HD network brands – Ultra HD, Rush HD, Equator HD, GamePlay HD and Monsters HD – throughout the week.

Under the deal, Rainbow HD will provide SkyHD with 368 hours of programming over the next two years. The primetime blocks, which will begin airing on SkyHD in the third quarter, have the potential to be seen in both HD and standard-definition by nearly two million households throughout Korea.



KBS MINI SERIES | "SPRING WALTZ"

**We will add romance to your life!**

**TV drama**

2006, KBS MINI SERIES "SPRING WALTZ"

Co-writing script, Mini Series "SNOW QUEEN"

**Musical**

"Winter Sonata: The Musical"

Main Performance for Nov. 2009, TOKYO & OSAKA, JAPAN

**Film**

"The Swallow", in pre-production

**Animation**

Animation "Winter Sonata", in pre-production

86-10 Sangsu-dong, Mapo-gu, Seoul, Korea  
Tel : +82-2-3141-9027 Fax : +82-2-3141-9031  
E-mail : contact@yoonscolor.com



**Director  
Yoon Suk Ho**

- Love Tomorrow | TV Series, 1992
- Lipstick & Lighter | TV Movie, 1994
- Feeling | Mini Series, 1994
- Love Greeting | TV Series, 1994
- Color | Mini Series, 1995
- Proposal | Mini Series, 1997
- Along With My Son | TV Movie, 1997
- Wedding Dress | Weekend Series, 1997
- Purity | Mini Series, 1998
- Eunbiryung | TV Movie, 1998
- Ad Madness | TV Series, 1998
- The Invitation | Mini Series, 1999
- Autumn in My Heart | Mini Series, 2000
- Flattering Heart | TV Series, 2001
- Winter Sonata | Mini Series, 2002
- Summer Scent | Mini Series, 2002
- Spring Waltz | Mini Series, 2006



**Director  
Lee Hyung Min**

- A Tale of Women's Prison | TV Movie, 2000
- Love Without Hope | TV Movie, 2001
- Yong-soo Lee, A Good Man | TV Movie, 2001
- Song Duk, Let's go to School | Mini Series, 2001
- I'm Sorry... I Love You | Mini Series, 2001
- Accosting Love | Mini Series, 2002
- "SNOW QUEEN" | Mini Series, 2006

## MIDDLE EAST broadcast landscape

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The Middle East's satellite-TV market is in orbit, literally and figuratively. Chris Forrester tracks the latest developments.

### BOOM TIME



Looking down on Kuwait: it is estimated that 90% of homes in the emirate now have satellite TV

**A** S RECENTLY as 1998, there was a single, somewhat sleepy, satellite operator monopolising TV capacity over the Middle East. Less than a decade later, Arabsat has major competition in the shape of Cairo-based Nilesat. What's more, both Arabsat and Nilesat are battling it out with a pair of Eutelsat satellites operated by the newcomer Noorsat, which works out of Jordan and Bahrain.

The amazing fact is that these three players can barely keep up with demand. In June, Riyadh-headquartered Arabsat placed an

order with EADS Astrium for the first next-generation BADR-6 series satellites. These craft – BADR means 'full moon' in Arabic – will start entering service in 2008.

Equipped with 20 transponders in Ku-band and 24 transponders in C-band, BADR-6 promises to provide the highest downlink power levels and the widest coverage over both bands in the Arab world. Arabsat

says that it will also provide enough extra capacity to accommodate the anticipated boom in demand for HDTV in the Middle East and North Africa. And according to Arabsat's president and CEO, Khalid Balkheyour, the satellite is on a "fast track" delivery schedule.

Arabsat suffered the catastrophic loss of its 4A craft last February, hence the need for a fast-track replacement. Meanwhile, the operator needs to get another craft into orbit this autumn. This latest order is part of a planned \$700m-worth of expenditure on a total of four new satellites, with the new fleet planned to be in place by about 2010.

Arabsat already carries a wide portfolio of channels, ranging from government-backed public feeds (including those from Saudi Arabia, Kuwait and Oman) to pay-TV channels from Bahrain-based Orbit. It also carries a huge number – about 150 – of unencrypted commercial channels, including the big-three market-leading stations: Dubai-based MBC and Beirut-based Lebanese Broadcasting Corporation (LBC) and Future TV.

**OVER AT** Arabsat rival Noorsat, CEO Omar Shoter reports that new business is flooding in from all quarters. "Some governments are permitting private channels for the first time, and this is giving rise to more channels generally," he says. "We have always recognised that we are here to complement the existing players. Although the two main players – Arabsat and Nilesat – are well established, we believe we

*“There seems to be no shortage of people looking to start TV channels in this region”*

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have the potential to capture 30% of the market. And we are quietly confident that we can achieve that target within a year or two. Extra capacity coming on stream from the two established players will expand the cake overall, which is good for the region."

**SALEH** Hamza, Nilesat's CEO, agrees with Shoter. "The satellite TV boom in the region continues," he says. "We expected things to be quieter this year, but there's no sign of a let-up just yet. There seems to be no shortage of people looking to start TV channels in this region."

Hamza notes that the strongest demand continues to come out of Baghdad. "We are seeing newcomers to the market from every religious faction," he adds. "Some are operating from nearby Jordan and some from Kuwait, but it is a fast growing market."

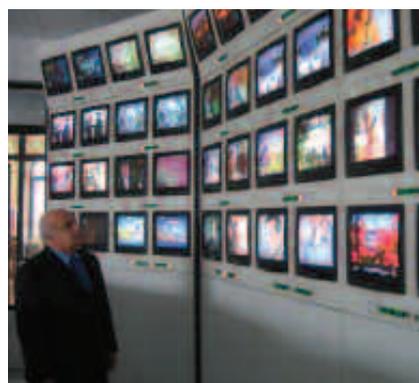
Meanwhile, Hamza is working on a new-look Nilesat: "Our RFP [request for proposals] is being completed and a recent study has also helped in this regard. We are in the final revision stage and we hope to get the RFP out within three months." He adds that Nilesat, which broadcast the region's first HDTV channel for Arab Radio and Television (ART) in June, carries some 240 channels, most of which are free-to-air.

The extra capacity looks like it will be needed. Orbit, for one, is planning an HDTV service for its region. "HD is definitely on our radar," says the pay-TV operator's senior vice-president, Michael Johnson. "We are in advanced discussions to launch HD over the Orbit platform. The service we will offer will be a sustainable service, not a test. We will invest –

*“We should all thank MBC for improving the Middle East’s awareness of Western content ”*

indeed, we are investing – in long-term content that leads to customer satisfaction and growth."

Johnson adds that Orbit is looking at the technical options available (MPEG2 versus MPEG4). While he declines to say when the service will start, a new box – if that proves to be the decision that is made – would take some time to engineer and supply to VIP customers.



**Nilesat's Salah Hamza: "The satellite TV boom continues"**

Orbit is now in its 12th year of transmitting pay-TV content. While the broadcaster has had its share of ups and downs, Johnson claims that the recent surge of free-to-air channel launches in the region has not had a negative effect on its performance. "Quite the opposite," he insists. "Take the free movie channel MBC2, for example. When MBC2 first launched, it was very easy for it to show a clutch of first-run free-to-air movies. But a year later, with the advent of MBC4, MBC2's movie offerings are quickly being burned up and product is now in short supply.

"Consequently, in our view, MBC2's service has moved down the totem pole and is not as fresh as it was," Johnson continues. "The channel has been successful but, in order to sustain that success, it has to be funded. And being funded means advertising. As a result, viewers are now subjected to a huge amount of advertising. It may not be an issue to some but, to others, it is very intrusive.

"However, we should all thank MBC for improving the region's awareness of Western content. And now Middle Eastern viewers have a taste for high-quality material, there is a growing demand for pay television where there are no ad breaks and the complete movie is shown."

**ART IS** undoubtedly the market leader in terms of total pay-TV subscribers. Most local observers suggest that the broadcaster has at least 800,000 subs, mostly for its diet of top-rated European and international soccer.

But despite ART's impressive numbers (compared to Showtime and Orbit), the general consensus is that its subscriber base, which consists of mainly low-priced Egyptian viewers, is not as profitable as it sounds.

However, ART invested a fortune in this summer's World Cup soccer tournament and blitzed the region with its promotional ads for the games. The World Cup, which was shown on seven ART pay-TV channels using Nilesat's capacity, undoubtedly boosted overall subscriptions. □

# Dreaming TV

## New dimensions in convergence

This year's BCWW conference programme features five thematic strands: Policy and vision, Business strategy, Cross-platform, Market update, and Mobile and interactive TV. The sessions will examine the current state of the industry, and identify the challenges and opportunities to come.

The conferences will be held on the third floor of the COEX Convention Center. All sessions will be simultaneously translated into either Korean or English.

	Wednesday August 30	Thursday August 31		Friday September 1		
TRACK	Policy and vision	Business strategy	Cross-platform	Market update	Digital media	
10.00-11.00		10.00-11.40 Digital superpanel The future of digital megatrends		9 Localisation strategies 1: India	14 The mobile TV experience: DMB	
11.20-12.20	11.10-11.30 Welcome speech				10 Localisation strategies 2: Latin America	15 The mobile TV experience: streaming versus VOD
	11.30-12.00 Opening keynote 1					
	12.00-12.30 Opening keynote 2					
12.20-14.00	LUNCH					
14.00-15.00	1 Competition and public interest in the convergence era	3 Funding strategies for digital convergence businesses	6 Cross-platform content development strategies	11 Ten things to know about the Arab media market	16 IPTV: international benchmarking and market forecast	
15.20-16.20	2 Models for media convergence	4 Remixing business for a convergent world	7 Promises in TV portals	12 Emerging Asia	17 Interactive TV showcase 1	
16.40-17.40	<b>OPENING EVENTS</b>	5 Boosting your content business	8 Formats update	13 <b>WORKSHOP</b> Win-win strategy through co-production	18 Interactive TV showcase 2	
	EVENT 1 Meet the Seoul Drama Awards' jurors					
18.00-20.30	EVENT 2 Opening networking cocktail party					

## Wednesday, August 30

### Track A: Policy and vision

**11.10-11.30** Welcome speech

**11.30-12.00** Opening keynote 1

**12.00-12.30** Opening keynote 2

In these two back-to-back keynote sessions, two industry heavyweights will share their vision of the future in five years' time. What do they believe will be the major trends of tomorrow? Where is content development heading? And what about distribution and consumption?

**12.30-14.00** Lunch break

**14.00-15.00** 1 Competition and public interest in the convergence era

Broadcast policy varies from country to country, as the international media industry struggles to get to grips with convergence. This session will consider the maze of regulatory approaches currently in force, and debate their respective merits, drawbacks and ramifications. The panel will also discuss what efforts are being made to address – and sustain – consumer demand in a paid service environment, and the anticipated changes to the global broadcast market as it evolves to meet the demands of the new-media world.

*Moderator: Professor Yang-soo Choi, Yongsei University (Korea) (invited)*



**15.00-15.20**     **Coffee break**

**15.20-16.20**     **② Models for media convergence**

The digital environment offers huge rewards – but the risks are equally imposing. In this session, a panel drawn from across the broadcast spectrum, from traditional terrestrial broadcasters to new-media entrepreneurs, will examine next-generation media convergence and strategies for survival in the convergent world.

*Moderator: Professor Jong-geun Kang, Illinois State University (US) (invited)*

**18.00-20.30**     **Networking cocktail at the Grand InterContinental Seoul**

Hosted by the Korean Broadcasting Commission (KBC) in the Grand Ballroom of the Grand InterContinental Hotel.

## Thursday, August 31

**10.00-11.40**     **Digital superpanel: the future of digital megatrends**

Where is content headed? What tactics can producers adopt to help them cope with the new-media environment? Is there such a thing as killer content or a killer application? Is it time to throw away the rule book and devise a new set of business models for our ever more convergent yet increasingly fragmented media world? These are just some of the questions that the speakers will attempt to answer in today's superpanel discussion. The debate will range over the effects of digitalisation and the collision of platforms, innovations in content distribution – and the new strategies that today's content pipelines are spawning – and the increasingly complex business of buying and selling programming.

*Moderator: Julian Newby, editorial director, Boutique Editions (UK)*

*In the afternoon, two conference tracks, B and C, will run in parallel.*

### Track B: Business strategy

**11.40-14.00**     **Lunch break**

**14.00-15.00**     **③ Funding strategies for digital convergent businesses**

In a globalised economy, currencies and ideas can travel the world at the push of a button. But how should entrepreneurs get started? Is it best to raise venture capital, find yourself an "angel" investor or simply master the art of "bootstrapping"? Moreover, as the world becomes more connected, should businesses now start looking towards other countries to raise the funding they need?

*Moderator: Stewart Clarke, editor-in-chief, Television Business International (UK)*

**15.00-15.20**     **Coffee break**

**15.20-16.20**     **④ Remixing business for a convergent world**

The entertainment world moves fast. To survive, you need to be tech savvy, and know how and why your competitors are changing. In this session, three experts from the worlds of television, advertising and online portals share their insights into how to keep your finger on the pulse.

*Moderator: Hugh Forrest, director, SXSW Interactive Festival (US)*

**16.20-16.40**     **Coffee break**

**16.40-17.40**     **⑤ Boosting your content business**

Creating content is a tough business. On the one hand, you have rising production fees and increasing consumer expectation. On the other, contracting budgets are forcing content-makers to consider the bottom line with as much care as the storyline. With the help of case studies, this session will examine strategies for increasing profit and forecasting a production's commercial potential. The panel will also consider how today's increasingly profit-centred approach affects creativity and production quality.

*Moderator: Peter Herbert, head of producing, the Australian Film Television and Radio School, Australia (invited)*

## Track C: Cross-platform business

### 14.00-15.00 **6 Cross-platform content development strategies**

In our multi-screen world, the days when a TV show was only shown on television are long gone. Today, content is expected to work across a range of platforms, from digital TV through mobile to WiBro and IPTV. This accelerating trend is throwing up a number of issues, not least the problem of protecting intellectual property in the multi-window world.

*Moderator: James Ross, regional director, Granada International (Hong Kong) (invited)*

### 15.00-15.20 **Coffee break**

### 15.20-16.20 **7 Promises in TV portals**

The portal business is attracting increasing attention, as the gap between the worlds of PC and TV narrows. As a result, a number of portal businesses have moved into the broadcast environment, where they are eyeing up the on-demand and pay-TV markets. But what's the market potential for these players? What are the risk factors? And what's likely to be the portal-TV business' killer application?

*Moderator: Professor Sora Park, Hanyang University (Korea) (invited)*

### 16.20-16.40 **Coffee break**

### 16.40-17.40 **8 Formats update**

Formats continue to provide the momentum for the international television business. This session will examine recent format hits and flops in the context of what's hot and what's not. The panel of expert speakers will also share their opinion on what makes a great format – is it the production, the promotion or the idea? And once you have a hit on your hands, what can you do to protect your precious commodity?

*Moderator: Dominic Schreiber, contributing editor, Broadcast Magazine (UK)*

## Friday, September 1

*On this day, two conference tracks, D and E, will run in parallel.*

## Track D: Market update

### 10.00-11.00 **9 Localisation strategies 1: India**

The Indian film industry – better known as Bollywood – is the largest in the world. More recently, however, it is the Indian television market that has been creating a buzz, both for its programming and its broadcast potential. The latter has lured the likes of SET (Sony) and STAR TV into the market, where they are now rivalling home-grown players such as Zee TV. So what does it take for a broadcaster to make it in this country of more than one billion people and 21 official languages?

*Moderator: Anil Wanvari, CEO & editor-in-chief, Indiantelevison.com (India)*

### 11.00-11.20 **Coffee break**

### 11.20-12.20 **10 Localisation strategies 2: Latin America**

Mention Latin America and television, and the word *telenovela* is likely to spring to mind. These Latin soaps are hugely successful – and not only in their home market, but also in Spain, across Eastern Europe and even in parts of Asia. But what else is happening in Latin America? And what chance do foreign content producers have in these primarily Spanish- and Portuguese-speaking countries?

*Moderator: Marlene Edmunds, correspondent, Variety/World Screen (Holland)*

### 12.20-14.00 **Lunch break**

### 14.00-15.00 **11 Ten things to know about the Arab Media Market**

The Arab world consists of 22 countries and is inhabited by an estimated 323 million people. In recent years, the local broadcast industries have completed a slew of new production and uplinking facilities, notably in Dubai and Jordan. Consequently, the dream of a truly pan-Arabian broadcast market has now become a reality. So what do Arab viewers want to watch? What are the most popular programmes in the region? And how can foreign producers tap into this potentially lucrative market?

*Moderator: Chris Forrester, editor, Broadgate Publications (UK)*



15.20-16.20

**12 Emerging Asia**

Chinese is the most commonly spoken group of languages in the world. Mandarin, the most common dialect, is spoken by more than 915 million people. Moreover, with Chinese communities in nearly every major city across the globe, the Chinese entertainment industry clearly has vast potential. But does this potential reflect the reality? Production costs in China are low, profit margins are tight and the competition is intense. How can producers survive in this daunting marketplace?

*Moderator: May Lee, CEO, Lotus Media House (Singapore) (invited)*

16.20-16.40

**Coffee break**

16.40-17.40

**13 Win-win strategy through co-production**

The *raison d'être* of co-production has always been that sharing costs means sharing risk. Co-production has also been encouraged by governments as a vehicle for the exchange of creative talent, especially writers, producers, directors and editors. In this workshop session, local and international experts explore the pros and cons of co-production. How do you maximise the benefits, while avoiding expensive mistakes?

*Moderator: Mirko Whitfield, director, TvFormats (Germany/UK)*

## Track E: Digital media

10.00-11.00

**14 The mobile TV experience: DMB**

Korea was the first territory in the world to launch commercial mobile broadcasting. The session will examine Korea's experience with DMB, and the coming launch of "preference tracking" from satellite DMB (to be offered as a paid service) and terrestrial DMB (to be offered as a free service). In addition, the panel will compare and contrast Germany's World Cup DMB test service with Korea's commercial service.

*Moderator: Luigi Ardito, marketing manager, cellular department, Sony Corporation (Japan)*

11.00-11.20

**Coffee break**

11.20-12.20

**15 The mobile TV experience: streaming versus VOD**

How do consumers want their content delivered? How do they prefer to pay for it? And what model will become the norm as the mobile market matures and develops? The session will compare the various strategies that are currently being adopted, from free and real time-based broadcasting to the VOD service DVB-H and MediaFLO.

*Moderator: Dong-han Lee, representative, Telston (Korea) (invited)*

12.20-14.00

**Lunch break**

14.00-15.00

**16 IPTV: international benchmarking and market forecast**

The advent of IPTV – which is increasingly seen as the single most powerful competitor to traditional media – is creating seismic shifts across the broadcast landscape. In this session, panellists from around the world will put forward business models and content development strategies based on their IPTV experiences.

*Moderator: Craig Stephens, consultant, Independent Telecoms & IPTV, Hong Kong*

15.20-16.20

**17 Interactive TV showcase: part I**

Interactive technology is making the concept of one-to-one service a reality. These two back-to-back showcase sessions feature a range of interactive content and business models, and show how these can be employed to increase both viewing time and viewer loyalty.

*Moderator: Justin Hewelt, director, PayMedia Consulting, UK (invited)*

16.20-16.40

**Coffee break**

16.40-17.40

**18 Interactive TV showcase: part II (See above).**

*The BCWW conference programme is hosted by the Korean Broadcasting Commission (KBC), and has been organised by the Korean Broadcasting Institute with the assistance of Eight Peaks and TvFormats. The BCWW 2006 secretariat would like to thank the Korean Broadcasting Advertising Corporation (KOBACO) for its sponsorship and BANFF for its partnership.*



## ASIA-PACIFIC BAROMETER

### market moves

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Asia's broadcast and content markets continue to grow, powered by multichannel TV and the proliferation of digital platforms, such as mobile and IPTV. A measure of Asia's confidence in itself – not to mention the wider industry's confidence in Asia – is the number of international deals that have been concluded in recent months...



Math fun with Rita

**MATH** *Fun with Rita* is the latest in a series of innovative five-minute animation spots being developed by **EBS**, the Korean educational broadcaster. Rita's 3D animated adventures with her family and imaginary friends, Jori and Tungi, are designed to help young children to discover maths-related concepts. The show, which is targeted at pre-school children, has been picked up by **Discovery Education** in the US.

**NEWS CORP**-owned **STAR TV** and **China Mobile** have entered into a strategic partnership to develop mobile content and interactive services for China Mobile's 265 million subscribers. China Mobile is paying US\$185m for a 19.9% share in **Phoenix Satellite TV**, with News Corp retaining a 17.6% share in Phoenix. Commenting on the deal, Rupert Murdoch said: "It is my hope that this partnership will unleash the creative and technical abilities of the talented employees of News Corp and China Mobile to bring new offerings to consumers across mainland China and Hong Kong."

**THE ATLAS** Group, which operates an array of telecoms, interactive and online betting services out of Bermuda, has signed a five-year deal with the satellite operator **Arabsat** to carry its first TV channel across the Middle East/North African region. Atlas is also finalising satellite carriage deals with the **Hotbird** and **NileSat** platforms. Primarily aimed at the Arab youth market, **mLive** will uplink from **Jordan Media City** and will reach a potential audience of 130 million viewers. The channel will offer multilingual music, fashion and dance programming, as well as interactive services and applications. The interactive aspects of **mLive** be handled by the Atlas subsidiary, Lebanon-based **Atlas Interactive Middle East**.

**CELLCAST** Interactive India, part of **Participation TV**, has launched the live reverse-auction format *Bid2Win* on four local cable channels – **Sony**, **SaharaOne**, **Zoom** and **Zee Punjabi**. Cellcast claims to have received over one million bids in the show's opening week from viewers bidding via their mobile phones. According to Cellcast CEO, Andrew Wilson: "Until now, the market for live interactive programming has been constrained in India by extremely low tariffs. With *Bid2Win*, Cellcast has shown that subscribers are willing to pay for premium mobile services, particularly if they have a strong TV tie-in."

**GRANADA** International is opening a regional office in Hong Kong. The company has recently announced a number of sales to Asian broadcasters, including *Hell's Kitchen USA* to **The Asia Food Network**, **UBC** (Thailand), **Orion Media** (Korea), **Discovery India** and **Solar** (the Philippines).



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## ASIA-PACIFIC BAROMETER

### market moves

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**SCRIPPS Networks** has announced that it will be launching HD channels in the US and Japan. In the US, **Food Network HD** will be joining **HGTV HD**, which was launched earlier this year. Scripps recently signed its first international HD programming deal with **Japan News Broadcasting Corporation**, a subsidiary of the **Fox International Group**. Under the agreement, Foxlife Channel in Japan will broadcast HD programming from HGTV, Food Network and **FINE LIVING**. Among the programmes scheduled to air in Japan are *Extreme Homes of Europe*, *Offbeat America*, *reZoned* and *Small Space/Big Style* (from HGTV); *Everyday Italian*, *Good Deal with Dave Lieberman* and *Giada's Italian Holiday* (from Food Network); and *Dwell* (from FINE LIVING). According to Yoshitsugu Koizumi, senior vice-president and general manager of News Broadcasting Corporation: "The number of HD TV sets in Japan continues to increase. Therefore, we have to increase the HD programming we offer".

**TVF International** has successfully closed a number of deals throughout the Asia-Pacific region. The Australian public broadcaster **ABC** has acquired the BBC series *Geldof in Africa* (6 x 30 mins). Hong Kong **Cable TV** has acquired *The Big Eat* (1 x 60 mins), while **ATV** has licensed *My Greek Kitchen* (15 x 30 mins), a cooking/travel show that was made for **Discovery**. **Phoenix TV** has taken *Playing the China Card* (2 x 52 mins), **PBS'** award-winning history of Sino-American relations.

**GUINNESS World Records TV** (GWR TV) has sold 53 x 60 mins of *Guinness World Records: Primetime* to **China Central Television (CCTV)**. The show will air on Saturday nights on CCTV-3 and will be repeated on CCTV-1 on Sundays, as part of CCTV's *Zheng Da Zong Yi* strand. With its mix of quizzes, game shows, formats and international programming, the slot attracts more than 20 million viewers every week. The deal was brokered by the Los Angeles-based distributor **Axentel**.

**THE ETHNIC Broadcasters of America (EBA)** association has been established in Los Angeles. A non-profit body, EBA aims to protect and promote the interests of international programmers serving the North American market. In particular, it will provide advertising sales and business support to ethnic television networks broadcast on satellite and cable in the US and Canada. EBA's board will be chaired by Elie Kawkabani, president of **Reach Media**. The board also includes representatives from **American Desi TV**, **TV5Monde USA**, **B4U US**, **Antenna Pay TV**, **Ethnic Channels Group**, **TV Asia**, **Zee TV USA** and **MBI Africa**. EBA's founding members include the ethnic broadcasters and satellite providers **EchoStar**, **PanAm Sat**, **African Broadcasting Network**, **GloboSat Entertainment** and **RTVi – Russian Television**.

**ADDING** to its roster of Asian channels, Canada-based **Asian Television Network (ATN)** has picked up the distribution rights to **HUM TV**, one of Pakistan's top-rated family entertainment channels. In addition, both partners plan to co-produce Canadian drama for worldwide distribution. **HUM TV**, which is part of **Eye Television Network**, was launched in Pakistan a year ago and broadcasts family-oriented programming with a special focus on women.

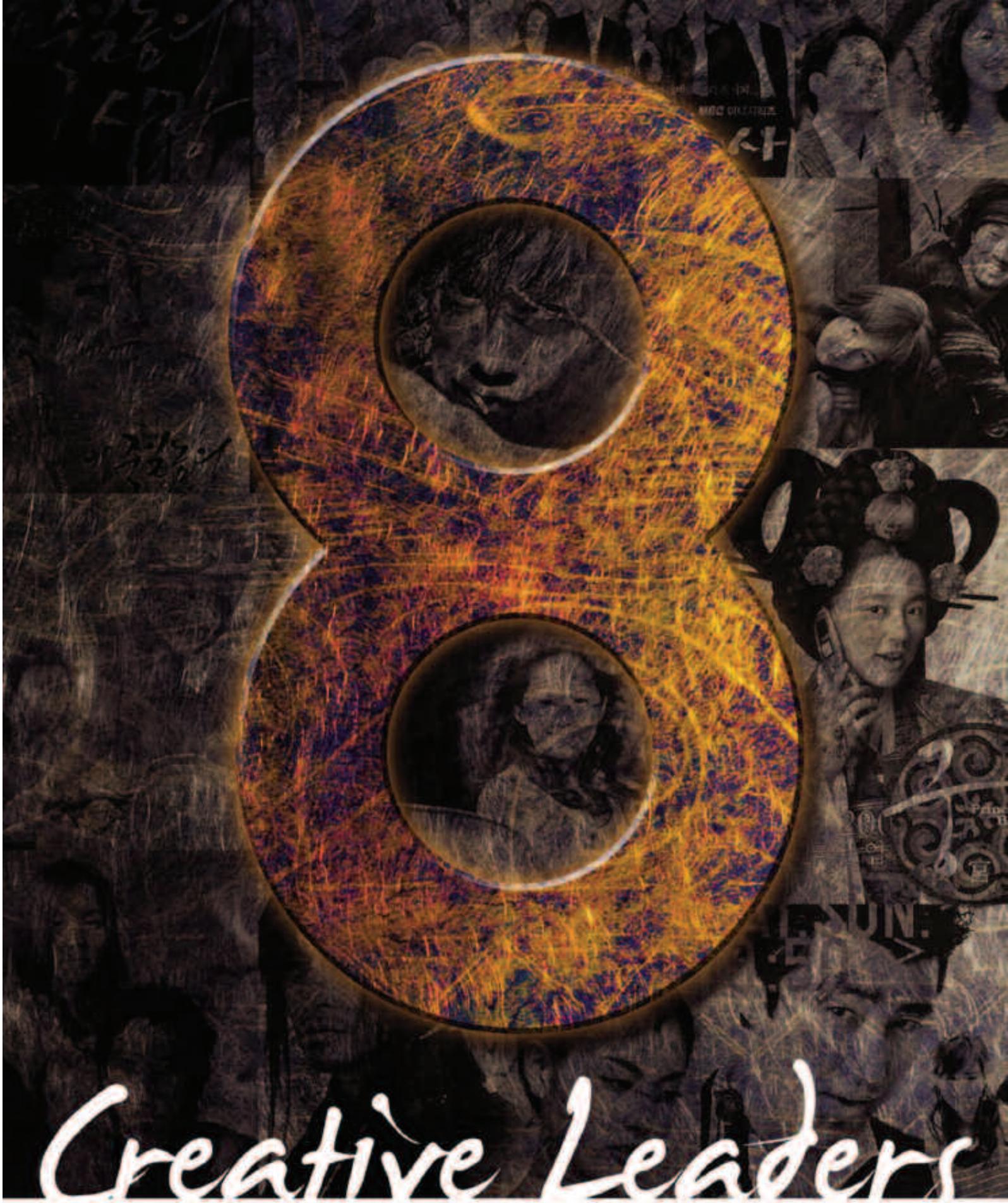


Electric Sky's David Pounds

“Asia is a hot market for HD at the moment”

**THE UK** factual distributor **Electric Sky** is planning to open a Singaporean sales office. The regional office will also cater to the burgeoning demand in Asia for HD programming. According to Electric Sky's managing director, David Pounds: "We added over 100 hours to our catalogue last year, but now the plan is to expand to about 1,000 hours by 2007. Asia is a hot market for HD at the moment."

**HONG KONG**-based **PCCW** has passed the half-million subscriber mark for its IPTV service **NOW TV**, making it the largest IPTV platform in the world. The company now has plans to be the first to deploy HD television via IPTV. In the meantime, **STAR TV** is partnering with PCCW to roll out broadband television across the region. PCCW already counts **STAR Chinese Movies** and **Xing Kong** as part of its domestic service.



# Creative Leaders



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## ASIA-PACIFIC BAROMETER

### market moves

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**MEDIACORP Studios**, the production arm of the Singapore broadcaster **MediaCorp**, is joining forces with **STAR TV** to co-produce a multimillion-dollar HD drama series entitled *Angel Lover*. Described as a modern romance, the 40-episode series will feature a cast from across Asia, including the Hong Kong-born actor Alex To Tak-wai, Taiwan's Ming Dao and Bai Hsing-Huei, and Singapore's Phyllis Quek. The story follows a "career-driven yet lovelorn beauty" (played by Coco Chiang Yi), who helps to mend other broken-hearted souls. The series will debut on **STAR Chinese Channel** in Taiwan later this year, as well as on MediaCorp's Chinese Channel in Singapore. International distribution will be handled by STAR.

**WALT DISNEY Television International** and the IPTV provider **True Digital Entertainment** have joined forces to make the **Disney Channel** and **Playhouse Disney** available over the internet in Thailand. **True IPTV**, which will carry Disney Channel on Channel 7 and Playhouse Disney on Channel 8, will charge a monthly subscription fee for both channels of some US\$3.

**CABLEREADY** is celebrating its first sales in India, along with a number of deals with new clients in Australia and Japan. **Sony Entertainment Television India's Pix channel** has licensed 47 hours of the celebrity interview series *Inside the Actor's Studio*, while the Australian subscription television platform **Foxtel** has acquired 81 hours of the same series for **The Biography Channel**. Japan's **EP Broadcast** has taken 13 hours of the travel shopping show *Let's Shop*, as well as the hosted documentary *The Empire's New Clothes: Russia in the 21st Century*.

## Appointments Diary

- **BBC WORLDWIDE** has overhauled its Hong Kong distribution office following the departure of Nic van Zwanenberg, who is returning to his role as regional director of distribution and business development at BBC World in Hong Kong. The new management team of Pierre Cheung (senior business development manager), Linfield Ng (senior television sales manager), Freda Chan (senior publishing and licensing manager) and Helen Wong (senior finance and administration manager) will report to David Vine, managing director of the Asia Pacific region.
- **SONY PICTURES Television International (SPTI)** has promoted George Chien to executive director of international networks. Chien will work under senior vice-president of international networks, Martha Eberts, to support SPTI's global television networks in Asia.
- **MTV NETWORKS Asia** has appointed Smitthi Bhiraleus as vice-president and general manager of MTV Networks Thailand.
- **VERVE Entertainment** has appointed Carolyn Johnston as international sales manager. Johnston will work with the Australian distribution company's director, Victoria Baldock.
- **E! NETWORKS** has promoted its business development director Bill McLean to vice-president. In his expanded role, McLean will manage E!'s domestic and international mobile content distribution efforts, as well as domestic terrestrial and satellite radio initiatives. In addition, Adrian Seto has been hired as E!'s new-media senior manager for the Asia Pacific region, where he will be responsible for expanding the network's celebrity-based content further into the mobile and online space.
- **TWENTIETH Century Fox TV Distribution** has promoted director of sales Brendan Zauner to the position of vice-president of sales. He will be responsible for South East Asia and the Indian sub-continent.



- **GRANADA International** has appointed James Ross (pictured) to the new role of regional director for Asia. Ross was previously media marketing and distribution director at Bloomberg Television in Hong Kong and will remain based in the territory. George Sakkalli, vice-president of international sales for Japan, Russia and Africa, will continue to focus on Japan and the developing markets of Russia and Africa from Granada International's London headquarters.

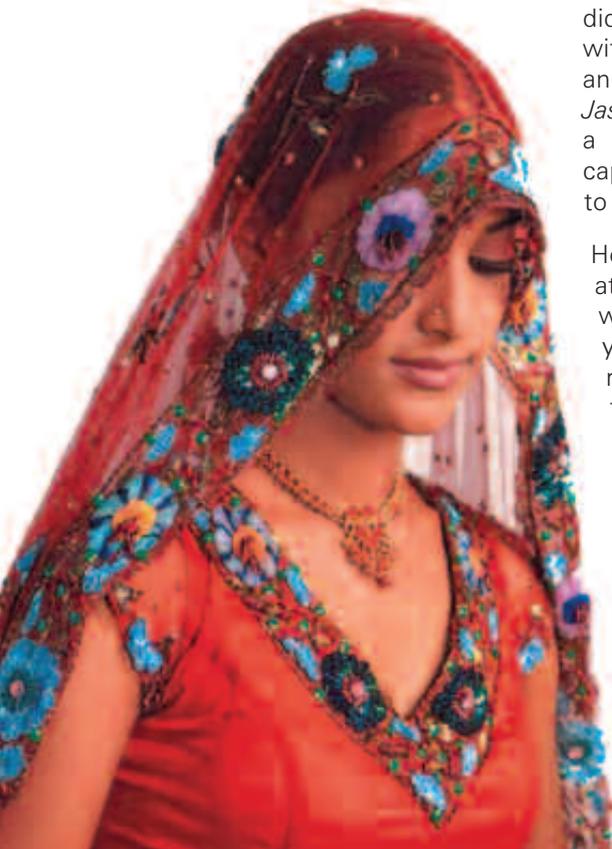
**C21Media.net**

It's The Business

STAR, Zee TV and Sony Entertainment Television are currently locked in a battle for India's 150 million TV eyeballs. Anil Wanvari, founder and editor-in-chief of [indiantelevision.com](http://indiantelevision.com), reports from the front line.

## STAR WARS

**F**OR nearly five years, one channel has ruled the air waves in India – the Rupert Murdoch-owned STAR Plus. Whether in primetime or in day parts, STAR Plus' mix of female-focused soaps, family dramas, comedy, talent shows and game shows has struck a chord with Indian audiences.



And then STAR launched STAR One, which also offers a diet of soaps, comedy shows, such as *The Great Indian Laughter Challenge* and *The Great Indian Comedy Show*, and the celebrity talent hunt *Nach Baliye*. Net result: the STAR network succeeded in occupying all the top-50 slots in the ratings rack.

While Sony Entertainment Television did give STAR some competition with *Indian Idol*, *Fear Factor India* and a telenovela-based show called *Jassi Jaisi Koi Nahi*, it failed to build a time band of programmes capable of keeping viewers glued to the channel.

However, STAR Plus is now under attack from old-timer Zee TV, which was numero uno eight years ago and has since been relegated to the number-three slot. Today, Zee TV's shows are notching up ratings that have got the programmers at STAR concerned.

**"ONE OF** the big changes in Indian television over the past few months has been the resurgence of Zee TV and its programmes, and the dropping out of Sony Entertainment

Rajshri Thakur plays Saloni in Zee TV's soap *Saat Phere*, which focuses on colour discrimination in Indian society

from the second spot," admits STAR Entertainment's senior creative director, Shailja Kejriwal.

In late May, for instance, Zee overtook STAR in the 21.00-22.00 slot, albeit it only for a couple of weeks. Two of its soaps – *Kasamh Se* and *Saat Phere* – toppled the long standing STAR Plus shows *Kavyanjali* and *Miilee*. STAR retaliated by replacing *Miilee* with the high-budget family drama *Viraasat*, and doing away with the commercial breaks between *Virasaat* and *Kavyanjali*. The outcome was that it raced ahead of Zee TV once again in the 21.00-22.00 slot.

But Zee has been working on its two soaps, and introducing storylines in both *Kasamh Se* and *Saat Phere* that will, it hopes, help it to win back audiences. "The two shows have simple storylines," says Zee TV's head of programming, Ashwini Yardi. "They represent what women are experiencing and feeling in their real lives. *Saat Phere* is about a dark-complexioned girl and the trouble she goes through in a colour-conscious Indian society. Millions of girls and women in India identify with her."

**THE BATTLE** between STAR and Zee TV is currently for these two slots alone. STAR Plus is way ahead in the day-time slots, as well as in the 22.00-23.00 band, where its five-year-old soaps *Kahaani Ghar Ghar Ki* and *Kyunki Saas Bhi Kabhi Bahu Thi* rule supreme. The storylines for these long-running series have spanned 20 years, meaning that the original protagonist's grand- and great-grandchildren are now featuring in the lead roles. And it clearly works, given that both soaps continue to be the top ranking shows on Indian television.

Additionally, a number of new weekly and daily shows have been – or are about to be – introduced on both STAR Plus and STAR One, including *HeartBeat*, *Nach Baliye Part II*, *Prithviraj Chauhan* and *Shaadi Street*. The second edition of *The Great Indian Laughter Challenge*, meanwhile, attracted record audiences, despite STAR One being off the cable-TV network at the time owing to a disagreement about payments. Even so, the comedy’s finale registered a rating of 7.94 in all cable and satellite homes, pole-vaulting it into the number-four slot among Hindi entertainment shows, and making it one of the most successful programmes to be launched in 2006.



*The Great Indian Laughter Challenge*: attracting record audiences on STAR One

Zee TV, in other words, has its work cut out. Its efforts at producing innovative content have failed over the past few months. Its attempt to reprise its hugely successful comedy *Hum Paanch* in a new updated version, for example, flopped badly, while *Business Baazigar*, a reality hunt for an entrepreneur hosted by company chairman Subhash Chandra, generated wafer-thin ratings.

However, Zee TV tasted success with a singing talent show entitled *Sa Re Ga Ma Pa Challenge* and its 11-year-old musical game show *Antakshari*, which did well against *Indian Idol 2*. In addition, it has introduced several new shows, including the drama comedy *Jab Love Hua*, the reality challenge *Shabaash India* and a new comedy show from one of India’s biggest stand-up comics, Johnny Lever. “While the staple diet of Indian viewers is soap, we are also offering them variety shows,” Yardi says.

**MEANWHILE**, Sony Entertainment Television is determined to regain what it sees as its rightful place in

the number-two spot. “A couple of our shows airing between 21.00 and 22.00 didn’t work out too well,” is how Sony Entertainment Television India’s CEO, Kunal Dasgupta, describes the recent turf war. “But many new shows are planned. We are going to bounce back before you know it. And don’t forget that Zee TV was lagging behind us for five years.”

Among the shows that Dasgupta is hoping will help him beat Zee TV are *Vaidehi*, *Rishton Ki Dor*, *Thodi Khushi Thode Gham* and *Akela*. Moreover, he will be bringing back *Indian Idol* for its third season.

The stakes are big, given that Hindi satellite entertainment television accounts for close to 20bn rupees of the advertising pie and 2bn rupees in subscription television revenues.

And both marketing and programming budgets are going up. Budgets per half an hour of programming range from 500,000 rupees to 1.2m rupees. Moreover, launch and promotional campaign spends run into millions per show and routinely include billboards, ground events, print ads and online promotions.

STAR Plus, for instance, employed a chariot to promote its series *Prithviraj Chauhan*, which is based on an historical Indian warrior, and even persuaded the vice-president of India to light a lamp to launch the show.

The battle will reach fever pitch in the next three months, with all the channels flagging new shows to take advantage of the surge in ad spend over the Hindu festival season. Clearly, the heat will be on. □

“While the staple diet of Indian viewers is soap, we are also offering them variety shows”

## CONVERGENCE the challenge

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Convergence is a wonderful thing. But Chris Forrester warns, the media industry should be careful what it wishes for...

### JOINED-UP THINKING



NDS' Abe Peled: "With the web, there could be 20 million channels"

**C**ONVERGENCE has been an overused word in media circles for the best part of 10 years. Indeed, it was convergence and the hype that surrounded it that created the biggest stock market bubble for the past 200 years, which ended some five years ago when the world's markets over-heated, crashed and burnt.

While it is difficult to pick on any one company as an example of those

heady times, you only have to glance at the history of the troubled media giant Time Warner to see the complete TMT (technology, media and telecommunications) story in action. If a media-rich business, well run in every fashion, could be beguiled by the apparent wonders of the internet – and AOL in particular – what hope was there for lesser operations?

Today broadband and IP-based television is, at long last taking off. And, in the process, it is generating wonderful opportunities for broadcasters.

Take a look at these words from Dr Abe Peled, president and CEO of NDS, News Corp's technology company: "The world is going from a handful of channels, at best, to multiple channels measured in the high hundreds on cable and satellite. And now, with the web, there could be 20 million channels... Why not? It is a natural progression towards further and deeper specialisation.

"Once upon a time, one general channel tried to offer you everything," Peled continues. "Some still do. But now, thanks to digital TV, instead of just one Discovery channel you can watch a dozen sub-brands of Discovery. And that's good. However, Discovery will tell you that the next 10 channels it intends to launch will only be available on the web. The more

specialised the niche, the more relevant it is to a global audience."

Peled points out that the cost of launching a broadband channel is "an order of magnitude lower" than that of launching a satellite channel. "It costs a few hundred thousand dollars to launch a basic broadband service, after which the incremental cost is directly related to the number of viewers you succeed in attracting," he says. "In other words, you do not have to spend millions and millions on fixed satellite costs, which must be paid whether you reach an audience or not."

That's convergence at its best: programming or video (or audio) content shifted around the globe at low cost to reach the perfect target audience. The number of viewers might be modest but, should Discovery want to launch The Butterfly Channel, it could afford to do so. Whereas cable or satellite carriage would be much too expensive for such a small, highly specialised feed, if IP-based television can be accessed just as easily, then viewers – and content-owners – are in for some fun.

**NDS' IDEA** is to create a set-top box that works for satellite, cable or digital terrestrial TV (DTT) – and that also brings IP material into the living room. Note that this box of tricks is intended to be part of the TV system, not some extra gizmo that sits close to the PC. Peled again: "At this year's IBC exhibition in Amsterdam, perhaps our most exciting development was a hybrid set-top box that allows you to seamlessly switch from TV to web-based content. As a matter of fact, we'll be showing a 'web crawler' that looks for the most popular material. Web videos will be packaged in our own shows, with



*“What is likely to emerge is totally unknown – except, possibly, to the pair of geeks currently working in their spare room on the next Google, eBay, Skype or Slingbox”*

links to the original material. They will push that on to a PVR [personal video recorder] so that you can view the most popular content – and, if you want more, the box will take you directly to the site.”

However, Peled warns that, while the new technique will undoubtedly create considerable interest, it will take some time to catch on. “We started showing people our PVR concept in 1999, but Sky did not introduce it until 2003,” he says. “There is, inevitably, a lag. But I see these broadband-based services happening a little more quickly, because of competitive pressure within the industry. At the moment, people tend to see broadband as a PC-based service, but products like YouTube or Google Video have been set up to deliver directly on to the web and, in time, broadcasters will

feel compelled to embrace this approach. At NDS, we need to have given these developments thought, so that the technology is in place before broadcasters actually push the button.”

**BUT DELIVERING** programming in a converging world also works in the other direction – television moving on to the web via broadband and on to mobile phones thanks to 3G, MediaFlo/digital video broadcasting-handheld (DVB-H) and similar technologies. While 3G-type technologies work pretty well in delivering single streamed material, the telcos have long been searching for a wider, more efficient delivery tool for broadcasting a ‘one-to-many’ supply of channels. Capable of delivering 16-20 channels, Qualcomm’s MediaFlo and the DVB-H and digital media broadcast

(DMB) technologies are fast emerging as highly attractive options for broadcasters.

All this is good news, and few now doubt that true convergence is happening all around us. But there are still concerns. While the usual clutch of early adopters pounce on every new gadget, a sizeable number of consumers are resistant to change, if not downright technophobic. There are thus fears that technology is evolving too fast for the average consumer to absorb the changes.

Skype – a computer program that can be used to make free voice calls over the internet to anyone else who is also using Skype – is a perfect example of a product that came out of the left field yet has the potential to completely alter a well-established business model. In fact, Skype is positive proof that many of the ‘normal’ business paradigms are shifting faster than ever.

**THAT’S** the upside. The well-known ‘futurologist’, Prof Peter Cochrane, recently examined the downside risk represented by these new technologies. Cochrane, co-founder of ConceptLabs, warns us to “beware of what we think we know”. He rightly says we are in the middle of a period of rapid change, with technology evolving much faster than human behaviour. “The old rules and systems no longer work,” he says, adding that many digital sectors are in a “chaotic phase”, with almost everything becoming commoditised.

In the area of television, entertainment and the media in general, Cochrane believes that our future knowledge is, at best, good for only about five years. Take that ‘knowledge’ out towards the 10-year



Slingbox: taking content around the world

# CONVERGENCE

## the challenge



ConceptLabs' Peter Cochrane: "We are mostly guessing and dreaming"

mark and it is probable that, while some of the necessary R&D is in the lab now, about 50% of what is likely to emerge is totally unknown – except, possibly, to the pair of geeks currently working in their spare room on the next Google, eBay, Skype or Slingbox.

*“We are in a period of rapid change, with technology evolving much faster than human behaviour”*

Look into the crystal ball for a 20-year forecast and Cochrane reports that next to nothing is in the lab. And as for a 40-year look into the future, Cochrane says bluntly: "We are mostly guessing and dreaming. There will be more change in the next 20 years than in the past 200."

This should worry the hell out of all of us. For example, a product such as Slingbox will be embraced by many for its ability to shift content around the world – but Hollywood

and its rights lawyers are justifiably worried to death. The truth is that, while the digitisation of everything creates great opportunities, it also threatens to destabilise the world as we know it.

Convergence is happening, but technological change is also taking place at faster than ever rates. The risks to any business in relying on today's commercial models are obvious. Businesses, Cochrane says, must be ready to respond. □

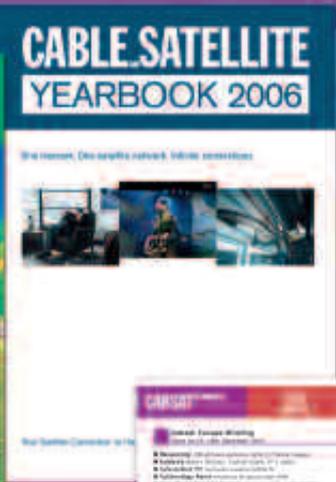
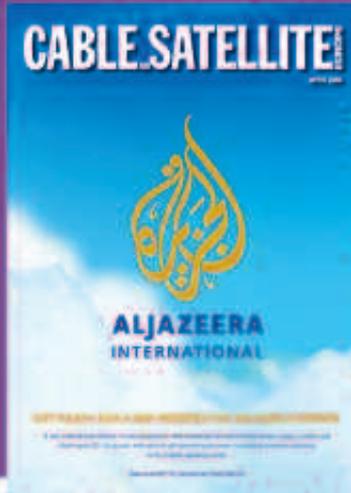
## WAVE OF CONVERGENCE

### Proof of convergence – at least in Western Europe:

- 17% of UK business travellers use hotspots (a specific location – typically airports, train stations and convention centres – that offers wireless broadband network services via WLAN)
- 32% of European web users visited job sites in March 2006
- 42% of German internet users have paid for music online
- 68% of UK mobile subscribers will be using 3G by 2010
- 85 million camera-phones were sold in Europe in 2005
- Broadband penetration in Europe now stands at 13%
- By 2010, every European will have wireless broadband
- Fixed network services in the Czech Republic dropped by 0.8% in 2005
- Fixed network services in Sweden fell by 0.7% in 2005
- Fixed network services in Switzerland were down by 2.6% in 2005
- The handheld market rose by 25% in Western Europe in the first quarter of 2006
- In 2008, only 3% of European mobile-phone users will *not* have 3G
- The mobile messaging market in Western Europe is expected to generate \$15.4bn by 2010
- The number of 3G phones in Finland doubled in one month
- iTunes accounts for 44% of the UK digital music market; AllOfMP3.com accounts for 14%
- Western European fixed network services were down by 1.7% in 2005
- 88% of Swedes have access to 3G services

*Data: New Television Insider/IQ*

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## ASIAN BUYING TRENDS

### purchasing power

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Asia is on an acquisition mission, driven by the need to fuel its multi-platform, multimedia, multi-screen world. And drama, Marlene Edmunds discovers, is the genre of choice.

## DRAMATIC TIMES



MBC's *Jewel in the Palace* is based on the story of a real woman – Jang-geum – who served as head physician to the king in 16th century Korea

**A** **SI**A has become a key target for global sales companies seeking lucrative new markets. With most of the major territories now fully cabled and super-digitised, Asian buyers have stepped up their drive for content to feed the region's multi-platform universe.

Japan remains the Mecca for international players hoping to strike deals in Asia. Between April 2005 and March 2006, the Japanese public broadcaster NHK bought no less than 700 titles and 1,852 programme hours from outside the territory. But China and Korea have also escalated their overseas acquisitions – as have Singapore, Thailand, the Philippines,

Malaysia and Vietnam, all of whom are buying more foreign product than ever before.

But where documentary and animation were once the principle items on Asian buyers' shopping lists, the hunt is now on for game shows, variety and, especially, drama.

Seiji Miyamoto, acquisitions executive at NHK's programme development centre, notes that the Japanese pubcaster was the first foreign broadcaster to really hit the big time with Korean drama. And, he adds, the tidal wave of demand for romantic stuff from, mainly, female audiences shows no sign of abating.

"We have been acquiring more drama from Korea than from any other Asian country," he says. "One of our biggest challenges is to maintain and stabilise this genre in Japan."

NHK, in fact, is said to have made a fortune on the ancillary rights alone for several Korean dramas. It is currently airing MBC's *Jewel in the Palace*, a 54-episode drama about a female physician set in 16th century Korea, as well as MBC's 21-episode *Gukki*, which tells the tale of a girl who makes good in the confectionery industry.

China, unsurprisingly, is one of the biggest Asian buyers, with seldom a month going by without one of its broadcasters striking a major international deal. In a recent three-month period, for example, China Central Television (CCTV) picked up 53 x 60 mins episodes of *Guinness World Records: Primetime*; the rights to the animated co-production *Piko the Silkworm* from Six-Six Eight in Singapore; and a selection of programming from the DIY Network via a deal with Scripps.

Wuhan TV, meanwhile, buys some 200 hours a year of programming from global sources. The Chinese broadcaster's head of international acquisitions, Zhang Ji, notes that drama continues to pull in the biggest audiences and advertisers – especially drama from Korea and Singapore. Zhang Ji is also looking for documentaries to fill special programming niches.

**OVER IN** the Philippines, Korean drama is also at the top of Roxanne Barcelona's wish list. The vice-president of GMA Worldwide says, however, that she is now starting to add Japanese and Chinese drama – from Hong Kong and Taiwan, as well as the mainland –



GMA Worldwide's Roxanne Barcelona: looking for drama

into the mix. Japanese anime is also now a GMA priority.

India may be set apart geographically from the Asian mainstream, but its "cultural and emotional ties with Asia are strong", according to Ramnath Naresh, general manager of acquisitions for UTV HungamaTV, a children's channel that launched in September 2004. These bonds, Naresh adds, have resulted in a tremendous emphasis on, and empathy for, content generated from Asia.

Naresh is shopping for animation and live-action programmes for children aged between four and 14, as well as for family features. He buys some eight to 12 titles a year, targeted at the pre-school morning slots and the afternoon slots for older kids.

Also in India, Deblina Chakrabarty, who heads up acquisitions for Zee Networks' 24-hour English-language channels, is seeking series, movies,

non-fiction entertainment, reality and lifestyle shows for all time slots. Chakrabarty reports that the demand for multi-platform content has "not really hit India yet and hasn't changed the sort of programming that Zee buys". However, it is influencing the type of rights she is negotiating, as well as buying patterns. Broadcasters, Chakrabarty says, appear to be acquiring new product more regularly than in the past.

Juliana Low, head of acquisitions for Total Sports Asia, says there are an increasing number of deals involving broadband in general, along with broadband to PC and broadband to TV. "Multi-platform is a big thing in Asia," Low adds. "The more revenue streams we can get out of a programme, the more it's worth.

"We aren't the only ones in our line of business," Low continues, "but our main selling points are that we specialise and we are based in Asia. All of our rights-holders are from outside of Asia."

**BACK** in Korea, MBC Productions' manager of acquisitions, Ji-Sou Kim, says there has been "a very large change in buying patterns over the last three years", mainly driven by an upsurge of interest in Korean film. Some 60% of the films acquired by MBC are Korean, he adds, with the remaining 40% coming from package deals with Hollywood studios.

Kim points to one lesson learned recently when it comes to acquiring



NHK's Seiji Miyamoto: "We acquire more drama from Korea than from any other Asian country"

content: "We have found that Korean audiences, particularly the younger ones, do not want to see dubbed films. Instead, they prefer to watch films in their original language. As a result, some of the films we have dubbed – at considerable cost to us – have now been moved to fringe time slots." MBC, he adds, has just picked up the latest available series of *CSI*: and *Smallville*. □

**"WE PLAN** and buy for VTV1, 2 and 3, as well as for 61 local channels. Drama is extremely popular here in Vietnam. For the past four years, we have bought a great deal of Chinese drama but, more recently, Korean drama has become popular. We also acquire a lot of game shows, such as *Who Wants to be a Millionaire?*, which we picked up from a local syndicator."

**QUYEN TRAN,**  
MANAGING DIRECTOR,  
TK&L CO (VIETNAM)

*"Multi-platform is a big thing in Asia. The more revenue streams we can get out of a programme, the more it's worth"*

# FESTIVAL SERVICES

## travel and accommodation



# Seoul

With more than 10 million residents, Seoul is one of the largest cities in the world and home to one quarter of South Korea's population. It is an intriguing metropolis, with ancient palaces, temples and teahouses hidden among the high rises and flyovers of an ultra-modern urban environment. And yet, in spite of its size, Seoul remains a friendly and safe city, with a low crime rate.

The city offers a wealth of cultural sights, excellent shopping opportunities, and a profusion of local and international restaurants catering to all tastes and budgets. And, although it has an excellent public transport system, Seoul also remains one of the easiest Asian cities to explore on foot.

## Gangnam-gu

Seoul is comprised of 25 *gu* (districts) and is divided into a northern and southern region by the Han river, which cuts through the middle of the city. The northern region is the focal point of culture and history, while the southern region is better known for its business and entertainment districts.

BCWW 2006 will be held on **Level 3 of the COEX Center**, which is located south of the river in an area called Gangnam-gu. The COEX Center is part of the COEX Mall, a multifunctional complex, which incorporates many shopping and entertainment facilities as well as offices and businesses. The City Air Terminal and the Grand Inter-Continental Seoul Hotel are also located within this complex (see <http://coexmall.com/foreign/english/> for more details). For maximum convenience, we would recommend that you stay in the Gangnam-gu area during your visit to Seoul (see the **accommodation** section for more details).



## Getting there



Most major international airlines fly into Incheon International Airport (IIA), which is about 37miles/60km from Seoul. The airport has an excellent multilingual website [www.airport.or.kr/Eng/home.jsp](http://www.airport.or.kr/Eng/home.jsp), which provides detailed information on flight schedules and local transportation, as well as other useful travel news. Seoul's second airport, Gimpo, primarily handles domestic flights.



A number of deluxe limousine buses leave IIA for the hotels in the Gangnam-gu district. The journey takes between 65 and 80 minutes, depending on traffic, and the fare is Won 13,000 (about €11 or US\$14). Tickets can be obtained at the transportation information counter near exits 2, 4, 9 and 13, which are located on the arrivals floor (level 1) of the passenger terminal.

Destination	Bus Stop No	Bus Route	Interval
City Air Terminal (Samseong Station)	3B, 10B	IIA – Samseong Station (COEX, Inter-Continental Hotel)	Every 10-15 min
Gangnam Terminal	4A, 10A	IIA – Gangnam Terminal (Central City Air Terminal, Marriott Hotel)	Every 10-20 min
Hotels (Gangnam)	4B, 11A	IIA – Palace Hotel, Ritz Carlton Hotel, Novotel Hotel, Ramada Seoul Hotel, COEX Inter-Continental Hotel, Grand Inter-Continental Hotel, Amiga Hotel, Renaissance Hotel	Every 20-30 min



The taxi stands (No 16-21) are located on the passenger car platform on the arrivals floor (level 1). **Please note:** there are several types of taxis in Seoul, but the most common are **regular** taxis and **deluxe** taxis.

**Regular** taxis are usually light grey or white and leave IIA from stand No 18. The fare between IIA and downtown Seoul (e.g. City Air Terminal in Gangnam-gu) is around Won 45,000 (about €38 or US\$48), including toll, although this may be higher if traffic is congested. With regular taxis, fares increase by 20% for travel between 00.00-04.00.

**Deluxe** taxis are black with a yellow sign on the top and have the words "deluxe taxi" written on the sides. They leave IIA from stand No 21. A typical fare between IIA and Gangnam-gu is around Won 70,000 (€58 or US\$75), including toll. Deluxe taxis accept credit cards, give receipts and do not charge a late-night surcharge. They are often parked at stands located near hotels, stations, bus terminals and major city streets.



## Accommodation

The BCWW 2005 website lists 10 hotels that are located in the Gangnam-gu area [www.bcww.net/practicalInfo/practical01.asp](http://www.bcww.net/practicalInfo/practical01.asp). The website also features a map, which indicates the relative location of the hotels to the COEX Center, the City Air Terminal and Samseong Subway Station.

The City Air Terminal [www.kcat.co.kr](http://www.kcat.co.kr) has a luggage check-in and immigration service for IIA, and there is a regular bus service that operates to and from the airport. Passengers who check in here are not required to check in again at IIA. Instead, they may proceed directly to the immigration area on the departure level (third floor).

A full list of hotels in Gangnam-gu can be found on the website of the South Korean National Tourism Organization (see below for more details).

## General information

Language	Korean
Time	GMT+9
Electricity	110/220V, 60Hz
Currency	Korean Won (KRW) US\$1 = KRW 940; €1 = KRW 1,200 (as of July, 2006)
Climate	In August, the average temperature is 26°C (78°F), humidity is around 78% and the average rainfall is 348mm (13.7 inches)
Entry formalities	Most foreign visitors are allowed to enter South Korea without a visa, as long as they have a valid passport, a confirmed outbound air ticket and intend to stay for less than 30 days. For further information, please consult your travel agent or contact the nearest South Korean embassy or consulate. Detailed information is also available on the website of the Korean Ministry of Foreign Affairs and Trade <a href="http://www.mofat.go.kr/me/me_a006/me_b026/me06_02.jsp">http://www.mofat.go.kr/me/me_a006/me_b026/me06_02.jsp</a>
Airport Tax	The airport or departure tax is already included in the price of your air ticket

### Recent name changes

South Korea recently made several significant changes with respect to how Korean is transcribed into Roman characters. Although these changes took effect in 2000, it is still common to come across different spellings of the same word. In any event, the chart below should help English-speakers when reading maps and using the internet.

Change	Examples
P to B	Pusan is now Busan; Pundang is now Bundang
K to G	Kangnam-gu is now Gangnam-gu; Kimpo is now Gimpo; Kwangju is now Gwangju; Kimchi is now Gimchi
Ch to J	Cheju-Do is now Jeju-Do
T to D	Taegu is now Daegu; Taejon is now Daejon
O to EO	Inchon is now Incheon; Chongju is now Cheongju

## Useful websites

South Korea National Tourism Organization [www.tour2korea.com](http://www.tour2korea.com)

This is an excellent multilingual website (in Chinese, English, French, German, Japanese, Korean, Russian and Spanish), which contains almost everything visitors need to know about South Korea. The site also includes extensive information about hotels, restaurants and sight-seeing, along with real-time information on weather and currency exchange rates. It is also possible to download several brochures and maps via the Tourist Information/Brochure Requests section. The Culture/TV Mini-series/Dramas section even provides an overview of the most popular South Korean television series, and the most famous local actors and actresses.

Life in South Korea [www.lifeinkorea.com](http://www.lifeinkorea.com)

Another useful website, containing information in Chinese, English and Japanese.