

RTL CBS roll out Extreme

New hi-energy channel for Asia's men & boys

Asia's newest channel, RTL CBS Extreme, goes live at 6am on Thursday, 27 March, kicking off the regional action agenda with *X-Fighters World Tour* and *Fear Factor U.K.*

The channel, which targets "the boys" and some girls, launches with carriage deals with SingTel's Mio TV in Singapore and Telekom Malaysia's HyppTV in Malaysia. Roll-outs in Thailand and the Philippines will follow, the Singapore-based network said in the run-up to the launch.

Show premieres include *Dynamo Magician Impossible*, *Criss Angel BeLIEve* and *Troy*, with a fourth magic/illusion show *Cosentino* shifting from RTL CBS Entertainment to an exclusive home on Extreme.

Prime-time shows on week nights kick off with Red Bull's extreme sports clips show, *Cliptomaniacs*, stripped across the schedule at 7.05pm. The channel has first and exclusive rights to the title in major Asia territories, including Hong Kong, Malaysia, Philippines, Singapore and Taiwan, among others.

The new seasons of *Fear Factor* run at 8.30pm across the week-night schedule, switching from sister channel RTL CBS Entertainment to an exclusive home on Extreme.

Smash Cuts, a clip comedy show with the best internet clips around put together by 20-somethings, in the 9.30pm slot Mondays to Fridays.

U.S. studio action series run at 10pm Mondays to Wednesdays, starting with second-run rights to the new *Hawaii Five-0*, which premieres on rival action channel AXN.

The 10pm slot on Thursdays and Fridays is filled with the world's best illusionists, beginning with *Dynamo!*

...more on page 17

Asia's No.1 factual network is getting



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FROM THE HORSE'S MOUTH

The clock was always ticking on China's bustling online video environment, so the latest circular this month from the State Administration of Press, Publication, Radio, Film and Television on "further strengthening network drama, movies and other micro audio-visual programmes" wasn't really – or shouldn't have been – a shock-horror moment. But, given the difference that online streaming sites have made to the global content distribution business, new clampdowns have to be disappointing.

The circular, updated from an earlier notice published in 2012, points out the "urgent need to strengthen guidance and norms" in this emerging culture, encourages "healthy" production/web content, and sets in place management/licensing, censorship and audit principles to make sure that, among other things, streamed content is brought into the traditional fold.

The circular warns platforms to toe the line on things like maintaining national honour and interests and keep a close eye on anything that endangers territorial integrity, disturbs social order, undermines social stability, incites ethnic hatred or discrimination, undermines national unity or infringes upon national customs and habit, propagates evil cults or superstition, or endangers public morality. In short, all the things China's other broadcasters have been doing forever and always.

Some think would-be Hong Kong free-TV broadcaster Ricky Wong should throw in the towel on his very costly quest. Others, like us, think Wong should do

More on page 6

Ciwen picks up major animation slate
560-episode deal with Zodiak Kids ahead of MipTV



Extreme Football, Tele Images

Mainland Chinese distributor Ciwen Media Group has picked up exclusive, multi-platform rights for China to a significant slate of European content, including more than 300 episodes of French kids' shows distributed by Zodiak Kids.

The total 399-episode deal for animated programming includes 104 episodes of 13-minute series *Rekkitt Rabbit*; 26 episodes of *Totally Spies*; and 52 episodes of *The Amazing Spiez*. All are from French studio Marathon Media.

The deal also includes three series from France's Tele Images – *Extreme Football*,

The Ranch, *The Basketeers* – and 100 episodes of 11-minute series *Little Princess* from the Illuminated Film Company.

Rights cover free TV, cable and satellite as well as video on demand (VOD) and home entertainment across Mainland China and Macau, as well as VOD platforms in Hong Kong.

Programming will be dubbed into Mandarin and other regional languages.

Zodiak Kids and Ciwen are saying in the run up to Mip TV 2014 that they are in discussion to extend the deal to include licensing, merchandising and publishing.



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Treasure Box Japan back at MipTV

Japanese majors showcase 8 new original formats



Cook The Unknown, NEP Enterprises, Japan

Eight new original formats lead Japan's charge during this year's MipTV in early April, cementing two-year-old Japanese joint venture Treasure Box Japan's place on the international formats landscape.

The Treasure Box Japan initiative, launched in 2012, collectively promotes formats from eight Japanese broadcast partners, including public broadcaster NHK. This year's original formats will be presented on 6 April during MIPFormats.

New titles this year include NHK's *Cook the Unknown* (NHK/NEP), *Mansion Madness* (Nippon TV), *Be a Legend* (TV Asahi) and *Can I Follow You Home* (TV Tokyo).

In the run up to this year's show, Treasure Box Japan highlighted past format sales to, among others, China, Philippines, Cambodia.

Titles include Fuji TV's *Clock Hanger*, which has been licensed in China, Peru, Argentina, Philippines, Lithuania and Cambodia and is under negotiation in India, Indonesia, Thailand and Vietnam.

China is a significant partner, licensing TBS's *Athletic Fire* and TV Tokyo's *What's Daddy!*.

Treasure Box Japan also said Asahi Broadcasting Corporation is in negotiation with a Thai production company for factual format *Far Away Neighbours*.

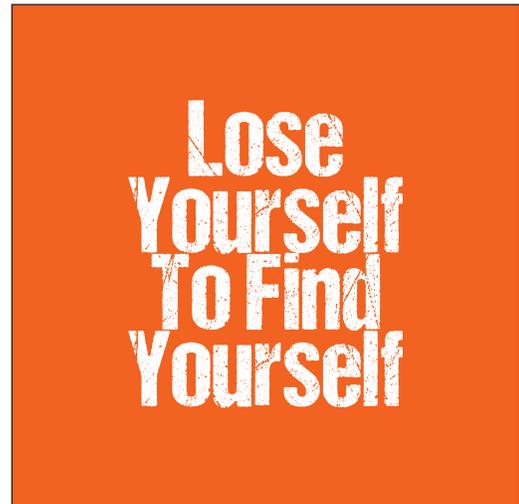
Nippon TV in Cannes with five new titles

Japan's commercial broadcaster, Nippon TV, has five new titles on its MipTV slate, including anime series *La corda d'oro - Blue Sky*; drama series *Hanasaki Mai Speaks Out*, about a young female bank employee who stands up against the powerful people in her company on behalf of her oppressed colleagues; and cultural documentary *Ebizo Ichika-*

wa Reinvents The Kabuki World.

Nippon TV is also presenting new format *Mansion Madness* in Cannes for the first time as part of the Treasure Box Japan initiative with Japan's major broadcasters.

The format tests knowledge, wisdom and patience in what Nippon TV is calling "survival of the wittest".



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Measat hits 50 HD channels

First Asian C-band satellite to hit half-century

Malaysian satellite operator Measat crossed the 50 HD channel mark in March, making the Measat-3 satellite at 91.5°E Asia's biggest HD neighbourhood.

Measat says the Measat-3/3a platform is the first Asian C-band satellite platform to exceed 50 HD channels. The operator also says the milestone confirms "the maturing of the HD content business in Asia".

The 50th service was French channel TV5Monde Asia HD, distributed by Globe-cast, which switched from standard definition to HD.

Measat has been carrying HD channels

since 2007 and says today that its flexible solution for the launch and distribution of HD channels across the Asia-Pacific region, developed with select partners, "underpinned by significant financial and technological investments and an innovative business model, helped develop the HD segment in Asia to what it is today".

The announcement comes only weeks before the launch of Measat's long-awaited new satellite, Measat-3b, which is scheduled to launch in May this year and will be co-located at 91.5°E. Measat's next satellite, Measat-3C, will follow in 2015.

Casbaa goes OTT in Singapore

One-day focus on delivering, protecting, monetising

Asian multichannel association, Casbaa, ventures into the over-the-top (OTT) space for the first time this week with a one-day conference in Singapore looking at delivering, protecting and monetising over-the-top content.

Panels on 25 March will explore the future of pay TV and factors involved in incorporating OTT into existing business models as well as mobile video and TV in the post-4G world; the impact on advertising revenues; and encoding, transcoding, authentication and digital rights management (DRM) solutions.

comScore's Southeast Asia vice presi-

dent, Kerry Brown, opens the show with a review of where OTT is at in Asia and where it's going.

Brown is followed by Twitter's media director, Danny Keens, who will speak about how the platform has become a multiplier for viewing, engagement and content delivery.

Speakers also include Turner's emerging technology director, Steven Kopeck; Mindshare Singapore's chief executive officer, Nick Seckold; StarHub's vice president of home solutions, Shu Fen Lin; and HBO Asia's senior vice president of business development, David Simonsen.

From page 2: *Horse's Mouth*

whatever his heart and conscience desires. Plus we're loving the drama of the ongoing saga, kicked off last year when Wong was denied a free-TV license to operate Hong Kong Television Network (HKTV). Established platforms PCCW and i-Cable were both given the go-head.

Wong's latest stunt was to take media on a joy-ride around Hong Kong's roads and waters, demonstrating that signals from broadcasters TVB and ATV could, indeed,

be received on mobile devices travelling at speed.

His point is that local authorities seem to be applying different standards in preventing him from accessing fixed TV sets in homes with his proposed mobile tech upgrade when fixed antennae services can be received on mobile. Are the goal posts being moved to keep Wong away from public airwaves? And who's issuing the orders? Looks like the answers are, for the moment, a moving target.



Music was her
only way out.



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The logo for the Apos Summit, featuring the word "após" in a white, lowercase, sans-serif font. The letter "o" is stylized with a dot above it. The background of the entire page is a vibrant, abstract graphic consisting of concentric, overlapping circular bands in shades of purple, pink, orange, and red, set against a dark, starry space background.

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Who was at... HBO Go's launch in the Philippines



Jonathan Spink, HBO Asia; Ray Montinola, SkyCable



Carlo Katigbak, SkyCable



Jacelyn Kek, HBO Asia



James Dumlao, Alan Supnet, SkyCable



Maxene Pia, Saab Magalona, SkyCable



Ginger Conejero, Boom Gonzales, ANC



Gianna Banzon, Cosmo.ph



Ira Agting, Rappler.com; CJ delos Santos, Kristn.com/TV5

... and HBO Asia's Game of Thrones party at Savour 2014 in Singapore



Christine Yong and Tang Yong Hir, StarHub



Danny Ang, HBO Asia; Jeannie Ang, StarHub



Poonam Dawn; Justin Che, Rajiv Dawn, Khim Ng, NBCUniversal



Vivek Couto, Media Partners Asia (MPA); Janine Stein, ContentAsia, Sue Taylor, Cisco



Ang Ban Liong, TeleStation; Jacelyn Kek, HBO Asia; Angela Tay, Seow LiLing, StarHub; Wong Siew Ling, Planet Telecoms; Steve Ong, StarHub



Carolyn Teo, Kinetic; Cheek, Scripps Networks Interactive; Magdalene Ew, HBO Asia



Game of Thrones fans, Maisarah Bte Abu Samah; Vivien Loon; Alvin Chong, Today; Nicholas Yong and Gillian Ang, Geek Crusade

Intelsat turns 50

Satellite operator Intelsat celebrates its 50th anniversary this year with a new corporate tagline – “Envision. Connect. Transform” – and a reminder that its satellite network has been used to televise iconic moments of the last half-century, including the Apollo 11 moonwalk, and every Olympic Games since 1968. Intelsat chairman and CEO, David McGlade, said the new tagline “articulates our objectives with respect to our customers and our next 50 years. The tagline communicates our commitment to align with our customers to envision their future networking requirements”.

Telefilm Vietnam gears up for second edition in June

The second annual Vietnamese international film, television and tech expo, Telefilm Vietnam, will be held in Ho Chi Minh City's Saigon Exhibition & Convention Centre from 5-7 June. The show, hosted by Vietnam Television (VTV), brings together producers, content distributors and broadcasters. Organisers expect 250 companies to take part this year. About 161 domestic and international companies took part in last year's inaugural event. Participants were from Japan, Korea, China, Singapore, Denmark, Thailand, Malaysia, Taiwan and Hong Kong.

NHK ups U.S. homes by 2.7m

Japanese public broadcaster NHK has added 2.7 million homes in the U.S. to distribution of its English-language international channel NHK World in a deal with IPTV provider AT&T.

CNBC revamps Asia schedule

Biz net rolls out 2 new shows, studio redesign

Business network CNBC premieres its new Asia Pacific schedule on Monday, 31 March, with two new shows, a refreshed programming grid and a redesigned Hong Kong studio that will be home to flagship morning programme *Squawk Box*.

The revamped line-up includes new pre-market programme, *The Rundown* (6am-7am, Singapore/Hong Kong), with correspondent Adam Bakhtiar from the Singapore Exchange (SGX). The show offers a catch-up from Wall Street overnight and promises “everything you need to know for the Asia trading day”.

Squawk Box with Susan Li and Bernie Lo in Hong Kong follows from 7am to 10am, with new two-hour programme, *Street*

Signs hosted by Oriel Morrison and Martin Soong at the SGX, from 10am to noon.

The reformatted *Capital Connection* runs over the early lunchtime slot from noon to 1pm (1pm-2pm during daylight savings time in Europe). The show is broadcast simultaneously from Asia and Europe with Sri Jegarajah in Singapore and Carolin Roth in London.

CNBC's senior vice president of international news and programming, John Casey, says the new schedule and redesigned studio gives viewers “a more enhanced, innovative and dynamic viewing experience, engaging them in conversations that will move seamlessly between our on-air and digital platforms.”

**Gumiho, Meteor return
ABS-CBN trawls past hits**

Philippines' broadcaster, ABS-CBN, has resurrected Korean drama, *My Girlfriend is a Gumiho*, in a late afternoon 5.30pm slot. The Manila-based national network said it was celebrating its roots in Asian-ovelas by bringing back the love story between an ordinary guy and a mythical nine-tailed fox who appears in the guise of a beautiful woman. In another trip down memory lane for past hits, ABS-CBN is also bringing back *Meteor Garden* in what it calls an “ultimate throwback... to the Asianovela that started it all”.



My Girlfriend is a Gumiho



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

Nguoi Giau Mat (The Hidden Man/ Big Brother Vietnam)

A second season of Endemol's *Big Brother* is on the cards for Vietnam, riding the country's ongoing appetite for international formats and further pushing national broadcaster VTV's youth engagement agenda.

The second series is likely to be produced in association with local company BHD, which introduced the *Big Brother* brand to Vietnam last year.

Neither BHD nor Endemol have confirmed production details and airdates for season two.

Known locally as *Nguoi Giau Mat (The Hidden Man)*, *Big Brother* was a risk for Vietnam, with story-telling techniques, production and scheduling methods that were totally new for local audiences.

Big Brother premiered in November last year and ran daily in a prime-time 8pm slot on free-TV network VTV-6, with weekly evictions over nine weeks. The finale aired in January 2014 and winner, Hoang Son Viet, went home with an apartment worth US\$95,000.

Sixty-five episodes were commissioned for season one, directed by film director Nguyen Quang Dung. The purpose-built house had more than 30 cameras trained on the 12 contestants – an element that prompted local commentators to remark that the show invaded contestants' privacy.

"The biggest challenge when producing



Big Brother Vietnam, season one

this format in Vietnam was getting viewers to grasp the basic idea – *Big Brother* being a window on to real people – and to believe that the day-to-day stories are actually genuine and not constructed," says Endemol Asia's managing director of operations, Fotini Paraskakis. She adds that the challenge was overcome as storylines emerged and viewers were taken through the series' emotional highs and lows. "Some real stars are now being born," she says.

The *Big Brother* pick-up was seen as a sign that Vietnam's appetite for entertainment formats remains undiminished, and showed that, in many ways, the market, whatever the regulatory grumbles, was (and remains) younger, bolder and more willing to take risks than some of its South-

east Asian neighbours.

Big Brother is one of a raft of properties Paraskakis has negotiated in fast-growing Vietnam since she joined the company in February last year.

Endemol currently has nine shows in production in Vietnam, and is in negotiations for five more. The titles in production include game shows such as *Step Right Up*, *Next One* and *The Kids are Alright*; family comedy panel *Odd One In*; and talent quest *Star Academy*.

Also on air at the moment is a local version of Endemol's *The Money Drop* on free-to-air entertainment channel VTV-3. Aired in a prime-time slot on Thursdays, the competition/game show has made headlines in local papers for the size of its prizes.

contentasia FORMATS

at the ContentAsia Summit. September 2014. Be included. Contact CJ at cj@contentasia.tv

PLATFORM StarHub TV Anywhere



In a regular section looking at up-and-coming platforms in Asia, *Malena Amzah* speaks to StarHub's Lin Shu Fen, head of entertainment and SmartLife.

What is StarHub TV Anywhere? StarHub's over-the-top (OTT) service offering streaming of StarHub TV's linear, in-house channels (SuperSports Arena, SuperSports, Racquet Channel, Football Channel, Sports HD 'live'), on-demand/VOD content and Red Card Sports Radio, which brings 'live' English Premier League match commentary, real-time match updates, live scores, team line-ups and statistics. Geo-blocked for Singapore.

Why did you call it StarHub TV Anywhere? "The name is simple, easy to remember and conveys the service proposition well."

Available since... June 2012 with 12 channels. Today, the service carries more than a third of the content offered through the set-top box.

Targeting... StarHub TV subscribers. Also seeking out new segments and customers. "This platform allows us to do more targeting and personalisation of service propositions".

Biz/pricing models... The service cur-

rently complements the main StarHub TV subscription and offers some content *a la carte*.

How many new titles are added a month? Not disclosed. Lin will say only that the number of streams being delivered has more than tripled since last year "and is growing significantly monthly". She also mentions improved quality HD streams and promises "more new service features this year that will enhance the way our customers enjoy the content".

Take up expectations for 2014... Utilisation is expected to reach at least half of StarHub's 533,000 subscriber base.

What are you hoping to achieve? "With the proliferation of smart devices and increasingly busy lifestyles, we are seeing a fast shift in the way people consume content," Lin says. This drives StarHub to provide not only wider choices of content, but also to improve accessibility to content across multiple platforms. She adds that StarHub is sparing no effort to ensure

the experience across TV and devices is seamless and consistent. She also promised that customers can expect more in terms of the quality and experience of the content stream. So far, StarHub has live streamed locally produced and annual awards show, StarHub TVB Awards, and is planning more this year.

What's the biggest challenge? "One of the challenges is obtaining rights for OTT delivery. Another is trying to reduce the gap in the window and original format of the content offered on this platform, to ensure we offer a compelling proposition. This is important for us to fight online piracy."

What is the most-watched content so far? Education and sports channels. "Kids' [content] is big simply because of the 'digital nanny' phenomenon. Our 'free-to-cable' channel, SuperSports Arena, does phenomenally well, especially for 'live' sporting events."

How are you using social media? "We will soon announce our social sign-in service that allows users to use their social networking logins to manage their service credentials... In addition, our second-screen app, StarHub TV Buddy, allows our customers to share their favourite programmes via Facebook. The app houses an electronic programme guide and gives users access to additional content, which complements our programming in real time. Available on Android and iOS, it serves as a content engagement platform."

Priorities for the next six months... "We are expanding our platform distribution with partnerships so the application is easily accessible. Customers can expect announcements of new service features and content – on linear and on-demand – on this platform and we are already working with content providers in this area. We are also building up the *a la carte* content, which can be sold to anyone in Singapore and not just StarHub customers."

interview W CREATIVE

Chan Gin Kai
Executive Producer and Founder, Silver Media Group

What are the three things you think it takes to be successful in producing movies in Asia? "I sincerely wish there was a formula to follow, and everyone can be successful. Firstly, a good story makes a huge difference. It is true there are films with poor stories that achieve success because of great marketing campaigns. And there are some poor stories that are successful with a specific niche audience but do not achieve the same results elsewhere. To be truly successful across more countries, a good story helps a lot.

Secondly, it is imperative to strike a balance between the creative and the business sides of producing a film. On one extreme, some producers consider themselves artists, crafting their films to express themselves, regardless of whether they appeal to audiences or the considerations of investors who risk their money. On the other extreme, some are willing to compromise on their stories to pander to sponsors and investors. There must be a balance in producing.

Thirdly, there must be perseverance. There are some rare filmmakers who achieve success on their debut film. But for the rest of us mere mortals, we need to learn through each film, and make improvements through each new attempt. Perseverance, coupled with humility, can bring us far in life."

Some producers have mentioned you as their inspiration. How do you hope to inspire others? "Some people appreciate learning knowledge and business models from me, but I would be far happier if people are inspired by my belief in responsible filmmaking. Media is powerful and its ability to shape society is incredible. Our industry also tends to attract more 'wan-

“What matters most to me in collaboration partners are people with integrity and who have a positive attitude.”

nabees' and 'pretenders'. We need more producers who believe in integrity and ethics in business. I hope to inspire more collaborations instead of competition. We can sit around and gripe about unfavourable conditions around us, or we can unite our strengths, share our experiences and help grow the industry together."

What do you look for in a collaboration?

"Whenever I enter a collaboration, I'll always look first at what I can give to my partner. What value can I add to the equation? How can I contribute to making the deal benefit the other party? Too many people look at collaborations the other way around, selfishly guarding their own interests first and seeing how to get 'one-up' over the other party. I find that when I step into a collaboration with the right attitude, the other party starts letting down its guard and finds ways to take care of my interests too. This is what we all want from collaborations. What matters most to me in collaboration partners are people with integrity and who have a positive attitude."

How do you prepare content for the Asian market vs the Western market?

"Asia is a very fragmented market. Asia also generally tends to be more export driven, with a greater desire to push out its products



than accept others'. And because each market is small (though growing), many people tend to skip Asia in favour of the West, or only focus on the bigger Asian markets like China, India and Japan. It is hard to prepare content for the Asian market, unless you have strong co-production partners who can guide you in, or distribution partners with strong relationships or output deals."

What would you most like to see happen in the future for Asian films?

"I hope to see our genres do well in the international market as well. There's also a lot we need to learn in terms of industry best practices, so that we can achieve higher standards of professionalism. Asia is brimming with potential, and I hope to see more unified efforts to grow the industry. I recently co-founded SAAVA (Southeast Asian Audio Visual Association) with a few like-minded producers to strive towards these goals. Our goal is to encourage collaborations, exchange skills, and spur the growth of the industry in our region."

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



World Wars

With just over 20 years separating the two most cataclysmic conflicts of the 20th century – World War I and World War II – many historians argue that they were not separate wars, but one bloody continuum that spread from Europe to the entire globe. The most iconic figures of WWII – Adolf Hitler, Benito Mussolini, George S. Patton, Charles de Gaulle and Douglas MacArthur – were caught up in both conflicts.

Before they were giants, they were infantrymen and privates in the "war to end all wars", mired first in the trenches at Ypres and the Somme and years later fighting on the very same ground in the Battle of the Bulge or the Invasion of Normandy. This is the story of these devastating three decades of war, through the eyes of the men who were forged in the trenches before commanding a world on the brink of disaster. Length: 6x60 mins or 3x120 mins. Available 2014. Produced by Stephen David Entertainment, Inc. for H2 (2013)

A+E Networks 80 Bendemeer Road, #07-04 Hyflux Innovation Centre, Singapore 339949 T: +65 3157 6500 F: +65 6339 6378 **MipTV Stand # P3.C10**



The Musketeers

On the streets of 17th-century Paris, law and order is more a fledgling idea than reality, and the Musketeers – Athos, Aramis and Porthos – are far more than merely royal bodyguards for King Louis XIII; they are inseparable, loyal unto death and committed to upholding justice. Together, this crack team of highly trained soldiers fights for honour, for valour, for love and just for the pure thrill of it. When d'Artagnan arrives in Paris to avenge his father's death, he soon impresses the three Musketeers with his bravery and skill, and quickly discovers kindred spirits in these boisterous soldiers. Length: 10x50 mins **BBC Worldwide** Room 2524-2536, Sun Hung Kai Centre, 30 Harbour Road, Hong Kong T: +852 2827 2218 F: +852 2511 2575 **MipTV Stand # P3.B38**



The Sweetest Love

Lack of money, detractors and unexpected debts on account of a house forces Martin Guerrero to quit the racetracks and sit behind the wheel of Natalia Toledo's car as the chauffeur of this important executive. The woman's countless demands and Martin's habit of breaking the rules end up bringing the two closer. Thanks to their differences, they discover they are perfect for each other. A love for car racing and a tendency of four generations of women to fall for the wrong man cause the Toledo women to get involved with men from a low-class neighborhood. Eventually, they find their long-postponed happiness and a challenge that brings them together as a family: to get Martin and Julian, his companion, back to the racetracks. Length: 120x60 mins **Caracol Television** 150 Alhambra Circle, Suite 1250, Coral Gables, FL 33134, U.S. T: +1 305 960 2018 F: +1 305 960 2017 **MipTV Stand # P1.G25**



The Color of Passion

The lives of Lucia Gaxiola and Marcelo Escalante have nothing in common, but their destinies intertwine due to hatred and revenge. Lucia believes she has the perfect family, but things aren't always what they appear to be. She never imagines that Rebeca, the woman she considers a mother, will be responsible for her beloved ones' misfortune. Secrets from her past come back to haunt her, and Rebeca has to face her terrible actions. Among these is the death of Marcelo's brother, who shows up before the Gaxiola family without anyone suspecting his true intentions: unmasking the person responsible for his brother's death and taking revenge. In his quest, he meets Lucia, who he believes to be guilty and who awakes in him the passion for love. She, meanwhile, struggles to trust again as she tries to forget the betrayal of the man who left her at the altar. Both must defeat the ghosts from the past so they can find true happiness. Length: 150x60mins **Televisa Internacional** 6355 NW 36th St., Suite 101, Miami, FL 33166, U.S. T: +1 786 265 2500 F: +1 786 265 2269 **MipTV Stand # R9.A2**

From Dusk Till Dawn: The Series

Based on the film, *From Dusk Till Dawn: The Series* is a supernatural crime saga centered around bank robber Seth Gecko (DJ Cotrona) and his violent brother, Richard "Richie" Gecko (Zane Holtz), who are wanted by the FBI, and by Texas Rangers Earl McGraw (Don Johnson) and Freddie Gonzalez (Jesse Garcia); after a bank heist left several people dead. The series deepens the tone of the film, adds new characters and backstories, and expands the Mesoamerican mythology behind the creatures inside the club. Length: 10x60 mins (Season 1) **Miramax** 2450 Colorado Avenue, Suite 100 East, Santa Monica, CA 90404, U.S.A. T: +1 310 409 4321 **MipTV Stand # R8.C15**





This Means War

What are the unseen repercussions of war? This series explores personal stories, hidden histories of conflicts and the secret consequences of military power around the world. Length: 8x30 mins
Deutsche Welle TransTel Asia office: PIK film, 30 Lorong Bukit Pantai, Lucky Garden, Bangsar, 59100 Kuala Lumpur, Malaysia T: +60 (3) 2093 0866 F: +60 (3) 2093 8688 MipTV Stand # P1.K22

Sexy Beasts

The dating show that uses Hollywood prosthetics to transform people into monsters, aliens, or downright weird-purple-things, before going on a first date. Using personality alone, our hopefuls must find love. Format **all3media International Berkshire House, 168-173 High Holborn, London, WC1V 7AA, U.K. T: + 44 (0) 207 845 4350 F: + 44 (0) 207 845 4360 MipTV Stand # R8.C20**



En Otra Piel/Part of Me

Two women share a tragic and supernatural destiny that binds them together even after death. Monica Serrano, a world-renowned pianist with an impressive fortune, dies after the betrayal of her ambitious niece and the man she loves. But by way of a mysterious talisman, Monica's soul, which does not accept departing from this world, occupies the body of Adriana Aguilar, a modest waitress who dies at the hands of a dangerous gangster. Now in Adriana's body, Monica's soul will do the impossible to defend her children and seek justice, while Adriana's soul wanders this world. Motivated by love, Adriana decides to recover her body, but Monica will resist this until her mission has been completed. Length: 120x60 mins **Telemundo Internacional 2555 Ponce de Leon Blvd., 4th Floor Coral Gables FL 33134, U.S. T: +1 786 394 1210 F: +1 305 774 7372 MipTV Stand # P0.B1**



Hard Rock Medical

A drama based on true events, *Hard Rock Medical* brings the medical school experience alive, with engaging characters who put their hearts, minds and creativity into their careers. *Hard Rock Medical* stars Patrick McKenna (*Crash Canyon*), Tamara Duarte (*Degrassi: The Next Generation*) and Jamie Spilchuk (*Stoked*). *Hard Rock Medical* is currently in pre-production on its second season. Length: 13x30 mins **Breakthrough Entertainment Inc 122 Sherbourne Street, Toronto, Ontario, M5A 2R4, Canada T: +1 416 366 6588 F: +1 416 363 9726 MipTV Stand # P0.A1**

Game of Chefs

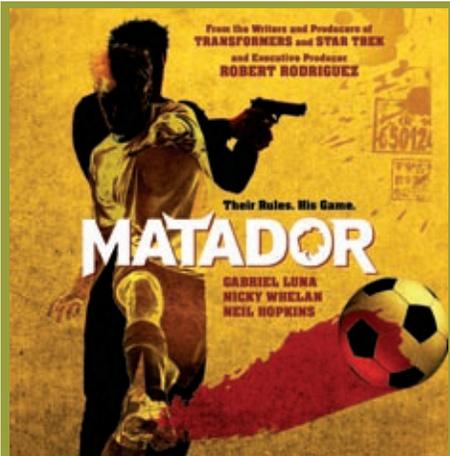
Game of Chefs is a brand new prime-time competitive cookery format developed by The Lab, the joint venture between ITV Studios and Israeli broadcaster Reshet. The show follows three distinguished chefs as they compete to find the country's finest cooking talent. However, unlike other shows, the pressure is on the mentors to ensure the amateurs are up to scratch and their reputations are on the line as much as the competitors. *Game of Chefs* achieved the highest-rated launch ever of a cooking show in Israel, and is growing its share week-on-week. Reshet has already commissioned a second series. Format **ITV plc The London Television Centre, Upper Ground, London SE1 9LT, U.K. T: +44 (0) 207 157 3716 MipTV Stand # R7.N3**



Mother of All Talent

Comedic and aspirational, *Mother of All Talent* shows exactly what it takes to find and coach wannabe child stars... and to contend with their super-ambitious parents. New York-based talent managers and dynamic mother-daughter duo – Lorri Tierney and Nikki Galarza – represent babies, kids and teens looking for jobs in print ads, TV shows and movies. The competition is stiff and the stakes are high. Laughter, tears and tantrums are guaranteed. Lorri describes working with her mum as the best and the worst. Together they form a formidable team: Lorri "the diplomat" and Nikki "the bulldozer" who doesn't mince her words, even in front of the underage talent. Length: 8x30 mins. **Zodiak Rights Avon House, Kensington Village, Avonmore Road, London W14 8TS, U.K. T: +44 (0) 207 013 4400 F: +44 (0) 207 013 4401 MipTV Stand # R8.D3**





Matador

For El Rey Network from executive producer Robert Rodriguez and the writers and producers of *Transformers* and *Star Trek*. In a game of life and death, DEA agent Tony Bravo must go undercover on a highly classified mission to investigate a mysterious and flamboyant communications mogul and owner of one of the greatest soccer teams in the world. Tony, a former athlete who dreamed of being a soccer star in his youth, is tasked with making the team and infiltrating the dangerous inner circle. To succeed, he'll need the espionage skills to impress his superiors and fast footwork to impress the coaches. Will he make the cut or die trying? Length: 13x60 mins **Entertainment One Television** 145 King Street East, Third Floor, Toronto, Ontario M5C 2Y7, Canada T: +1 416 309 4200 F: +1 416 309 4290 **MipTV Stand # C15.A5**

Big Town Dance

From the producers of Ashley Banjo's *Secret Street Crew*, comes a factual entertainment format that will see Ashley and his dance group, Diversity, travel to Stockton-on-Tees, Northeast England, to hold open auditions and form dance groups. Bringing together people from different ages, jobs or experience – from teachers and pupils to the unemployed and local business leaders – each group works together to perfect its own individual routines. In the grand finale, thousands take to the streets in a reminder of Stockton's dance heritage and look to the future with a renewed sense of optimism and community spirit. Length: 6x60 mins (season one) **Shine International** 10 Anson Road, #32-08 International Plaza, Singapore 079903 T: +65 6415 47321 **MipTV Stand # R8.E1**



The Affair

The Affair, starring Dominic West, Ruth Wilson, Maura Tierney and Joshua Jackson, explores the emotional and



psychological effects of an extramarital affair. The provocative drama is told separately from male and female perspectives, using distinct memory biases to both misdirect and intrigue. Length: 10x60 mins **CBS Studios International** 30 Raffles Place, #15-01 Chevron House, Singapore, 048622 **MipTV Stand # R7.E2**

The Sixties

The Sixties is a documentary series from CNN Originals, executive produced for CNN/U.S. by multiple Emmy Award-winning producers Tom Hanks and Gary Goetzman of Playtone; and Emmy Award-winning producer Mark Herzog of Herzog & Company (HCO). The series explores the most transformative years of the modern era in the United States and beyond, examining how and why this decade became a period of such consequence. From the assassination of JFK



and the Cold War, to social change and the British invasion with Beatlemania, *The Sixties* presents a unique view of this pivotal decade. Through rarely seen archival footage, personal movies, interviews with eyewitnesses and expert commentary, the series will reveal all of the key moments that helped to shape the decade. Length: 10x60 mins **FremantleMedia Asia** 10 Raeburn Park, #03-01, Block A, Singapore 088702 T: +65 6223 8771 **MipTV Stand # C11.A1**



La Guerrera / Brave Woman

This is the role that life has cast for headstrong Morena, a beautiful woman with spontaneous sensuality and great inner strength. In order to escape a human trafficking ring without jeopardising her family's safety, she will have to fight an arduous battle in which her freedom and her love are at stake. Length: 140x60 mins HD **Globo** Rua Evandro Carlos de Andrade, 160 / 7º andar,

Vila Cordeiro 04583-115, São Paulo, Brazil T: +55 11 5112 4286 **MipTV Stand # P0.A1**

From page 1: *Extreme*



Cris Angel BeLiEve, RTL CBS Extreme

The best of shockumentaries, *What the Fact...* (10.30pm, Saturdays/Sundays), leads RTL CBS Extreme's weekend schedule. Extreme says the idea is "wow" factual content. Show titles include *Is that a Nail in Your Head* and *101 Things Removed from the Human Body*.

Extreme will also premiere *Don't Look Down*, which explores the dangerous sport of urban free climbing – illegally climbing cranes and buildings without any safety equipment.

"RTL CBS Extreme is the general entertainment channel for the boys," says Jonas Engwall, RTL CBS Asia Entertainment Network's chief executive.

"Men now have a unique channel to tune in to that offers a compelling mix of action series, extreme sports, action reality programmes, extreme factual programming and masters of illusion," he adds.

Curation & aggregation top Asia's CEO digital wish list

New CNBC study unveils C-suite digital habits

Top executives in three Asian centres – Hong Kong, Singapore, India – have put aggregation and curation at the top of their digital wish lists.

CNBC's second annual *Connected CEO 2.0* study with MEC Asia Pacific also shows that C-suite execs fragment their use of multiple digital devices based on particular device limitations.

The other two top findings are that C-suite adoption of social networking in a personal capacity is still low; and that CEOs respond to brand communications, but want to consume ads on their own terms.

"Attitudinally, C-suite are screen agnostic," the report says, adding: "They are receptive to accessing content from all kinds of digital devices and do not differentiate between screens, be it a tablet, smartphone or laptop".

The tablet has now replaced traditional laptops for work meetings and travel. At home, the same tablet is used for entertainment. The report points out that unlike

tablets, which CEOs "have no qualms" about sharing with their kids, phones and laptops are "guarded for own usage".

This year's report shows that CEOs have anywhere from three to more than 100 apps on their mobile devices and the ability to manage these apps is a challenge. "They desire features that effectively aggregate content and intuitively recommend feeds based on reading patterns," the report says.

Creating "intelligent" content aggregation gives rise to privacy and intrusion issues. The report points out the challenge of "figuring out how to overcome a C-suite's reluctance to share personal usage data that is needed to advance the performance of content aggregation tools".

While they see corporate social networking as an important tool for corporate marketing, branding and loyalty, CEOs aren't that keen on social networking for personal use and "hold strong beliefs in building connections via traditional forms".

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