



# VIDEOAGE

INTERNATIONAL


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## Mongolian TV Obstacles Are of "Genghis" Proportions

**M**ongolian TV executives have two sets of challenges — one international, and the other domestic. Internationally, the challenge is that the only thing most people know about their country is that it's where Genghis (or Genghis) Khan came from, and mostly by watching the many movies on the topic. Domestically, the challenges are as vast as its land, which is the 19th largest in the world (the size of Alaska), populated by just 2.9 million people who speak at least one of several Mongolic languages, as well as either Russian or Mandarin Chinese as inter-ethnic languages.

To navigate those domestic challenges, *VideoAge* spoke with



Nomin Chinbat (pictured above), CEO of Mongol TV, a familiar face at many international TV markets and one of the most powerful women in her country.

Even though Mongol TV began FTA broadcast in 2009 from its base

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## India's Father-and-Son Team For Zee TV



|| VASUDHAIVA KUTUMBAKAM ||  
THE WORLD IS MY FAMILY

**A**mong his various Mumbai-based enterprises, Indian media mogul Subhash Chandra owns Zee TV, which is run by his eldest son, 35-year-old Punit Goenka. In addition, Chandra's Essel Group owns the Indian newspaper chain DNA, cable systems and a direct-to-home satellite operation.

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## NATPE's Success Is Its Challenge



**N**ATPE Miami is shaping up nicely. Even though it's still considered a U.S.-Canada bilateral event for Latin American buyers, toward the end of next month, at the usual Fontainebleau Hotel facilities in Miami Beach, a record 27 countries outside the Americas will participate. Of these, the largest sales contingent will arrive from Germany, followed by France. European buyers, on the other hand, will hail mostly from Scandinavia.

There is no doubt that NATPE will again be a success and the Los Angeles-based NATPE organization has made sure that the event will

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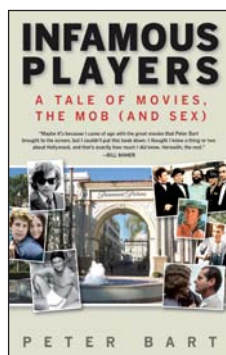


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*India's father-and-son team for Zee TV's world expansion. The numbers are dazzling*

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**My 2ø**

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have the twime or the  
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## U.S. TV Giants Are Recognized

In mid-October, the Library of American Broadcasting, which is based on the campus of the University of Maryland, staged its 11th annual "Giants of Broadcasting" awards.

This year, it was held in the big rotunda of Gotham Hall in New York City, having outgrown its previous locale at the city's Waldorf Astoria Hotel. As usual, 11 executives were honored, including ABC-Disney's Anne Sweeney, Aereo's Barry Diller, writer-producer David E. Kelley and BET's founder Robert L. Johnson. All 2013 inductees are or were prominent in the U.S. domestic TV market, with the exception of Jeff Smulyan, founder of Emmis Broadcasting, owner of 21 radio stations in key U.S. cities.

Smulyan is known in the radio broadcasting business for promoting the FM chip into mobile phones and getting them activated (some phones have FM chips, but they are not activated); a plan opposed by the Consumer Electronics Association. With an FM chip, local stations would be available as long as the phone is on.

At the award ceremony, Anne Sweeney sent TV star Robin Roberts to accept the award on her behalf, and David



E. Kelley offered a videotaped acceptance speech.

During his speech, Diller (pictured) commented that even though broadcasters were honoring him, "many people in this room are suing me," in reference to his new digital platform, Aereo, which picks up digital broadcast TV signals for a streaming service. Broadcasters claim Aereo is infringing on their copyrights by not compensating them for their signals.

Also honored was the 1974-77 FCC (U.S. communications authority) chairman Richard E. Wiley, who distinguished himself for advancing a deregulatory agenda that in the late '90s resulted in the demise of small companies, solidification of vertical integration and led to the age of conglomerates in the entertainment business.

A final observation: The Library of American Broadcasting, which was established in 1974 by the Washington, D.C.-based National Association of Broadcasters (NAB) and until 1994 was housed at the NAB headquarters, has so far mostly honored executives and personalities involved with U.S. domestic broadcasting. Among the more than 120 inductees, only six current and/or past executives distinguished themselves for having contributed to the success of American entertainment abroad.

# Swiss Television Programs



## Nicoletta, So Many Lives

This documentary tells the story of Nicoletta Gay, psychotherapist and spiritual consultant for terminal oncological and rehab patients, by following her in her work as a teacher, in her daily routine of personal rites, studies and prayers. It also accompanies her on one of her many journeys, on a quest for the ancient and traditional wisdom in New Zealand, where she meets the Maori keepers of ancestral memory. A healer and therapist, Nicoletta bridges cultures and places; she accompanies souls on their earthly path up to their return to the eternal source.



## The Team

One summer day the director of this documentary receives a call from a social worker in Locarno. A group of youngsters needs a coach. There are Dominicans, Slavs, Moroccans, Italians and Swiss, all united by the same dream of forming a street basketball team. This is not only the beginning of a sport adventure, but also a human experience for a group of teenagers who, at times, seem to have been "left out" and excluded from "official events". This teen group, however, refuses to be pushed aside. "I have coached them, admired them, and loved them", so the director and coach of this unusual team. The result of their encounter is to be seen in this documentary.



## Foodies

Lovers of food and good cuisine looking for top quality in ways of ingredients, gastronomy and catering. Encounters with young chefs who are revolutionising the European culinary scene. They are interviewed by Viviana Lapertosa while perusing the markets or working in their kitchen, and the interviewer was even given an opportunity to cook with them.

Anton Schmaus, Edouard Loubet, Aurora Mazzucchelli, Ronny Emborg, Markus Arnold.

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## Malaysia's Pay-TV Gets Heated

ABNxcross, Malaysia's only cable operator, is preparing to enter the pay-TV market in a big way, competing with Astro — which dominates the pay-TV market with more than three million subscribers out of the 6.7 million TVHH in the country — and Telecom Malaysia's IPTV service, HyppTV.

Malaysia's Asian Broadcasting Network launched the 50-channel high-speed Internet service ABNxcross last July and now it is trying to bring the monthly subscription price below RM 30 (U.S.\$9) from the current RM 99, because research has shown that at that lower price, penetration would go up to 75 percent from the current 50.

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# Following in Henry Kissinger's Footsteps: Writing His Own History

*Peter Bart sets out to protect his legacy before someone sets the record straight*

**V**ideoAge has been late in reviewing Peter Bart's ninth book, *Infamous Players: A Tale of Movies, the Mob (and Sex)*, his third published by Weinstein Books, and sold in the U.S. for \$15. Weinstein Books is part of the Weinstein film company founded by Bob and Harvey Weinstein. Bart called the latter a maverick when he was editor-in-chief at *Variety*.

Indeed, the first ecstatic review of the 274-page book came out in *The New York Times* and was penned by Janet Maslin on May 11, 2011, followed by another a month later by Caryn James in the highly sought-after *NYT Book Review*.

Since Bart reported for four years at *The New York Times*, starting in 1963, the least one can expect is a glowing review by the newspaper, regardless of the book's content, accuracy and relevance.

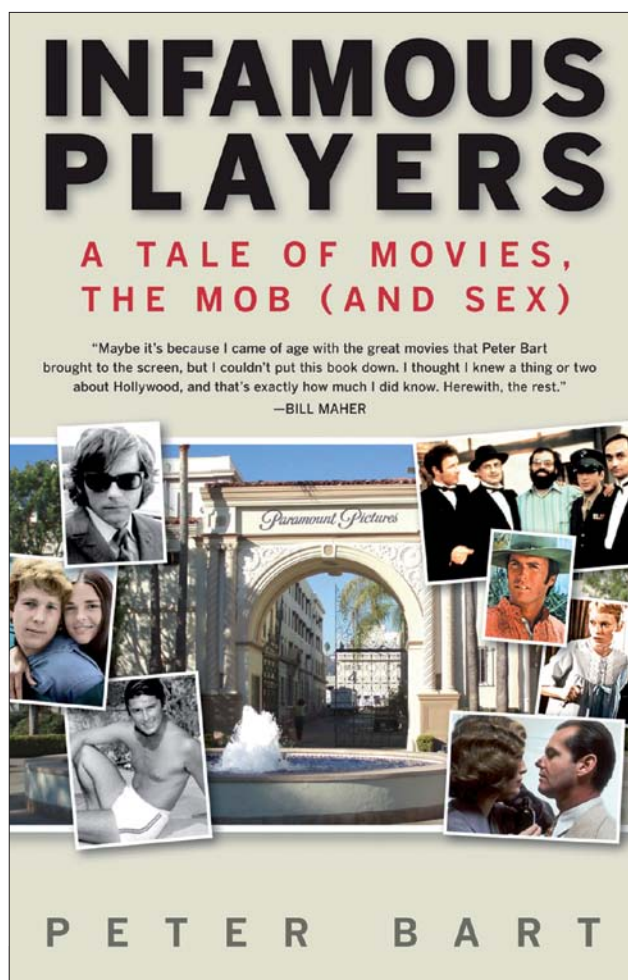
However, accuracy is not something that we'll dwell on here, except to point out that some critics challenged Bart with film release dates, and Donald Sutherland denied that, when at Paramount, Bart was on the set during a supposedly real sex scene between the actor and Julie Christie.

Bart published the book in 2011 at age 79. Therefore it is understandable that some facts were lost in the database.

Relevance, on the other hand, is important to us, so we called upon other executives at Paramount to check whether, for example, Bart's depiction of Charles Bluhdorn, the chairman of Golf & Western, which controlled Paramount Studios, was accurate. The response was that even though Bluhdorn wasn't a nice person, Bart's descriptions of him were at times "creative."

Nevertheless, the narrative of *Infamous Players* is somewhat interesting, if less relevant, since, according to critics, most of its material comes from the 1994 book *The Kid Stays in the Picture*, an autobiography by Robert Evans, and Bart's 2002 book, *Shoot Out*. *Infamous Players* also slows down to near-boredom, when about three-quarters into the book it becomes a version of the Internet Movie Database's (IMDb) credit listings.

The story begins when Bart was asked to move from the *NYT* to Paramount Pictures in 1967 by Robert Evans, then-president of Production at the studio. In his eight years at Paramount, Bart rose to VP in charge of Production. According to Bart, Evans noticed him when, on August 7, 1966, he wrote in the *NYT*, "I Like It. I Want It. Let's Sew It Up," a glowing feature story about Evans; an article that, in turn, was noticed by Bluhdorn, who offered Evans the production job. Others, however, recall that Greg Bautzer, a Hollywood



agent and Sidney Korshak, a labor lawyer, introduced Evans to Bluhdorn.

Five main points in the book struck this reviewer oddly: The over-emphasis that Bart puts on remaining faithful to his wife, despite open offers by beautiful women; the large number of movie actors that he helped become stars; the numerous film projects that he saved from doom or development hell; the good relationships with the 280 top-level movie executives and stars mentioned in his book, and the brief overview of his time at *Variety*.

Only 27 lines of Bart's book are devoted to his former position at *Variety*, which began in 1989 and ended in 2009. His job started when *Variety* was called the bible of the entertainment business, and it ended with the virtual demise of the trade paper, which ultimately closed its daily edition and turned its weekly into a glossy consumer gossip publication.

To compensate for this shortcoming and get some insight into Bart's reign at *Variety*, we consulted Peter Besas' book *Inside "Variety"*, published in 2000. Besas, who worked at *Variety* for 30 years, left the publication in 1999.

Besas devoted only 12 of the book's total 563 pages to Bart, and they are not full of praise:

*Bart did not succeed in ensuring his legacy, the same way Henry Kissinger wasn't able to ensure his, despite his many revisionist books.*

"Bart started to flex his journalistic muscles [at *Variety*] just enough to draw controversy and attention to himself...A calculated attack [that] succeeded in raising just enough dust to keep Bart in the limelight and assure his place as a subject of conversation in Beverly Hills cocktail parties."

Besas also wrote, "Bart was meticulously tinkering with the paper. Like a military strategist each carefully-planned move was designed to bring him a little closer to his ultimate objective: A triumphant return to the corridors of filmic power in Hollywood."

And about the beginning of the end of the venerable trade paper, Besas wrote: "The much ballyhooed 'new' *Variety* was officially presented at the Regency Hotel on Park Avenue by Peter Bart and [publisher] Gerry Byrne at a breakfast 'Celebration of Change.' It was a tame affair. About 25 or 30 guests appeared — only one network executive [and] virtually no film or legit people."

In conclusion, with this latest book, Bart did not succeed in ensuring his legacy, the same way Henry Kissinger wasn't able to ensure his, despite his many revisionist books, and indeed he's still considered a war criminal by critics.

It is said that, at times, one has to die while living in order to live after dying. It is doubtful that Bart would go to that extreme.

As for Kissinger, the former Secretary of State under President Richard Nixon (who's mentioned in this review's headline and described by Bart as Robert Evans's friend), occupies six pages of Bart's book, despite their brief encounters. Yet, that's still five and a half more pages than he reserved for *Variety*, where he worked for 20 years. **DS**



## 2013 WINNERS

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(YLE, Finland)

### RADIO MUSIC

#### COMPOSED WORK:

*A Feast For The Ears - A Sonic Approach to Gastronomy*  
(SRF, France)

#### WORK ABOUT MUSIC:

*The Signature Series*  
(CBC/SRC, Canada)

### TV PERFORMING ARTS

#### PERFORMING ARTS:

*Matthew Bourne's Christmas*  
(CH4, U.K.)

#### MUSIC AND ARTS DOCUMENTARIES:

*Bloody Daughter*  
(SRG SSR, Switzerland)

### SPECIAL PRIZE

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#### PRIZE FOR TV BROADCASTERS

#### WHICH ARE ALREADY PRIX ITALIA MEMBERS:

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(NPO, The Netherlands)

#### PRICE FOR TV BROADCASTERS

#### WHICH ARE NOT YET PRIX ITALIA MEMBERS:

*Soil Pollution In The Jordan Valley*  
(JRTV, Jordan)

### RADIO DOCUMENTARIES

#### OVERALL QUALITY:

*Let Us Remember The Joola - The Ship's Last Journey*  
(SRF, France)

#### EXTRAORDINARY ORIGINALITY

#### AND/OR INNOVATION:

*Tim Key and Gogol's Overcoat*  
(BBC, U.K.)

### TV DOCUMENTARIES

#### CULTURAL AND GENERAL INTEREST:

*Africa-Kalahari*  
(BBC, U.K.)

#### CURRENT AFFAIRS:

*22.07 - The Eyewitnesses*  
(NRK, Norway)

#### SIGNIS SPECIAL PRIZE:

*Burning Bush*  
(HBOE, Pan-European Broadcasters)

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(RTR, Russia)

#### ADAPTED DRAMA:

*Nineteen Eighty-Four*  
(BBC, U.K.)

### TV DRAMA

#### TV MOVIES AND MINISERIES:

*And Then I Killed Him*  
(RTP, Portugal)

#### SERIES AND SERIALS:

*Real Humans*  
(SVT, Sweden)



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# One Way or Another, Business Is Done

The overall view of the recently concluded American Film Market (AFM) in Santa Monica, California, was varied (the market ran from November 6-13). Some participants, such as Multicom's Irv Holender, said that the proximity to MIPCOM is actually useful as a follow-up to the Cannes market, since many of the same buyers are in attendance. Others, like Lightning's Ken DuBow, said there is only a 20 percent overlap of buyers between AFM and MIPCOM. According to Tim Brown of Joker Films, "at AFM there are different buyers, perhaps from the same company, but different executives. For example, at MIPCOM I met with France 2 TV people and here in Santa Monica I'm meeting with their film counterpart."

Then there is the financial upside, as indicated by Sonar's John Alexander: "AFM is relatively cheaper because it's in Los Angeles."

The consensus is far from unanimous, but all reasons seem to contribute to making AFM an established appointment in the calendar year — and Santa Monica participants' favorite venue. Former talks about moving the market east to downtown Los Angeles are now treated as amusing anecdotes, although there is still some residual resentment about increasing hotel costs, especially by the AFM's main exhibition area, the Loews Hotel. However, even increasing costs are expected to be held at bay since by 2016 Santa Monica is going to have three additional hotels, each much larger than the existing ones. One project calls for a 21-story hotel on Ocean Avenue, not far from the Loews. Another hotel, designed by Frank Gehry, will have a tower near the beach. A third complex will feature three towers on the south side of town. This is in addition to the expansion of the Fairmont Hotel on Ocean Avenue. The expansion means that the AFM will not follow the path of NATPE Europe, which was "encouraged" to move from Budapest to Prague by the escalating costs of the Sofitel Hotel in the Hungarian capital.

Nowadays most exhibitors at AFM are both TV and film companies. And this year's AFM declared the DVD business basically dead, replaced



Lightning Entertainment's Ken DuBow, Alexandra Cocean

by streaming. Coincidentally, on opening day, November 6, Blockbuster Video announced the closing of its remaining 300 home video stores in the U.S., to be replaced by the Blockbuster @Home streaming service through satellite TV service Dish Network. "Consumer demand is clearly moving to digital distribution," said Joseph Clayton, CEO of Dish Network, Blockbuster's parent company, in a release. Arrow's Steve Arroyave also declared, "the DVD business is dead, but theatrical is picking up."

Even though DVD is fading out, a Hong Kong-based company, Prime Disc, was at AFM actively promoting DVD and Blu-ray duplication and replication, stating that in parts of the world, the disc business is still being done.

Breakthrough's Nat Abraham said that "AFM is good for film, especially to get that desirable 'theatrical designation' in order to get a larger license fee from most outlets and in particular pay-TV in Canada. It's expensive [the way we get it here at AFM], but it's worthwhile. And it doesn't matter

how long [the films] have to be in theaters."

In terms of genres, Multicom's Darrin Holender commented that at AFM, teen-family movies were in demand, an assessment that was seconded by Joker Films' Brown, who added that family-teen movies work well in most territories.

The AFM drew 357 exhibitors from 33 countries. Of these, 16 were from Hong Kong, which explained the fourth annual Hong Kong Day, which was held on the second day of the market. The number of exhibition companies was exactly the same as last year, although this time multi-suite offices rented by large exhibitors made for a seemingly fuller floor. Buying companies this year numbered 779, and there were 7,876 total participants.

Prior to AFM, another Asian country "went Hollywood" when a large delegation from Thailand, led by Thai Princess Ubolratana Rajakanya, headed to Los Angeles to promote the country as a film location and organized a "Thai Night" party in Santa Monica.

A final note: AFM has signed a four-year agreement with Focal Press, a 75-year-old book publisher with offices in both the U.S. and Europe, to collaborate on a series of books on the business of motion picture production and distribution. 🇧🇷



Starz's Todd Bartoo



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# MIPCOM '13 In Facts, Figures and Pictures

*Crowds, parties, and a little rain make for a buoyant (if damp) market*

**A**fter the report on MIPCOM in last month's *VideoAge* edition, let's review the "factual" and entertaining sides of the market, which took place October 7–10 in Cannes, France.

According to Reed MIDEM, over 13,500 international delegates from 100 countries attended the event, marking an increase over the past two years (2012 saw 12,900 delegates and 2011 saw 12,500). Buyers numbered 4,623, and 1,000 of those were digital buyers. MIPCOM's Country of Honor, Argentina (which took the torch from Canada), made a big showing with 98 companies and 283 delegates. As part of the Country of Honor celebrations, a luncheon was held for the Argentinean film-TV industry, attended by 150 executives out of a record number of 700 MIPCOM participants from Latin America.

Indeed, exhibitors met with buyers from across the globe. "We were fully booked every half hour with buyers from all over the world," said Peter Iacono of Lionsgate. "Distance doesn't seem to be a factor in keeping people from MIPCOM," he said.

Ron Alexander, who launched Ron Alexander Media after 18 years with TPI, reported that "floor traffic was great, and Monday and Tuesday were packed."

Not only were many acquisitions executives in attendance, but they also showed up to meetings with a "specific idea of what they needed and what works for their territories," said Giulia Prenna of Epic Pictures. This made for "very focused meetings," she added.

But not all buyers knew what they were looking for. "I've attended 47 of the 50 MIPs and every MIPCOM," said Irv Holender of Multicom Entertainment Group. "The business model keeps changing, and what used to be a very TV-focused market is becoming a mixed market. Digital people from all walks of the TV world and some people who aren't even in the TV world are here, and in some cases they don't know what they're looking for. There's no direction," Holender said.

Echo Bridge Entertainment's Emilia Nuccio found MIPCOM 2013 to be "a very positive market, and I was able to zero in and close business that was pending over the summer."

This was Tricon Films & Television's "largest MIPCOM to date in terms of content and



Starz's Gene George (far right) with the talent from *Black Sails* at Starz's cocktail party

personnel," said Jon Rutherford, who noted that the company launched about 20 new titles. And while he said that his team's schedules were jam-packed, they also managed to fit in walk-ins whenever possible.

Overall, MIPCOM attendees were in chipper spirits and made time for extra-curricular activities as well, despite the near-nightly rain that fell on more than a few of the 50-odd cocktail parties along the Riviera, starting on Sunday, the day before the market opened.

In fact, Sunday was a busy day this year, and some exhibitors, like Lionsgate's Iacono, speculated that talk of the potential air traffic controller strike caused the market to be moved up a day, so to speak. Indeed, both Iacono and Ron Alexander noted that Monday and Tuesday were packed with meetings — more so than usual.

This year the organizers shook things up, with the opening night party taking place at the Carlton

*(Continued on Page 12)*



Venevision's Cesar Diaz with Sonotex's Raul Lecouna



eOne's John Morayniss with Abbie Cornish of *Klondike*



9 Story's Stephen Kelley, Natalie Osborne, Jennifer Ansley, Vince Commisso, Liliana Vogt, Kristin Lecour, Federico Vargas

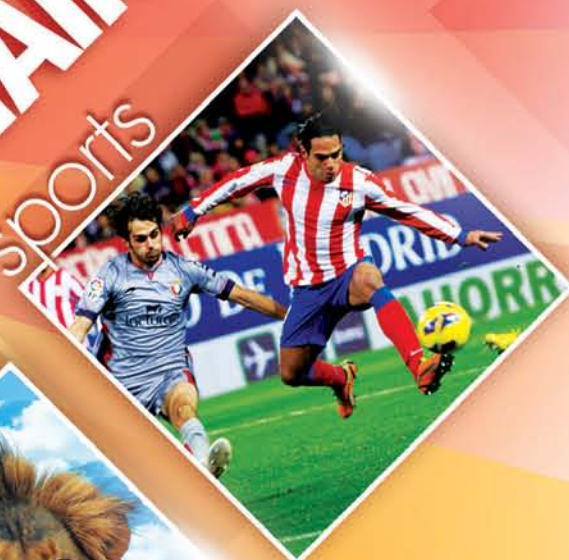
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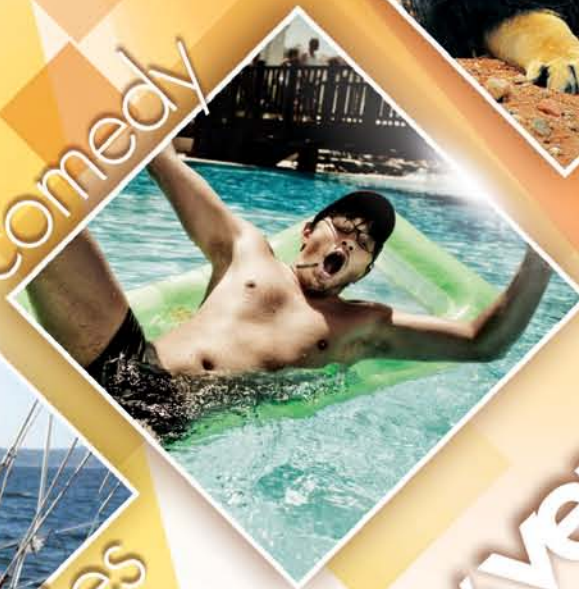
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MGM's Roma Khanna, The Newsroom's Emily Mortimer, two45's Noura Al Kaabi at the Women in Global Entertainment Power Lunch

Hotel. The theme of the party, which took over several rooms of the hotel, was Argentina. One room featured an on-stage tango performance, while others were filled with food and drink, even though just one small bar offered champagne.

Adding another twist to 2013, MIPCOM named Jeffrey Katzenberg, CEO of DreamWorks Animation, its Personality of the Year, emphasizing the growing link between television and film. And for the second year in a row, some of the most influential women in the business came together during the Women in Global Entertainment Power Lunch, which included a panel discussion with MGM's Roma Khanna, two45's Noura Al Kaabi and The Newsroom's Emily Mortimer.

Besides the opening party, there were plenty of other festivities to keep attendees busy. Among them was Starz's *Black Sails* soiree, which saw the Long Beach Restaurant turned into a makeshift pirate's cove with a look-alike pirate ship (conveniently if only coincidentally) located out to sea, with a telescope set up for proper viewing. Stars of the series were in attendance for photos and to mingle with guests. Other celebrities joining in on the glamour in Cannes included Andie MacDowell, promoting her new series *Cedar Cove*, several stars from eOne's lineup and Meghan McCain, daughter of U.S. Senator John McCain, who was on-hand to promote her new series, *Raising McCain* for Tricon, among many others.

Other cocktail parties were thrown by 9 Story Entertainment, Lionsgate, eOne, GRB Entertainment, TV France International, Zodiak (on a boat), Tricon, CBS Studios International, A+E Networks, Red Arrow, FremantleMedia, Content, Global Agency, Rainbow and Azteca (celebrating its 20th anniversary at the Carlton Hotel), among others. Plus, there was a breakfast and press luncheon at Disney, screenings by Starz, Telemundo and Telefe and a barbeque at Sony Pictures.

Reed MIDEM also took the opportunity to announce that MIP Digital Fronts will launch at MIP-TV 2014. The international screenings will showcase and trade original online video programming and web series. The Digital Fronts will take place on Wednesday, April 9. The program will feature a full day of screenings from world-renowned platforms, digital studios and online channels, covering all genres, according to Reed MIDEM.



Star chef David Rocco with Breakthrough's Nat Abraham

Next year, the Country of Honor status will be bestowed on Mexico. The focus on Mexico will include conferences, screening showcases, co-production matchmaking and Mexican-themed networking and will launch at MIP-TV 2014 (April 7-10), extending through MIPCOM 2014.

Next year, MIPCOM will be held October 13-16. 🇲🇽



CBS's Armando Nuñez (center) with Rachelle Lefevre and Dean Norris from Under the Dome



INCAA's Liliana Mazure at this year's LATAM Global Dealmakers Networking Lunch



WCPMedia's Eleonora Maraffi, Cristina Molinari, Lucia Milazzotto, Elena Conti



Televisa's Elsa Garcia Nuñez and Hugo Treviño



The MIPCOM 2013 closing press conference

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# Asia TV Forum Adds New Features To Attract Buyers

*Many new exhibitors breathe new life into the Asian market*

By Sara Alessi

The organizers of the Asia TV Forum & Market (ATF) ensure that there are enough timely events at the 14th annual gathering in Singapore to attract a large number of program buyers from Southeast Asia, who in turn will draw more sales companies to promote program sales, which, of course, is ATF's *raison d'être*.

New to ATF this year is MIPAcademy Singapore, produced by the Paris-based Reed MIDEM (organizer of MIP-TV and MIPCOM) and Singapore-based Reed Exhibitions Singapore (ATF's organizer), in collaboration with the Berlin-based The Entertainment Master Class. MIPAcademy offers a full-day suite of master classes held as part of the ATF conference slate. It will take place on December 6, the last day of the four-day conference.

The ATF Animation Lab is also new this year. It's a three-day matchmaking platform dedicated to Asian animation producers seeking co-production and funding opportunities. Pitches from finalists will be conducted December 4-6. Finalists will present to a group of seven executives (commissioners and investors) behind closed doors.

In addition, ScreenSingapore returns to ATF with four days of comprehensive conference sessions. A few years ago, the "Screen" began as an independent event held in Singapore in June. After a shaky start, last year it was taken over by Reed Exhibitions and was combined with ATF, thus adding a film element to the TV market. The only requirement for ATF participants is that buyers have to indicate their interest in the "Screen" in order to attend the film premieres, ScreenSingapore's key element.

Apparently, the aforementioned events have stimulated the interest of international distributors to the point that, this year, there is a record number of around 55 first-time market exhibitors, including Italy's Mondo TV, the U.K.'s TCB, Canada's 9 Story Entertainment, Malaysia's Artakus and many more. At press time, some 180 exhibitors had registered and organizers anticipated over 4,000 attendees representing 17 countries. Last year,



Studio 100 Media's Patrick Elmendorff

ATF drew 3,917 international participants from more than 50 countries. Ultimately, though, sales volume is what will determine the success of the market, regardless of the success of its sideshows.

Todd Bartoo, senior manager of Worldwide Sales and Acquisitions for the Los Angeles-based Starz, explained that though the company has attended Filmart in Hong Kong in the past, it has never attended ATF before. They're optimistic though, as they have "heard good things about this market." Bartoo said that since Starz is launching several new series, including pirate adventure *Black Sails*, the company decided, "this would be a great year to attend and check out ATF."

9 Story is another first-time attendee. Natalie Osborne, managing director for the Canadian company, said that "Asia has always been an incredibly important market for 9 Story, and with our recent acquisition of CCI Kids and an expanded team, we now have the opportunity to build an even stronger presence across the territory." For that reason, Federico Vargas — who recently joined 9 Story from CCI as director of Distribution — will attend ATF to "strengthen existing relationships and establish new ones." She added that "ATF is an important part of our strategy to deepen our presence in Asia. Compared with some of the other major markets we attend, ATF provides a great opportunity to meet with some of the regional players, and we are very hopeful that this year's ATF will produce strong results for us."

Martha Contreras, who's in charge of Sales for Asia for Mexico's Comarex, stated that her company has "always attended ATF — ever since the first year it was organized and each year we look forward to meeting and catching up with all our clients and partners who do not attend other markets such as MIPCOM." This year, she and Marcel Vinay Jr., CEO of Comarex, will attend the market in Singapore.

"We've been attending the market for many years, so it's not a decision that we make on a yearly basis, it's really part of our business in Asia," said Marielle Zuccarelli, managing director

of International Content Distribution for A+E Networks. "We have an office in Singapore, and we have three executives there dedicated to the content business in Asia."

ATF is also vital for GRB Entertainment. Benn Watson, VP of International Sales, said, "ATF is one of the premier events on our annual calendar. The market offers us the opportunity to meet with our local Asian broadcasters to develop our understanding of the local trends and demands of audiences in the region and in turn, offer the latest in U.S. and worldwide entertainment to fulfill those needs."

"I have attended the ATF for the last six years," said Zodiak Rights' VP of Sales, Naomi Koh. "It's a great opportunity to catch up with my clients and meet new broadcasters and producers from Asia. It's an important market for us, being able to focus on the needs of our Asian buyers and spend more time with them than is possible during other markets is a great way to cement relationships and learn more about what they need."

Caracol Television has been attending since 2005, and as Estefania Arteaga, Sales executive for Eastern Europe and Asia, said, "each year seems to be more informative and more influential. For Asia, this is the vital meeting point."

For Breakthrough Entertainment's director of International Distribution, Kate Blank, "ATF has proven to be of great value in building and nourishing our relationships, especially in Southeast Asia." Blank added that "this market allows us to follow up with those broadcasters we have strong relationships with and continue to build on our relationships with clients who don't regularly attend other programming markets." She also noted that ATF is a place where the company keeps its eye out for acquisitions. This is the third time Breakthrough will attend the market, and "this face-to-face time has proven to be a valuable asset in our efforts to license our programming in Asia," she said.

Blank explained that Southeast Asia is a "challenging territory mainly due to the diversity

(Continued on Page 16)



Televisa's Javier Paez, Mario Castro



Tony Chow, independent TV consultant for Southeast Asia

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A+E Networks' Catherine McGrath, Kerri Tarmey, Ling-Sze Gan

of programming needs from one territory to the next. Censorship restrictions, budget limitations and the growth in their own local productions are limiting factors to the success in licensing Western content in Asia as a whole." Yet, she added, over the "last few years, Breakthrough has increased its travel to Asia and in doing so we have a broader, more in-depth understanding of our clients' needs."

Likewise, Starz's Bartoo noted that the "broadcast market in SE Asia, especially for free-TV, and for American series, has been challenging over the years." Yet the success of *Spartacus* has generated "more interest than ever in our...one-hour series [and] cinematic content that resonates well with this market." He added: "There is a growing demand for Western product, but you still need the proper content that...falls within certain genres. For example, premium series and action/disaster movies work well, and there is also an appetite for Christmas movies and thrillers."

Comarex's Contreras said that "traditional and classic telenovelas have been a staple in Southeast Asia for many years now, and we hope the audiences' love for the drama, the mystery, the romance and deception that are legendary in this genre continues for many more years."

Studio 100 Media's Patrick Elmendorff (who has attended ATF for around 13 years) has found that broadcasters and viewers in the region have "always been very interested in animation series, especially in 3D/CGI content." He added that "buyers are always looking for new content, story-driven content and character-centered programs filled with humor, enchantment...and gripping stories that communicate positive values such as honesty and friendship."

In that vein, Breakthrough's Blank has found that "family and kids series have always had a positive track record in Southeast Asia and recently [there has been] growth and demand for our travel-related content." She added, "We are also keen to discover and expand new opportunities for our growing Feature Film Division."

The type of content that works is "truly dependent on the needs of the individual broadcaster and what works best for their audience," said 9 Story's Osborne. "We have had a variety of genres work...from animated preschool and six-through-11 comedies, to youth live-action and educational programming. As a specialist in the kids and family space, we have a

wide range of genres and formats to offer within this category," she said.

"Overall, the tastes haven't really changed, but we are seeing more interest in entertainment formats. In general, Western content has proven to be very successful in recent years," said Caracol's Arteaga.

Zodiak's Koh added that the "formats business has increased in the last year or so, primarily the big studio-entertainment shows are of interest to my buyers."

Sebastian Burkhardt, head of Sales for Banijay International, concurred that "broadcasters in Southeast Asia have certainly opened up to formats from the Western world, and there are increasingly more and more slots available for bigger formats with a track record, and those that are sponsorship friendly," he said. "Whilst the majority of imported formats were game shows and light entertainment, we have noticed a trend for more factual programming traveling into the region, particularly in the bigger markets like China, India and Indonesia," he added.

Mario Castro of Miami, Florida-based Televisa Internacional has found that "ATF consistently represents a gateway to Southeast Asian markets. We have attended for many years and we hope to continue for years to come."

"Like many countries that experience growth, the markets in Southeast Asia, along with their broadcasters, are seeing a fast development in pay-TV and new media platforms," said Televisa's Castro. "Growth in the amount of screens the audiences have tends to open them and allows foreign content to gain demand, regardless of the origin."

Bartoo of Starz is particularly interested in meeting with broadcasters from Indonesia and Thailand, "while still building upon and expanding our existing relationships in key territories like Korea, Singapore and Hong Kong," he said.

Osborne said that while 9 Story is looking to do business all over the region, a "core strategy is to develop free-TV relationships, particularly in countries like Malaysia, Thailand, Indonesia and the Philippines."

Comarex's Contreras believes that the "ATF is one of the most important markets for our company



NBCUniversal's Linfield Ng, Mei Ling Chong, Maria Hassouni, Shreya Kapdi, Joy Kaung, Amreet Chahal, Rajiv Dhawan, Mike Mendelsohn

due to its attendance. The location is central for all our Asian clients and partners who attend."

Blank of Breakthrough agreed that the locale is key, saying, "It gives us a chance to visit neighboring countries in Asia Pacific ahead of the market. This year, we will be seeing our Australian clients in Sydney pre-ATF."

On December 3, attendees can participate in the opening address and keynote. There will also be several other conferences, including "Digital Agility Now — Creating a High Velocity Media and Entertainment Organization in the Age of Transformative Technology," "New Media Strategy — Business Model and Monetizing Opportunities," "Animation Lab — Buyers' Co-production & Financing Panel," "A Global Perspective into Asia on the Booming Formats Community," "Focus on Korean Formats — On Format Trends and the Hottest Format Properties" and "Asia's Most Desirable Buyers — What Do They Want?" among others.

Other highlights include a session offering an overview of TV content's evolution with David McGregor of Ernst & Young (Australia), and another session that will showcase Asia's version of ad-supported on-demand video streaming featuring Tommy Lee of SK Planet (South Korea). 🇰🇷



Last year's opening ceremony for ATF and ScreenSingapore



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(Continued from Cover)



Last February, Mongol TV launched Mongolia's first live daily morning show titled *Unuu Ugluu*, a mix of news and lifestyle features.

in Ulan Bator (also written Ulaanbaatar) — the nation's capital — it is now considered the leading independent HD-TV station in Mongolia and the nation's most technologically advanced.

But, before asking questions of the British-educated Chinbat, let's review Mongolia's television landscape.

In the country, there are 118,000 TVHH serving 1.5 million viewers, of which 45 percent reside in the nation's capital. The market is covered by 12 FTA channels, since the government forced Eagle TV to switch from airwaves broadcast to a cable channel, due to improprieties. The country is also served by 90 cable TV channels through 15 cable operators and two satellite companies.

Television was introduced in Mongolia in 1967 by the state-owned Mongolian National Broadcaster (MNB). Since the collapse of the Soviet-style government system in 1990, Mongolian media has undergone significant reforms. The first commercial TV station, Eagle TV, appeared in 1994, followed by C1 in 2005 and NTV in 2006, eventually numbering a total of 11 commercial FTA stations, considering that TV5 is supported by a combination of advertising and state subsidies.

The 30-year-old Chinbat — who looks more like a TV personality than the results-oriented executive she actually is — studied economics at Cambridge in the U.K. Her husband, Batka Gankhuyag, is an entrepreneur in the new media business, but, Chinbat pointed out, "He's not an employee at the station [even though] he's very involved as a consultant and board member." She didn't come from a media background, having previously been involved in the luxury hotel business that she started at the age of 24. Mongol TV was actually created by her father, a geologist who dabbled in mining, farming and the real estate business before starting the network together with his financier wife. After the network encountered some financial and technical problems, their daughter Nomin was called to the rescue, a mission she accomplished successfully. Last February she completed the re-launch of the channel with in-house program production and a new live studio.

Chinbat also explained how Mongol TV came

about: "When I returned to Mongolia after spending eight years studying in the U.K., I realized the broadcasting system in my country was underdeveloped [and] still influenced by government politics and needed someone to bring it up to Western standards. I found my new mission and surrounded myself with a team of foreign experts, led by [Canadian TV consultant] Michel Rodrigue and [his] The Format People, who helped me reach my goal."

Today, Mongol TV broadcasts 19 hours per day, more or less similar to other FTA channels, and covers the whole Mongolian footprint. Most FTA channels are carried by cable and satellite operations, but, explained Chinbat, "We do not get retrans fees. We actually pay for carriage."

The business model of Mongol TV is based on advertising, which presents problems of its own, since 30 percent of the population is nomadic or semi-nomadic, plus, according to Chinbat, "The rating system is relatively new and is not very reliable because it only covers the city of Ulaanbaatar and the sampling is very weak: [there are] only about 100 people [with] meter boxes."

Explaining the station's strategy for competing in a highly competitive market, Chinbat said,



"Firstly, we brought in the first morning show in the country, which has become our main creative content. We used the morning show as an incubator for talent and ideas as well as a spin-off for other local daytime programming. In primetime we [were first to buy] American series, which we broadcast almost simultaneously with the original American broadcast to avoid piracy."

Some of the international shows that have done well are *Downton Abbey* and *The Good Wife*. Other successful programs include in-house produced game show formats such as *Who Am I*.

Chinbat acknowledged that the country's rampant piracy is affecting the station's business, but, she added, "It's also our strength because we are one of the very few broadcasters that acquire quality primetime programming. As a result, we have access to English-language scripts and M&E tracks, which allows us to do good quality dubbing."

As far as the percentage of imported programming is concerned, Chinbat explained that, "The government in Mongolia requires that we broadcast a minimum of 50 percent of local content; therefore, we play a maximum of 50 percent of foreign content, the majority being American, Korean, British and Australian."

While domestic challenges are being addressed with resourceful actions, Chinbat is looking for international recognition for her country and its TV industry. Last June, Mongol TV won the bronze prize from the Los Angeles-based promotion and marketing organization PROMAX/BDA. The Global Excellence Award was for art direction and design of its channel image. 🇮🇹

By Dom Serafini



The Format People's Michel Rodrigue, Mongol TV's Nomin Chinbat, Robert and Peggy Chua of Hong Kong's HLC

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(Continued from Cover)



Ray Donahue, Veria's Chief Revenue Officer, Subhash Chandra, chairman Essel Group and chairman of Zee Entertainment, VideoAge's Dom Serafini

The 63-year-old Chandra founded the Essel Group (which in 2011 recorded revenues of U.S.\$4 billion with 8,000 employees) in 1976 and in 1992 entered the television business with Zee TV, India's first satellite television channel and the country's first private TV network. Today, various Zee TV channels and other companies are grouped under Zee Entertainment Enterprises (ZEE) with its employees holding a three percent ownership.

In the U.S., Essel owns Veria Living, a lifestyle TV network started in 2008 that is now available in 25 million cable and satellite homes. In 2010 Zee TV joined Veria in its New York City offices.

In an interview with *VideoAge*, Chandra explained that the name Veria doesn't refer to the Greek city, but to a variation of the Latin word *veritas* (truth). During *VideoAge's* interview, Veria's Chief Revenue Officer, Ray Donahue, mentioned that, in addition to selling Veria's content, he's also looking to buy programs "that fit into the health and wellness space [including] lifestyle and exercise." He's interested in both finished product and those that require further funding.

According to Chandra, Zee TV has 34 channels in eight Indian languages and three in English, with 95 percent of programs acquired internationally. The rest of the channels are programmed exclusively with local Indian productions. Reportedly, the overseas business, which includes 29 global TV channels, contributes 25 percent to Zee network's profitability.

"Zee is extremely strong on the international front. Our reach has strengthened to over 700 million viewers across the globe, with presence in 169 countries," said Goenka, managing director and CEO of ZEE. Goenka joined the Essel Group in 1995, first heading its music division and later its various telecom holdings. In 2004 he moved to Zee TV and became its CEO in 2008.

He explained that, "Our vision is to be ranked

amongst the top three global media brands and to reach a billion viewers [worldwide] by the year 2020."

According to Goenka, over the past two decades, ZEE has grown at a "double-digit rate, outperforming the overall TV industry's growth rate." During a presentation at MIPCOM 2013, Goenka pointed out that "any investment that doesn't give a 20-25 percent return is a bad investment." And this in a highly competitive Indian TV market with 300 FTA channels and 125 pay channels, and with subscription services costing about Rs250 per month (U.S.\$4). More than half of India's households (HH) own a television set. Of these, 103 million TVHH have access to cable TV or satellite.

He noted that the business objective of niche channel offerings at Zee is to generate subscription revenues, stating that they "have implemented innovative content approaches in their respective genres, especially the latest channel, Zee Q, which is targeted toward kids and offers innovative content solutions to cater to the information-based programming market." Other niche channels that perform well within their respective genres are Zee Khana Khazana and Ten Golf.

Goenka said, "on the distribution front, the strategy is to tie up with leading local distribution networks in international territories to ensure a wider reach. In markets like the Middle East, we have already started producing local content to suit markets."

As an example, Goenka noted, "With the launch of Zee Bollyworld, we have taken Zee to international shores. In line with the corporate strategy, ZEE has been successful in syndicating premium Indian entertainment content." ZEE's library consists of over 100,000 hours of original programming including drama, thrillers, comedy, kids, movies, events and non-fiction shows.

As for challenges, Goenka mentioned that

on the domestic front, audience measurements represent a problem with only 10,000 TVHH being sampled; but that will soon be extended to 100,000 TVHH. As for revenues, currently Zee TV generates 65 percent through subscriptions and 35 percent from advertising, but "in three-to-five years" he expects the ratio to be 50-50, considering that "India is the fastest-growing TV market in the world [and] the world's third largest TV market [in terms of viewership]."

During the *VideoAge* interview in his New York City office, Subhash Chandra also explained why he chose to turn his middle name into his last name, explaining why his last name is different from that of his three children, including Punit.

Chandra was originally known as Subhash Chandra Goenka, but changed his name in 1989 because he felt that independent India was being divided by the political establishment and he didn't want to be associated with the caste confrontation raging in the country at that time.

This part of his life will be expanded on in his autobiographical book, which will soon be published by HarperCollins, a company that happens to be owned by his TV competitor in India, Rupert Murdoch.

The American-accented Chandra only completed high school, shattering his dream of becoming an engineer. The family business suffered a series of drawbacks in 1967 due to heavy losses in cotton trading, and Chandra's father told him that he had to help with the business, as he could no longer pay for college. Two years later, in 1969, he renamed the company Subhash Chandra Laxmi Narain and in 1976 he gave it the name Essel Group of Industries and later, Essel Group. Chandra entered into the packaging business in 1981, with Essel Packaging Ltd. and, in 1988, he set up the amusement park known as Essel World. He's now India's 21st richest man with a net worth of U.S.\$2.9 billion. 🇮🇳



Punit Goenka, MD and CEO of Zee Entertainment Enterprises

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Univision's Alberto Ciurana

be able to accommodate the growing number of exhibitors by offering seven exhibition options, plus cabanas by the swimming pool, but only for those companies already exhibiting. This arrangement has alleviated the elevator problems at the towers.

Ironically, the problem for NATPE is its success, which makes the hotel-headquarters greedy, knowing that people will participate despite growing costs. In this case, the balancing act is to manage the market's growth without resorting to expanding the not universally popular market floor, and limiting the escalating hotel costs. At press time, the sleeping rooms at the official hotels were already sold out.

The three-day market is set to kick off on Monday, January 27, but it's expected that many companies will start wheeling and dealing the day before, if not even on Saturday, considering that many Latin American buyers keep second homes in the Miami area. Indeed, on Sunday, the city of Miami will sponsor its traditional welcoming cocktail party at the Eden Roc, adjacent to the Fontainebleau. On Monday, Venevision will sponsor the opening night cocktail party.

As for the exhibition areas, there will be the usual four hotel towers — Tresor, Sorrento, Chateau and Versailles — for suite-style sales offices, the market floor for exhibition stands, meeting rooms lined up along a ground floor corridor and meeting tables set up in large rooms on the floor above the meeting rooms. Gone are



ITV's Can Okan

the boats moored at the dock across the street from the Fontainebleau that were once used as exhibition space.

The most economical exhibition area is the meeting table (\$2,800), followed by a market floor stand. As for the suites, prices can range from as low as \$9,450 for a room at the Chateau to \$137,000 for a penthouse in the Sorrento Tower. The typical average cost for a studio to attend the market is estimated at \$700,000. Sony Pictures will attend NATPE in a reduced capacity (they already secured 50 sleeping rooms).

Valerie Cabrera, EVP of Entertainment One International (eOne), summed up how the market is shaping up best: "Everything is falling into place really well. Client meetings and interviews are already starting to get booked. We're expecting a great turnout and are excited about the diverse slate we'll be offering this year," she said.

Cabrera noted that eOne is "expanding its presence at NATPE by sending more executives and securing additional exhibition space to accommodate the higher demand in meetings and interviews." The company will bring the same amount of titles as it did at MIPCOM.

Sheila Aguirre, SVP of Sales and Development Latin America, Caribbean and Hispanic USA for FremantleMedia International, was also enthusiastic. "NATPE and the L.A. Screenings are our priority markets for Latin America," she said. "NATPE gives us the opportunity to focus exclusively on Latin American broadcasters' needs," Aguirre added.

She also praised the timing and location, saying, "NATPE provides a great opportunity because it takes place at the beginning of the year when clients are beginning to make their acquisitions strategies. So, we can gain valuable insight into what our clients' needs are, as well as their expectations and what they plan to do for the rest of the year. Another very important aspect is the fact that NATPE takes place in our backyard. Most clients arrive in Miami the week before, so we can arrange meetings prior to the market," she said.

FremantleMedia has "always had a significant presence at NATPE and we plan to continue in that manner," Aguirre said. One way they'll do that is with Thom Beers, FremantleMedia North America CEO, participating in a special "Storytellers Who Have Shaped Pop Culture" session with Morgan Spurlock on January 28.

CaracolTelevision's Lisette Osorio, International VP, agreed that "NATPE is without a doubt one of the most important markets. It offers an important meeting point with our clients because it sets the pace for the rest of the year from acquisitions budgets to selling points to cover, we close deals and we start conversations that will result in important negotiations."

Ledafilms is also gearing up for NATPE, and according to Sales manager Moira Mc Namara, "We will bring more new titles [than we brought to MIPCOM] as NATPE is a major sales event for Latin American distributors."

The 11th annual Brandon Tartikoff Legacy Award — NATPE's signature event — to be held on January 28, will be marked by a first. Whereas



Gaumont International Television's Tim Farish, Richard Frankie, Erik Pack and Globo TV's Paula Miranda

in the past the award was skewed toward the U.S. domestic aspect of the television business, this time it's well balanced with domestic and international recipients, Emilio Azcárraga of Mexico's Televisa, Jon Feltheimer of Canada-U.S.'s Lionsgate, Academy Award-winner James L. Brooks (of *The Simpsons* fame) and Lauren Zalaznick, EVP of Media Innovation and Cross Company Initiative at NBCUniversal.

Not that U.S. business will be ignored at NATPE. Indeed over 35 local TV station buyers have already registered with many executives representing a group of stations. This is in addition to the domestic cable TV program market, which is a yearlong business. Naturally, for the domestic syndication business, NATPE comes at a somewhat awkward moment when, after the November (ratings) sweeps, most syndicated shows have already been replaced or reconfirmed. However, technology is coming to NATPE's rescue in the sense that, with the advent of Nielsen's Local People Meter (LPM), daily measurements are available in many local TV markets; therefore, stations don't have to wait for one of the four annual sweeps (February, May, July and November) to see how each show is performing. So, a market such as NATPE is a good meeting ground to explore possible new show replacements. 🇮🇹



RAI's Giovanni Celsi (r.) and ART's Karim Abdallah, Rai World's distributor

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# My 2¢

*I don't tweet. Don't have the twime or the motweevation to do it!*



**M**y daughter Bianca, who's 17, doesn't tweet. My older daughter Dora doesn't tweet. On the other hand, one of our reporters, who's in her early 30s, tweets, as do some of my friends in their 50s. *VideoAge Monthly* tweets, *VideoAge Daily* doesn't. I don't tweet, I don't have the time or the patience to use the 140-character micro-blogging service to express my thoughts. Do you remember that expression, "Sorry for the long letter, I didn't have the time to write a shorter one?" Well, that's me. By the way, even though that quote and/or variations thereof are attributed to at least four people, including Mark Twain and George Bernard Shaw, the original author is French mathematician Blaise Pascal (*Provincial Letters*, December 1656).

Indeed, according to the one joke that I could actually understand clearly told by Scottish-born comedian and late-night U.S. TV host Craig Ferguson, "About a third of the members of [the U.S.] Congress are on Twitter. Now we know why nothing is getting done."

On the other hand, I like Facebook because there are lots of pictures. And I like pictures because we all know they're worth 1,000 words without actually having to write them. Plus, not having a parent company behind me (or any parent for that matter since I'm now an orphan), I have to work. As the great Irish writer Oscar Wilde once explained, the "influence of a permanent income on thought."

If all goes well — meaning if one remembers the user name and password (which I don't) among the other 15 or so to memorize — it takes me about 27 minutes to think of, write, edit, proof-read, cut and paste and post a seemingly clever tweet, plus one hour to regret it. In that span of time I could be catching up on the new TV terminology (new words are invented daily by tweeters who have nothing better to do!) so that when I attend conferences I'll be able to understand what those erudite panelists are talking about without turning to the person next to me to ask what's a "hip-pocket series" or "cringe-viewing" and "drunk dialing" or "even flashcasting." An alternative would be to get a set of headphones for simultaneous translation, hoping that those obscure words

would make more sense in Swahili.

I could also use that time to listen to my wife. ... On second thought, better not! But surely I could use it to call my friend-in-the-know Shirley (warning: never call Shirley surely) to find out what's going on in the Hollywood Hills (there is always something interesting going on in Hollywood, but only between 7:00 p.m. and 9:30 p.m.), or call my nerdy friend Buzz (who seems to work in his high-tech company's cafeteria, next to the daycare center) to find out what the buzz is in the Valley (Silicon Valley). The Valley is where Twitter originated to make our lives more meaningful. But I'm not going to

follow the tweets to get the buzz because tweets are uncool since nerds use them to do nerdy things.

That precious 27-minute tweet time could also be used to start scanning the pile of newspaper clippings I set aside for when I have more time to read. Or to finish another chapter of one of the six books I started reading, but haven't been able to finish. To quote the great satirist, Austrian Karl Kraus, who once said around the 1930s, "How do I find time to read so little?"

However, I recognize that tweets could be useful. According to comedian and late-night U.S. TV host Conan O'Brien, "The United States has been using Twitter to help fight the Taliban. The theory is the Taliban will surrender if they read enough tweets from [hip-hop recording artist] Kanye West."

Now, don't get the idea that I prefer to stay up late to watch those late-night shows instead of catching up with my reading. The truth is that I get those soundbytes from friends' tweets.

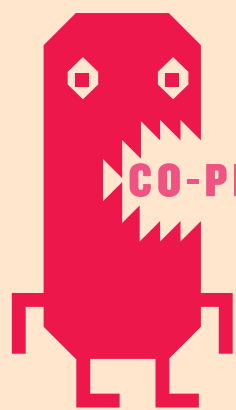
**Dom Serafini**



*"Sorry for the long letter, I didn't have the time to write a shorter one." Well, that's me.*

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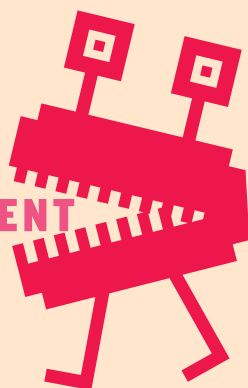


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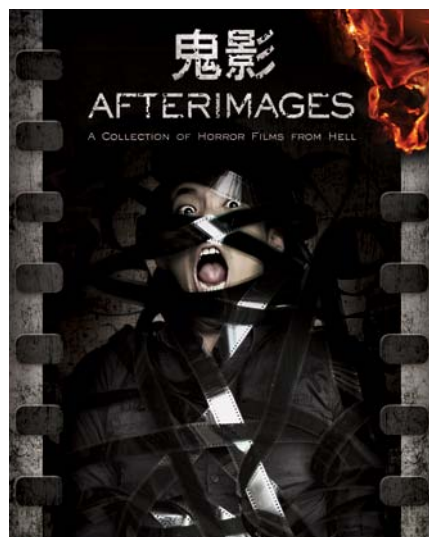
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