



**The 12th
ASIAN TV
DRAMA
CONFERENCE**

아시아 드라마 컨퍼런스



경계를 넘는 드라마 : 장르, 국경, 플랫폼

DRAMA BEYOND FRONTIERS : GENRE, BORDER, PLATFORMS

English

2017. 10.30 (Mon.) ~ 11. 2 (Thur.)

PARADISE CITY Incheon, Korea

1 CONFERENCE OUTLINE

- **Title** The 12th Asian TV Drama Conference
- **Theme** Drama Beyond Frontiers: Genre, Border, Platforms
- **Date** 2017. 10. 30.(Mon.) ~ 11. 2.(Thur.)
- **Venue** PARADISE CITY, Yeong-jong Do, Incheon, Republic of Korea
- **Host** Ministry of Culture, Sports and Tourism of the Republic of Korea, Incheon Metropolitan City
- **Organize** Korea Foundation for International Culture Exchange(KOFICE), Incheon Film Commission
- **Support** Paradise City, Posco E&C, Korea Film Commissions & Industry Network(KFCIN)
- **Participants** About 200 TV Drama specialists from 11 countries

Korea	Korea TV and Radio Writers Association(KTRWA), Korea Drama Production Association(CODA)	
Japan	Television and Radio Writers' Association of Japan, Association of All Japan TV Program Production Companies (ATP) , AIE (Kyushu Associations of Independent Entrepreneurs)	
China	Shanghai Guanyi Media, Beijing Film and Television Arts Association, YOUKU, SanSang Media, Yunlaiwu, Tencent, PCCW Media Group (Viu, Hong Kong)	
Singapore	Mediacorp	Indonesia MNC Media Group
Vietnam	VTV TVAd	Malaysia Astro
Thailand	Broadcast Thai Television	USA Rakuten VIKI
Philippines	Abs-Cbn Corp	Sweden Echo Rights

● Main Events

10/30 (Mon)	Participants Arrival · B2B meeting, Drama Screening, Korean Filming Biz talk Awards Ceremony & Welcoming Dinner
10/31 (Tue)	Main Conference · Farewell Dinner
11/1 (Wed)	Incheon Drama Filming Site Tour · Return(Korean Participants)
11/2 (Thur)	Departure(Foreign Participants)

2 Time Table

10/30 (Mon)

	10/30 (Mon)	10/31 (Tue)	11/1 (Wed)	11/2 (Thur)	
9:00~9:30	Participants Arrival & Check-In	Grand Ballroom Participants Registration	Breakfast		
9:30~10:00		Opening and Introduction of Participants			
10:00~10:30		Session 1 Korean Producers			
10:40~11:30		Session 2 Japanese Producers (2 teams)			
11:30~12:20		Session 3 Chinese Producers (2 teams)			
12:20~13:40		Sapphire Lunch			
13:40~14:00		Introduction of Korea Shooting and Production Support			
14:00~14:40		Special Session 4 USA			
14:40~15:20		Special Session 5 Southeast Asia			
14:40~15:20		Meeting Room A — Drama Screening 15:00 ~17:00			Meeting Room B-C — B2B 15:00 ~17:00
15:20~16:00	Break	Coffee Break	Incheon Drama Filming Site Tour	Foreign Participants' Check-Out & Departure	
16:00~16:40		Session 6 Chinese Writers			
16:40~17:20		Session 7 Japanese Writers			
17:20~18:00		Session 8 Korean Writers			
18:00~18:30		General Review			
18:30~19:00		Break			
19:00~19:30		Grand Ballroom Awards Ceremony and Welcoming Dinner			Sapphire Farewell Dinner
19:30~20:00					Dinner
20:00~21:00					

Details

9:00~15:00 Participants Arrival and Hotel Check-In

Meeting Room A	Meeting Room B-C	Meeting Room D	Meeting Room Lobby
Drama Screening	B2B	Korean Filming Biz Talk	Networking & Gathering Session
15:00, 16:00 : The King in Love (Featuring Yoona LIM, winner of the Best Actress) 15:30, 16:30 : Princess Weiyong (Featuring by Luo Jin, winner of the Best Actor)	— Individual announcement to each applicant of B2B	— Shooting and Production Support consulting	— Exchange and gathering between the participants

Grand Ballroom

◦ **Awards Ceremony & Welcoming Dinner** ◦

<p style="text-align: center; font-weight: bold; color: #00a0e3;">Opening Address</p> <p style="text-align: center;">Youngjin KWAK, the Chairman of KOFICE</p>	<p style="text-align: center; font-weight: bold; color: #00a0e3;">Congratulatory Speech</p> <p style="text-align: center;">Hitoshi KURAUCHI, the Board Chairman of ATP</p>	<p style="text-align: center; font-weight: bold; color: #00a0e3;">Welcome Speech</p> <p style="text-align: center;">Jungbok YOO, the Mayor of Incheon</p>
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◦ **Winners of the 12th ATDC and Special Performance** ◦



Best Actress : Lim Yoona (South Korea)

- <The King in Love>(2017), <THE K2>(2016), <Chinese Hero Zao Zi Long>(2016), <Prime Minister and I>(2014), <Love Rain>(2012), <Cinderella Man>(2009), etc.
- The 53rd Baeksang Arts Awards, "Most Popular Actress in Film Category Award" (2017)
- Asia Artist Awards, "Asia Star Award" (2016)



Best Actor : Luo Jin (China)

- <Princess Weiyong>(2016), <Diamond Lover>(2015), <My Three Fathers>(2015), <Cosmetology High>(2014), <The King's Woman>(2012), <Beauty's Rival in Palace>(2010), <Three Kingdoms>(2010), etc.
- The 2nd WEIBO Movie Award Ceremony " Rising Star Award" (2017)
- The Actors of China "Best Actor Award" (2015)



Special Performance : CROSS GENE

- Shin(Vocal), Takuya(Vocal), Yongseok(Vocal), Sangmin(Rap), Seyoung(Vocal)
- Agency : Amuse, Amuse Korea
- Debut : 2012 Mini Album [TIMELESS : BEGINS]
- The 21st Korea Cultural Entertainment Awards "Rookie Award" (2013)

18:00~18:55

18:55~21:00 **Toast** Soonrae LIM, the Chairman of the Incheon Film Commission | **Press Exit** · Dinner

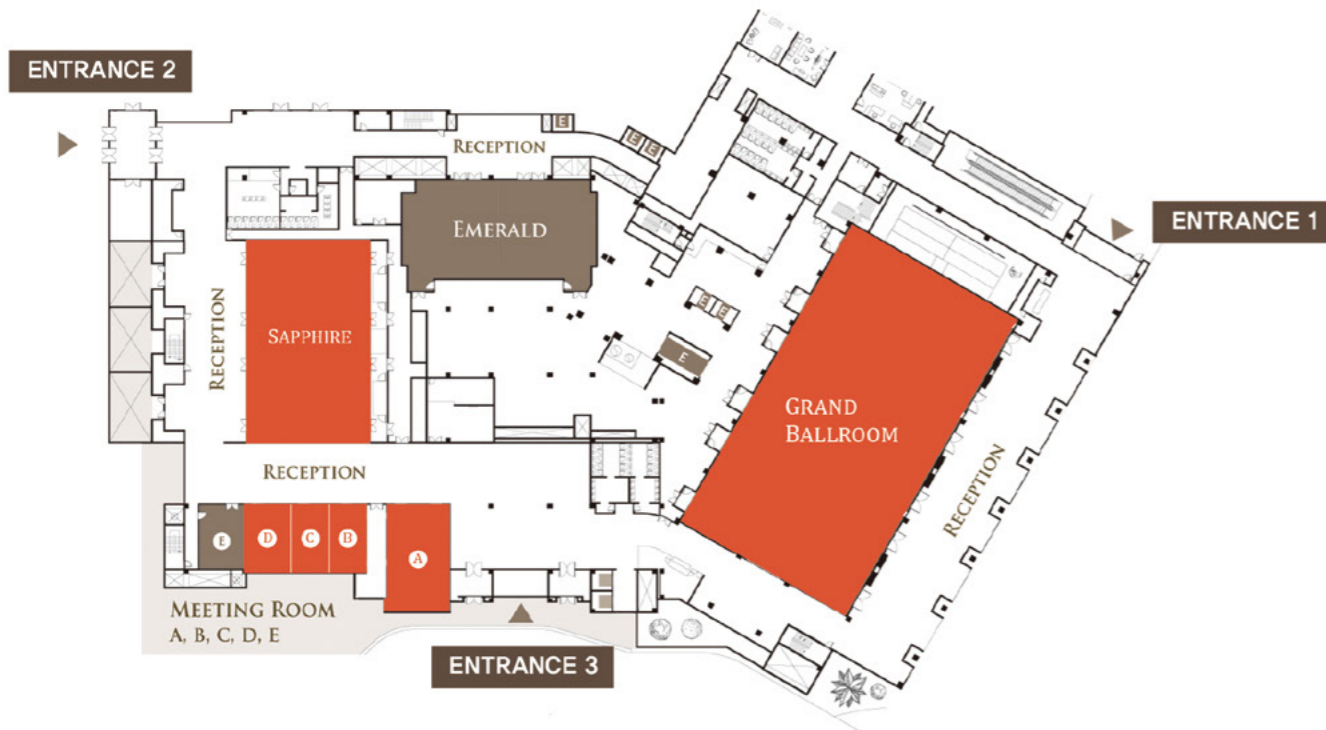
Details	
09:00~09:30	<p>◦ Grand Ballroom Main Conference ◦</p> <p>Participants Registration</p>
09:30~09:35	Photo Time with all Participants
09:35~10:00	<p>Drama Beyond Frontiers: Genre, Border, Platforms</p> <p>1 Opening Video \ 2 Introduction of Participants \ 3 Introduction of the Moderator</p>
10:00~10:40 (40')	<p>Session 1 : Korean Producer Importance of Global Format Development in Asian Dramas As seen through the Globalization of Korean Dramas</p> <p>Younsung KIM STARCOLLABO Media Business Managing Director</p> <ul style="list-style-type: none"> Participated as a Marketing Director with KBS Mini series <Sungkyunkwan Scandal> SBS Mini series <My Love from the Star>, <Punch>, <Yong-pal> and 15 other works
10:40~11:30 (50')	<p>Session 2-1 : Japanese Producer The Contents Business of Japan</p> <p>Satoshi KUBOTA Fuji Television Director</p> <ul style="list-style-type: none"> <Mukodono!> (2003), <Rikon Bengoshi> (2005), <kiken na Aneki>, <Team Medical Dragon> (2006), <Tokyo Tower> (2007), etc. 2006 The Television Award "Director" <Team Medical Dragon>, 2014 IQIYI Awards "Asian Television Award" <Mysterious Summer>
	<p>Session 2-2 : Japanese Producer 'Moribito: Guardian of the Spirit' : Over the border, not the budget</p> <p>Hiroshi KATAOKA / NHK Enterprise Drama Program Dept. Director</p> <ul style="list-style-type: none"> Epic Fantasy <Moribito: Guardian of the Spirit> Season 1, 3 (Production · Director) Epic Drama <Heart of a Samurai>, <Genroku Ryoran>, etc. ABU(Asia Pacific Broadcasting Union) "Grand Award" <Heart of a Samurai>, ATP Awards "Premier Award" <Moribito: Guardian of the Spirit> Season 1 and others
11:30~12:20 (50')	<p>Session 3-1 : Chinese Producer A successful Challenge 'Rakshasa Street' : Original Webtoon Drama</p> <p>Ling LIU YOUKU Producing and Managing Drama and Webdrama</p> <ul style="list-style-type: none"> Executive Producer <Rebirth of the Celebrity Superstar> Producer <Rakshasa Street> Season 1, <The Backlight of Love>, <Crazy for Palace>, <Affairs of the Heart>
	<p>Session 3-2 : Chinese Producer Web Drama 'Burning Ice'</p> <p>Xing LU Dong Yang Sansang Media Director</p> <ul style="list-style-type: none"> Doctorate in Directing, Beijing Film College Vice-Director of Drama <The Gods> Director of Drama <Burning Ice>
12:20~13:40	Sapphire Lunch & Break

Details	
13:40~14:00 (20')	Introduction of Korea Shooting and Production Support
14:00~14:40 (40')	<p>Session 4 : Special Session - USA</p> <p>Courtney MCLACHLAN Rakuten VIKI Marketing Manager</p> <ul style="list-style-type: none"> <UP10TION, Please!> Soompi X JYP Audition Program <Rising Legends> Soompi Awards
14:40~15:20 (40')	<p>Session 5 : Special Session - Indonesia</p> <p>Titan HERMAWAN MNC Pictures Managing Director</p> <ul style="list-style-type: none"> TV series <Tukang Ojeck Pengkolan> (2015), <Preman Pensiun> Season 1-3, <Dunia Terbalik> (2017), the Movie <Di Balik 98> (2015), <3 Dara> (2015), <7/24> (2014)
15:20~16:00	Coffee Break
16:00~16:40 (40')	<p>Session 6 : Chinese Writer Basics of Drama: Story, Emotion, Character</p> <p>Qi LU Shanghai Guanyi Cultural Media LLC National Level 3 Writer</p> <ul style="list-style-type: none"> Drama <Life Revelation>, <People's Life>, <My Friend Ms. Chen Baliu> Short Movie <Village Story>
16:40~17:20 (40')	<p>Session 7 : Japanese Writer 'The Man who Can't Get Married' : the similarities and differences of the Japanese version and the Korean remake version</p> <p>Masaya OZAKI Television and Radio Writers' Association of Japan Writer</p> <ul style="list-style-type: none"> <Kekkon Dekinai Otoko(The Man Who Can't Get Married)>, <Umechan Sensei>, <Shiroi Haru(White Spring)>, <Tokumei Kakaricho Tadano Hitoshi>, <Omukae desu> The 5th FUJI TV Young Senario Awards(1992), The 21st Hasida Awards(2013)
17:20~18:00 (40')	<p>Session 8 : Korean Writer 'The Good Doctor' : about the American remake of The Good Doctor</p> <p>Jaebeom PARK Korea TV and Radio Writers Association(KTRWA) Writer</p> <ul style="list-style-type: none"> OCN <Quiz of God> Season 1(2010), Season 2(2011), Season 3(2012), Season 4(2014) KBS2 <Good Manager> (2017), <Good Doctor> (2013), <Blood> (2015) The 6th Korea Drama Awards "The Best Writer Award" (2013)
18:00~18:30	General Review
18:30~19:00	Break
19:00~21:00	Sapphire Farewell Dinner

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Information of the Location

PARADISE CITY, Yeong-jong Do, Incheon



Shuttle Bus Information (Incheon International Airport)

The interpreter will guide the foreign participants from the airport terminal to the shuttle bus stop.



Interval	Bus Stop
every 15 mins First shuttle: AM 05:10 Last shuttle: PM 11:00	Gate 3C / 14C, 1st Floor, Incheon International Airport

Location

Address
186, Yeongjonghaeannam-ro 321-gil, Jung-gu, Incheon, Korea
Website
www.p-city.com
Tel
+82-32-1833-8855

Opening Address



Good evening ladies and gentlemen, I am Kwak Young Jin, the chairman of the Korea Foundation for International Culture Exchange.

First of all, I am truly pleased that we are here together in Incheon Metropolitan City, the "Hub of Asia", and it is with great pleasure that I welcome you to the 12th Asian TV Drama Conference, where the best Drama professionals of each country come to meet.

12 years ago, writers from Korea, China, and Japan gathered together and took the first step by starting the "TV Drama Writers Conference of East Asia". Since then, not only writers, but producers have shown interest and participated as well. This year, we have as many as 11 countries participating, which is the most we have ever had. I am deeply grateful for that.

I would like to extend my warmest greetings to those who are here for the first time today. In addition, I would like to express my sincere gratitude to all participants who have graced this place and watched the growth of the "Asian TV Drama Conference" with us, for the past 12 years.

As the motto of our conference is "Asia is one", the implied emotions in one drama has the power to tear down the boundaries of languages and country borders and make us one. Not only that, people around the world can easily watch foreign dramas through various media platforms. Now that web toons, novels, and comics are reimagined and reborn as videos, it can be said that there are no limitations to a drama's country genres, borders, platforms.

The theme of the 12th Asian Drama Conference, "Drama Beyond Frontiers : Genre, Border, Platforms", is an attempt to expand the ever-growing possibilities of dramas.

Through this conference, the leading writers and producers who are active in each country are invited to share their ideas on the globalization of Asian dramas and stories that go beyond production and genres.

We hope to have an in-depth discussion to share experiences and knowledge with each other and to create a win-win cooperation mutually beneficial cooperation.

Finally, I would like to extend my deepest gratitude to Incheon Metropolitan City for its active support for the development of Asian media culture. I hope that the wisdom of the people gathered here today will help Asian dramas to spread their wings toward the world.

Now, I would like to announce the opening of the 12th Asian Drama Conference. Thank you.

October 30, 2017
Chairman of the Korea Foundation for International Culture Exchange,
Kwak Young Jin

Greetings

We sincerely welcome all writers and producers from all over the world to Incheon City.

Incheon is a young city that is historically known to be the first city to welcome various cultures of the world and since then has always been open to new and diverse cultures. Therefore, Incheon is the perfect city for the creators of trend-setting dramas to discuss the conference's theme, "Drama Beyond Frontiers: Genre, Border and Platforms."

The best planners, producers and writers in Asia gather to discuss current issues in the drama industry and real business about co-production comes to life at the Asian TV Drama Conference. I am excited to meet the people who give their hearts and minds to create competitive contents not only in Korea but worldwide.

Among Korean dramas, works that have been filmed and supported in Incheon are loved by many. In the drama *Goblin*, it's a city of beautiful love; in *Good Manager*, it's a city full of justice and enthusiasm; in *Circle*, the viewers meet a city of the future set in 2037.

Incheon is considered the "it place" within the Korean drama industry, I hope that the creators who have visited will be freshly inspired and stimulated.

In current times where understanding of cultural diversity and international sensibility is necessary, I hope that the 12th Asian TV Drama Conference will conduct plans and in-depth discussions that cross national borders, genres, and various platforms.

Thank you.



October 30, 2017
Incheon Metropolitan City Mayor
Yoo Jungbok

Congratulatory Message

I am Hitoshi Kurauchi, the Board Chairman of ATP, the Association of All Japan TV Program Production Companies.

On behalf of the participants from Japan, I sincerely congratulate you on hosting the 12th Asian TV Drama Conference in Incheon and I would like to express my heartfelt appreciation for your invitation to this event.

First, I would like to express my deepest gratitude to Chairman Kwak Young-jin of KOFICE for his great effort in organizing this conference, and I would truly like to thank Incheon Metropolitan City and the various organizations affiliated as well.

The potential of web dramas and many of their examples were introduced at the conference held in Fukuoka City last year. There was a great deal of enthusiasm.

I received a strong impression and made new discoveries at that time and it remains vivid in my memory.

This year, the theme is "Drama Beyond Frontiers: Genre, Border, Platforms". This is a challenge for people who are involved in drama making, while it will also create opportunities for overseas expansion.

I hope that this conference will be an exciting forum for all participants to share useful information. I would like to express my gratitude to Chairman Shin Hyeon-taek and Screenwriter Shinichi Ichikawa for starting this conference 12 years ago, and I hope that you have a fruitful and rewarding three days.

Thank you.

October 30, 2017
ATP (Association of All Japan TV Program Production Companies)
Chairman Hitoshi Kurauchi

A Toast

It takes a lot of time and effort to complete a single piece of work.

Plan, organize, modify, and modify again... It is an anxious moment to worry about what the story's theme will be, whether the public will enjoy it, and whether it is headed in the right direction.

I feel a warm camaraderie and gratitude to those who go through that excruciating process. I sincerely admire you for showing unwavering passion despite the many variables and obstacles to communicate with the sharp-eyed public.

Thousands of videos are pouring in every moment. These days, not only the professionals, but also the public communicates by creating and sharing their own contents. It is also a means of self-expression with a wide variety of individuality seen in the planning, production and actors.

We have organized this conference by gathering with you, who are the most sensitive to trends and currently amid a fast-paced video content culture, to lead this flow together and to not lose focus in the rapidly changing industry.

I hope that through the 12th Asian TV Drama Conference, you are able to not only expand exchanges of the video content industry, but also see the possibility of joint planning and production of Asian dramas across country borders and platforms by sharing various work environments, industry trends, and current issues of each country.

Thank you.

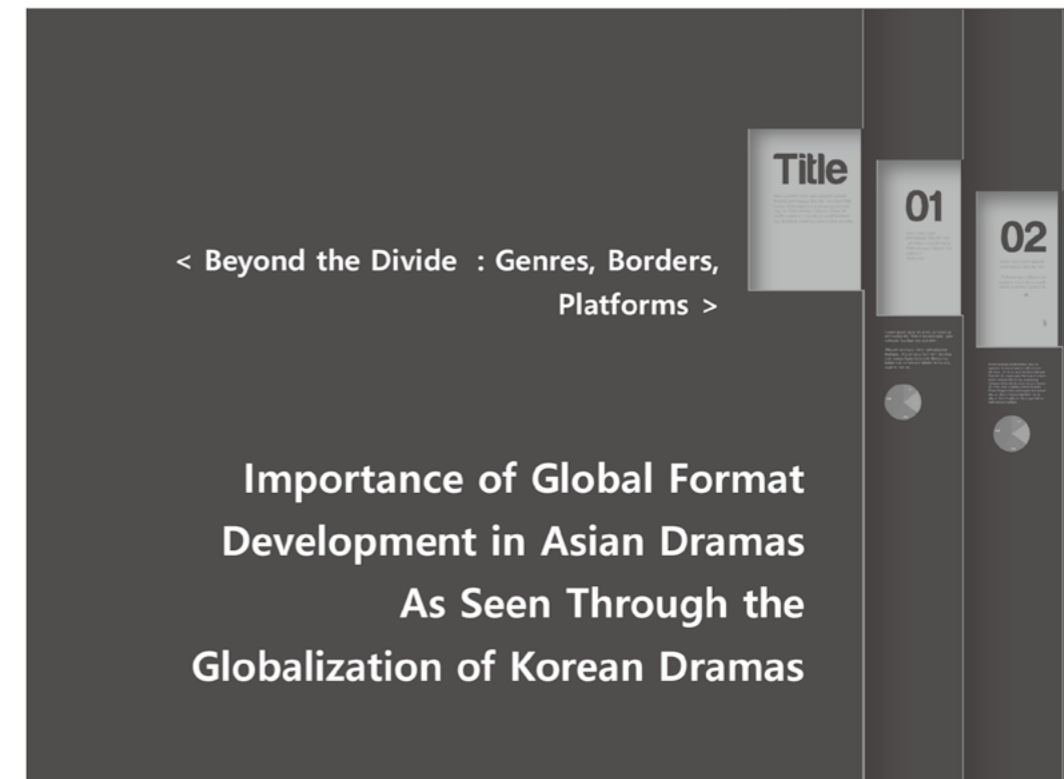
October 30, 2017
Chairman of the Incheon Film Commission
Lim Soonrae

REFERENCE

Session 1 : Korean Producer

Importance of Global Format Development in Asian Dramas As seen through the Globalization of Korean Dramas

Younsung KIM



Global Content Market Analysis

Globalized environment in which dramas from all over the world can be viewed in real time as they are aired in their home countries

1. The globalization of broadcast content is rapidly changing the market. **Dramas can now be simultaneously viewed in any part of the world while they are aired in their own countries.**
2. OTT (Over The Top, internet streaming TV services) **online streaming services, such as Netflix, have made it possible to view original dramas from around the world, including Asia, the U.S. and the U.K.**
3. **Global OTT platform businesses** such as Netflix, the world's largest subscription streaming service with 93 million subscribers in over 190 countries, Hulu, Viki, Amazon, etc. **are emerging as key distributors in the content industry.**

3

Global Korean Drama Content Market Analysis

While the time is ripe for Korean dramas to be remade around the world, the lack of format bibles for Korean dramas presents a challenge

5

Global Korean Drama Content Market Analysis

While the time is ripe for Korean dramas to be remade around the world, the lack of format bibles for Korean dramas presents a challenge

1. In the case of Korean dramas, Turkey's Star TV produced a remake of the 2000 KBS drama, "Autumn Story," which aired locally in 2015. "God's Gift - 14 Days" originally aired on SBS in 2014 and premiered on ABC in the U.S. on July 24, 2017. "Good Doctor," originally aired on KBS in 2013 and premiered in the U.S. as a regular program on ABC as "The Good Doctor" on September 25, 2017.

SBS "God's Gift - 14 Days" KBS "Good Doctor"

4

Global Korean Drama Content Market Analysis

While the time is ripe for Korean dramas to be remade around the world, the lack of format bibles for Korean dramas presents a challenge

2. According to the "2016 Broadcasting Industry White Paper" published by KOCCA in 2017, **dramas made up 79.6% of Korean broadcast content exported overseas, followed by entertainment programs at 14.4%, and then by sports, cultural programs and documentaries.** Looking at the breakdown in regional distribution of finished broadcast content, **Asia took 91.4% of all exported dramas but took only less than 20% of exported formats.** This implies that Korean contents are mostly sold as simple exports of finished broadcast content and these exports are heavily concentrated in the Asian region.

Genre Distribution of Korean Content Export

Genre	Percentage
드라마	79.6%
엔터테인먼트	14.4%
스포츠	3.8%
문화	2.1%
다큐멘터리	1.0%
기타	8.1%

Regional Distribution of Korean Content Exports

Region	Percentage
아시아	91.4%
미주	6.3%
유럽	1.3%
기타	1.0%

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Global Korean Entertainment Content Market Analysis

PART

Korean entertainment content is expanding beyond China and the rest of Asia into the global market more rapidly than Korean dramas

1. The formats for MBC's "I am a Singer" (localized title: 我是歌手), and "Where Are We Going, Dad?" (localized title: 爸爸去哪儿) were exported and aired on China's Hunan Weishi (湖南卫视). In the case of "Running Man" (localized title: 奔跑吧兄弟), a Korean producer directly participated in the localization of this format. These successfully localized programs were huge hits in China.



MBC "I am a Singer"



MBC "Where Are We Going, Dad?"



SBS "Running Man"

7

Why Can't Korean Dramas Be Globalized?

PART

"Hallyu dramas", "K-dramas"... Korean dramas are attractive
But, localization in global markets not possible based on scripts alone

1. Unlike the export of entertainment formats which has shown incredible growth, the export of drama formats has stalled for years. Although CJ E&M's "Nine: Nine Time Travels" became the first Korean drama format to be exported to the U.S. in 2013, it was dropped at the pilot production stage. Over the past few years, the production of several Korean drama remakes have stalled in the U.S. with contracts expiring before they could be produced. The main reason can be attributed to the fact that producers purchase Korean drama formats for their unique stories and ideas. However, the stories plots do not work or the original appeal of the series is lost in the localization process, so the drama fails to make it to the pilot episode.

2. The localization fails because Korean dramas are exported in the format market as scripts, not full packages (format bibles). This makes it difficult to accurately convey the worldview and character development that the original creator had envisioned when constructing the localized pilot. On the other hand, American and European producers prepare storytelling format packages that cover every stage of planning, production, broadcast and distribution, and they dispatch consultants to assist with localization when necessary.

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Global Korean Entertainment Content Market Analysis

PART

Korean entertainment content is expanding beyond China and the rest of Asia into the global market more rapidly than Korean dramas

2. With NBC (U.S.) buying the rights to CJ E&M's "Grandpas Over Flowers" and airing it as "Better Late than Never," exports for Korean entertainment program formats are growing. The reality TV format was exported not only to the U.S. and China, but also to France, Finland, Germany, Denmark, Australia, Italy and Turkey, demonstrating its incredible growth and success. In the U.S., production for season 2 has been confirmed and cast contracts have been finalized.



tvN "Grandpas Over Flowers"



NBC (U.S.) "Better Late than Never"

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Why Can't Korean Dramas Be Globalized?

PART

"Hallyu dramas", "K-dramas"... Korean dramas are attractive
But, localization in global markets not possible based on scripts alone

3. For dramas to be adapted in a different region through localization, a format bible is needed to clearly establish the content's standards and ensure that the original format is maintained when reflecting the local culture. However, notes on the production method, systems and format bibles for Korean dramas do not exist, making it difficult to localize. Even if massively successful dramas in Korea and Asia are exported to be remade in other countries, the absence of format bibles cause delays in production, since there are no standards for localization to keep it faithful to the original format.

4. The absence of drama format bibles is one of the main reasons why the export of Korean drama formats has stalled. Active research on the format industry and the establishment of format bibles are crucial in ensuring that both Korean and Asian dramas have a stronger presence in the worldwide content format market.

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Global Format Market Analysis

The format industry is a global content industry which can overcome cultural barriers and increase potential to succeed in localization

1. The format industry has enormous potential, as it can overcome cultural barriers through localization and improve on an already successful format to further reduce the risk of failure and increase the possibility of success. The format segment in the media industry has been growing at a steady pace since the 1990s, and in 2013, the top 100 TV formats in Europe was estimated at approximately 2.93 billion dollars. The 'Four Super-Formats' (Who Wants To Be A Millionaire, Survivor, Big Brother and Pop Idols) garnered a combined annual revenue of 3.1 billion euros, changing the global media market environment in the 2000s and validating the massive industry-wide influence of formats.



Who Wants To Be A Millionaire?
ITV (UK) / 592 Eps(1998~2014)

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Globalization Case Study- Korean Drama "Good Doctor"

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

1. KBS's "Good Doctor" received confirmation for pilot production in March 2017, and the pilot was complete after 14 days of location filming in Canada. On 1 May 2017, it became the first Korean drama to have a full season commissioned in the U.S., and production started in July. It premiered on September 25th on primetime on ABC. The remake for SBS's "God's Gift - 14 Days" was also commissioned by ABC as a limited series with 10 episodes (not as a season-based production but concluding after one season similar to a Korean miniseries). It was scheduled to premiere on 24 July 2017.

2. Although two Korean dramas have been successfully broadcasted on American network television, many more have not made it past the localization process. This reflects the limitations of an export model based solely on script formats. The case study of "The Good Doctor" will be further examined to understand the entire process from its first entry into the U.S. market to the production and scheduling of Season 1. From this, we will examine the requirements in localizing Asian dramas for international audiences.

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Global Format Market Analysis

The format industry is a global content industry which can overcome cultural barriers and increase potential to succeed in localization

2. The format industry is generating so much interest in the global broadcast content market for these following reasons:

- First, the format industry reduces risk and production costs. The initial figures that go into planning and development can be reduced, and the program has a higher chance of success by using a format which has been successfully tested on a mass audience. The probability of success is further increased by removing cultural barriers when broadcasting the original foreign content to a local audience.
- Second, they have a greater potential for generating more revenue than finished programs. A single successful format can generate constant revenue. For example, Endemol created "Big Brother" in 1999 and has sold the format to over 70 countries, generating over 10 million dollars in revenue annually and validating Endemol as the top global production company.

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Globalization Case Study- Korean Drama "Good Doctor"

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

3. The successful export of the "The Good Doctor" format can be traced back to the KOCCA organized "K-Story in America" in November 2013. The annual event was launched in 2013 as a platform to introduce exceptional Korean contents, including drama, movies, novels and webtoons, to American broadcasters, production companies and studios. The Korean dramas introduced at this event over the past four years include KBS's "The Good Doctor," SBS's "Yongpal-I," KBS's "Neighborhood Lawyer Jo Deul-ho," and MBC's "W."

4. After the pitch in November 2013, the American remake of "The Good Doctor" proceeded smoothly. At the time, CBS handled localization, while CBS Studio was selected to manage the overall production. 3AD and Intermedia, a company that specializes in the cross-production of Korean and American drama formats, were confirmed to produce the drama series. In 2016, CBS Studio pitched the pilot script to CBS in its first attempt at a pilot production. However, it was rejected.

제 목	발송사	미국 배행사	현재 진행상황
내선: 아홉 번째 시간 여행	tvN	Polar Empire Entertainment	ABC 라인업 계획
행복이씨 장사 2	OCN	Iskige	출신 계약
세종명	tvN		
구닥터	KBS	3AD, InterMedia	- 파일럿 제작 완료 - 시리즈 오디 확정 - 2017년 7월부터 시즌 1 제작(예정) - 2017년 9월 첫방송(예정)
별에서 온 그대	SBS	InterMedia, Ananyous Content	Paramount TV 출신 계약
우정도시	JTBC	Sony Pictures	SONY 로열 계약
부활			
올 해의 유스			
아이리스	KBS	U2K	KBS와 U2K 공동제작
보배진			
오렌지 마말레이드			
신의 선물-14일	SBS	Thunderbird	- 리미티드 제작(10부-제) - 현지 제작(Comeshare Between) - 2017년 7월 24일 첫 방송(예정)

출처: 각 방송사 내부 자료를 재구성함.

14

Globalization Case Study– Korean Drama "Good Doctor"

PART

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

"It is difficult to say exactly why Korean dramas being localized in the U.S. right now are being delayed. American broadcasters receive pitches for about 1,000 shows each year on average, and only 10% of these are developed into pilot scripts. Of these, only 10% are picked up for pilot production and only 4-5 are given full series orders and produced." (American producer working on "The Good Doctor")

"The most important thing for localizing not just Korean dramas, but any show from any country, is the pilot script. The writer of the pilot works based on a briefing by the original creator or producer on the worldview and characters of the original. Majority of pilot writers in the U.S. do not start working on the pilot simply based on the videos and scripts of the original show. This may be due to the season-based production of dramas in the U.S. However, Korean drama remakes are still mostly based on the scripts, which requires more time and cost put into localization. If Korean dramas could be made into formats, like entertainment shows in Korea, the localization process could become easier. In the U.S., format bibles are created for all programs, including dramas, entertainment shows, current affairs and cultural programming." (American producer working on "The Good Doctor")

15

Globalization Case Study– Korean Drama "Good Doctor"

PART

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

*"It took over 3 years for "The Good Doctor" to be scheduled as a regular season-based show. It wasn't an easy journey, and "The Good Doctor" being ordered for a full season was like the proverbial saying, "A camel going through the eye of a needle." **The competition to be ordered for a season-based drama in the U.S. market is extremely fierce.** I think the fierce competition is what enabled **the globalization of American dramas.** (American producer working on "The Good Doctor")*

*"One question that I get asked the most as a producer who specializes in the cross-production of Korean and American formats is "Why did you choose this show?" The most important thing in localizing Korean dramas for the U.S. is **"how far the worldview and characters can be developed in the form of a season-based drama."** The most important factors in choosing Korean dramas for localization in the U.S. is **not the writer, director, cast, broadcaster or ratings, but "a wide reaching worldview and characters that come to life."** (American producer working on "The Good Doctor")*

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Globalization Case Study– Korean Drama "Good Doctor"

PART

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

5. While "The Good Doctor" did not make the shortlist for CBS's 2016 pilot pitches, there was **rapid progress in localization when David Shore, the creator and writer of "House" (U.S. drama/FOX/8 seasons) saw "Good Doctor" and worked on the script** in September 2016.

6. When the drama was pitched to ABC, NBC, FOX and CBS in October 2016, all networks expressed their intent to purchase the format, but ABC was selected as the broadcaster. Then, the screenwriters spent over 2 months working on the pilot and delivered the script to ABC after consultations with Sony Studios. **On 27 January 2017, "The Good Doctor" became the first Korean drama to be commissioned for pilot production in the U.S.**

7. The pilot was produced after 14 days of location shooting in Canada in March 2017, and shown to advertisers and buyers in New York and Los Angeles. **As a result, the show received a final order from ABC on May 1st. The production on Season 1 started in July 2017, and the series was scheduled for the Monday 10PM timeslot, primetime for the fall line-up on ABC.** It premiered on September 25th.

16

Globalization Case Study– Korean Drama "Good Doctor"

PART

The regular scheduling of "The Good Doctor" to a series format in the U.S. signifies a change in the global strategy of Korean dramas and a new path for Asian content

8. There are many lessons to be learned for the Korean and Asian drama content industry from the commission of the season-based production of "The Good Doctor" in the U.S. **This case study will bring about many changes to the localization of Korean and Asian dramas, which have been hindered in the past few years, while opening a new path for the active globalization of Asian content.**

9. **After the success of the Israeli drama "Homeland" (U.S. drama/Showtime/6 seasons to date, Season 7 to air in 2018) in the U.S., many other Israeli dramas have been exported to the U.S. and the global content market.** Therefore, the successful localization of the Korean drama "The Good Doctor" has the following implications for production companies and broadcasters in Asia and Korea.

- First, the localization of Asian dramas should be based on format bibles and not solely on scripts alone, as had been the convention.
- Second, **dramas should contain far-reaching worldviews and realistic characters from the planning and production stages, and they should be presented together with a format bible.**

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I PART Globalization of Asian Dramas, We Hold the Key!

Formats are becoming the center of the global content industry, as interest in Korean and Asian formats grows, preparedness and change are needed

11. **Formats have become the most discussed topic at the Global Broadcasting Content Market in 2017. Ultimately, formats have become a fundamental part of the global content industry in the 21st century, and global interest in Korean and Asian formats have also increased.**

2. Since 2013, many Korean dramas have started the localization process in the U.S., but none have been successfully localized and broadcast as a season-based program. After a long series of trial and error, "God's Gift – 14 Days" premiered as a limited series on 24 July 2017. This was followed by the pilot production of "The Good Doctor," which became the first Korean drama to be commissioned for a full season-based series for a U.S. network television, premiering on 25 September 2017. **It took "The Good Doctor" 3 years and 6 months to transition from its first pitch to its production as a season-based series because it did not have a format bible outlining the worldview and introducing the characters, which is an essential foundation for the localization process. Thus, the production of drama format bibles, similar to those used in the U.S. and Europe, will be absolutely necessary for the development of Korean and Asian drama formats into global formats.**

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I PART Globalization of Asian Dramas, We Hold the Key!

Formats are becoming the center of the global content industry, as interest in Korean and Asian formats grows, preparation and change are necessary

BCWW "2014 Global Media Forum"

"What is the most essential ingredient that a drama format must have to be internationally distributed?"

"Things that have not been experienced in other countries or regions, in other words, unique stories are important"
(Mark Lorber, Format Consultant at Liongate, U.S.)

"Differentiation that comes from the individuality of the characters"
(Donna Wiffen, Drama Consultant at Bob & Co., UK)

21

I PART Globalization of Asian Dramas, We Hold the Key!

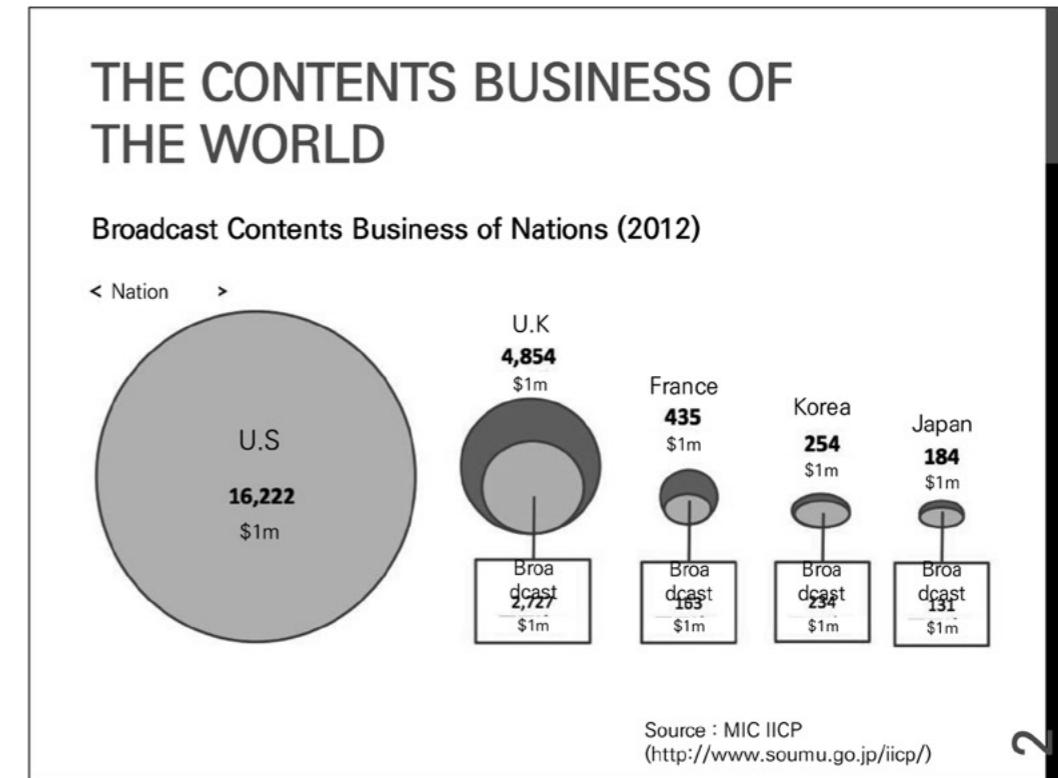
Formats are becoming the center of the global content industry, as interest in Korean and Asian formats grows, preparation and change are necessary

Korean dramas enjoy global popularity beyond the Asian market despite the fact that it is currently exported as finished products. However, exports of formats have to be further developed for them to have a greater presence in the global content market. **As exports of Korean drama formats have been conducted through scripts alone, we can see that the results have also been unsatisfactory. Standards for drama format bibles should be presented to facilitate production in the various production systems around the world. Through this, Asian content formats will not only be able to achieve greater presence in the global market, but also generate a continuous and maximized stream of revenue.** This would allow Korean and Asian dramas to overcome **the limitations in localization based on the sale of scripts and finished products alone, and increase their export potential to a wider geographical scope including the U.S., South and Central America and European markets.**

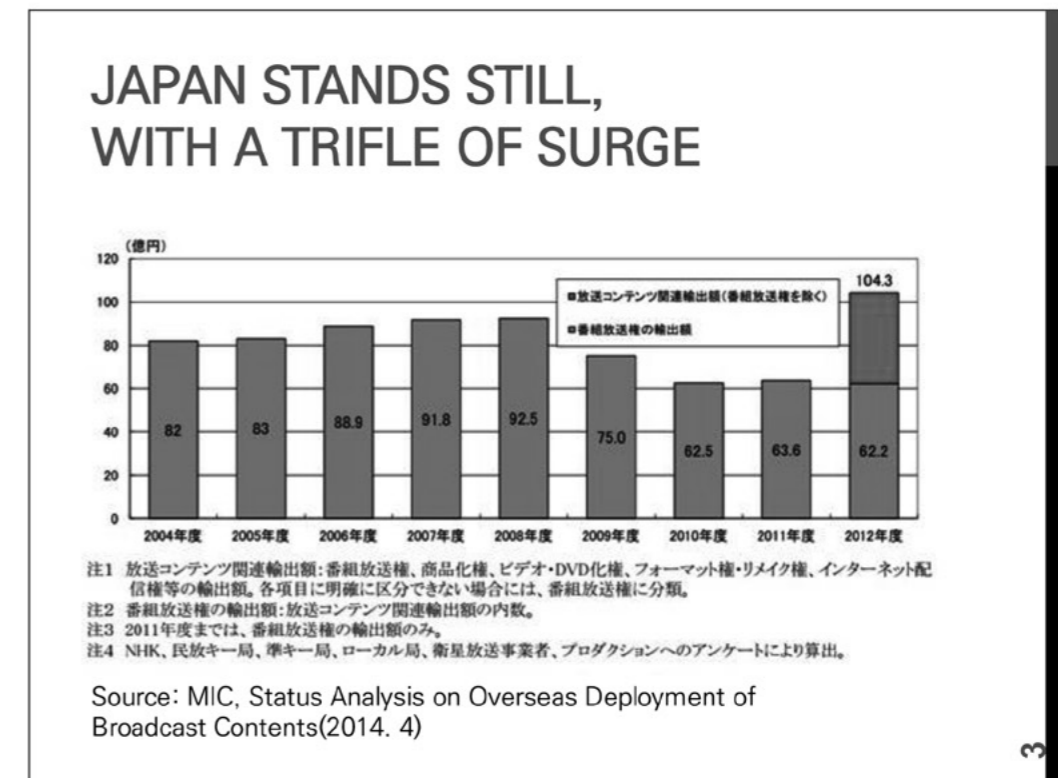
20

The Contents Business of Japan

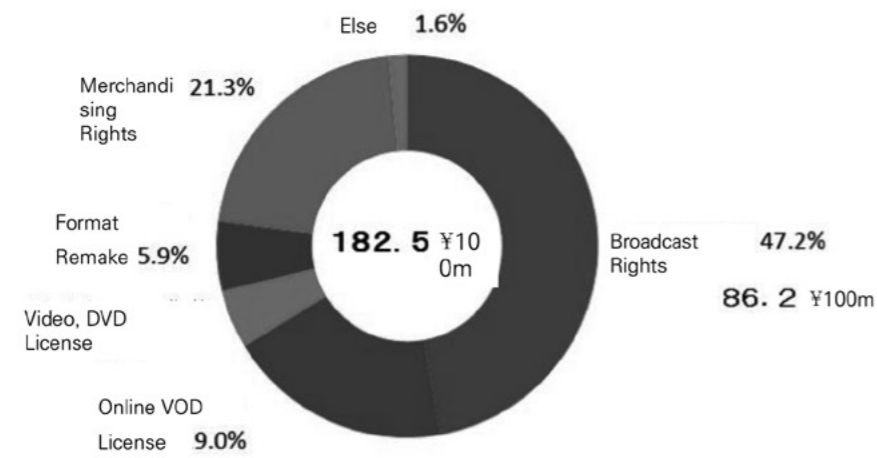
Satoshi KUBOTA



- TODAY'S TOPIC 「OVERSEAS EXPANSION AS A SURVIVING STRATEGY」
1. The Contents Business of Japan
 2. Fuji TV Overseas Strategy
 3. Future Overseas Expansion ① Online Business
 4. Future Overseas Expansion ② Format Business
 5. Future Overseas Expansion ③ Co-production
 6. Future Overseas Expansion ④ Cross-industry Collaboration



THE HOTTEST IN THE OVERSEAS



MIC Research, 2014

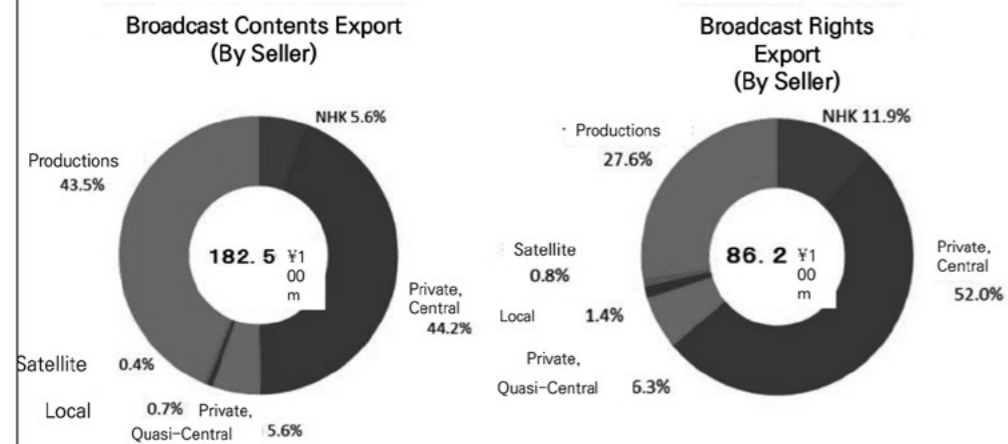
4

CHAPTER 2

FUJI TV OVERSEAS STRATEGY

6

SELLERS IN THE OVERSEAS



MIC Research, 2014

5

THE HITHERTO 3 PILLARS OF FUJI'S OVERSEAS BUSINESS



7

1 CONTENTS BUSINESS?

Exporting Fuji's Contents (Mostly Dramas) to Each Asian TV Network, with Subtitles



8

3 ANCILLARY RIGHTS BUSINESS?

A Merchandising Business
Exploiting The Property of Programs, Exported or Format-Copied, Aired on Local Networks



10

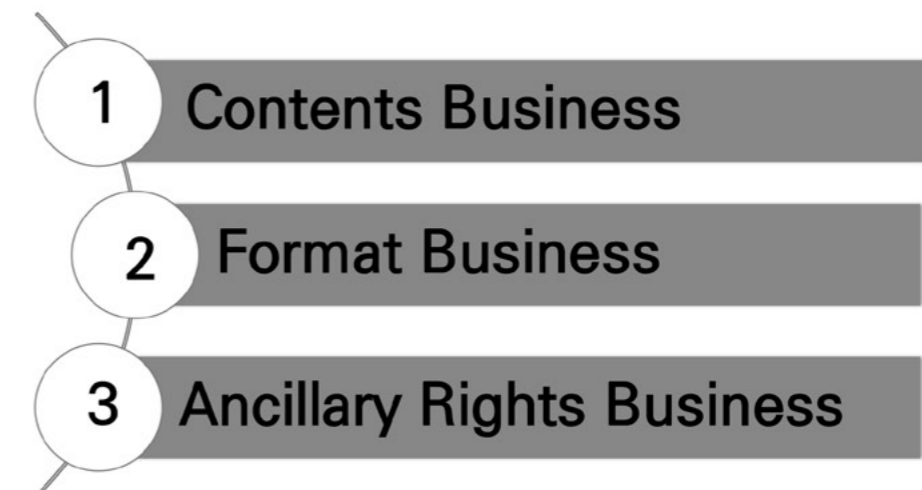
2 FORMAT BUSINESS?

Exporting Fuji's Entertainment Formats to Overseas TV Networks and Productions Exporting Remake Rights of Fuji's Drama to Asian Countries



9

THE HITHERTO 3 PILLARS OF FUJI'S OVERSEAS BUSINESS



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THE 'NEW' 4 PILLARS OF FUJI'S OVERSEAS BUSINESS

- 1 Online Contents Business
 - 2 Developing New Format
 - 3 International Co-production
 - 4 Cross-industry Collaboration
- ※ Along with Ancillary Rights Business

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CHAPTER 3

FUTURE OVERSEAS EXPANSION ① ONLINE BUSINESS

14

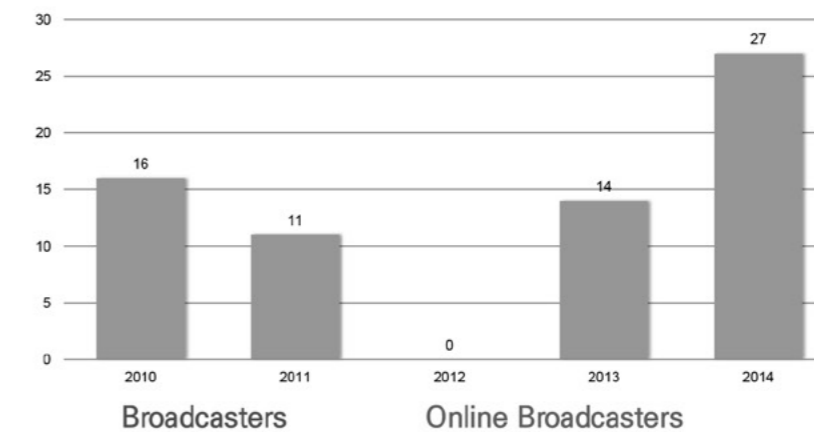
③ FUJI TV OVERSEAS STRATEGY CONCLUSION

FOR EVERYONE COMPETENT IN
FORMATTING AND SALES,
NOT ONLY FOR CENTRAL
BROADCASTERS

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TREND IN SALES OF FUJI'S CONTENTS IN CHINA

The # of FUJI Drama Sold to China



Fujitv, 2014

15

FUJI'S CHINESE CLIENTS



Launched in 2010



Launched in 2005

16

EXPANSION OF FUJI'S BROADCAST RIGHTS BUSINESS

Major Partners



Global Broadcasters



Local Broadcasters

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BASIC FORMS OF ONLINE BROADCASTERS

- Free Advertisement

Contents with Ad – youtube, etc.

- Broadcasting Station

Extra Services by Broadcasters – FOD, Tver, etc.

- Pay per download/view

Pay per Contents – iTunes , google play, etc.

- Subscription

Unlimited Access with Monthly Fee – NETFLIX , hulu , AMAZON, etc.

17

BRAND NEW ONLINE BROADCASTERS

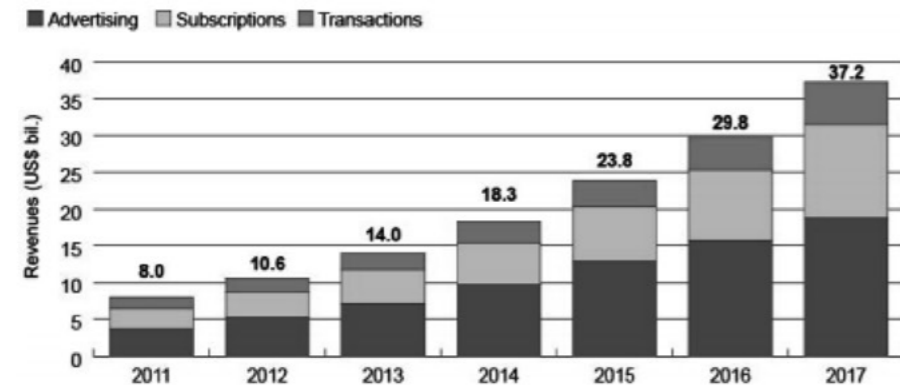
All Started Business in The Last 3,4 Years

19

TOWARD THE ERA OF ONLINE BROADCAST

Growth Prediction for Online Broadcast Market, 2011~2017

Fig. 1: Global, OTT-video revenues, 2011-2017



Source: Informa Telecoms & Media

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FUTURE BUSINESS EXPANSION

Plan2

- Unique Contents

Covering
Online Contents

Global Scale
Simulcast



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FUTURE BUSINESS EXPANSION

Plan 1

- Broader business

Wide-Range
of Partners

Continuous
Contents Provision



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4. FUTURE OVERSEAS EXPANSION

① ONLINE BUSINESS

CONCLUSION

ESCALATED COMPETITION
AMONG VARIOUS
BROADCASTERS

PURELY COMPETITIVE MARKET
DUE TO CONTENTS SHORTAGE

ANYONE WITH PRODUCTION
RIGHTS CAN DO BUSINESS

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CHAPTER 4

FUTURE OVERSEAS EXPANSION ② FORMAT BUSINESS

24

FORMAT BUSINESS? 2

World Famous On-air 'Format' Programs



26

FORMAT BUSINESS? 1

Selling Concept and Format, Not Contents Itself



25

FORMAT BUSINESS? 3

World's Format Market

Approximately 1.4
trillion yen

A grayscale image of the Earth, showing the continents and oceans, positioned behind the text.

27

FORMAT BUSINESS? 4

① Option Fee

Payment for Exclusive Rights To Produce Only in Specific Region

\$ 3,000~10,000, per Program

② Format Fee

License Fee on Producing Programs

5~10% of Single Episode Budget × The # of Times Aired

③ Plus α

Editing Fee, Producing Fee, Fee for Secondary Use, Fee for Ancillary Rights, etc.

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REMAKE EXAMPLES OF FUJI'S DRAMA

「Date: What's it like to be in love」

「Operation Proposal」

「Mondai no Aru Restaurant」

「The Second Last Love」

「The Best Divorce」

「Yamato Nadeshiko」

「101st Marriage Proposal」 etc.



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DRAMA FORMAT(REMAKE) SALES STATUS

Trend of Japanese Drama
Remake in China

Fuji's Sales: Close to 20
Programs

Co-producing, Investment

29

CHAPTER 5

FUTURE OVERSEAS
EXPANSION

③ CO-PRODUCTION

31

FUJI'S SUCCESS 3

Strength of Format Co-Development

Understand World Trend

Plus α to your 'Value'

Additional Sales Route and Opportunity

32

IP HOLDER RULES THE WORLD

① DRAMA REMAKE RIGHTS BUSINESS

FORMAT RIGHTS BUSINESS: FUTURE 1

Plan 1

• Adapted Format

Plan 2

• Co-developed Format

Plan 3

• Co-developed Format&Program

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FUJI'S BUSINESS DEVELOPMENT OF REMAKE RIGHTS

The # of Programs Sold

30 Programs,
Last 3 Years

FUJI'S BUSINESS DEVELOPMENT OF REMAKE RIGHTS 1

Featured Programs



101st Marriage Proposal



Yamato Nadeshiko



Nodame Cantabile



The Second Last Love



Hirugao -Love Affairs in the Afternoon-



Date: What's it like to be in love

BUSINESS DEVELOPMENT OF REMAKE RIGHTS: FUTURE

Plan 1 • Co-produce

Offering Knowhow of Production
Technique, and Art with Sci



Partnership with Chinese
SMG Pictures, MANGO TV



101ST MARRIAGE PROPOSAL POOLED FROM CHINESE PRODUCTION

BUSINESS DEVELOPMENT OF REMAKE RIGHTS: FUTURE



DATE: WHAT'S IT LIKE TO BE IN LOVE

OPERATION PROPOSAL
DRIVEN BY CHINESE PRODUCTION

BUSINESS DEVELOPMENT OF
REMAKE RIGHTS: FUTURE



MONDAI NO ARU RESTAURANT
POOLED FROM CHINESE
PRODUCTION

SUKINAHITO GA IRU KOTO
 SPIN OFF
 COLLABORATION WITH TAIWANESE PRODUCTION

「MYSTERIOUS SUMMER」 CO-PRODUCT WITH
 IQIYI OF CHINA
 SINGLE EPISODE ORIGINAL MYSTERY



46

China –3 Dramas in Progress
 65th Anniversary Joint
 Drama(Korea·China·Japan·Hong Kong)
 Turkey – ‘1 Litre of Tears’ in Progress
 U.S – 3 Dramas Waiting
 Korea – A Joint Drama Waiting
 2 Drama Remakes Waiting
 Philippines– Co-production in Preparation
 Germany – Co-production in Preparation

「MYSTERIOUS SUMMER」

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「 MYSTERIOUS SUMMER 」 PLANNING

- ① Budget (30 Minutes per Episode, 15 Episodes in Total)
 - A Pool of Fuji TV, IQIYI, and Chinese Production
 - Profit Distribution According to Pooling Ratios
- ② Producers
 - Script Written by Japanese Staff, Translated into The Chinese
 - Filmed in China Under the Japanese Executive Producer, Together with Chinese Producer
 - The Cast and Technical Staffs from Both China and Japan
- ③ Broadcast
 - Aired Exclusively on IQIYI in China → 100kk Views in Total
 - Aired on Fuji TV's On-demand in Japan
 - Aired on Fuji TV in Other Countries → 36 Countries

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5. FUTURE OVERSEAS EXPANSION ③ CO-PRODUCTION CONCLUSION

MAKING 'GLOBAL, ORIGINAL CONTENTS' MATTERS MOST IN FUTURE

50

THE ADVANTAGE OF INTERNATIONAL CO-PRODUCTION

- ① Prearranged Business Rights
- ② Offer Contents Buyer Want
- ③ Reducing Risk of Sole Investment
- ④ Reinforce Partnership
- ⑤ Ancillary Rights Business in Third-party Country
- ※ Loopholes in Regulation(China)

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CHAPTER 6

FUTURE OVERSEAS EXPANSION

④ CROSS-INDUSTRY COLLABORATION

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FUJI'S CROSS-INDUSTRY COLLABORATION

Collaboration with NIANTIC, INC.(U.S)



Game Software Company in Silicon Valley Founded by Ex-developer of Google Map Serving A Variety of Game Contents Based on Geographical Information

Investment from Fuji TV Arranged, Last February

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NIANTIC'S FAMOUS MOBILE GAME APP INGRESS

54

FUJI'S CROSS-INDUSTRY COLLABORATION

Collaboration with NIANTIC, INC.(U.S)



Mobile Game INGRESS

A Hopscotch Using VR and AR Based on Geographical Information

15 Million Downloads in The World

Based on The Original View of The World(Story)

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FUJI'S CROSS-INDUSTRY COLLABORATION

Collaboration with NIANTIC, INC.(U.S)



Collaboration Plan

Making Original Variety Program
Making Original Animation
Co-hosting Events
Co-developing New Games, etc.



↓
Facing World Together!

55

2017/12/19 MIDNIGHT DOCUMENTARY
「HOW POKEMON GO CHANGED THE
WORLD」

56

TO SURVIVE IN OVERSEAS CONTENTS
BUSINESS

**Go Hand in Hand
with Other Rising
Industries, too**

58

AFTERWARDS...



Even More Breathtaking Project Coming
Up Next Year

57

ANYBODY CAN BE YOUR PARTNERS,
ANYTHING CAN HAPPEN

**Fuji Is Enhancing Ties All
around within Japan,
Beyond Industry and
Affiliation!**

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TODAY'S CONCLUSION

OWN IP, CONQUER THE WORLD
KEEP MAKING CONTENTS IS ALL
SEEK, AND YOU WILL FIND
WAYS TO SELL

60

Session 2-2 : Japanese Producer

Epic Fantasy *《Morbito: Guardian of the Spirit》* : Over the border, not the budget

Hiroshi KATAOKA

"Guardian of the Spirit" is an unparalleled, historical fantasy drama in Japan. Japanese love fantasy but strangely fantasy dramas struggle to hit in Japan, and "Guardian of the Spirit" challenged to break such theory.

NHK, the parent company of NHK Enterprise, has a large number of epic dramas, which are overwhelmingly popular in the country, and it makes 50 episodes in a year with its 56th episode currently being broadcasted. Epic drama is a high-quality content that costs a lot of money, but it's difficult to sell them overseas. Because it is a drama entirely about the history of Japan and that disturbs viewers without the basic knowledge of or with the antipathy towards Japanese history. I have produced two dramas so far, and I received so much love that the ratings within Japan recorded 20 ~ 30%. From these experiences, I wanted to create contents that people all over the world could enjoy, and as a result I was able to produce "Guardian of the Spirit."

The original work is a child literature with fans all over the world, a total circulation of 4 million copies, translated into various languages such as Korean, Chinese, English and Spanish. An imaginary country where two worlds of the human and the spirit cross lies behind the story. In the drama, I set it as "Another Asia", a patchwork of cultures from many Asian countries, to create a mysterious world in which viewers in Asia could feel comfortable but somewhat disharmonious simultaneously. For this I went to China, Korea, and Nepal with my story writers and designers to study the magnificence of the Asian continent, the daily life of racial minorities, and the religious ground of Asian people. Also, I could experience spirits in Japan with the favor of Ise Shrine.

When writing the scenario, I made a summary of all 12 volumes of original novels and I deliberately dropped every single psychological depiction of the characters in novels and left only their action lines. And with the summary I developed the story of "Another Asia" without loosening the tempo and the suspense.

I was able to get more budget than that of other Japanese drama but it was never enough. I'm a director, and not a producer, so please forgive me of how I'm expressing my thoughts like this.

Back to the story, at first I got many comments that this project is risky since it costs too much. But I came with the idea that if we shoot at some nice place that perfectly fits into our story to avoid using VFX as possible, we, like Star Wars 1, could save our budget, and also I thought we could make "4K+HDR" program, a proud of Japanese video technology, noticing that Japanese government was setting the environment for 4K broadcasting. Finally, I managed to convince them to grant the production of "Guardian of the Spirit."

Making the first season of the drama was enough to prove the worthiness of my suggestions. Since most of the stories were developed in "New Yogo Empire", shootings could proceed

efficiently in Japanese World Heritage level primitive forests, mountains in Japan and studios in Korea. We enjoyed working with Korean staffs. However, we met a long rainy season and there was unexpected expenditure, then we couldn't help overspending planned budget.

In the following season of the drama, there were more countries for us to shoot at, and was also a scene of adventuring on a boat. Besides, a war with massive scale started in the season 3 and some country was buried under the water. In other respects, this meant we were in terrible situation for being on budget. Someone might say that we should have planned more properly, but that wasn't easy for us.

Then, I figured out some ways to save the budget, which were reducing the number of locations and making the best use of the studios. We adopted the front projector technology that delivers a huge scale to viewers even with in-studio shoots, and with Bi-Lights we could quickly switch between lights and because of that we didn't have to suffer for the drama quality. Furthermore, we could cut down expenses by reviewing VFX scenes with the full use of the continuity, image boards, and Frisbee.

Producing the last season of the drama, we hired some staffs from Shinji Higuchi, the director of the "Shin Godzilla". One of the best in the special effects, to shoot war scenes of magnificent, and I was so impressed with their designing and using miniatures of special war weapons in a very elaborate way. I also tried to express scenes with magic and spells with real images as possible as I could, to save the VFX related budget.

For the final season, there are still more episodes to be aired but it would sufficiently be within the budget until the end of the season. And it was chosen as the opening film at MIPCOM in Cannes, so we could say overseas sales are going well. About viewer ratings in Japan, the first season was over 10%, and the second was about 7%, and considering the viewer ratings for video both seasons are ranked high in the chart.

What we'd done well was just what we'd done well, but there were some ways we should had gone. One of them was that the whole cast was Japanese. We should have cast stars from all over the Asia if we were focusing it on air in Asian countries, but the time was limited and neither we did have many connections to help us nor we had enough budget, so that was too bad. Historic fantasies were being produced in many Asian countries, and I heard that many got popular. Joining this nice trend, we would like to produce a drama featured with many Asian stars. If anyone interested, please contact me. Thank you.

Epic Fantasy *《Morbito: Guardian of the Spirit》*: The Storyline

A mysterious continent where two worlds of the human and the spirit cross lies behind the story.

Balsa, a skilled female bodyguard-for-hire, comes across the young prince of the New Yogo Empire, Chagum, and saves him from an assassin. In fact, the assassin was hired by his father, the emperor. Known what she is capable of, Balsa is asked to evacuate Chagum by her mother, the Second Empress. But it was not only the assassin that threatens his life. Inside Chagum's body, there is the egg of the water spirit, and the monsters in the world of spirit are coming for eggs. With the help of herbalist Tanda, a friend since her childhood and old shaman Torogai, Balsa manage to defeat the monsters in a long, desperate fight. Chagum returned to his palace with grand and warm welcome, and the peace came to the New Yogo Empire once again.

5 years after Chagum's return, the New Yogo Empire is invaded by the Talsh Empire...And Chagum, who became a grown-up, takes a perilous journey in order to ally with the neighboring nation to protect his country. At that very time nobody expects anything from his journey, Balsa received a request for guarding Chagum, once more.

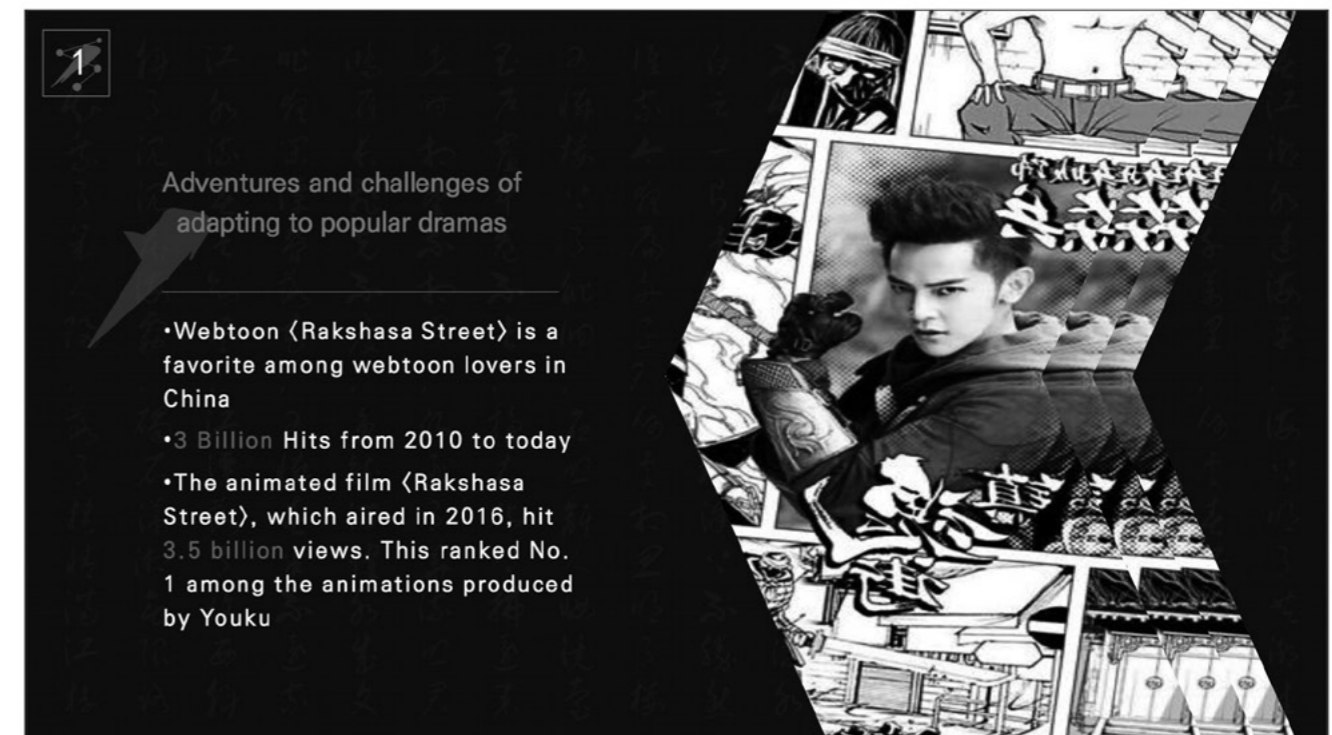
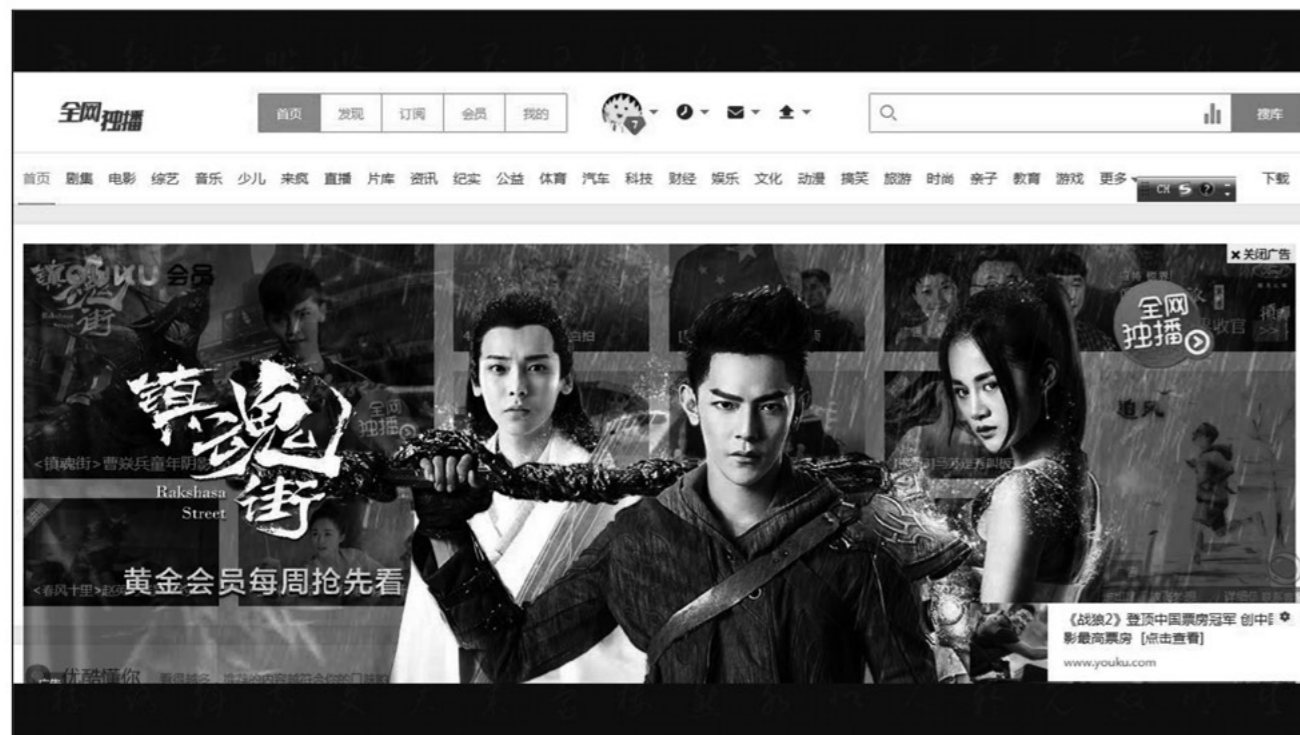
Session 4 : Chinese Producer

A successful Challenge '*Rakshasa Street*': Original Webtoon Drama

Ling LIU



Among Youku's self-produced web dramas, **《Rakshasa Street》** represents "The Passionate Youth"





The adaptation was well received.
This was a successful challenge.

•Evaluation:

Among the dramas that have been adapted to webtoons, this has been the best.

•As of September 20, the film has exceeded 2.5 billion hits and received positive reviews from new audiences as well as the original fans.



Chinese webtoons that are easy to adapt and produce to dramas

2

Innovations in adapting webtoons to dramas

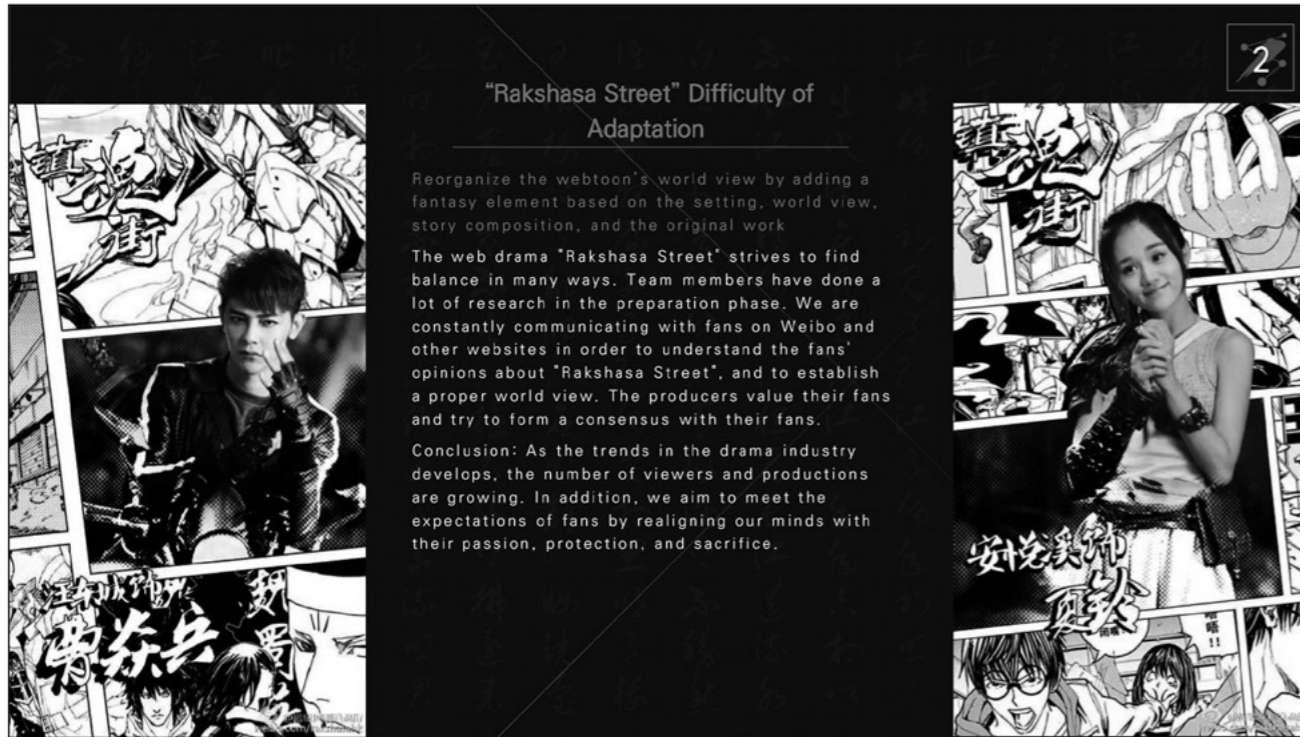
Rakshasa's Street's Innovation

“Emphasize a passionate friendship than a love story between the male and female characters.”

“Realistic scenes realized in a mysterious world.”

“World view It sets up a vast worldview that combines reality and fantasy.”

“New Challenge It expresses the everyday lives of the main characters by adding comedic elements rather than revenge story plots.”



"Rakshasa Street" Difficulty of Adaptation

Reorganize the webtoon's world view by adding a fantasy element based on the setting, world view, story composition, and the original work

The web drama "Rakshasa Street" strives to find balance in many ways. Team members have done a lot of research in the preparation phase. We are constantly communicating with fans on Weibo and other websites in order to understand the fans' opinions about "Rakshasa Street", and to establish a proper world view. The producers value their fans and try to form a consensus with their fans.

Conclusion: As the trends in the drama industry develops, the number of viewers and productions are growing. In addition, we aim to meet the expectations of fans by realigning our minds with their passion, protection, and sacrifice.



The trend of developing web dramas from the original webtoons



"Rakshasa Street" Difficulty of Adaptation

- Because many people in the technical side are familiar with the character setting and scene in a 2D webtoon work, many original webtoon dramas did not receive positive reviews.
- The post-production in "Rakshasa Street" was 2-3 times longer than the shooting time period.
- It takes 500 minutes total for the whole film, 250 minutes for CG, 50% of the total. I want to make the most of the scenes depicted in 2D with high quality production.
- In order to make the webtoon realistic, CG work was done in 225 scenes, 12 full shots, and a 2,000-square-meter lake was created by the production team.



With the rapid development of the Chinese 2D market, we have revitalized the drama production of the Chinese webtoon IPs.

According to the <2017 White Paper on the Chinese Entertainment Industry>, China's two-dimensional main viewers exceeded 80 million in 2017, and the total number will exceed 300 million, 97% of whom were born in the 1990's and 2000's.

The younger generation created a larger market for China, providing a bigger marketplace for Chinese webtoon IP drama productions and allowing viewers to be more accepting. The future of the movie and drama entertainment market will belong to the younger generation. Therefore, it is essential to understand their taste, so that the Chinese webtoon IP can develop.

4

The existing problems of original webtoon dramas

- It's hard to make a drama
- Investing blindly regardless of material
- Lack of casting and image-making
- There is a limit to making the webtoon come to life

4

Solution

Requires casting and storytelling to match the character image and worldview of the original

The use of Chinese webtoons is relatively new, so it is very important to conduct market research in advance. We can secure viewers of the original webtoon drama by analyzing the characters from the animation and adapting them according to the viewer's taste. It can also be a popular content by considering whether the world view of the animation suits the modern mainstream values.

3

Solution

Genre Selection

Successful works from the Japanese drama based on comic books, such as "From Five to Nine" and "Meteor Garden" have a modern setting. By setting up a similar worldview and making it into a drama, viewers are more likely to accept it. Female characters play the main role in these webtoons.

4

Solution

Excellent Production

Production staff: Both sincerity and skill are important. Because the original webtoon drama is the main part of the production, the composition should not be put together. The actor must adapt to the character, and most importantly, the director and screenwriter must have a deep understanding and passion for the original content.

Customized Production and Promotion

Production and Promotion: Know and understand your characters well and market it accurately by networking and using social media. Whether it's an animation that tugs at the heartstrings of young girls and boys, the original webtoon drama productions are all geared toward the youth. The younger generation watches web dramas while positing comments in real-time, so it is better to broadcast the original webtoon drama on high traffic websites.



4

Solution

We need to constantly produce a series of webtoon dramas like "Rakshasa Street", while keeping watch over time to see if we can revitalize the market.

The emergence of "Rakshasa Street" is a new attempt to enter this market. It is a valuable experience gained from the process of relentless searching. "Rakshasa Street" has great significance because it overcomes the difficulties of adaptation in terms of spatial effect and culture. Youku is the first among the Chinese video streaming sites to work on a web dramas, which indicates that they are paying attention to the future prospects of the industry and the cultural habits of the younger generation.

Thank You

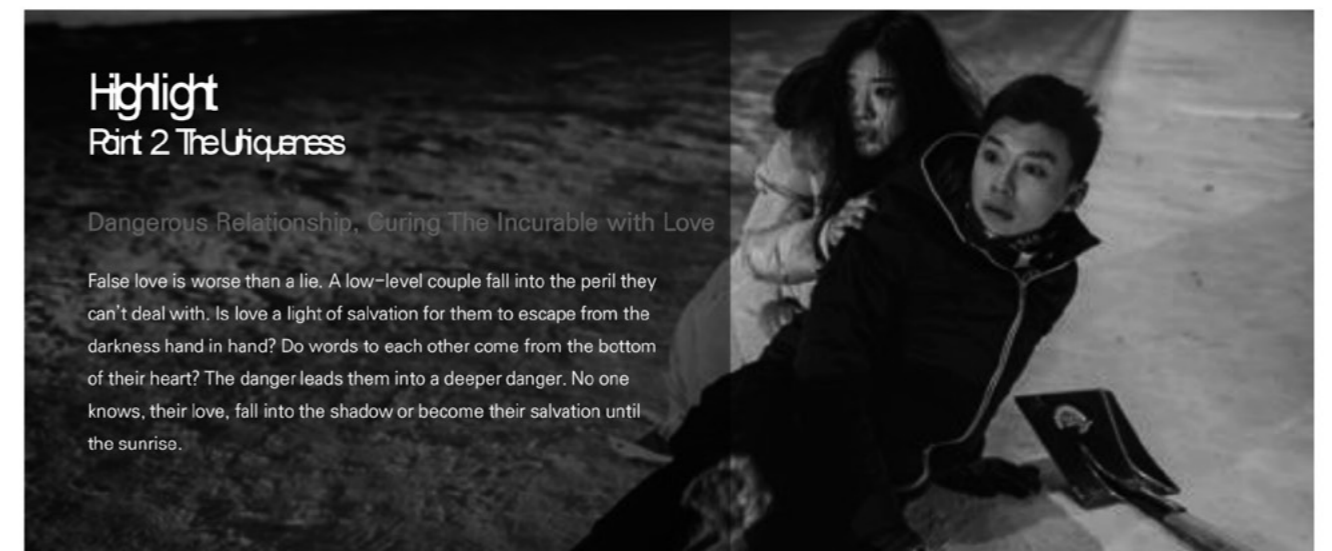
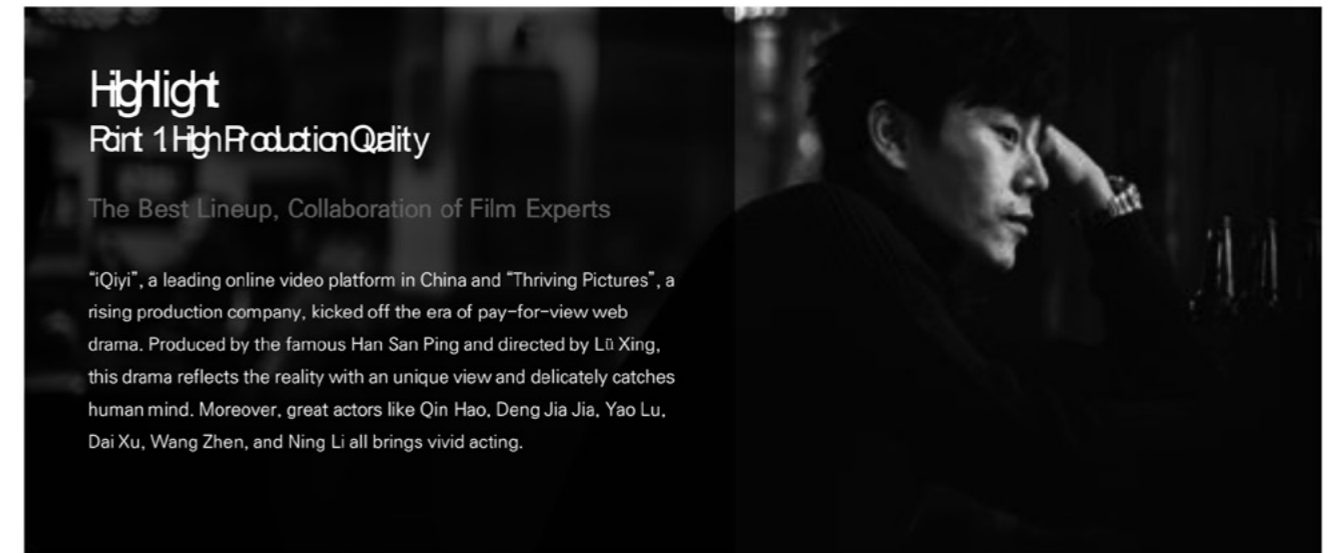
T H A N K S T H A N K S


2017
Lorem ipsum dolor
sit Peng Design

Session 3-2 : Chinese Producer

Web Drama 'Burning Ice (无证之罪)'

Xing LU






Highlight
Part 3. Mixed Genre and Cinematography

Colorful Story, Busting A Perfect Crime

Purely concentrated into the story, to be the best in the crime thriller. Dedicated to original novel by Zi Jin Chen it delivers the essence of crime-investigation: Two men's face-off, Dazzling Puzzles, a train of murders, the battle between psychopath and thuggish detective. The man and women, between life and death, the lost and the caged, faces a pitiful fate.




Characters/Cast

Age 25

A natural born beauty, attracting guys since childhood but remaining a sanctuary behind her brother, is bullied by her jealous friends. She meets Guo Yu and falls in love with him, but as her brother gets crippled by his enemy she becomes Sun Hongyun's lover to pay medical bills for her brother. Several years after, the sudden death of Sun Hongyun seems to be a light of hope, but things only get worse. She reunites with her first love, but accidentally gets involved in a murder, and it becomes the biggest problem in Zhu Huiru's life.

Actress/Deng Jia Jia


Movies and TV Shows
(iPartment), (Lost in White), (Silent Witness)



Highlight
Part 4. To The World Beyond China

Innovative Format, Pioneer of Crime Thriller

Crime thriller describes and analyzes human minds, and criticizes social issues indirectly. Bloodless scenes and elaborated story make viewers cultured. Away from the old Chinese crime-investigation drama, it focuses on new features: elaborated script, vivid scenes, suspenseful acting. With series of incidents, the characters emotionally communicate with viewers and reveal the greed, and good and evil, of the human.



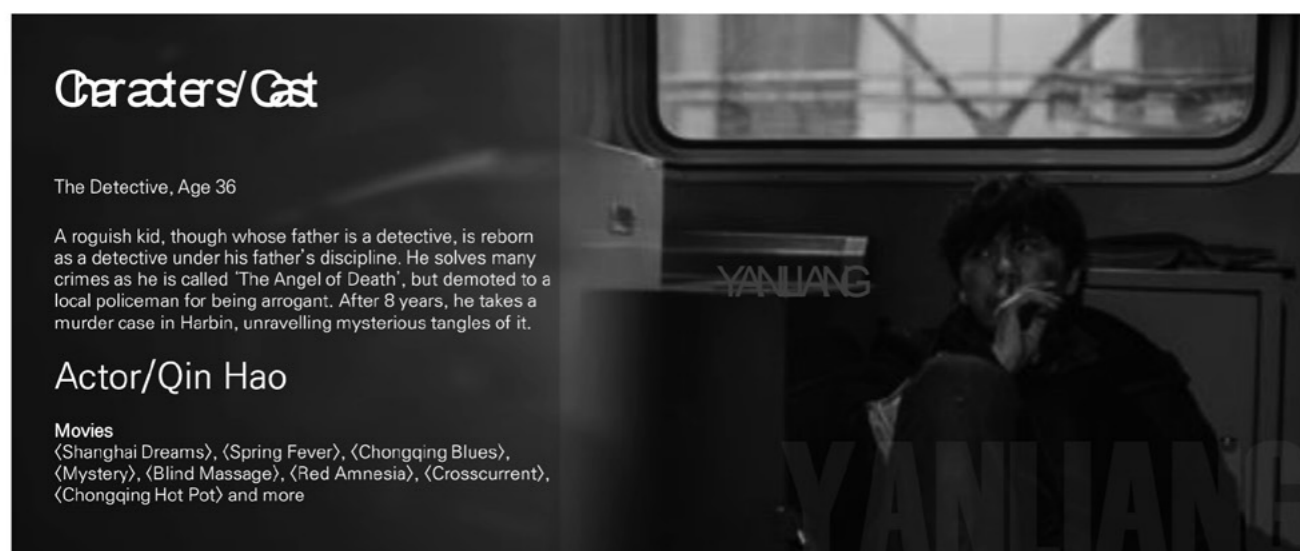
Characters/Cast

Age 40-45, Ex Forensic Doctor

Luo Wen is Yan Liang's only trustworthy partner, once a student in forensic science who hit the top. The day he goes business trip he loses her wife and daughter forever. He tries everything but can't even find their corpses, with the police saying 'no hope with no evidence.' He begins to search by himself and finds out a single strange fingerprint, letting him takes a long journey. Though having suffered from a terminal disease for 4 years, he is left without any clue of his family, yet. Finally, he presses the police to find the owner of the fingerprint, using his specialty. From that day there begins to appear, the dreadful "Snowman Killer", in Harbin.

Actor/Yao Lu

Movies
(Let The Bullets Fly), (Lee's Adventure), (Confucius)



Characters/Cast

The Detective, Age 36

A roguish kid, though whose father is a detective, is reborn as a detective under his father's discipline. He solves many crimes as he is called 'The Angel of Death', but demoted to a local policeman for being arrogant. After 8 years, he takes a murder case in Harbin, unravelling mysterious tangles of it.

Actor/Qin Hao

Movies
(Shanghai Dreams), (Spring Fever), (Chongqing Blues), (Mystery), (Blind Massage), (Red Amnesia), (Crosscurrent), (Chongqing Hot Pot) and more



Characters/Cast

The Lawyer, Age 26

Guo Yu turns reserved after the parents divorced, and falls in love with Zhu Huiru in a make-up class. When his first love becomes a failure, he even loses contact with her. But he meets her again, working as an intern at an attorney's office in Harbin after the graduation, and then accidentally kills a man. The scar from his childhood keeps dragging him into evil. Make lies, commit crimes, break laws. A sin only calls for another one, growing worse and worse.

Actor/Dai Xu

Movies
(Chinese Style Relationship), (Embrace The Stars of The Moon), (Our years in France), (Singing When We Are Young), (Beginning of The Great Revival), (Beauty of The Reverse Angle), (Curse of The Deserted) and more

无证之罪

Burning Ice

This September
Face The Felonious Crime Scene
On IQIYI!

Session 4 : Special Session. USA

Overview of VIKI & SOOMPI

Courtney MACLACHLAN



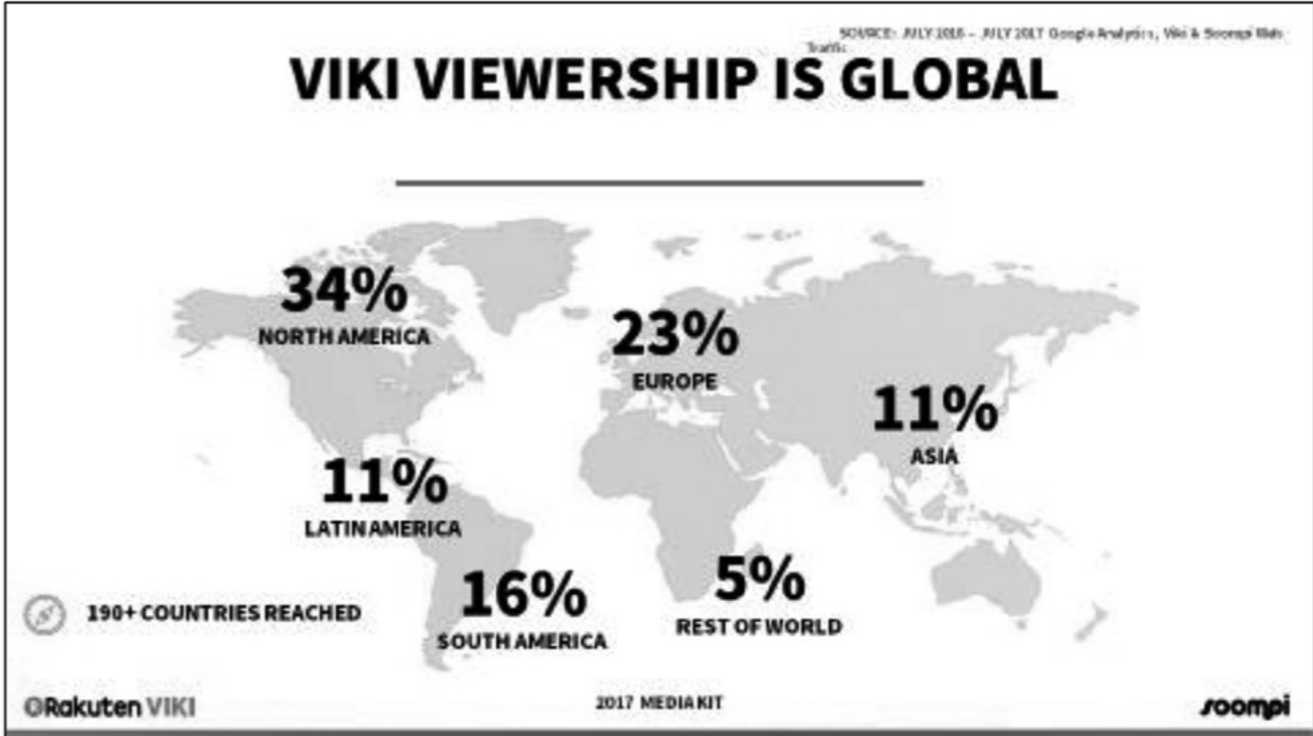


VIKI AT-A-GLANCE

ALL THE THINGS THAT WE DO BEST

- ✓ **EXCLUSIVE KOREAN DRAMAS**
From top national broadcasters.
- ✓ **ORIGINAL CONTENT**
Produced by Viki for the fans
- ✓ **#1 SITE FOR CHINESE DRAMAS**
Outside of Greater China
- ✓ **INFLUENCER NETWORK**
With creators in food, beauty, culture, lifestyle, and more
- ✓ **HUNDREDS OF TITLES AROUND THE WORLD**
Including Japan, Philippines, India, Thailand
- ✓ **FAN SUBTITLES**
Fans contribute subtitles to shows in more than 200 languages

Rakuten VIKI2017 MEDIA KITroompi



VIKI PARTNERS

TITLES FROM TOP CONTENT PUBLISHERS ACROSS THE GLOBE



Rakuten VIKI

2017 MEDIA KIT

soompi



2016

Launch of "RisingLegends"

To give global fans a platform to show off their talent, Soompi partnered with JYP Entertainment to launch a global, fan-led K-pop star audition.

2015

Joined the Viki family

Viki acquired Soompi in 2015, officially combining forces to become the largest Korean entertainment platform.

2012

Creation of Soompi Spanish

To further broaden Soompi's offerings, a Spanish version of the site went live in 2012.

2005

The First Global Korean Entertainment Awards

Soompi Awards, established in 2005, became the first ever awards program that honors the international popularity of Korean entertainment.

2000

Worldwide expansion

Soompi gains worldwide popularity, becoming the first to bridge the gap between international fandom and the Korean entertainment industry.

1998

Fan-made K-pop community

Originally named "Soomphoons," Soompi was created by recent college grad Susan Kang as a personal homepage.

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SOOMPI USERS VISIT FROM OVER 190 COUNTRIES



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SOOMPI PARTNERS

ORIGINAL AND EXCLUSIVE CONTENT FROM TOP MEDIA GROUPS



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YOUNG, DIVERSE COMMUNITY

WHO WILL YOU LIKELY MEET ON SOOMPI OR VIKI?

SOURCE: 2016 Google Analytics, Quantcast data



FEMALE

73% Female
27% Male



MILLENNIAL OR GEN Z

19% +18 years old
26% 18-24 years old
18% 25-34 years old



ASIAN

40% Asian
25% Caucasian
20% Hispanic



UNITED STATES

1. United States
2. Philippines
3. Indonesia
4. Mexico

Rakuten VIKI

2017 MEDIA KIT

soompi

STRONGER TOGETHER

A PLACE TO CALL HOME FOR GLOBAL ENTERTAINMENT FANS

Rakuten VIKI



soompi

1.3 billion minutes watched per month
31 minutes 49 seconds average time on site

Global TV shows and movies from around the world, including exclusives, original series, web dramas, and original branded content

Fans collaborate to localize, socialize and translate content into 200+ languages

www.viki.com

75 million page views per month
25,000+ articles produced per year

Korean entertainment news published by team of editors in both English and Spanish

Fans discuss and engage on forums about a variety of topics

www.soompi.com

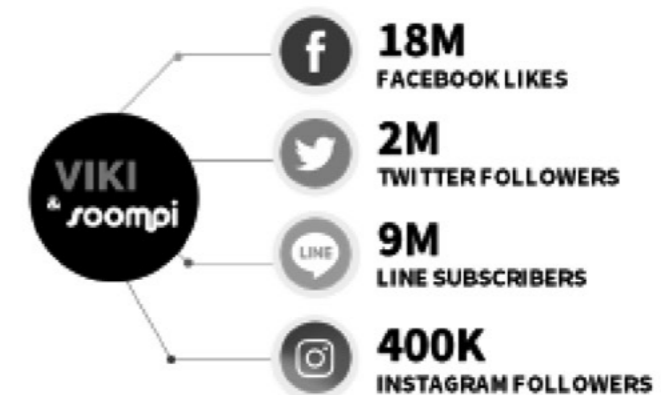
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OUR SOCIAL REACH

27 MILLION+ COMBINED FOLLOWERS ACROSS ALL CHANNELS



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PREMIUM CONTENT
ENGAGING - HIGH QUALITY

BREAKING NEWS
RELEVANT - TIMELY

COMMUNITY ENGAGEMENT
ON INTERACTIONS - REAL-TIME CHAT/DISC

SOCIAL SHARING
INFLUENCERS - DISCOVERY

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VIKI ORIGINALS

DRAMAWORLD ▶
Viki's first original production, *Dramaworld*, broke the mold as the first show to be in both Korean and English with Korean and non-Korean actors. *Dramaworld* went on to win 'Grand Jury Prize' at the Marseille Web Fest, as well as 'Most Popular Foreign Drama' at Seoul International Drama Awards in 2016.

FIVE YEAR
Creators of *The Walking Dead* will soon be partnering with Viki on their first-ever Korean television series, *Five Year*. With a 2018 launch in mind, *Five Year* will be distributed on cable and broadcast networks worldwide.

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Rakuten VIKI **soompi**

CONNECTING INTERNATIONAL FANS WITH KOREAN CONTENT

By Courtney McLachlan

Rakuten VIKI 2017 MEDIA KIT soompi

UN SEWON | SEAN DOOLY | JESSICA CHOI | SHE EBER | SUNG JAE

A VIKI ORIGINAL
DRAMAWORLD
APRIL 17, 2016

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「CREATED」

ORIGINAL CONTENT FROM INFLUENCERS WHO SPEAK TO OUR AUDIENCE'S CURIOSITIES
ASIAN CONTENT, LANGUAGE, LIFESTYLE, BEAUTY, TRAVEL, AND MORE!

CREATED is the platform for fans looking to connect with the culture behind their K-drama.



**UP10TION,
PLEASE!**
K-POP

Interactive reality show
with K-pop stars created
by Soompi.

COLLABORATIONS:
Co-produced with ZANY TV



MARGARITA
CULTURE

A Londoner on the journey to
learn more about Korean
culture.

COLLABORATIONS:
Margarita Mondays



HEYITSEIII
BEAUTY

Pushing the latest K-beauty
trends, from the subtle to the
extreme.

COLLABORATIONS:
Viki Platinum Challenge
UP10TION, Please!

SOOMPI EXCLUSIVES

ARTIST INTERVIEWS
Soompi brings fans closer to their
favorite music artists through
exclusive interviews.



PROMOTIONS

Korean artists tap into Soompi for
special contests to help propel their
names into the international
spotlight.

ORIGINAL SERIES
Soompi is the tastemaker for up-
and-coming Korean talent,
partnering with agencies to craft
serialized content.



「CREATED」



Heyitsfeiii
Beauty | 804K followers
Pushing the latest K-beauty trends,
from the subtle to the extreme



Whitneybae
Culture | 292K followers
Quirky and fun takes on all
things Korean culture.



Car Kpop
K-Pop | 44K followers
Honest reactions to K-pop hits
from real and non K-pop fans



Akoreangirl eats
Food | 10K followers
Learn to cook from a
Masterchef Korea 4 finalist



Henrylam2
Dance | 46K followers
Twins who double the excitement of K-
pop with their viral dance covers



RiaRua
DIY | 725K followers
Finding new creative ways to
use simple, everyday objects



Drawing Hands
Art | 189K followers
Bringing pop culture icons to
life with pencils and paper



Lime Tube
Family Fun | 657K followers
Fan and games for the entire
family to enjoy

「CREATED」 BY VIKI



UP10TION, PLEASE!

The first international fan-led idol variety show of its kind:

- UP10TION, Please let me decide your day!
- UP10TION, Please guess my favorite pop songs!
- UP10TION, Please do my makeup!
- UP10TION, Please go on a date with me!
- UP10TION, Please cook for me!

TENTPOLE EVENTS

ANNUAL HIGH IMPACT, HIGH ENGAGEMENT DRIVERS



RISING LEGENDS

The first fan-led search for the next K-pop star



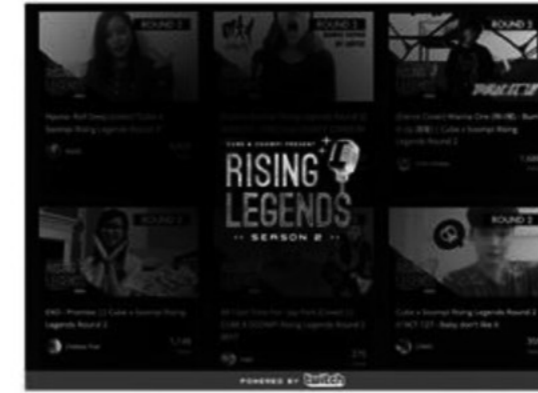
SOOMPI AWARDS

Honoring the best in Korean television and music

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2016 CASE STUDY

RISING LEGENDS

Season One of "Rising Legends" was one of the most successful K-pop events of 2016.

FAN VOTES

1 MILLION

TOTAL ENTRIES

5000

PARTICIPATING COUNTRIES

112

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2016 사례연구

SOOMPI 어워드

12번째 Soompi 어워드는 전세계적 관심을 받으며 48시간 동안 7천만이 넘는 트윗터가 올라왔습니다.

투표자 수

1억 명

이벤트 댓글

568만

참여 국가

139

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KBS NEWS

JOONGANG DAILY

THE KOREA TIMES

SPORTS SEOUL

SOOMPI AWARDS

PRESS HIGHLIGHTS

MARKETING: ORGANIC MEDIA

Huge, Engaged Global Social Following, including Facebook, Twitter, Instagram, YouTube, LINE, Weibo, WeChat, Snapchat, and more

>540K YT Subscribers

Soompi: Robust editorial team and active social following

Email/Newsletters Global Reach ~9 million

Rakuten **2017 MEDIA KIT** **soompi**

MARKETING

CONTENT MARKETING

GROWTH MARKETING

SOCIAL MARKETING

PARTNERSHIPS & EVENTS

DESIGN

Our objective is to create a brand that people know and love, and continuously come to for the best Asian TV Shows, Movies and Original Series. We are established as true friends of the fans and understand the consumer behavior better than anyone else. Viki's experience building holistic marketing campaigns puts us in a position to amplify the international presence of Korean content exponentially.

Awareness

Consideration

Conversation

Loyalty

Advocacy

Word-of-Mouth

Rakuten VIKI **2017 MEDIA KIT** **soompi**

MARKETING: CONTENT

Promotions

- On Viki Site
 - Carousel
 - Curation Widget
 - Collections
- FB Lives & Giveaways
 - Press Conferences
 - Snapchat
- Best Moments from the show (Images/Videos)
- Cross promotion with popular titles
- Soompi articles
- Shoutout videos

Campaigns/Collections: Curated collections of shows highlighting content and programmed for our audiences. Artwork designed to entice the audience to check it out/watch more.

Artist Marketing: Interviews/Promotional Content
Examples: With Yoona and Im Siwan from "The King Loves" and Lee Hongbin and Jin Ki Joo from "Wednesday 3:30 PM"

Rakuten VIKI **2017 MEDIA KIT** **soompi**

Overview of MNC Pictures

Titan Hermawan

MARKETING: BRAND INITIATIVES


Events (and premieres)
Our skilled team plans and coordinates amazing events and parties. Dramaworld premiere party in LA was a massive success!



Partnerships
We have worked with many companies and brands to increase brand awareness and bring new users to Viki.com



soompi



2017 – 12th ASIAN TV DRAMA CONFERENCE



THANK YOU.

Rakuten VIKI 2017 MEDIA KIT **soompi**



+ COMPANY PROFILE.

+ MNC GROUP.



+ INDONESIA IN FACT.



+ MNC PICTURES.



- Established in Mei 23rd 2007.
- Fulfilling MNC Group FTA TV needs.
- Produce drama and theatrical movies.
- Target duration 2017 : 2,100 hours
- Produce TOP favorite drama in Indonesia.

+ FTA penetration is still dominant among other media in Indonesia.



**FREE TO AIR TV
96.47%**



**INTERNET
43.40%**



**STATIC OUTDOOR
34.53%**



**RADIO
27.88%**



**PUBLIC TRANSPORTATION ADS
21.11%**



**CINEMA
12.09%**

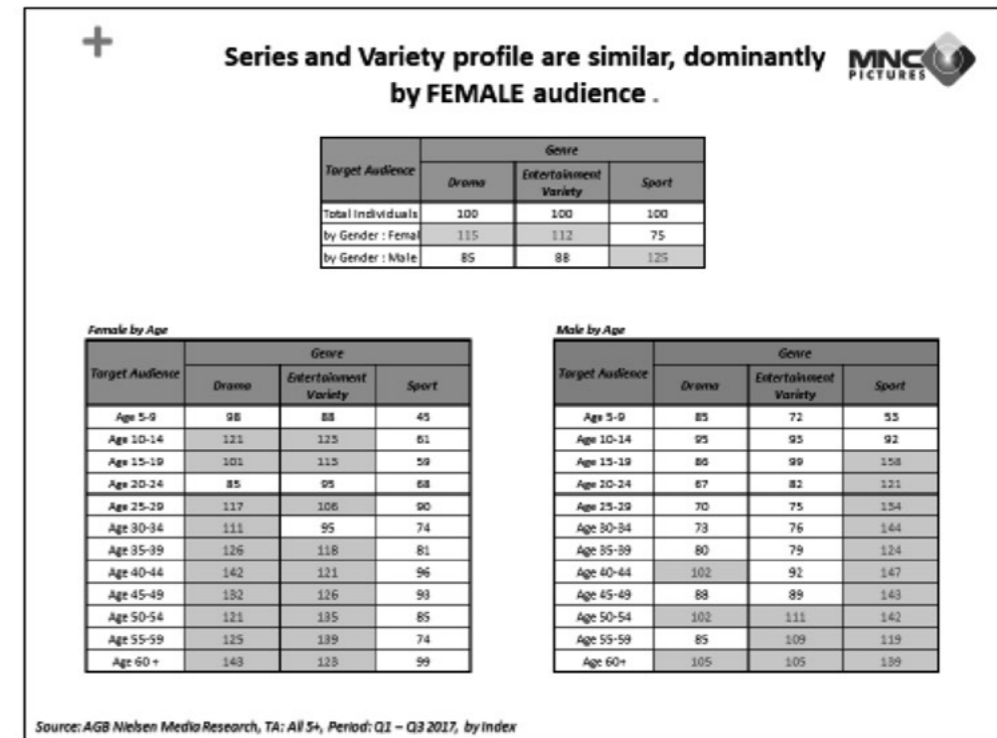
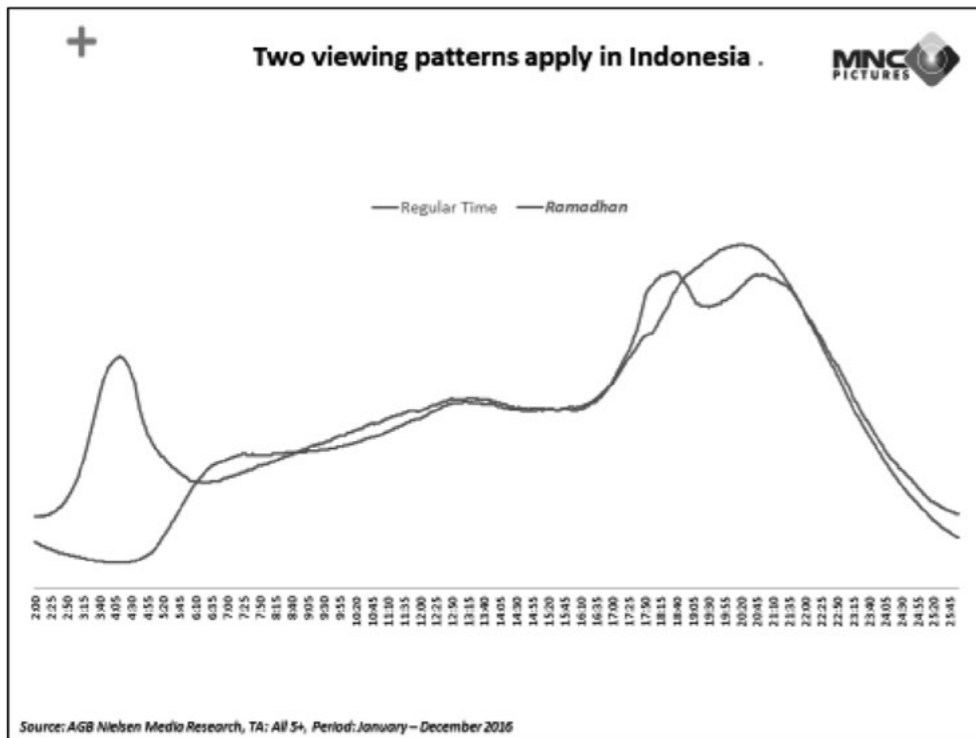
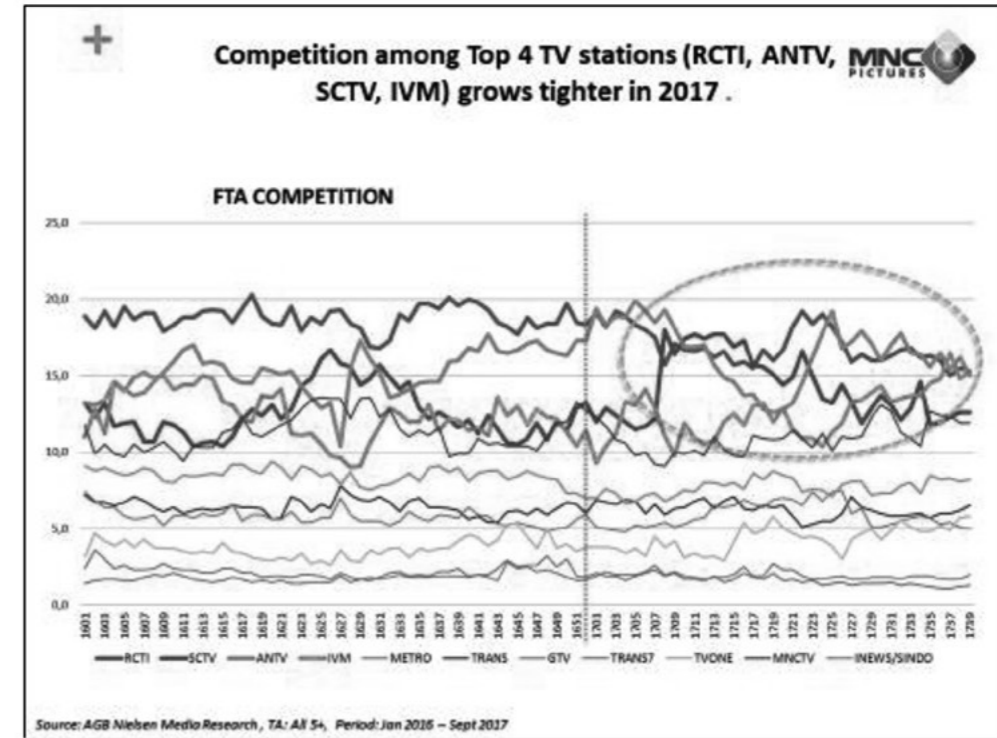
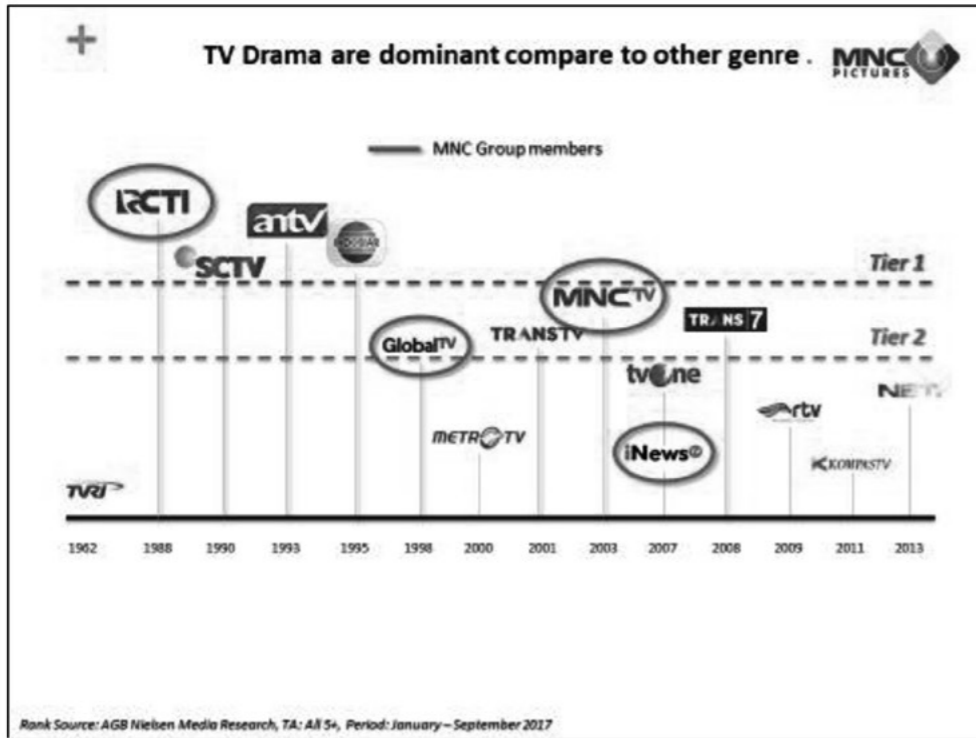


**PAY TV
7.98%**



**NEWSPAPER
7.32%**

Source: Nielsen Consumer Media View June 2017





Drama is the highest rating achieved amongst all .



Target Audience	Genre		
	Drama	Entertainment Variety	Sport
Total Individuals	2,0	1,1	0,9
by Gender : Fema	2,4	1,2	0,7
by Gender : Male	1,7	0,9	1,1

Female by Age

Target Audience	Genre		
	Drama	Entertainment Variety	Sport
Age 5-9	2,0	1,0	0,4
Age 10-14	2,5	1,5	0,6
Age 15-19	2,1	1,2	0,6
Age 20-24	1,8	1,0	0,7
Age 25-29	2,4	1,2	0,8
Age 30-34	2,2	1,0	0,7
Age 35-39	2,5	1,3	0,7
Age 40-44	2,9	1,3	0,8
Age 45-49	2,7	1,4	0,9
Age 50-54	2,5	1,5	0,9
Age 55-59	2,6	1,4	0,7
Age 60+	2,9	1,3	0,9

Male by Age

Target Audience	Genre		
	Drama	Entertainment Variety	Sport
Age 5-9	1,7	0,8	0,5
Age 10-14	2,0	1,0	0,9
Age 15-19	1,7	1,0	1,3
Age 20-24	1,4	0,9	1,0
Age 25-29	1,5	0,8	1,1
Age 30-34	1,4	0,8	1,3
Age 35-39	1,6	0,9	1,1
Age 40-44	2,0	1,0	1,2
Age 45-49	1,8	0,9	1,3
Age 50-54	2,1	1,2	1,3
Age 55-59	1,7	1,2	1,2
Age 60+	2,3	1,1	1,3

Source: AGB Nielsen Media Research, TA: All 5+, Period: Q1 - Q3 2017, by Rating



10 Longest run drama series in Indonesia .

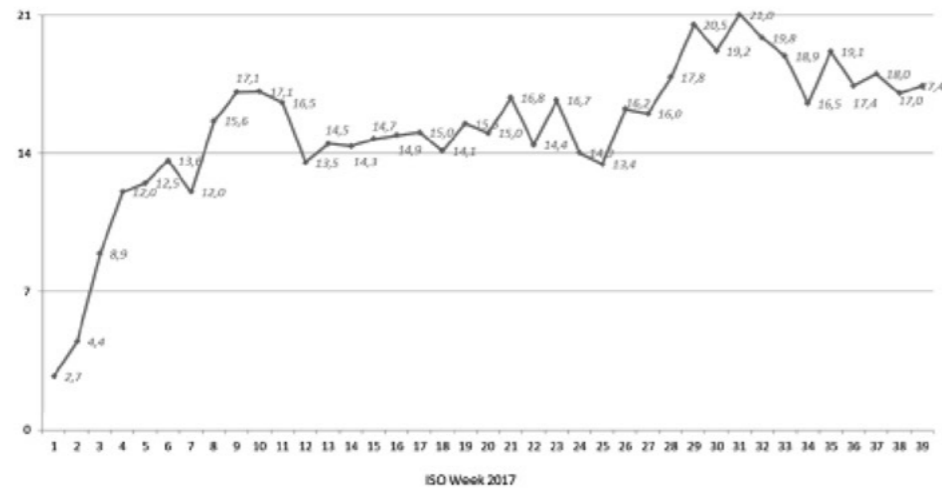


No	Title	Total Episodes	Fact
1	Tukang Bubur Naik Haji	2.328	1 Season, aired 28 May 2012 - April 2017
2	Cinta Fitri	1.002	7 Seasons, aired 2 April 2007 - 8 May 2011
3	Tukang Djek Pengkolan	907	1 Season, start aired 2 April 2015 - Current
4	Putri Yang Ditukar	676	1 Season, aired 20 September 2010 - 25 November 2011
5	Raden Kian Santang	611	1 Season
6	Islam KTP	558	1 Season
7	Dunia Terbalik	555	1 Season, start aired 5 January 2017 - Current
8	Anugerah	473	Aired 28 March 2011 - 15 January 2012 (1 Season)
9	Keluarga Cemara	412	Aired 6 October 1996 - 29 August 2004 (3 Seasons)
10	Pesantren & Rock N' Roll	389	Aired 14 February 2011 - 2 October 2013 (3 Seasons)

Source: MNC Group record



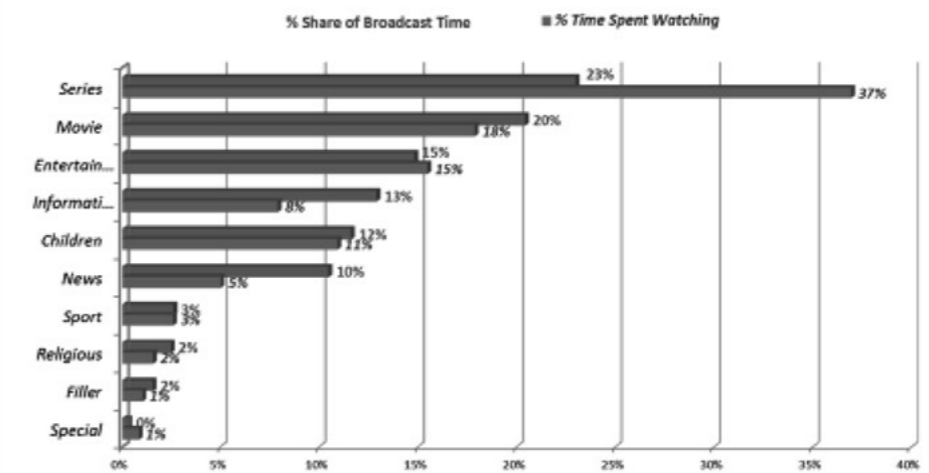
DT Case: Series duration tends to increase according to performance, and does not have end story .



Source: "Dunia Terbalik" Duration (Hours)



Drama Series has a bright future in Indonesia .



Source: General Entertainment TV (8 National TV + 2 Networking TV) Exc. News Stations, Period: Sept 2017



Teen drama is the highest rating drama .



RANK	TITLE	CHANNEL	GENRE	(r) TVR	Share
1	ANAK JALANAN	RCTI	Teen Drama	7,2	31,8
2	PREMAN PENSUN 2	RCTI	Comedy Drama	4,3	24,3
3	TUKANG BUBUR NAK HAJI THE SER	RCTI	Comedy Drama	4,0	17,5
4	7 MANUSIA HARIMAU	RCTI	Action Drama	3,6	17,6
5	PANGERAN	SCTV	Action Drama	3,6	16,1
6	MADUN SPC RAMADAN	SCTV	Comedy Drama	3,5	16,5
7	PEREMPUAN DI PINGGIR JALAN THE	RCTI	Family Drama	3,3	17,7
8	MADUN	SCTV	Comedy Drama	3,1	14,5
9	AISYAH PUTRI THE SERIES JILBAB	RCTI	Religious Drama	3,0	15,5
10	AKU ANAK INDONESIA	RCTI	Family Drama	3,0	14,6
11	KAU SEPUATH MELATI	RCTI	Family Drama	2,9	15,7
12	SAMSON & DAHLIA	SCTV	Comedy Drama	2,9	14,5
13	CINTA DI LANGIT TAJ MAHAL	ANTV	Family Drama	2,9	13,4
14	GANTENG GANTENG SERIGALA	SCTV	Action Drama	2,9	13,3
15	DIAM-DIAM SUKA	SCTV	Teen Drama	2,8	13,0
16	SAMSON & DAHLIA SPC RAMADAN	SCTV	Comedy Drama	2,8	14,5
17	RAJAWALI	RCTI	Action Drama	2,8	13,7
18	TOP TUKANG OUEK PENGKOLAN	RCTI	Comedy Drama	2,8	18,4
19	PREMAN PENSUN 2(R)	RCTI	Comedy Drama	2,7	19,7
20	GGG RETURNS	SCTV	Action Drama	2,7	12,7
21	PREMAN PENSUN	RCTI	Comedy Drama	2,7	16,2
22	SAKINAH BERSAMAMU	RCTI	Religious Drama	2,6	16,6
23	ADA APA DENGAN D	NM	Teen Drama	2,5	13,6
24	GANTENG GANTENG SERIGALA BSM P	SCTV	Action Drama	2,5	13,0
25	HEART SERIES(R)	SCTV	Teen Drama	2,5	12,7

Source: AGB Nielsen Media Research, TA: All 5+, Period: 2015



Family drama is the highest rating drama .



RANK	TITLE	CHANNEL	GENRE	(r) TVR	Share
1	ANUGERAH CINTA	RCTI	Family Drama	5,8	27,4
2	DUNA TERBALIK	RCTI	Comedy Drama	5,5	23,7
3	TUKANG BUBUR NAK HAJI THE SER	RCTI	Comedy Drama	4,9	19,7
4	ANAK JALANAN	RCTI	Teen Drama	4,9	23,0
5	ANAK LANGIT	SCTV	Action Drama	3,9	16,8
6	ORANG-ORANG KAMPUNG DUKU	SCTV	Comedy Drama	3,9	15,9
7	BOY	SCTV	Action Drama	3,6	14,9
8	CAHAYA HATI(A01)	RCTI	Family Drama	3,6	16,1
9	JODOH	ANTV	Horor Drama	3,5	17,5
10	TOP TUKANG OUEK PENGKOLAN	RCTI	Comedy Drama	3,3	16,1
11	PESANTREN & ROCKN ROLL 4	SCTV	Comedy Drama	3,2	21,2
12	BERKAH CINTA	SCTV	Family Drama	3,1	17,4
13	KECIL-KECIL MIKR JADI MANTEN	ANTV	Comedy Drama	3,1	13,3
14	CANTIK-CANTIK KUCING DAPUR	ANTV	Horor Drama	3,0	13,2
15	AMANAH WALI	RCTI	Religious Drama	3,0	21,0
16	JODOH PENGANTAR JENAZAH	ANTV	Horor Drama	2,8	17,0
17	ANAK SEKOLAHAN	SCTV	Teen Drama	2,7	16,5
18	CINTA DARI SURGA	RCTI	Family Drama	2,7	15,4
19	AWAS, BANYAK COPET!	RCTI	Comedy Drama	2,6	15,3
20	JODOH PENGANTAR JENAZAH(R)	ANTV	Horor Drama	2,6	20,6
21	TUHAN BERI KAMI CINTA	SCTV	Family Drama	2,5	13,0
22	MERMAID IN LOVE 2 DUNIA	SCTV	Teen Drama	2,5	10,2
23	PUTRI TITIPAN TUHAN	SCTV	Family Drama	2,4	11,9
24	3 SEMPURUUL MENGEJAR SURGA 5	SCTV	Comedy Drama	2,4	16,9
25	CAHAYA CINTA	ANTV	Family Drama	2,4	10,8

Source: AGB Nielsen Media Research, TA: All 5+, Period: Q1-Q3 2017



Teen drama is the highest rating drama .



RANK	TITLE	CHANNEL	GENRE	(r) TVR	Share
1	ANAK JALANAN	RCTI	Teen Drama	7,1	30,9
2	ANUGERAH CINTA	RCTI	Family Drama	5,8	27,8
3	TUKANG BUBUR NAK HAJI THE SER	RCTI	Comedy Drama	4,7	20,8
4	TOP TUKANG OUEK PENGKOLAN	RCTI	Comedy Drama	2,9	17,6
5	MERMAID IN LOVE 2 DUNIA	SCTV	Teen Drama	2,9	12,1
6	PANGERAN 2	SCTV	Action Drama	2,8	11,1
7	3 SEMPURUUL MENGEJAR SURGA 4	SCTV	Comedy Drama	2,7	21,1
8	MERMAID IN LOVE	SCTV	Teen Drama	2,6	11,9
9	CATATAN HATI SEORANG ISTRI 2	RCTI	Family Drama	2,5	14,5
10	ADA APA DENGAN D	NM	Teen Drama	2,5	11,3
11	KAU SEPUATH MELATI	RCTI	Family Drama	2,5	15,3
12	PREMAN PENSUN 3	RCTI	Comedy Drama	2,4	17,7
13	SENANDUNG	MNCTV	Family Drama	2,4	10,3
14	AYU ANAK DEPOK CITY	MNCTV	Comedy Drama	2,3	9,6
15	ASISTEN RUMAH TANGGA	RCTI	Comedy Drama	2,3	17,3
16	BAM BETAPA AKU MENCINTAIMU	SCTV	Family Drama	2,3	13,2
17	CINTA YANG TERTUKAR	SCTV	Family Drama	2,3	9,6
18	DHUBBERS	SCTV	Family Drama	2,3	10,5
19	JAWARA	RCTI	Action Drama	2,2	17,2
20	ASISTEN RUMAH TANGGA 2	RCTI	Comedy Drama	2,2	13,0
21	GANTENG GANTENG SERIGALA(R)	SCTV	Action Drama	2,2	13,1
22	ROMEO & JUMINTEN	SCTV	Comedy Drama	2,1	10,0
23	PANDU	ANTV	Action Drama	2,1	16,6
24	GERHANA BULAN MERAH	SCTV	Action Drama	2,1	9,5
25	PANGERAN	SCTV	Action Drama	2,0	8,8

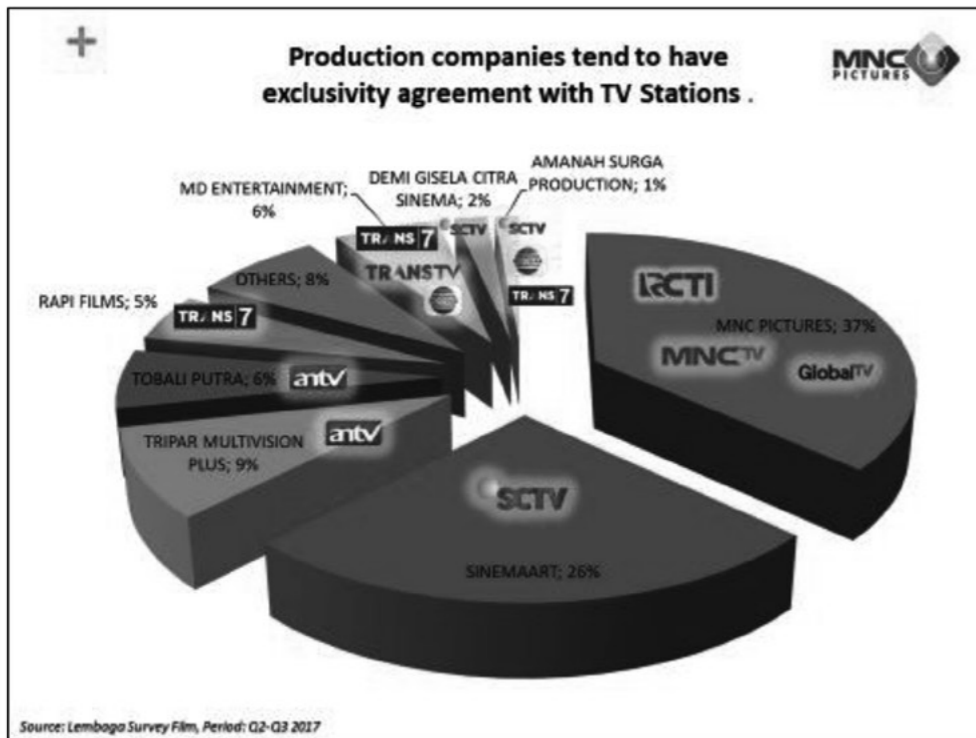
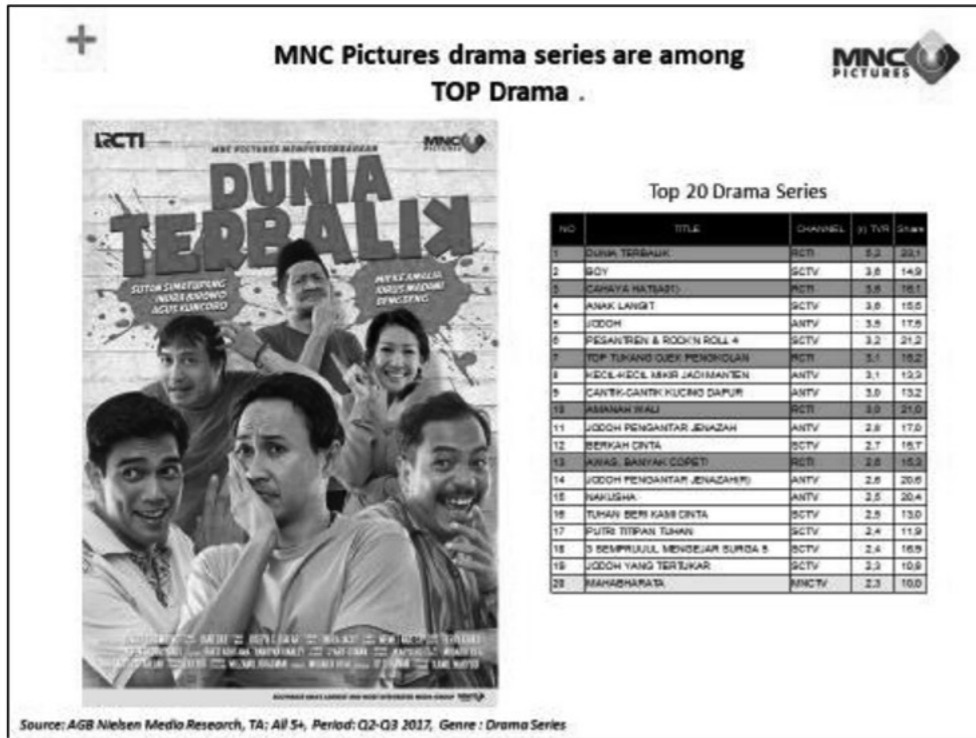
Source: AGB Nielsen Media Research, TA: All 5+, Period: 2016

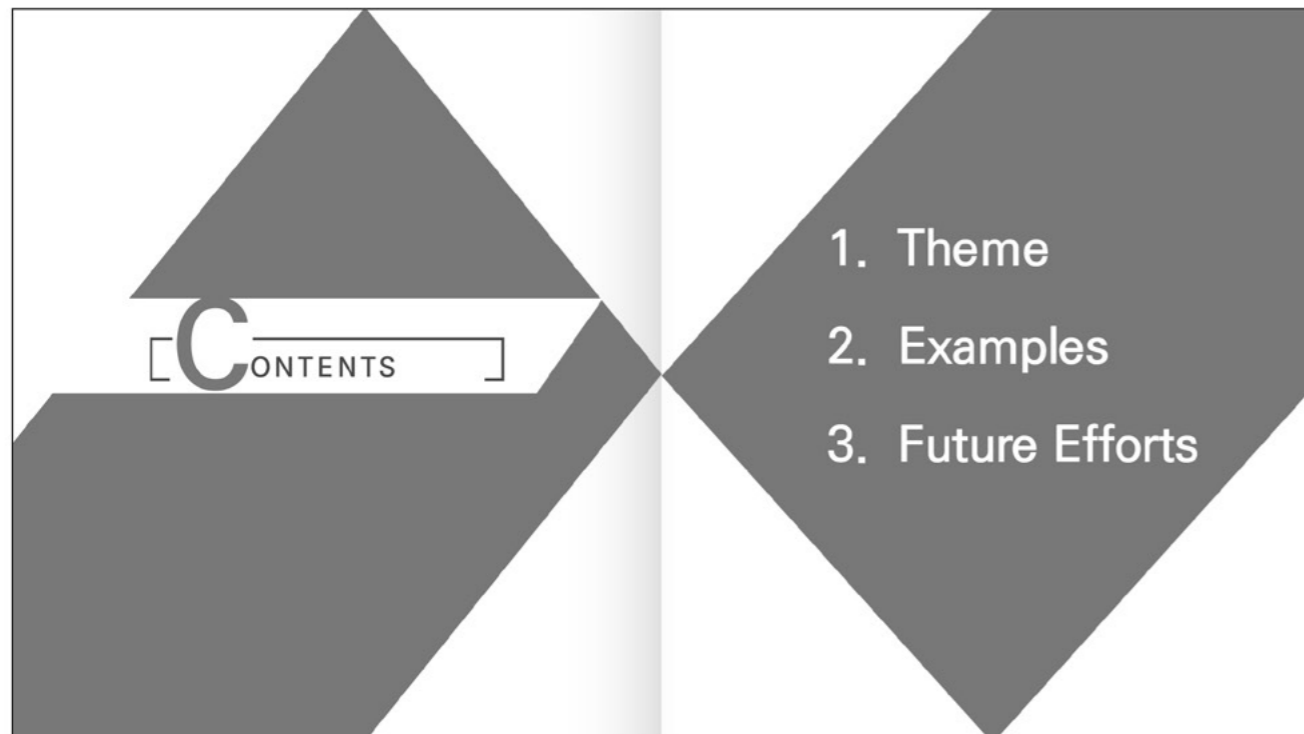
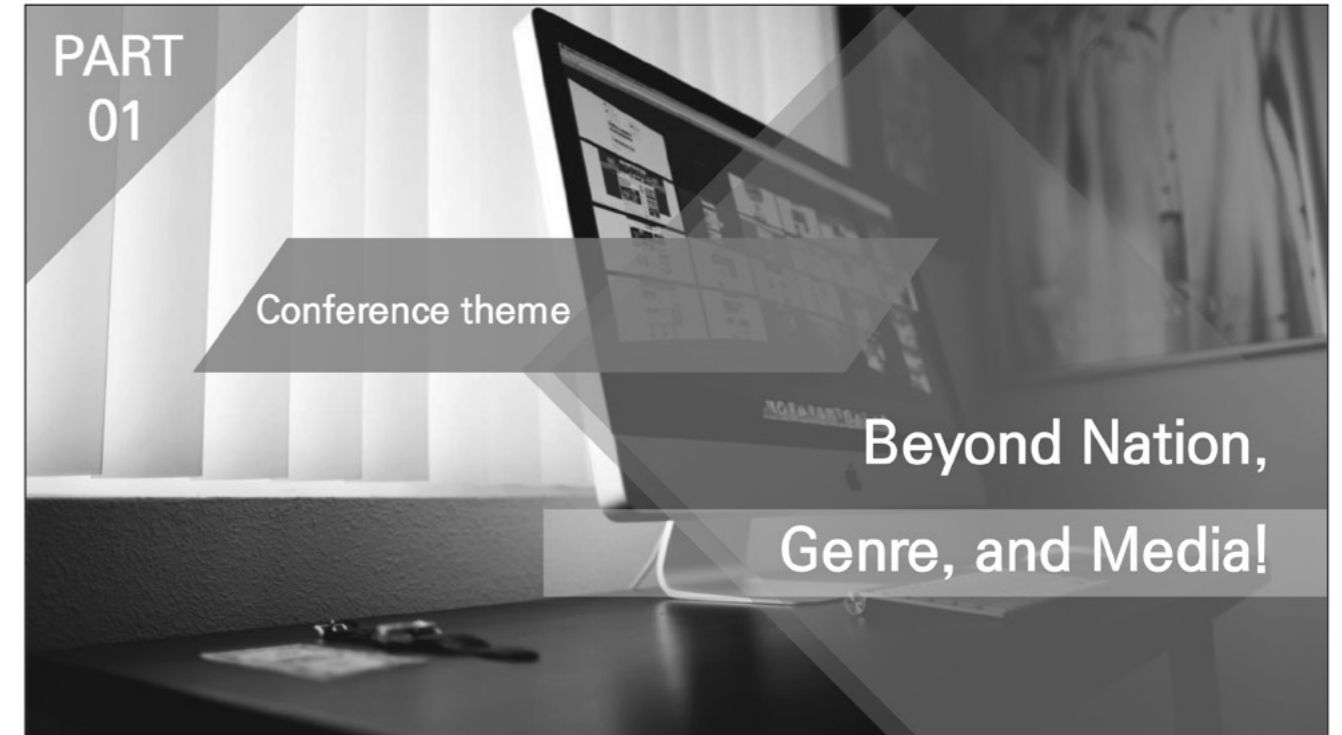


Comedy drama is the most consistent genre in drama for three consecutive year .



Genre	2015	2016	2017
Comedy Drama	9	8	8
Action Drama	6	6	2
Family Drama	4	7	7
Teen Drama	4	4	3
Religious Drama	2		1
Horor Drama			4
	25	25	25





The Development of Chinese Drama



“Time to Devote to Culture Industry”

General Secretary Xi Jinping quoted 饮水思源 for the constant devotion along with the creativity and originality to the culture industry's advance.

Basics of Drama

Drama, A Culture Genre of Huge Influence

Basics of Drama:

Character, Story and Emotion



Character

The Story of Korean Female Writer

Well-known for <Miss Mermaid> <Fire Works> <Full House>

China's First Drama of Female Writer <The Times We Had>

Writing the script, I fell in love with the heroine. She, a screenwriter in the play, reflects experiences and imaginations of we writers. The real or not, our soul dwells in her, for it is from the bottom of our heart.

Love Characters, Advance The Story!



PART 02

Innovation example

Latest Works: Wang Liping,
Lu Qi, Zhang Yang
<The Times We Had>



Design

The Creative Story

- Depicting The Life of A Screenwriter
- Monitoring Our Life
- A Keen View of The New Wave in Our Society


Monitor Our Life, Gaze the Change of Society

- Change in The Chat Topic of The Young Generation
- A Decade Ago ---- How To Survive in The City
 - Today ---- How To Enjoy Minimal Lifestyle

Storyline

The Heroine

Positive,
Progressing



The Hero

Reflective,
Pursuing Slow Life

Distress, Growth, and Reflection of The Youth


PART
03

Efforts for Global Drama

Let us liken the character to the soul, the story to the essence, and the emotion to the catalyst, and we will stand upon these basics and strive for creating global dramas.



Emotion




Love Family Love Friendship Companionship
Teacher-Student Affection

Attitude of Life
Touching Scenes

.....

Mercy of Writer
Write The True Story,
But Also Be Merciful.

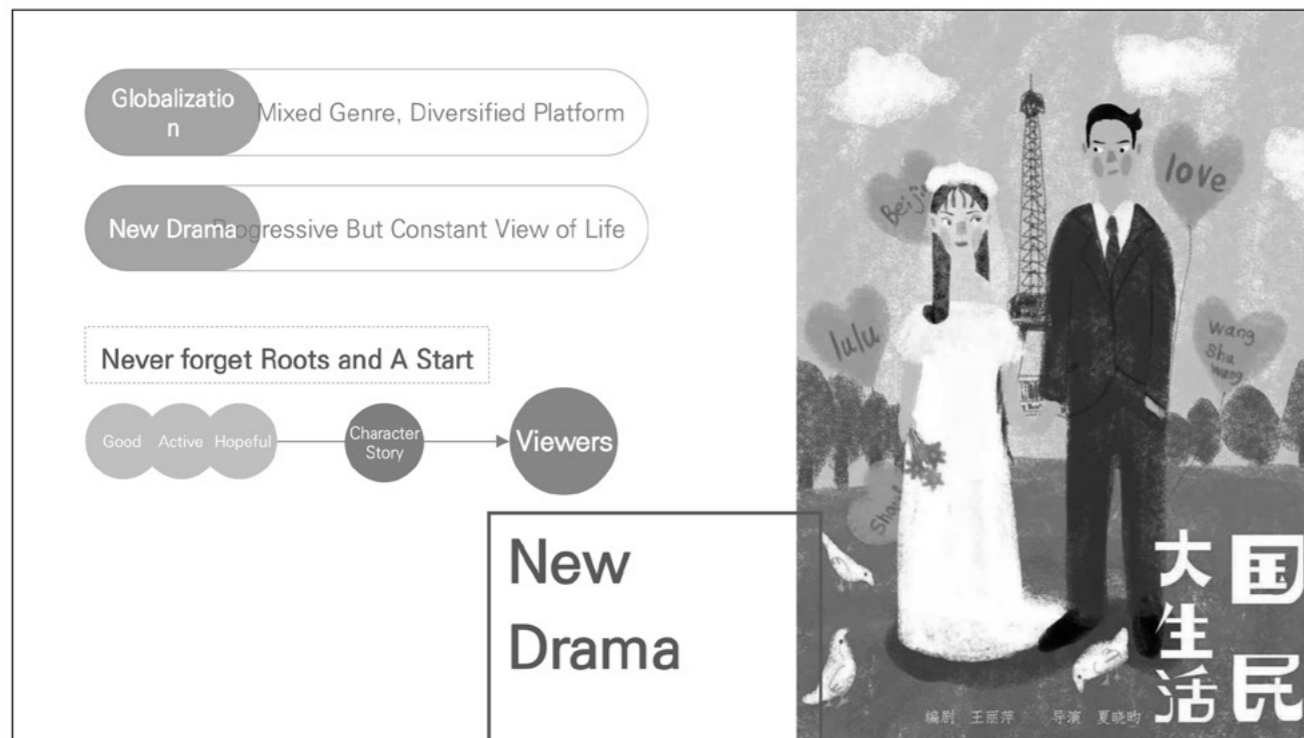
Basics



Character
Soul

Story
Essence

Emotion
Catalyst



Session 7 : Japanese Writer

'The Man who Can't Get Married : the similarities and differences of the Japanese version and the Korean remake version'

Ozaki Masaya

I wrote the screenplay 'The Man Who Can't Get Married', a drama produced in 2006, received a great deal and was highly rated.

About three years later, a remake proposal came from Korea. At that time, the Korean side asked, 'Do you check the script when you make a remake version?' And I replied, 'I will leave everything to you.' I think it is natural to change the script to match the atmosphere of Korea, so I thought I should leave it to them.

Since this theme is 'transcending borders', I want to compare the Japanese version of "The Man Who Can't Get Married" with the Korean remake version and talk about the similarities and differences.

First of all, let's talk about the length of the drama. The Japanese version is 45 minutes long, total 12 episodes, and Korean version is 60 minutes, total 16 episodes. Therefore, Korean version needs to extend the time by extending the story.

Let's talk about the whole part later, and let me show you how the scene in Japanese version was expressed in the Korean version.

※ Japanese version video playback followed by Korean version video playback

How do you like it? The Japanese version and the Korean version have a common point and a difference.

I thought it is only natural that the Korean version differs from the original because the national character of Korea and Japan and the taste of viewers are different. However, when I watched the Korean version, I thought that 'It didn't change that much.'

In the first half of the play, the scene of eating at the house was almost unchanged, but the detail lines were changed. However, the essential part has not changed.

In the latter half of the play, the scene has changed dramatically since the woman got upset and left. The original version of the video depicts a man apologizing calmly to the woman in the video rental store, but the Korean version has changed to the man coming to the woman in the club. In addition, the story continues in the next episode after the man arrives.

The scene of the video rental shop in the Japanese version has a very calm scene that does not reveal strong emotions. In addition, the last scene is also clear. This is not how most Japanese dramas are like, so that's a unique feature of this work. This was praised by viewers as well. I think it would have been difficult to transfer this atmosphere to the Korean version.

It is usually used in Japanese dramas to link stories to the next, so it's not a different point between Korea and Japan.

In general, it is said that Koreans are more emotional than Japanese. In the scene that I showed, the woman got upset and runs out of the house, and the crying scene shows a stronger



emotion than the Japanese version.

However, there are intense crying scenes in Japanese dramas, so you can't say that Korean dramas are more emotional. In addition to this scene, there was no part of the remake version that I felt was more emotional than the Japanese version.

As I mentioned at the beginning, the total length of the Japanese version is 12 episodes, while the Korean version is 16 episodes. In the Japanese version, the story ends when the two main characters start dating, but the Korean version adopted a new version of the story after that.

In this play, a new ending was added, but it could be possible to inflate the middle part of the story.

Depending on the play material, it may be very difficult to move the stage to another country and remake it. However, since this drama realistically depicts the people living in the city, the differences between the two countries are not very prominent. I think it would not have been a difficult task to turn Tokyo of Japan into Seoul of Korea.

For example, I would like to ask Chinese people how it will turn out if there is a remake of this drama in Beijing, China.

I hope that many fun and interesting dramas will be remade beyond the borders, and that various countries will actively collaborate to increase the potential of dramas. That concludes my presentation.

Session 8 : Korean Writer

The Good Doctor

Jaebeom Park

Hello, I am Park Jae-beom, the writer of the Korean drama, *The Good Doctor*. It is a huge honor to be giving this presentation to the renowned writers, producers, and industry professionals all over Asia. Furthermore, I express my profound respect for the many dramas from various Asian countries that transcend national boundaries that inspire and move me.

In recent years, we have seen programs and formats traveling across borders in all genres, be it dramas, entertainment or culture. Many remakes of American and Japanese dramas have been and continue to be produced in Korea as well. The outlook on remakes is that it will continue to increase due to their viability. Producers in both Korea and around the world are like major league baseball scouts; they spare no effort to find quality programs around the world. In particular, Korean dramas have become great targets for these scouts from other countries in recent years. Contracts have been signed to remake a large number of programs. There are some that have already been completed and aired. Korean dramas are growing in presence, and this makes me feel great pride as well as responsibility as a Korean drama writer. Today, I will be speaking to you about the American remake of *The Good Doctor*.

As many of you may be aware, the remake of *The Good Doctor* is currently airing on ABC in the U.S. What's more meaningful is that *The Good Doctor* is the first remake of a Korean drama to be aired on one of the three major U.S. networks in the regular season and in a prime-time spot.

The script was written by David Shore, the creator and writer of the medical drama *House*. Daniel Dae Kim's 3AD, David Shore's ShoreZ, Lee Dong-hun's Entermedia and Sony Pictures Television were in charge of production. In the role of Sion, played by Joo-won in the Korean version, is Freddie Highmore (*Charlie and the Chocolate Factory*, *August Rush*, *Bates Motel*).

Viewership of the first episode of *The Good Doctor*, which aired on September 25th, was 2.2% among viewers aged 18-49, and this figure rose to 2.4% for the second episode. This was the highest viewership for an ABC Monday drama in 21 years. As for the 2nd episode, it was viewed by 19.2 million people, and surpassed NBC's *This is Us*, the reigning highest-rated series on network television.

Following the successful launch of this drama, many industry professionals and reporters asked me and the American producers the following question. "What was the reason *The Good Doctor* could be remade in the U.S.?"

Quoting the words of Daniel Dae Kim, one of the producers, "The emotions in the drama are rich and powerful while the main character is one never before seen in an American drama."

Summing up my own answer, the key was a unique character with humanism that viewers around the world could empathize with. However, it can't be fully expressed in just a couple of sentences. It's too abstract to sum it up as emotions, uniqueness, and humanism, and this could lead to a misunderstanding. This is why I want to go into greater detail about the reasons, so that I may be better understood.

I have to preface this by saying that this presentation is my own analysis as the original creator of this drama, and does not draw from any other data. I hope my presentation will be helpful to other writers and producers who hope to create works that are like mine.

1. Development and Risk-Taking

Before going into the main part of this presentation, I'd like to touch on the story behind *The Good Doctor* when it was still in its development.

The Good Doctor is a 20-episode drama developed in 2012 and aired on KBS in 2013. It is a moving story about a young man with autism who breaks down the prejudice of people around him to become a pediatrician.

At the time of its airing, it enjoyed great success by garnering the highest ratings among all programs airing at the same time. However, the drama took courage and risk-taking to be made. After I finished the synopsis, I wasn't very optimistic that the project could actually be launched. In Korea, featuring a person with disabilities as the protagonist in a drama was taboo. Station executives felt that having a main character with disabilities could make viewers feel "uncomfortable." They felt that this would negatively affect the ratings as well. However, the producer and I pushed through with it as we decided that this was a story that had to be told in Korea. However, something unexpected happened. The executives at the station came to an unanimous decision to schedule the drama. They empathized with the theme and message that the writer wanted to convey. Above all, the station wanted to deliver a social message even if it meant giving up commercial success.

With everything falling in place, the project began and this led to great success.

2. Differentiation

Now, I'll begin discussing my own analysis of the reasons leading to the successful remake. The key lies in its differentiation.

The Good Doctor is different from existing medical dramas in three main ways.

The first is that the protagonist is both the subject and object of medical practice. The protagonist Park Sion is both a doctor and a patient with autistic tendencies. Although he is knowledgeable, he has the expressive and emotional capacity of a 10 year old. Although he is a great doctor, he is also a patient that needs to be treated, and he overcomes all odds and difficulties in his path. In this irony, the protagonist comes to understand humanism, nature of treatment, love, and the definition of a true doctor.

If the protagonist Sion had been a heroic and macho doctor, the focus would have been on his successful medical practice rather than his growth as a person. Here, I want to stress that the character of an autistic doctor was not created simply for the uniqueness and strangeness. If he had just been strange, this drama would have been a failure. Rather than focus on what kind of doctor he is, we wanted the story to focus on the situation that he's facing and how we are looking at him to bring out the theme.

With this process, we were able to create a drama with a clear message, and not one with just plot devices.

The key was that the pain and emotional scars of a person had to come across to the viewers so that they would be able to cheer him on with their hearts.

The second difference is that *The Good Doctor* focuses more on the communication between doctors and patients, and between doctors, rather than the actual medical practice. To put it more accurately, we put the focus of therapy on communication rather than medical skill.

Many viewers in Korea equate medical dramas with surgery scenes and emergency situations. Of course, these are important aspects of a medical drama.

However, these aspects have become a kind of custom. Sensational surgery scenes have also been gratuitously exploited for dramatic effect. Of course, these are necessary for the reality of the drama. However, if these aspects are exaggerated purely for entertainment, it would be no different from an action movie. Just like viewers anticipating the shooting scenes in action movies, viewers of medical dramas would start anticipating surgery scenes. This is not desirable in a medical drama.

When a patient receives heart surgery and is hospitalized for three weeks, the total time spent on actual the medical practice, including surgery, is only about 10 hours. The remaining 20 days will be comprised of communication between the doctor and patient and communication between the doctors.

The Good Doctor tries to highlight the importance of such communication.

This communication was also used to indirectly criticize the increasingly mechanical and routine manner of medical practice in hospitals. The various kinds of communication shown in *The Good Doctor* was its strength and edge.

These strengths were expressed in very interesting ways in the remake, and I am very happy with that as the original creator.

The third difference is the way we look at disease.

In typical medical dramas, the focus is on the protagonist doctor successfully treating the patients while facing a series of difficulties. In other words, disease is seen as an object that has to be treated.

In the *The Good Doctor*, the focus is on how we can live together with people who have diseases? Although diseases are the target of treatment, they can also be something we try to co-exist with.

The protagonist Sion is an antisocial character with autistic tendencies and the emotional capacity of a 10 year old.

However, through the acceptance of those around him, his symptoms show improvement, and he grows.

Through this, I wanted to say that although treatment is important, accepting them into our lives is also an important method of therapy. Sion's final words convey this message well.

"I learned that I had to have pain within me to be a good person.

You have to know what pain is to understand another person's suffering.

This is why I want to keep my pain with me, everyday.

I think I'll still be fine. I will always be together with people.

And be loved by someone."

3. Conclusion

The above was my detailed explanation of how the remake of the drama came to be. I will state again that *The Good Doctor* is not simply based on its unique subject.

I would like you to understand all the thoughts the producers and I put into this work to get the message across.

In conclusion, this drama fit two completely different cultures of Korea and the U.S.

American dramas and movies often discuss social issues about minorities and the disadvantaged. This tendency in the popular culture of the U.S. was a good fit with the story of *The Good Doctor*.

I've been asked this next question by several producers in Korea.

"If you can keep this tendency of the U.S. in mind, could there be a second *The Good Doctor*?" My reply was "I don't know."

When I started developing the [The Good Doctor], I had no idea that it would be re-made and aired in the U.S. At the time, all I wanted to do was to create a drama that was appealing to common sense and universal emotions, viewer-friendly to all ages and genders, and not too sensationalistic.

In recent years, many Korean culture products have spread around the world through the "Korean Wave."

Dramas have also become a core product with active development and exports. In this aspect, *The Good Doctor* could be seen as an example of well-developed Korean Wave drama. Although, I think it's nonsense to set out to develop a Korean Wave drama.

The Korean Wave is just an outcome, an economic phenomenon.

If one was to just focus on the Korean Wave at the development stage, the outcome could be that it only aims to appeal to the sensibilities of a different country without artistic merit.

In particular, there's a saying often repeated by people in the cultural industry of Korea.

"What's most Korean is what's most universal." There's a problem in this saying as well. Rather than creating empathy, a work that only focuses on Korean tradition and "Koreanness" may not be well received by viewers in other countries.

Concepts such as Koreanness or globalization may be unnecessary in the development of dramas. The essence of a drama's conceptualization lies in the writer's intent and message.

I realized one key thing in the remaking of *The Good Doctor*.

It's that universal human emotions are truly global. People around the world can relate to stories that follow common sense and universal emotions without having to resort to sensationalism. Although it is a simple conclusion, it's not easy to always adhere to as a writer. It's a goal I'm going to continue working towards.

I believe that the works presented at this conference, along with the advice of everyone present, would greatly help my search for an answer to this challenge.

Moreover, I hope to see a more active mutual exchange through the Asia Drama Conference. I am sure that this conference can act as an important outpost in raising the profile of Asian dramas worldwide.

Finally, I'd like to thank you for giving me your attention throughout my long presentation.

Plot of The Good Doctor

Park Sion is a young man with autism whose symptoms have been greatly alleviated. Sion's autism is accompanied by Savant Syndrome, which means he is autistic while displaying exceptional talent in a certain field.

In Sion's case, this translates to incredible memory and spatial intelligence.

Sion's dream is to become a doctor. The death of his brother made him want to become a doctor who saves lives. Sion worked hard, and backing him was his sponsor, Director Choi Woo-wok of the best hospital in Korea, Seongwon University Hospital, who loves him like a son.

Sion graduates from Medical School and has to enter a residency program. Director Choi wants him to do the residency at Seongwon University Hospital.

For Sion to overcome such odds would not only be a victory for Sion, but it would also inspire others with autism like him.

However, he is opposed by all the members of the hospital's board. A doctor with autism and the temperament of a 10-year-old child could pose a huge risk to patients.

Despite Director Choi's pleas almost all of the board members rejected the proposal, and it seems like Sion's acceptance to the program would be canceled. However, Sion saves a child who had been seriously injured by glass in a subway station, and footage of him in action goes viral worldwide on Youtube. This leads to the board granting Sion provisional placement in the program. However, if Sion fails to prove his competence as a doctor, or does anything to damage the hospital's reputation, Sion is to be fired immediately. Furthermore, Director Choi would also have to step down. Director Choi puts his own career at stake to back Sion.

Sion becomes a resident in the Department of Pediatrics, and gets into a serious conflict with Doctor Kim Dohan, the best doctor in the Pediatrics department. To the perfectionist Dohan, Sion is like a ticking time bomb.

However, Doctor Cha Yoonseo takes care of Sion like a younger brother and protects him. Sion shows outstanding talent in diagnosis. He is able to provide an accurate diagnosis by just visualizing the situation in his mind and proposes solutions to challenging surgical complications. Although Dohan recognizes Sion's talent, he tells him that talent is not everything.

Just as Dohan expected, Sion makes the patients and their family members feel anxious, and the situation keeps getting worse. Each time this happens, Yoonseo comforts Sion, and she encourages him to keep working harder to be a better resident.

In the process, he learns about the qualities a good doctor should possess one by one. Dohan, who used to watch with skepticism, is also surprised by the changes in Sion. Nevertheless, he still thinks that Sion is not good enough.

As time passes, Sion treats many child patients and becomes the doctor who best understands his young patients. He is able to not only treat their bodies but also comfort their hearts. This was possible because Sion, whose mental age remains at 10, is at the same level as the children. In this process, Sion grows as a doctor and as a grown up.

He also learns about the meaning of love through Yoonseo. Love is an emotion he has never experienced before. In his awkward and inexperienced way, Sion expresses his feelings to Yoonseo.

Yoonseo is taken aback by Sion's unexpected confession.

Yoonseo turns Sion down. Although it would hurt his feelings now, she feels this is best for Sion's future. Sion is deeply hurt by Yoonseo's rejection.

However, through this pain, he grows as a person, and learns how to love for the first time in his life. Yoonseo sees this and is proud of Sion.

Furthermore, she is moved by Sion's innocence, and before she even knows it, she starts developing romantic feelings for him. The two of them begin a sweet and romantic relationship.

Dohan, who's been watching Sion's growth, starts seeing Sion's potential, and begins caring for him like his own brother. At times tough and at times gentle and warm, Dohan trains Sion so that he can complete his residency successfully.

Meanwhile, Sion manages to bring everyone in the hospital to his side with his kind heart. All of his former enemies become his allies and help him out.

One day, Sion takes on a highly critical emergency surgery and completes it successfully. After this, he begins treating all his patients with maturity and gets along well with all his colleagues.

Everyone in the hospital recognizes that Sion is fully qualified to be a doctor. In a unanimous decision, he is given a permanent position in the hospital.

He and Yoonseo also get married.

Now, Sion, who has become a real doctor, poses this question to Dohan in front of the surgical theater.

"What does it mean to be a good doctor to you?"

Dohan smiles and answers.

"Any doctor who asks themselves what it means to be a good doctor."