

## Asia pay-TV slow-down looms large

**Revenue growth down to 6.4% in 2014, MPA says**

The market for pay-TV and broadcasters in Asia Pacific substantially slowed in 2014, with revenue growth decelerating from 9.8% in 2013 to 6.4% in 2014, according to Media Partners Asia (MPA) new research published Tuesday (2 June). Total sales reached US\$19.5 billion.

In Asia ex-China, the slowdown was

*Story on page 17*

## Choi launches freesat platform for India

**80 free channels on offer from ABS-2 satellite**

Asia-based global satellite company ABS has soft launched a free-to-air satellite platform for India. ABS co-founder and chief executive, Tom Choi, said on Monday that the new free-sat platform would launch formally in August this year

*Story on page 16*

## Korea adapts NBCUniversal's *Suits*

**Hunt begins for Asian Harvey Specter**

South Korea's EnterMedia Pictures Co has picked up format rights for NBCUniversal's scripted drama *Suits*.

This is NBCUniversal's first scripted format deal in Asia.

The Korean version will be jointly exec-

*Story on page 7*

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## Nathaniel leads Philippines' Top 10

Drama series *Nathaniel* topped the Philippines' list of TV shows in May, with ratings of 33.5%. *Forevermore* was second at 32.3%. Kantar Media data puts ABS-CBN shows in nine of the top 10 spots for the month. ABS-CBN says nationwide viewing across urban and rural homes in May hit an average audience share of 43%.



*Nathaniel*, ABS-CBN

## Malaysia's NJOI hits 1 million installs Astro adds first Malay HD channel to NJOI bundle

Malaysia's first free satellite TV service, NJOI, has hit the one million customer milestone, and is celebrating with its first free Malay entertainment HD channel, Astro Maya.

Malaysia's largest pay-TV platform Astro, which operates NJOI, has also started talking about making TV everywhere service, Astro on the Go, available to NJOI customers.

Astro Maya HD carries select shows from the Astro Prima and Astro Oasis channels.

The launch of Astro Maya follows the February 2015 roll out of Chinese entertainment HD channel, Xi Yue HD.

The NJOI platform offers 26 TV and 20 radio channels, along with the option of



From left: Saiful Subhan, NJOI; NJOI's one millionth customer, Mustaffa B Yusoh Terengganu; Jailani Johari, Multimedia and Communications Ministry; Rohana Rozhan, Astro

pre-paid premium content. Astro says the volume of prepaid transactions in 2014 grew by more than twofold to over a million buys.

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\*Source: Kantar Media Singapore, Cable Age 25+ individuals, January to April 2015, Average Monthly Reach

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**Rewind ramps up giveaways in new push**

Avi Himatsinghani's Rewind Networks is ramping up its profile in the Philippines with a series of viewer giveaways, including a car. The initiative in partnership with pay-TV platform SkyCable is the first of its kind for the 18-month-old regional network. Rewind chief executive Avi Himatsinghani says the contest aims to drive awareness and tune-in and to "add buzz and marketing push to the pay-TV ecosystem".

**A+E's History premieres local trio in July**

A+E Networks Asia's History channel premieres a trio of local productions in July, including new local special *Secrets of the Otherworld* ("mysterious events unexplained by modern science") on Sundays at 10pm (HK/Singapore) from 19 July. The half-hour *Secrets of the Otherworld* is produced by Sorahouse (episode one) and Buttonijo Films (episode two). The other two shows are a one-hour biography *Hassanal Bolkiah – The Sultan of Brunei* (10pm, 12 July) from In Focus Asia and *My Mosque* (10pm, 30 July). A+E Networks owns all rights to the titles.

**Nat Geo picks up China from Above**

National Geographic Channels International has picked up Beach House Pictures/NHNZ's two-part *China From Above*. The special, which airs in July, showcases China's diverse landscapes, extreme weather, massive cities and infrastructure from overhead. This is interwoven with stories from the ground tracing how the landscape has been "famed".

**Content "experiences" trump delivery platforms  
Global E&M revenues to hit \$2.23 trillion in 2019, PwC**

Consumers are seeing "no significant divide between digital and traditional media: what they want is more flexibility, freedom and convenience in when and how they consume their preferred content," says PwC's new *Global entertainment and media outlook 2015–2019*.

Looking at an environment in which "empowered consumers seek out tailored, inspiring content experiences that transcend platforms", PwC says that

five years, from US\$1.74 trillion in 2014 to US\$2.23 trillion in 2019. Japan has the slowest growth at a CAGR of 0.9%, and Nigeria has the fastest at 15.1%. Indonesia is the fastest-growing advertising market at a CAGR of 12.9% to 2019.

Consumers call the shots, as content experience trumps delivery platforms, the report says. "Overall, what's emerging is an environment where consumers regard any distinction between 'digital' and 'non-digital' as irrelevant. Instead of

**“ Digital or non-digital – for consumers it's all about content experiences.”**

*Marcel Fenez, Global Leader, Entertainment and Media, PricewaterhouseCoopers*

as "consumers around the world become connected, their behaviour becomes more similar". This is subject to two differentiators. "The first is the quality of the available infrastructure for consuming content. The second is consumers' common desire for content experiences that are relevant to them personally – which is why, even in a globalised world, meeting local preferences remains critical," says Marcel Fenez, PwC's Global leader, entertainment and media.

"Digital or non-digital – for consumers it's all about content experiences," Fenez says, adding: "Given the wide variations in consumer preferences, the challenge for entertainment and media companies is to blend data insights and consumer intuition to maximise the value of the experiences they offer. The prize for achieving this is heightened by the fact that the consumer has never been more up for grabs than today."

The latest Outlook shows total worldwide entertainment and media revenues rising at a compound annual growth rate (CAGR) of 5.1% over the coming

favouring one or the other, they've taken on board the proliferation of content and access options enabled by digital, and are exploiting it to seek more flexibility and freedom – for which read 'choice' – in what, when and how they consume. In making these choices, they're migrating to offerings that combine relevance and convenience – attractive content, easy discovery, social community – with an inspiring, personalised experience, however it's delivered.

The report adds that, as a result, while global revenue from digital media will continue to exhibit stronger growth, non-digital media will still contribute well over 80% of global consumer revenues in 2019.

"A key feature of this multifaceted environment is the resilience – and in some cases resurgence – of aspects of 'traditional' media, including the shared, live experiences that consumers still love". This includes higher spend on live music ticket sales and cinema box office, both of which are forecast to outpace overall consumer spending.

**Singapore Ch 5 unveils 1st long-form daily drama**

Singapore terrestrial station, Channel 5, premieres its first long-form daily drama, *Tanglin*, on Tuesday, 30 June, at 8pm. The series is part of monopoly broadcaster MediaCorp's revival plan for the English-language mass-market station. *Tanglin* revolves around four multi-racial and multi-generational families living in a middle-class neighbourhood.

**Jackie Chan drives film/TV education in China**

Hong Kong director/actor Jackie Chan has opened a film and TV school in China. Visiting professors at the Jackie Chan Film and Television Academy of the Wuhan Institute of Design and Sciences include Zhang Guoli, Li Bingbing and Feng Xiaogang. Chan has long supported educational initiatives for young filmmakers. Chan is dean of the new school.

**Indonesia in high alert over tobacco ad ban**

Indonesian television stations may be forced to hunt for a replacement for more than US\$270 million in annual cigarette advertising if a ban currently under discussion goes through. The issue is scheduled to be decided by lawmakers in the next two months. The ban is widely expected to be approved, putting stations under pressure to find alternative sources of revenue.

**Turner boosts Southeast Asia/Aus efforts Sony's Voo Chih Yeong joins Ricky Ow's team**

Turner Asia Pacific has appointed former Sony Pictures exec Voo Chih Yeong as Southeast Asia vice president.

Robi Stanton and Vishal Dembla have also been given new positions as Asia boss Ricky Ow ramps up Turner's business in Southeast Asia and Australia/Pacific.

Stanton has been promoted to general manager, Australia, New Zealand and Pacific Territories.



Voo Chih Yeong



Robi Stanton



Vishal Dembla

Dembla has been promoted to vice president, Hong Kong and Southeast Asia.

**Nielsen, Tencent push China measurement First Asia roll-out for Digital Ad Ratings**

Audience measurement company Nielsen has launched Digital Ad Ratings in China in collaboration with online platform Tencent. China is the first market in Asia – and the ninth market globally – to get the measurement system. Six more markets are planned for this year.

Nielsen is also working with other companies in China to push an independent measurement agenda for digital advertising.

Nielsen said at the end of May that the platform was powered by Tencent's more than 800-million active user accounts and would provide unique audience, reach, frequency and gross rating points (GRPs) for a campaign's full digital audience across computers, tablets and

smartphones "in a way comparable to TV".

The measurement platform is also available in Australia, Brazil, Canada, France, Germany, Italy, U.K. and the U.S.

"Given the explosive growth of online and mobile usage and Chinese consumers' changing media habits, we believe the introduction of a robust, independent measurement standard for digital campaigns is essential to unlocking additional digital ad growth in China," said Yan Xuan, Nielsen's Greater China president.

Tencent highlighted an "independent, reliable and accurate" measurement system for digital and mobile advertising.

Results are delivered overnight via a online interface.



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ISSUE TWO 2015

# contentasia

Asia's OTT leaderboard

The thinking behind  
India's hotstar

PLUS: What's hot in Korea,  
Divine Data – or not?, the new  
DW & the numbers fit to count

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## Jain replaces Rout as India's DD news DG *Controversy erupts over reporting structure*

India's information and broadcasting ministry is replacing Akshay Rout with Veena Jain as the director general of news at state broadcaster Doordarshan (DD). Jain's remit includes digital/social media. In a move that has caused controversy in some circles, Jain reports directly to the ministry instead of to independent broadcast body Prasar Bharati. Local daily, The Times of India, called the reporting structure "unusual". The move is being viewed by some as an attempt by the ministry to usurp Prasar Bharati independence. The ministry has denied the allegation, saying Jain will report to the ministry on digital media and Prasar Bharati for news. The original ministry order said Jain would report directly to the ministry "for all purposes".

### From page 1: Suits

produced by Sebastian Dong Hun Lee and David Kim of EnterMedia Contents, who are represented by WME. Lee and Kim were responsible for the U.S. adaptations of Korean hit scripted series, *My Love from Another Star* and *Good Doctor*.

*Suits* debuted on USA Networks in 2011 and is now in its fifth season.

The Korean deal was closed by Asia director format sales liaison, Linfield Ng, and Yvonne Pilkington, NBCUniversal International's SVP formats and production.

## Asia's Got Talent heads for 100m views *Sony's AXN triumphs with 85% share*

Regional talent show *Asia's Got Talent* begins June with 100 million YouTube views in sight and with more than 260,000 YouTube subscribers.

Two weeks after the 14 May series' finale on Sony Pictures Television Networks' AXN, online engagement continues, with more

than 276 million minutes watched on YouTube and likes/comments hitting 380,000.

The talent competition contest's reach via #AsiasGotTalent at end May was 397,612,368. Impressions topped two billion, according to data from Fremantle-Media Asia, which produced the show.

## Endemol opens 1st digital hub in Asia *Local adaptations to follow Michelle Phan's Icon*

Endemol Shine Group has kicked off its digital-first strategy in Asia, expanding the 18-month-old Endemol Beyond unit to the region and appointing former Mindshare Singapore exec Christopher Smith as head of digital and branded content.

The newly opened Endemol Beyond is headquartered in Singapore and comes under Endemol Shine's Asia managing director Fotini Paraskakis, with a "working closely" relationship with Endemol Beyond International managing director Georg Ramme.

The Asia initiative kicked off with Michelle Phan's lifestyle channel Icon, which launched in the U.K. and U.S. earlier this year.

Local versions of global digital formats will follow. Details have not been disclosed.

Endemol Beyond will also create new original programmes for Asia.

Endemol's network of global digital video channels has more than 71 million subscribers and 1,520 million video views since it launched in November 2013.



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ContentAsia's regular interview talks to people doing big and bigger things to move the industry forward. Janine Stein talks to food stylist Janice Poon about setting the table for *Hannibal*.

What do you think is the best way to fry a human leg? Is veal or pork closest to human flesh? Where does one source fingers? How will beef, lamb or goat organs look – or not – on screen? Too dark and bloody? Not bloody enough? Is there such a thing, in the real world, as an edible snail shell? If a lobster were to hatch, would it be from a cantaloupe?

Enter Janice Poon, artist and food stylist for Sony Pictures Television's original series, *Hannibal*, starring Mads Mikkelsen as Hannibal Lecter and Gillian Anderson as his psychiatrist Bedelia Du Maurier. Season three, which opens with the two on the run in Europe, premieres on AXN in Asia on 5 June in prime-time slots across the region.

Across three seasons, Poon has found answers to questions she never dreamed she would ever ask or be asked, never mind have to answer.

"It's not just 'oh, fry the leg'," she says. "A leg would be very tough. There's not a lot of fat on it. If you were in a position to cook a leg, you would want to slow cook it," she says.

Her job, she says, "is to help actors say their lines in a way that is meaningful. If the food somehow snaps them out of character or it doesn't seem right, then I have messed up".

Poon uses pork a lot, because it's light and closest to viewers' perception of what human flesh looks like. "There's a perception that human flesh (because it's never meat, only flesh) is like veal and pale, even though it isn't really," she says. "Most human muscles are slow twitch compared to quick twitch, which means dark meat rather than light meat," Poon



Janice Poon

adds. She describes pig organs as "lovely and pink and fresh", compared to beef, lamb or goat, which are "bloody, purple and blotchy". And, clearly, not nearly as cinematically desirable.

Her choice of ingredients "goes back to what I'm aiming for with *Hannibal*'s food – that it be lovely and you think 'that's so pretty and attractive. You know it's not right but it's appealing so that gives you that sense of unease".

All the dishes on *Hannibal*'s table have to be "innovative and cinematic with lots of subtext," Poon says. "The show is so well known for the subtext, layers and layers of meaning and we are lucky to have fans who like to delve into that and get to the bottom of the references," she adds.

If she can't get hold of what she needs for real, such as, for instance, tiny birds that would be illegal to kill and cook, she

has to fake it – edibly. Marzipan modelling is always a good option.

"I have to think of what the actors can eat, and give them something that isn't over spiced, that they aren't going to have to chew. All of that has to get factored in," she says.

Every item on the table is deeply rooted in the script. "It's very much like when you are writing, every word has to have a reason to be there. So it is with the food. It needs to inform the viewer about *Hannibal*, about how he feels about who he is sharing the meal with, who is eating and being eaten."

The hardest thing Poon has ever had to do on set is in the second half of the new season. It's dinner and the script calls for something grey and unappetising. "That's the hardest thing for me to do – make it hideous".

Who was at... *this year's L.A. Screenings*



Back: Sandie Lee, Rewind Networks; Priyanka Chopra, *Quantico* (Disney/ABC); Carol Sun, Disney; Michele Schofield, A+E Networks Asia; Jennifer Batty, RTL CBS Entertainment Networks. Front: Jonas Engwall, RTL CBS Entertainment Networks; Amit Malhotra, Disney



Nicole Sinclair, CBS Studios International; Jeff Selamutu, iflix; Jane Lynch, *Angel From Hell* (CBS Studios); Poh Lin Ho, Vision Plus Entertainment, Malaysia; Maggie Lawson, *Angel from Hell* (CBS Studios)



Avi Himatsinghani, Rewind Networks; Priyanka Chopra, *Quantico* (Disney ABC)



Sandie Lee, Rewind Networks; Magdalene Ew, HBO Asia



Agnes Rosario, Astro Malaysia; Ryan Choi, Disney



Nisa Sittasrivong, Arthit Promprasit, TrueVisions Thailand; Maggie Lawson, Jane Lynch, *Angel from Hell*; Attaphon Na Bangxang, TrueVisions Thailand



Janet Eng, Disney; Junaida Said, Astro; Virginia Lim, Sony Pictures Television Networks



Ricky Ow, Marianne Lee, Turner Broadcasting



Grace Chen, Charis Entertainment; Cyrus Farrok, Max Richards, Electus International



Alfred Enoch, *How to Get Away with Murder*; Michele Schofield, A+E Networks Asia

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

*Infinite Challenge*

The first Chinese version of Korea's *Infinite Challenge*, premieres in October this year. The variety/comedy format will air on CCTV's CCTV-1 from 8pm-9pm on Sundays for 12 weeks.

The format deal with Korea's Munhwa Broadcasting Corporation (MBC) was brokered by Star China International Media. The China series is being produced by Starry Production (*The Voice of China*, *China's Got Talent*, *So You Think You Can Dance*), a subsidiary of Star China. The format deal is the first collaboration between the three companies.

The format features six comedians competing to win the challenge of the week.

Challenges in Korea include Yes or No, where participants are given a series of choices during a trip and end up either walking or riding in luxury; and My Ugliest Friend, where friends are nominated to compete in, for instance, ugliest first-thing-in-the-morning pictures.

The weekly games/challenges for the Chinese version will be based on the Korean version's nine-and-a-half-year line-up and customised for local tastes and lifestyles, says Yin.

*Infinite Challenge* airs Saturdays at 6.25pm on MBC. 430 episodes had been broadcast by 30 May 2015. The show debuted on MBC in May 2006, and the decision to



*Infinite Challenge*, MBC



Vivian Yin,  
Starry Production



Sooyoung Ahn,  
MBC

distribute the format was made in December 2015.

"*Infinite Challenge* is very difficult to format because, like the title, every day is a new challenge. We thought the best way to deliver the same quality in China as in Korea was to share everything," says MBC's senior producer, Sooyoung Ahn. He adds that the high costs of flying producer/production teams is likely to be taken out of simpler formats, such as *The King of Masked Singer*, in MBC's catalogue.

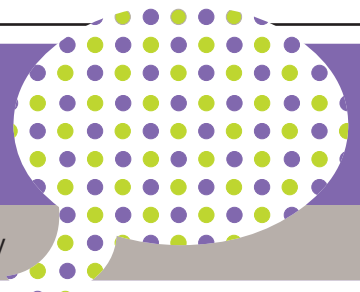
Starry Production's Yin says the biggest challenge is the rise of copycat formats in China. "Good ideas are over-consumed in the market," she says. "Given that there are currently two similar formats [slated to premiere first before *Infinite Challenge*],

it made us think differently but I believe since we are working with the original production team, it will make a real difference in the quality of our content," Yin adds.

The other production challenge is language, says Ahn. About 30 people are involved in translation on the China set.

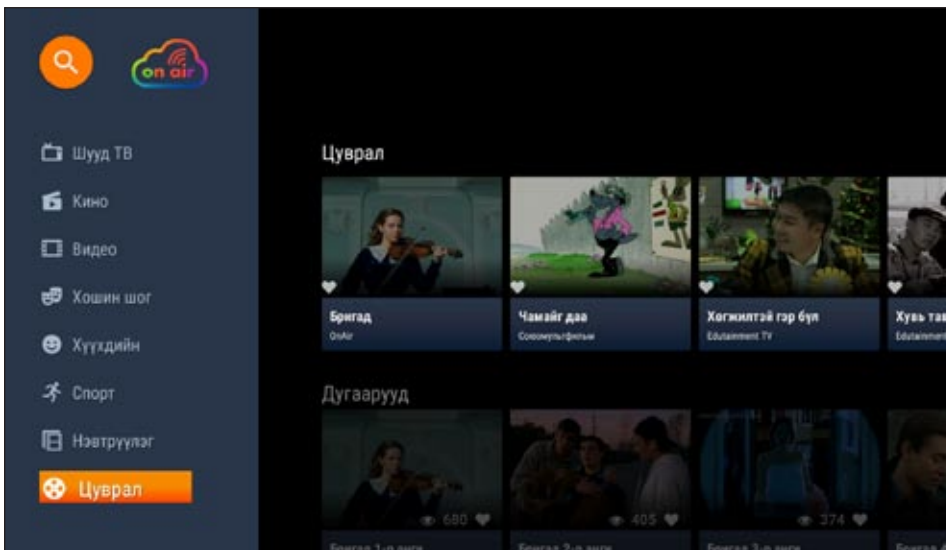
Created by MBC producer Kim Tae-ho, the Korean format reached its highest TVR of 31.83 on 19 Jan 2008 (source: TNS, capital regional, provided by MBC). The record-breaking episode had the *Infinite Challenge* cast participate in historical drama *Lee San*, says Haewon Chin, MBC's deputy director, global business.

After almost 10 years together, the Korean team has shared engagements, weddings and births with reality audiences. "After almost a decade, *Infinite Challenge* has developed a rather special connection with Korean viewers, Anh says.





In *ContentAsia's* regular section on up-and-coming online platforms in Asia, **Malena Amzah** speaks to Erkhembaatar Mungungadas, chief technology officer of Mongolia's over-the-top television service OnAir.



**What is OnAir?** OnAir is an OTT TV service trial launched in February 2015 in Mongolia by KhulanContent, a subsidiary of Mongol Mass Media Group, offering mostly local TV series, movies and music via Android TV, Chromecast and other internet-connected devices. The service is accessible to anyone anywhere.

**How it all started** Initially established on 10 July 2005 as a live streaming service of local TV channels, movie and audio content for Mongolians living abroad. The service ceased in April 2008 due to the economic crisis and the penetration of massive global streaming services such as YouTube, which also launched in 2005. Following that, the OnAir team worked on various streaming/IPTV projects including www.voodoo.mn (Entertainment Social Network) and Univision Anywhere (an extension of Univision IPTV). The OnAir team of eight members decided to relaunch the service in 2014 and took about a year to develop and launch the beta version in February 2015.

**Who is driving the initiative...** Amundra Amartuvshin, Chief Executive Officer;

Erkhembaatar Mungungadas, Chief Technology Officer

**The aim** "OnAir fills the technological gap between digital content creators and end users."

**Average viewing time** Approximately 20 minutes daily per user

**Upgrades** In the process of developing an app upgrade to include remote features on wearables (smart-watches, Apple Watch, Android Wear) and connected car supports (Android Auto and Apple's CarPlay)

**Number of users** Since trial, OnAir has 15,000 registered accounts.

**Target audience** "Mainly all internet users in Mongolia." Mongolia had 1.9 million internet users, 1.7 million smartphone users and 127,000 IPTV subscribers in 2014 (source: Communication Regulatory Commission of Mongolia).

**2015 take-up expectation** 400,000 registered accounts (free accounts) and 40,000 premium subscribers

**Price/plans** OnAir is offered for free for

all its content and services. The plan is to start a premium package for MNT5,000/ US\$2.60 a month for TV archives and premium content (without ads) soon. The free services will continue to include streaming of all live TV channels and select movies and videos (with ads).

**The offering** 40 live local TV channels, 14-day TV archives (drama, kids, documentaries), music videos and movies. Most of the offerings are local content. International titles include localised format *Million Dollar Money Drop* on Edutainment TV and movies *A Family Portrait*, *Step, Be My Valentine*, *Dersu Uzala* and *Only Old Men Are Going To Battle*.

**New titles added monthly** 50

**Top shows** NBA (SportBox HD channel), Korean drama *Jang-Bo Ri is Here!* (Edutainment TV) and Mongolian wrestling competitions (TV9).

**Social media** "We are on Facebook to promote our offerings, update our movements and to get feedback."

**Challenges** "OnAir is technically challenged by the existing bottlenecks in server capacity and network bandwidth. We plan to upgrade our servers' network bandwidth from 1Gbps to 10Gbps and connect to MIX (Mongolian Internet Exchange), a centralised switch for all Mongolian ISPs."

**Priorities** "We will continue to improve our network bandwidth capacity and engage in P2P streaming technology to increase concurrent user connections. We've also just invested US\$50,000 in network router and equipment upgrades to 10Gbps modules."

**What do you think is the biggest impact on the OTT industry in Asia in the next 12 months...** "The biggest impact would be the penetration of Netflix into new countries especially the Chinese market."



Erkhembaatar Mungungadas, Khulan Content

ContentAsia Schedules – a look at scheduling strategies around the region.

# RTL CBS Extreme HD

Date	4-May-15	5-May-15	6-May-15	7-May-15	8-May-15	9-May-15	10-May-15
Day/Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7.00pm	Walker, Texas Ranger S7: The Day of Cleansing (1998)	Walker, Texas Ranger S7: Black Dragons (1998)	Walker, Texas Ranger S7: Soldiers of Hate (1998)	Walker, Texas Ranger S7: The General's Return (1998)	Walker, Texas Ranger S7: Showdown at Casa Diablo: Part 1 (1998)	Hole in the Wall U.S.A.: GA Peaches Vs NY Meatballs	Hole in the Wall U.S.A.: Skinny Minis Vs Bountiful Beauties
7.30pm						Clitpomaniacs S5	Clitpomaniacs S5
8.00pm	World's Craziest Fools (2011)					Clitpomaniacs S5	Clitpomaniacs S5
8.30pm	Fear Factor U.S.A. S5: Best Friends 2 Show (2004)	Fear Factor U.S.A. S5: Co-ed Models Show (2004)	Fear Factor U.S.A. S5: Thanksgiving 4 Stunt Show (2004)	Fear Factor U.S.A. S5: Christmas Shox (2004)	Fear Factor U.S.A. S5: Tarzan Semi To Semi (2004)	The Xtreme Colxtion (2013)	Catching Hell S1: Shark Thirty (2014)
9.00pm						The Xtreme Colxtion (2013)	
9.30pm	Clitpomaniacs S5 (2013)					Weekend Catch Up: Kingdom: Eat Your Own Cooking	Weekend Catch Up: Killer Magic: Food
10.00pm	Hawaii Five-O S2: Mai Ka Wa Kahico (2011)	Kingdom S1: Eat Your Own Cooking (2014)	NCIS LA S3: Exit Strategy (2011)	Ultimate Force S1: Killing of a One-Eyed Bookie (2002)	Killer Magic: Food (2014)	Weekend Catch Up: Kingdom (2014)	Weekend Catch Up: Killer Magic: Sport
10.30pm					Killer Magic: Sport (2014)		Deadliest Warrior: Gladiator Vs Apache (2009)
11.00pm	Ghost Adventures S2: Eastern State Penitentiary (2009)	Ghost Adventures S2: Magnolia Plantation (2009)	Ghost Adventures S2: Moon River Brewery (2009)	Ghost Adventures S2: Ancient Ram Inn (2009)	Ghost Adventures S2: Poveglia Island (2009)	Weekend Catch Up: Ultimate Force: Killing of a One-Eyed Bookie	Weekend Catch Up: Hawaii Five-O S2: Mai Ka Wa Kahico
11.30pm							

- Drama: 11hrs/31%
- Factual/comedy: 2.5hrs/7%
- Format: 8hrs/23%
- Factual/horror: 5hrs/14%
- Magazine sports: 5.5hrs/16%
- Factual/adventure: 1hr/3%
- Factual/history: 2hrs/6%

Date	1-Jun-15	2-Jun-15	3-Jun-15	4-Jun-15	5-Jun-15	6-Jun-15	7-Jun-15
Day/Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7.00pm	Walker, Texas Ranger S8 (1999)	Walker, Texas Ranger S8 (1999)	Walker, Texas Ranger S8 (1999)	Walker, Texas Ranger S8 (1999)	Walker, Texas Ranger S8 (1999)	Hole in the Wall U.S.A.	Hole in the Wall U.S.A.
7.30pm						Clitpomaniacs S5 (2013)	Clitpomaniacs S5 (2013)
8.00pm	World's Craziest Fools (2011)					Clitpomaniacs S5 (2013)	Clitpomaniacs S5 (2013)
8.30pm	Fear Factor U.S.A. S4 (2003)	Fear Factor U.S.A. S4 (2003)	Fear Factor U.S.A. S4 (2003)	Fear Factor U.S.A. S4 (2003)	Fear Factor U.S.A. S4 (2003)	The Xtreme Colxtion (2013)	The Xtreme Colxtion (2013)
9.00pm						The Xtreme Colxtion (2013)	The Xtreme Colxtion (2013)
9.30pm	Clitpomaniacs S5 (2013)					Weekend Catch Up: Kingdom (2014)	Weekend Catch Up: Killer Magic
10.00pm	Hawaii Five-O S2 (2011)	Kingdom S1 (2014)	NCIS LA S3 (2011)	Ultimate Force S2 (2003)	Killer Magic (2014)	Weekend Catch Up: Kingdom (2014)	Weekend Catch Up: Killer Magic
10.30pm					Killer Magic (2014)		Deadliest Warrior
11.00pm	Ghost Adventures S5 (2011)	Ghost Adventures S5 (2011)	Ghost Adventures S5 (2011)	Ghost Adventures S5 (2011)	Ghost Adventures S5 (2011)	Weekend Catch Up: Ultimate Force S2	Weekend Catch Up: Hawaii Five-O S2
11.30pm							

- Drama: 11hrs/31%
- Factual/comedy: 2.5hrs/7%
- Format: 8hrs/23%
- Factual/horror: 5hrs/14%
- Magazine sports: 6.5hrs/19%
- Factual/history: 2hrs/6%

Channel's primetime starts from 9pm  
 Source: RTL CBS Asia Entertainment Network  
 Note: Schedules correct as of 29 May 2015

RTL CBS Asia Entertainment Network is sticking to magic to help drive penetration of the male-skewed RTL CBS Extreme HD channel.

A year on, the Singapore-based regional network's programming executive vice

president, Jennifer Batty, says "magic has been incredibly successful for us, our audience loves a great magician".

The line-up includes *Criss Angel*, *Cosentino*, *Troy and Dynamo*, along with new series such as *Killer Magic* (five magicians

competing against each other) and *Close Up Kings* (the adventures of three magicians *Magick Balay*, *Loki* and *Johnny Blaze*, who also happen to be best friends).

**More on page 14**



Kingdom season one

**From page 13: Schedule**

Extreme's content philosophy hasn't shifted much from the original concept – a male-focused mix of "action series, extreme sports, action reality programmes, extreme factual programming and masters of illusion".

Titles leading this year's line up include *Kingdom*, a mixed-martial arts family drama series starring Nick Jonas; season two premieres in Asia later this year within a week of the U.S. telecast.

Upcoming titles include *Halo: Nightfall*, a science-fiction series based on popular game franchise *Halo*, along with a new season of factual show *Speed with Guy Martin*; *Bear Grylls: Mission Survive*, featuring Bear Grylls and eight celebrities on a 12-day survival mission; MMA reality series *Wimp 2 Warrior*; and feature-length documentaries *I am Evil Knievel* and *I am Steve McQueen*.

First and exclusive rights continue to be a mainstay of the channel, Batty says.



Jennifer Batty, RTL CBS Asia Entertainment Network

About 31% (11 hours) of the 7pm-12am schedules for the first weeks of May (4-10 May) and June (1-7 June) were drama series.

The prime-time drama slot runs Mondays to Thursdays from 10pm to 11pm. Prime-time dramas are mainly mixed martial arts and police/crime shows – 2011's *Hawaii Five-O* season two (Monday), *Kingdom* season one (Tuesday), *NCIS Los Angeles* season three (Wednesdays), and *Ultimate Force*, season one in May, two in June).

Late 1990s Chuck Norris classic, *Walker, Texas Ranger*, is stripped at 7pm Mondays to Fridays.

Formats, which filled 23% (8 hours) of the two weekly schedules, are reality/competition-based *Fear Factor* (season four in May and season five in June), *Hole in the Wall U.S.A.* and *Killer Magic*.

Extreme sports (*The Xtreme CollXtion*, *Cliptomaniacs*) and factual series (*World's Craziest Fools*, *Ghost Adventures*) filed the rest of the May and June slots.

The 7pm to midnight band on week-



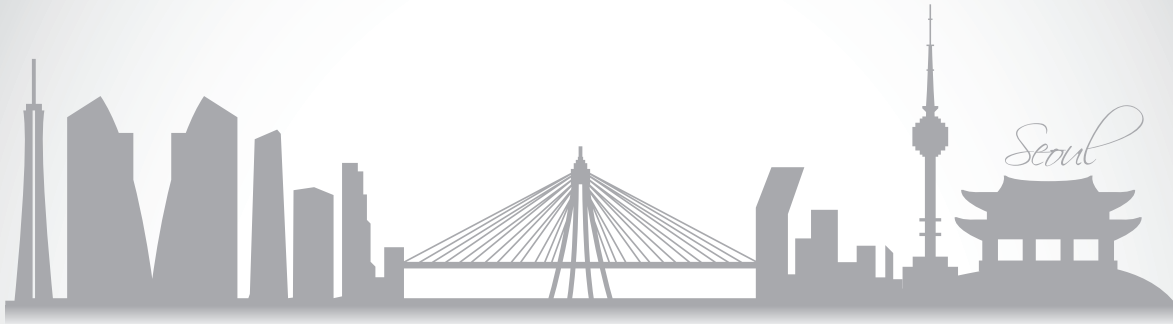
Halo: Nightfall

ends is mostly catch-ups of the weekdays' programmes. All Extreme shows come with catch-up rights.

Like all regional channels, Batty's challenges include balancing viewer tastes across the regional feed. "Shows that might not be perfect for Singapore, Philippines and Malaysia, may not be as suitable for other territories like Indonesia and Thailand," she says.



# APSCC 2015



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## Nielsen ups Johnson to head Asia

Nielsen, has appointed Craig Johnson to head up its Reach portfolio in Southeast Asia, North Asia and Pacific.



The new Sydney-based role includes television audience measurement (TAM), radio audience measurement (RAM), Consumer & Media View and advertising measurement (AIS).

Johnson, who joined Nielsen in 2006, shifts from South Africa, where he headed up Nielsen's Watch business.

### From page 1: Satellite

with about 80 channels.

The ABS platform will be offered from the ABS-2 satellite.

Speaking on the sidelines of this year's Casbaa Satellite Industry forum in Singapore, Choi said ABS was focusing on areas "where we can be competitive in the long term".

This includes investing in and creating direct-to-home projects for specific countries.

ABS "will control everything... including set-top boxes", Choi said.

Choi said India currently has 35 million boxes not connected to DTH services.

The new platform comes about six months after ABS appointed India satellite/cable veteran Rajiv Khattar as president for South Asia.

## "Winter is coming", satellite industry told *Asia bosses agree to "emphasise strengths"*

Asia's satellite industry is facing a long dark winter, industry leaders were told during Casbaa's one-day Satellite Industry Forum in Singapore on Monday (1 June).

"The winter of satellite is coming," APT Satellite executive vice president, Huang Baozhong, told delegates, using an analogy from HBO Original series *Game of Thrones*.

Huang said the situation was partly driven by oversupply of capacity and because demand had not picked up as expected. He also said satellite operators were failing on the price side in both Africa and Asia, giving way to terrestrial competition.

"I do not deny that future demand is there, but it will take time long time. How to expand in the medium term is a challenge," he said.

AsiaSat president and chief executive, Bill Wade, said the next 12 months would continue to be competitive, with demand increasing from pockets in the region "but flat elsewhere".

"We should emphasise our strengths", including point-to-multipoint video distribution, Wade said, adding that it was "discouraging" to see some operators slashing prices for video when clients would be willing to pay more.

Wade said competition had increased dramatically, and that the market was reaching an unsustainable position. This put the industry at risk.

"We need to be able to provide capacity longer term at more competitive prices in order to compete with terrestri-

al, but we have to be able to fund those projects," Wade said.

Pricing is clearly an issue that continues to divide the industry.

ABS co-founder and chief executive, Tom Choi, said the satellite industry had to find ways to lower costs. "Every other industry has lowered their costs per bit... If you decrease your price you will find more customers," he said. "We are not pricing unsustainably... You would be shocked at how low we can drop our prices and still maintain profitability," he added.

"All our satellites are new builds, and all have been built so that the price per megabit can be as low as possible. Pricing will have to drop in order for our company to grow. If we don't decrease our prices we aren't going to be able to grow the market," Choi added.

New hybrid HTS (high throughput satellite), ABS-8, which launches in late 2017, will introduce dramatically lower pricing.

Choi said major telcos had already signed up. "At these pricing levels, we are more competitive than microwave" and will allow customers to go into areas where they haven't been able to access before, he said.

Choi also said the industry's biggest challenge was giving investors a realistic view. "We have to do a better job as a community to communicate with investors, to give advice on what is actually realistic and what is not," he said, adding that "fanciful projects that promised a lot and failed" and "spectacular failures" resulting in massive losses were detrimental to the entire industry.

**From page 1: Media Partners Asia report**

even sharper as revenue grew only 4.9% (to US\$14.8 billion) in 2014, versus a 9.4% increase in 2013.

MPA projections indicate an improvement and modest growth acceleration in 2016 and 2017, with a gradual deceleration thereafter.

The research covers affiliate fees retained by pay-TV channels as well as local and pan regional ad sales.

MPA's new figures show a soft pay-TV advertising market in Australia, Japan and across much of Southeast Asia in 2014, with only India offering some respite.

"Subscription fees for pay-TV channels also moderated across the board with significant deceleration in Indonesia and Thailand," the report said, adding: "In general, prospects have been damaged by uneven macro fundamentals, structural dynamics and currency depreciation".

MPA forecasts suggest a 6% CAGR between 2014 and 2019, with pay-TV channel revenues reaching US\$26.5 billion by 2019 and thereafter growing to top US\$31 billion by 2023.

There remains significant opportunity for existing pay-TV broadcasters and content providers in Australasia, India, Korea and parts of Southeast Asia.

"However, the opportunity is also limited by operator consolidation and investment in self-produced channels, over-fragmentation across key genres, and – in certain instances – prohibitive or restrictive regulations," says executive director Vivek Couto.

MPA says China is challenging "because of continued regulation of the pay-TV industry but there are growing opportunities across on-demand windows for online video and digital pay-TV. Content owners such as Disney, Discovery, Fox and HBO, among others, have started to benefit".

In Korea, which MPA describes as "a fiercely competitive market", the future offers "decent profitable growth for players such as Fox and Turner, who are

consolidating their operations in the market".

Korea is presently dominated by CJ E&M, which has close to 35% share of pay-TV channel revenues.

Since 2014, foreign broadcasters are allowed to own and operate Korean channels 100%. New acquisitions are expected in the channel space over the next one to two years.

In India, pay-TV channel prospects are "growth-oriented but delays and lack of hygiene associated with digitalisation have adversely impacted the market," MPA says.

MPA projections suggest a 12% CAGR in pay-TV channel revenue between 2014 and 2019.

"Such growth may help provide a foundation for new entrants and acquisitions in India across sports, regional entertainment and movies".

Taiwan and Japan offer scale but revenue growth is marginally above flat in both markets. Japan in particular is challenged by the growth of OTT.

The largest and most growth-oriented markets for affiliate fee growth will be India, Australia and Korea.

In Southeast Asia, Malaysia and the Philippines offer the most growth and scale. Content costs will rationalise quite significantly in Japan, Singapore and Thailand.

Subscription fees across both branded channels and VOD will be robust in Australia and Korea, while digitalisation will provide material upside for pay-TV channels in India. Japan will remain large but growth will be marginally below flat.

Over the long term, there are significant opportunities across subscription and advertising-based online video platforms, although these have yet to scale beyond Australia, China and Japan.

With this future reality also comes the opportunity for broadcasters to reach out to consumers directly through centralized platforms, anchored to key brands, or through joint ventures with pay-TV and broadband operators.



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