



Wishing you a
wonderful 2014.

**happy
holidays!**

contentasia

This is the final issue of *ContentAsia* newsletter for 2013. We will be back on 13 January 2014. Subscription daily, *ContentAsia Insider*, will continue to publish Asia's top news stories through the holidays. Contact i_want@contentasia.tv for details.

Dope show *Weeds* to air in Singapore *Celestial seals 700 hour SVOD deal with Toggle*



Mary-Louise Parker in *Weeds*

Award-winning TV series, *Weeds*, will air legally on-demand in Singapore in 2014 as part of a 700-hour slate acquired by over-the-top platform Toggle.

Distributor Celestial Tiger Entertainment (CTE) says this is not the first time Singapore rights to *Weeds* have been licensed. The name of the previous broadcaster has not been disclosed. CTE also says it is up to local broadcasters to comply with programming/censorship codes, and that it does not track edits.

The Lionsgate package also includes sub-

scription video-on-demand rights to feature films from U.S. studio Lionsgate.

The TV and film titles will air on Toggle Eve and Toggle Movies channels.

Weeds stars Mary-Louise Parker as Nancy Botwin in a dark U.S. comedy about a marijuana-dealing mother living in an affluent suburb.

In addition to *Weeds*, TV titles include five seasons of *Mad Men*; reality show *Nail Files*, about salon owner Katie Cazorla; and *Running Wilde*, a half-hour comedy starring Will

More on page 4

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Hong Kong regulator clamps down on product placement and in-show sponsorship

Hong Kong's Communications Authority (CA) has "serious concerns" about product placement in TV programmes, saying that clear prohibitions are being openly and frequently flouted by the territory's broadcasters.

"The contents of certain television programmes appear to be intentionally designed and edited to cater for certain sponsors' products/services to create advertising effect for the sponsors," the CA said.

Earlier this month, the regulatory body warned broadcasters to toe the line, and said publicly that heavier fines were being considered to clamp down on the "increasing trend of breaches" of the current codes ruling indirect advertising and product/service sponsorships.

Hong Kong's codes prohibit indirect advertising in programmes and aim to "preserve television programme integrity by not allowing programme agendas to be distorted for commercial purposes". This includes embedding advertising material within programmes "whether inadvertently or by design", the CA said.

The code allows sponsor exposure within programmes as long as this is "clearly justified editorially, not obtrusive to viewing pleasure and not gratuitous".

**SkyCable sets up free viewing for typhoon victims
Info & entertainment for families in relief centres**



Seated, from left: Tim Bautista, Baby Zarate, Cable Boss; Gladys Jacinto, Jude Turcuato, Fox International Channels; March Ventosa, ABS-CBN, Creative Programs Inc. Standing, from left: Liza Latinazo, Universal Networks International; Carlo L. Katigbak, SkyCable; Eugenio Lopez III, ABS-CBN; Eloisa Balmoris, Jaja Suarez, Ray Montinola, SkyCable

Philippines' pay-TV platform SkyCable has set up free viewing stations in 10 areas across the country to "provide quality entertainment and relevant information for families in relief and evacuation centres" in the wake of Typhoon Yolanda.

The initiative started a week after the deadly typhoon struck.

SkyCable said typhoon victims were able to catch "the much-awaited wedding of Maya and Sir Chief with the showing of *Please Be Careful with My Heart*", as well as kids content, live news and updates.

More than 5,000 people also watched the free and live telecast of the Pacquiao-Rios fight at the Astrodome in Tacloban, while thousands more caught the match in viewing stations in other centres.

"As the country's leading pay-TV com-

pany, SkyCable will continue to operate these free viewing stations for as long as it is needed by the affected communities," the company said, adding that it "recognises the importance of providing positive entertainment that will inspire their spirits, and constantly provide them with valuable information".

SkyCable also raised funds and in-kind donations from Singapore Technologies Telemedia (STT), international channel partners, including Turner, Fox International Channels, NBC Universal and Disney, and local distribution partners Cable Box Office Shows and Systems Corp (Cable Boss) and Accion Cable Communications. In addition, A+E and Discovery developed television spots that encouraged donations to the Typhoon Haiyan victims via ABS-CBN's Sagip Kapamilya Foundation.

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**Henson shuts
Breakfast Network**

Singapore commentator Bertha Henson has pulled the plug on her Breakfast Network website rather than register with Singapore's Media Development Authority (MDA). Henson's announcement came on the eve of the MDA's registration deadline. Henson said she would return to blogging for the moment. The website this morning said, "Kitchen closed. It was a pleasure serving you".

HBO squeezes windows

HBO Asia opens 2014 with licensing windows squeezed to a week of U.S. telecast on shows such as eight-episode HBO Original series *True Detective* (19 January); four-part miniseries *Olive Kitteridge*; and Cinemax Original *The Knick* with Steven Soderbergh. The regional network is also premiering returning seasons of *Banshee* (10pm, 17 January, Cinemax), *Boardwalk Empire*, *Game of Thrones*, *Girls* (19 January, 10pm, HBO Signature), *The Newsroom*, *True Blood* and *Veep*.

Asia picks up eight GRB titles

U.S. distributor GRB has sold eight titles to broadcasters across Asia, including *Inside West Coast Customs* to Discovery Asia and *Monster Bug Wars* to China's CCTV. International sales vice president Benn Watson said he had sold *Unleashed: K9 Broward County*, *Full Force Nature S1*, *Full Force Nature S2*, *Hostage: Do or Die*, *I Cloned My Pet* to Cineplex in Thailand and *Titans* to Korea's Dream n Company.



© Korean Broadcasting System

Finding Dispersed Family, KBS

Korea pushes TV show for Unesco register Korean War live drama "reflects harsh & tragic reality"

Korea's Cultural Heritage Administration is pushing to include a locally produced 453-hour TV series in UNESCO's Memory of the World Register in 2014.

The series, *Finding Dispersed Family*, by public broadcaster Korean Broadcasting System (KBS), aimed at reuniting families separated during the Korean War.

The series aired twice a day for four months in 1983. Local daily, the Korea Herald, said the show introduced a total of 53,536 cases of families and individuals believed to have lost family. 10,189 of the cases aired ended in reunions.

The report quoted the Cultural Heritage Administration as saying that the programme "reflects the harsh and tragic reality of a divided nation. The show has

originality and genuineness as well as international importance".

If *Finding Dispersed Family* is included in the register, the number of Korean items will increase to 12. Other items include War Diary (Nanjung Ilgi); Archives of Saemaul Undong (New Community Movement); the Annals of the Joseon Dynasty; Jikji (Korean Buddhist document); and Hunminjeongeun (the original manuscript of Hangeul).

The sequel to *Finding Dispersed Family*, a follow-up programme that attempted to reunite separated families in South Korea and China, has also been put up for inclusion.



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WarnerTV wins November

WarnerTV has won November in Singapore, delivering the highest ratings and share since launch among cable audiences 25-54 across the day and in prime time. (Source: Kantar Pay TV Ratings, Singapore, 1-30 Nov 2013).

WarnerTV also claims top spot across the day among cable 4+ audiences for eight of the past 12 months, and for nine of the past 12 months among cable females 15+. Among men 15+, Warner was the top channel in StarHub's entertainment package across the day and in prime time.

WarnerTV beat its two closes rivals – Fox and AXN – in every audience demo in November.

Indonesia's Trans breaks into Cambodia with 20 movies

Indonesian TV company Televisi Transformasi Indonesia (Trans TV) has agreed to sell a slate of 20 Indonesian telemovies to Cambodian free-TV broadcaster Cambodia Television Network (CTN). This is Trans TV's first export outside the Malay archipelago countries such as Malaysia, Singapore and Brunei. The telemovies are slated to air throughout 2014.

from page 1: Weeds

Arnett as a rich, self-centered bachelor who has everything he wants except the girl of his dreams.

Feature films include *American Pie*, *American Psycho*, *Dirty Dancing*, *Resident Evil*, *Resident Evil: Apocalypse* and the *Cube* and *Leprechaun* franchises.

Viacom ramps up Nick's China presence with new Sohu deal

Viacom International Media Networks (VIMN) Asia is putting 200 hours of Nickelodeon content on mainland China's Sohu online platform from 15 December 2013.

The 12-month licensing deal is part of a strategic online/on-demand collaboration announced out of Beijing and Singapore at the beginning of December.

VIMN said the collaboration would allow more than 389 million online video users in China free access to programming dubbed in Mandarin and subtitled in simplified Chinese.

Titles include *SpongeBob SquarePants*, *Teenage Mutant Ninja Turtles* and *Avatar: The Last Airbender*.



Teenage Mutant Ninja Turtles

HK's ATV fined HK\$200,000 for audit failure
Authority cites "serious lapse of management"

Hong Kong's Communications Authority (CA) has fined free-TV broadcaster Asia Television Ltd (ATV) a total of HK\$200,000/US\$25,800 for failing to submit annual audited accounts for four years from 2009 to 2012.

The CA said earlier this month that ATV had ignored six official reminders.

"To date, ATV still has not rectified the lapse. The non-compliance reflects a serious lapse of the management of ATV," the authority said.

ATV has been given until 13 December to submit accounts or face stricter punishments.

ATV attributed its failure to comply with its free-TV licence conditions to, among other things, ongoing disputes and legal action between ATV shareholders as well as the inability to secure approval of the audited accounts by ATV's board of directors.

The broadcaster also blamed recent allegations against ATV, including the CA's investigation into ATV control and management.

The CA said the failure to submit audited accounts was a "blatant breach" of licensing conditions, and said ATV should have taken into account the time required to complete the auditing process.

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ABS-2 arrives in Kourou ahead of early 2014 launch



The new ABS-2 satellite has arrived at the European Spaceport in Kourou, French Guiana ahead of scheduled launch in early 2014.

The Space Systems/Loral (SSL) commercial satellite, which was designed and built for Asian satellite operator Asia Broadcast Satellite (ABS), will be launched aboard an Ariane 5 launch vehicle by Arianespace.

ABS-2 has been optimised to provide multiple services across a broad geography and 60% of the world's population.

The satellite is a multi-mission C-, Ku- and Ka-band satellite, designed to provide multiple services including direct-to-home and cable television distribution, VSAT services, data networks, and telecommunications services across four continents. It will be positioned at 75° East.

ABS-2 has a total of 89 active C-band, Ku-band and Ka-band transponders across 10 different beams. The satellite includes six dedicated high-powered Ku-Band beams for DTH TV services in the eastern hemisphere and provides high powered C-Band beams for Africa and Southeast Asia connectivity requirements. The Ka-Band beam is positioned over the Middle East and North African region, where it will provide service for both commercial and military applications.

ABS chief executive, Tom Choi, said the satellite was "one of the largest satellites ever to be launched in the Eastern Hemisphere".



Never Give Up Dodo, Sohu original online series

Online platform Viki has signed major new content deals with mainland Chinese and Taiwanese partners as part of a ramped-up initiative to boost global content flow.

Viki is also boosting its involvement in Asian content creation, securing exclusive access to original shows as part of ambitious plans for 2014.

The platform's first original drama investment is in live-action Korean drama series, *Inspiring Age*, set in 1930s Shanghai. The series is a co-production with Korea's Ray & Mo and stars Kim Hyun Joong (*Boys Over Flowers*, *Playful Kiss*).

Viki holds the series' web and mobile streaming rights for all territories except Korea and Japan, as well as exclusive rights for North America and Europe. The series is slated for a January 2014 launch on viki.com.

Among other deals announced this month, Viki has partnered with Chinese portal Sohu to distribute original online series, including idol dramas and sketch comedies *Unconditional Love* and *Never Give Up Dodo* starring Peter Ho, and *Another Taste of Love* featuring Godfrey Gao. Viki also broadcasts period dramas and online series from Chinese broadcasters Huace TV and LeTV.

In Taiwan, Viki has signed on with TVBS – the Taiwan unit of Hong Kong's dominant broadcaster, Television Broadcasts Ltd (TVB) – for the exclusive broadcast of the *Taipei 101 New Year's Eve Countdown* live to the rest of the world.

In addition, Viki has renewed its agreement with Taiwanese media company

Sanli Entertainment Television and will bring all of its on-air dramas to Viki in 2014.

Viki founder and CEO, Razmig Hovaghimian, says original Chinese web content is an increasing focus, and that 92% of Viki users around the world are watching Chinese content with subtitles. The remaining 8% are watching in the original Chinese. "We're increasing the size of the pie, these are new audiences," he says, adding: "That's becoming really interesting for content partners in China... we're opening up the world for them".

Among other initiatives to increase engagement with China, Viki is building a team and partnerships on the ground in China.

Deeper engagement with Japanese audiences is also a priority for 2014, as is a deeper involvement with technology. The Japan play includes a new partnership with Showtime, which is, like Viki, part of the Rakuten stable.

At the same time as drilling down in-country, Hovaghimian keeps his eyes on global content opportunities, including Latin America, Europe and India.

"There's so much great content out there," Hovaghimian says, adding: "This is not long tail. This is the middle, prime-time content with high-production values. We're unlocking that, letting it travel. We're bringing down the language barrier and letting it flow, getting it to its fans".

Viki signs major Asian content deals
Original shows, China, Japan focus for 2014

Men's lifestyle channel heads for Asia



Lanny Huang, Li Kuo Hsing, Gary Rosenson and Patrick Tong

New Asian lifestyle channel, Lifestyle TV (LSTV), is gearing up for an early 2014 launch across Asia Pacific.

The channel targets men aged 18-38 with travel, cuisine, adventure and fashion content.

Carriage deals have already been signed in Hong Kong, Thailand, Mongolia and the Philippines.

A mix of Asia and international content includes *haute* cuisine cooking led by celebrities Chang Min (2AM) and Alex Chu from South Korea, as well as *Latin Angels*, *Girls Gone Wild* and *69 Sexy Things To Do Before You Die*. Korean drama, *Fighter*, will also premiere Asia-wide on the channel.

LSTV is a joint venture between the Mei Ah Entertainment Group's MATV and Playboy Plus Entertainment.



Latin Angels

8 Jan strut for Asia's Next Top Model 2



The second season of *Asia's Next Top Model* premieres on Fox International Channels' (FIC) English-language general entertainment channel, Star World, on 8 January 2014.

The 13-episode, pan-regional reality series airs in a 9.40pm slot and follows 16

model hopefuls from 12 countries in Asia.

ActiveTV produced season two. FIC said season one had 39 million viewers.

FIC hasn't disclosed the production budget beyond "multi-million dollar". Industry estimates are between US\$3 million-US\$4 million.

StarHub breaks ground on new one-north facility



From left: Tan Guong Ching, Chairman, StarHub; Dr Yaacob Ibrahim, Singapore Minister of Communications and Information; Tan Tong Hai, CEO, StarHub

Singapore's communications company StarHub has started building its new MediaHub facility at Singapore's one-north, promising at the ground-breaking ceremony "to push the boundaries beyond conventional telecoms and media business".

Construction is expected to be completed by the early 2016.

The six-storey building – part of Singapore's emerging media park – will occupy 8,590 square metres, with about 21,400 square metres of floor area. The new facility will house a social media analytics lab and an adaptive production studio, as well as a business data centre for digital media and cloud services.

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Company Background

The product of an "East meets West" alliance, Celestial Tiger Entertainment (CTE) was formed when two premier Hollywood media companies partnered with Asia's leading pay-TV platform to build a regionally focused, entertainment powerhouse. Lionsgate, Saban Capital Group and Astro joined the KIX and Thrill channels with Celestial Movies and Celestial Classic Movies, offering a mix of Asian- and Western-programmed pay television services under one roof. Together with our just launched CHK channel, these linear and digital networks comprise the largest bouquet of pan-Asian channels dedicated to Asian entertainment.

CTE is also Lionsgate's exclusive distributor of film and TV content in Asia. With top movie franchises such as *The Hunger Games* and *Twilight*, as well as hit TV series such as *Boss* and *Mad Men*, CTE has generated record sales for Lionsgate properties in Asia.

Expansion

Southeast Asia is home to the fastest growing TV markets in the world, and CTE is 100% focused on the region. Celestial is the most widely distributed Chinese movie service in the world. CHK is a one-stop channel for cool, chic and contemporary Hong Kong entertainment. KIX is already the leading English language High Definition channel on Southeast Asia's largest pay-TV platform, and Thrill is the only regional channel in Asia dedicated to the popular suspense genre.

We are currently recruiting the following positions based in Hong Kong:

- **Marketing Director / Senior Marketing Manager**
To develop and implement strategies to build, establish and grow the company's channel brands, build viewership for its channels, build and maintain strong relationship with channel affiliates, and support the sales teams' efforts on channel distribution and advertising sales.
- **Graphic Designer & Production Coordinator**
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Who's at... *Hits'* launch party in Singapore



Avi Himatsinghani, Rewind Networks/Hits; Mansi Himatsinghani



Sandie Lee, Rewind Networks/Hits; Alistair Jennings, Sony Pictures Television Asia Pacific



Vivek Couto, MPA; Lee Soo Hui, StarHub



Ranganathan Somanathan, Starcom MediaVest; Amit Malhotra, The Walt Disney Company SEA



Vivek Couto, MPA; Sue Taylor, Cisco; Rob Gilby, The Walt Disney Company Southeast Asia



Rahul Welde, Unilever; Janet Eng, The Walt Disney Company Southeast Asia



Karen Lee, SingTel Mio TV; Sandie Lee, Rewind Networks/Hits; Samantha Seow, StarHub; Andrea Tay, SingTel Mio TV; Carol Tang, Shu Fen Lin, StarHub



Brendan Zauner, 20th Century Fox Television Distribution; Cyrus Farrokh, Electus



Robert Tam, Jacqui Shi, The Walt Disney Company Southeast Asia



Reagan Chan, MPA; Mark Lay



Karen Lay, ESPN Asia Pacific; Carol Sun, The Walt Disney Company Southeast Asia

2013 in quotes

"At the end of the day, it has to be about capitalising on relationships built. And you can only build on that if you provide the value and the experience that consumers want." *Rohana Rozhan, CEO, Astro Malaysia Holdings*



"Big data analysis gives you the trends, and it's critical. But if you can gather the small data that means you can be more targeted and relevant in what you deliver, that becomes really powerful." *Marcel Fenez, Global Entertainment and Media Leader, PricewaterhouseCoopers*



"Anytime you are in a world that hasn't been defined, it's all about learning... the best result of act two [the next digital development phase] would be truly understanding our consumer, knowing effectively how to use that understanding to provide value at the right price and at the right time." *Albert Cheng, EVP/Chief Product Office, Digital Media, Disney/ABC Television Group*



"If piracy is ahead of pay, what then is the value of pay? That's a real fundamental question we have to ask ourselves." *Henry Tan, COO, Astro Malaysia Holdings*

"Digital delivery of content is shaping a new entertainment ecosystem... the missing link is ways to access content without credit cards." *Sandy Agarwal, CEO/Founder, Swiss-clear Global*



"MSO's rightly complain that they cannot pass price increases on to their subscribers, and that the more they increase the price, the more attractive they make lower-cost operators." *David Haslingden, Chairman, Northern Pictures (NHNZ)*



"Non-resident Indian audiences don't want to see [movie] *Life in a Metro* because that's too Western. They want to see the glamorous side of India." *Pranab Kapadia, President, Distribution, Eros International*

"There is a generation of people that doesn't care if it's free view or pay. They just care about the brand the content represents. That's the world we are building towards." *Eric Berger, EVP, Digital Networks, Sony Pictures Television*



"Our greatest challenges in the pay-TV space are escalating content costs and content piracy." *Tan Tong Hai, CEO, StarHub*

"We are getting less and less time to get our messages to consumers, but this challenge is a good one because it makes for smarter, better and more effective creative." *Glenn Bartlett, Creative Director, Turner Broadcasting System Asia Pacific*

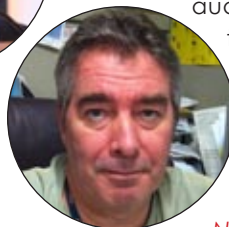


Multiple screens and media options may be "the pinnacle of convenience for consumers", but the new digital media environment is also "an utter headache from an audience measurement and advertising analytics standpoint". *Digital measurement agency comScore in 2013 Southeast Asia Digital Future in Focus*

"I remain convinced that... quantum leaps are possible across the media and entertainment sector... in business and creative terms, the Indian media and entertainment sector still remains much smaller than it should be in a country of 1.2 billion people. Our collective and individual ambitions should be taking wings around this big opportunity." *Uday Shankar, CEO, Star India, and Chairman, FICCI Media and Entertainment Committee 2013*



"It's like any relationship. If you lie to the audience, bore them or take them for granted, they are going to go away. And it will be very, very hard to get them to come back." *Rob Middleton, VP, Network Presentation Content Group, Astro Malaysia Holdings*



"The use of the second multi-screen by kids is a growing phenomenon." *Natasha Malhotra, General Manager, Branded Media Content, The Walt Disney Company, SEA*



"The tablet breaks down all barriers between linear and non-linear... the potential for educational gaming is unlimited." *James Ramsay, Head of Networks, Da Vinci Media*

"Studies have shown that more and more pre-schoolers are now going online supervised by their parents and caregivers. Very often, their entry to the online world is via games and activities that are TV programme or channel related." *Ryan Shiotani, VP, Branded Services, BBC Worldwide Asia*



"India is moving away from reality, scripted (fiction) replacing the dip in non-scripted (non-fiction)." *Matthew Ashcroft, SVP, Shine International*

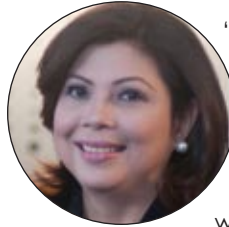


"The greatest challenge is in securing the digital rights that are so essential for any premium linear channel to have these days." *Todd Miller, CEO, Celestial Tiger Entertainment*



"The kids market is a high-potential sector in Asia Pacific, with over 50% of the world's under 14s located in this region and India having the largest kids population in the world, at over 420 million." *Kevin Dickie, SVP, Content Group, Discovery Networks Asia Pacific*

"The fundamentals have not changed [for the Philippines], more so now with the recent devastation in Central Philippines. Viewers will continue to look for narratives with messages of hope, inspiration and upliftment." *Evelyn Raymundo, VP, Integrated Acquisitions and International Sales and Distribution, ABS-CBN*



"As the window of time continues to shrink between a show's original and regional premiere, we want to... streamline the process for delivering promotional material for broadcast." *Ashok Miranda, Director, Creative Services - English Content, Networks, Asia, Sony Pictures Television*



"Decentralisation and entrepreneurial spirit as well as a stronger execution team are critical going forward for Turner Broadcasting Asia." *Vivek Couto, Executive Director, Media Partners Asia (MPA)*



"At least 20% of revenues - if not higher - are lost in 72 hours of the movie theatrical release due to [pirate] user uploads. It's time that the industry at large addresses online piracy aggressively or else we're not unlocking the true value of the content in this economy with the growth projected for small devices." *Prakash Ramchandani, Head, South Asia, Spuul*



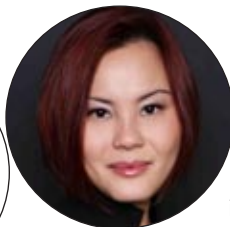
"As much as piracy is a threat, we also have to recognise that there is still a huge and growing audience out there for subscription linear channels." *Ofanny Choi, EVP, TV Networks, Celestial Tiger Entertainment*



"Sports in Asia today is very underdeveloped... We need to grow the entire [sports] market and our share of the pie." *Joon Lee, SVP, Content and Communication, Asia Pacific and Middle East, Fox International Channels*

"HBO Asia is still in the business of delivering the biggest and best Hollywood blockbusters and series; this milestone investment marks the beginning of our commitment to produce top-quality, relevant and riveting content." *Jonathan Spink, Chief Executive Officer, HBO Asia*

"With television viewers having the tendency to channel surf or not watch their television during breaks, I see the industry increasingly relying on in-programme promotions to communicate with the viewer." *Magdalene Ew, SVP, Marketing, Creative and Content, HBO Asia*



"The shift to large screen TVs, along with the increased importance with which family is being viewed after events such as the 2011 disasters, has perhaps caused the 'connections' between family and friends to be re-evaluated." *Naoji Ono, Vice President, NHK Japan*

"Whether branded or funded in-house, we just want to create a really good property that delivers a really good experience... I believe that branded content can fit into that if it's done in a tasteful and a credible way." *David Gunson, Vice President of Channels, Universal Networks International*

"Broadcasters are responding to increased market fragmentation by focusing on content, which is theirs exclusively and made for their audiences." *Joanne Azzopardi, VP, Sales Australia, New Zealand, Asia, Beyond Distribution*



"Building an app for specific large tentpoles may not be effective for each territory, but we can leverage resources across territories for maximum impact." *Christopher Barry, MD, International Strategy and Digital Media, A+E Networks*

A Turner era ends in Asia

“For all the decades, we never lost our leadership in kids and news... it’s a great feeling,” outgoing boss Marcopoto says

2014 opens minus the longest-serving senior exec in Asia's multichannel industry – Steve Marcopoto, who exists as president and managing director of Turner International Asia Pacific at the end of this year after 15 years at the helm.

Marcopoto's departure closes a chapter that opened at the very dawn of pay-TV in Asia. He takes with him the industry's widest and deepest range of memories, beginning in the late 1980s when he was an indie ad sales rep for Ted Turner's CNN and closing with unprecedented fragmentation, an explosion of choice at every point on the dial, and powerful platforms with rich, home-grown offerings running alongside increasingly nimble international brands.

Marcopoto was there with the entry of international channel heavyweights in the early 1990s, including BBC World, MTV and HBO, along with infrastructure giants such as Hong Kong conglomerate Wharf.

Looking back, Marcopoto says that, in comparison to what there is now, the “first generation of experiences were plain vanilla”.

“My earliest experience in the industry was when I told my partner that we needed to take on CNN because I felt that the satellite thing was going places,” he says, adding: “We went

around the region pitching this thing called pay TV”.

Between then and now, small basic bundles have exploded, as have genres, and international channels' “full export model” has expanded with varying degrees of localisation.

“One of the biggest developments is the ramping up of local platforms, which now have rich home-grown offerings running alongside international content brands,” Marcopoto says.

Somewhere in between, there was the “China Dream”, where population figures were extrapolated into expectations that came to a great big painful and expensive nought. If there is one thing that remains unchanged through the years, it's TV networks' little-to-zero progress in China, he adds.

Marcopoto mentions, but does not dwell on, China Entertainment Television (CETV), which launched in 1995 as a “no sex, no violence, no news” channel by one-time mogul Robert Chua. Chua battled solo until 2000, before tying up with Time Warner. In July 2003, Time Warner sold a controlling 64% stake to the Tom Group, and ceded management control.



Today, Marcopoto says “most of the players understand that [their China businesses] are not going to be traditional network TV”.

And then there was the emergence of India, which

Marcopoto lists among the region's most significant moments, even if Turner's Real and Imagine joint ventures crashed and burned.

The newest memories added to the bank include a Thai joint venture and a stab at a stand-alone app, CN Watch and Play, that has ambitions of becoming an authenticated service.

There is also Cartoon Network's first made-in-Asia Pacific animated series developed for global distribution – 13-part *Exchange Student Zero* – that will be ready to air in 2015.

Marcopoto is happiest about the “shape of the company I'm leaving... set up for near-term improvements and long-term growth... for great success in the years ahead”.

“For all those decades, we have never lost our leadership in kids and news. To hold up leadership in those two genres with this amount of competition is a great feeling”.

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