



**SingTel's Mio ups ties with Malaysia, Indonesia**  
*New carriage deals push regional exposure, boost premium potential*

A new cross-border content era begins on 15 December with carriage deals that take Malaysian and Indonesian content to unprecedented levels in Singapore.

SingTel's Mio TV IPTV platform will carry three channels – Insert, Showcase, and Bioskop Indonesia – from Indonesian broadcaster TransTV.

This is the first time the channels, which carry a mix of lifestyle and entertainment programming, are available in Singapore.

Entertainment/celebrity and lifestyle channel, Insert, offers day-and-date releases of titles airing on TransTV and Trans7 in Indonesia.

Showcase airs comedy, reality and talk shows. This is the first time much of this content will be seen outside Indonesia, SingTel says.

Bioskop Indonesia features quality Indonesian movies without commercial

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**From page 1: SingTel**

breaks.

The three channels are being offered free to SingTel's entire Mio TV subscriber base until 15 February. Pricing details have not yet been announced.

The TransTV carriage agreement follows a major on-demand Malay movie deal with Malaysia's Astro First.

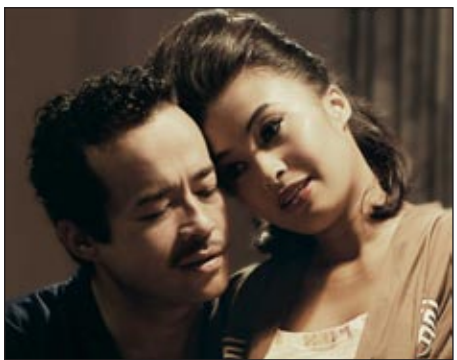
SingTel says the deal gives it the largest on-demand movie catalogue, featuring movies from Skop Productions, Tayangan Unggul, Astro Shaw and Line Clear Films, among others.

In line with industry trends, SingTel has also gone for shorter windows and says the Cine-Ekspres service now carries more titles that premiere within two weeks or close to cinematic release.

Malay on-demand movie titles include *Legenda Budak Setan 3*, *Amir & Loqman Pergi Ke Laut* and *Mistik Syirik Tahyul*.

Mio's Malay offerings have also been strengthened with box office hits such as *KL Gangster* and *Adik Manja Returns*.

Mio TV will also offer TV movies that are not available in cinemas. The first of these is *Saloma*, a two-part biopic about P Ramlee's wife starring Nabila Huda.



Saloma



Lam Chi Thien, IMC (Int'l Media Joint Stock Company) Vietnam; Roxanne Barcelona, GMA Worldwide Philippines

**GMA ramps up Vietnam biz  
Biggest deal ever sealed with IMC for 2015**

GMA Worldwide, the distribution arm of Philippines' broadcaster GMA Network, has closed its first volume deal with Vietnam's International Media Joint Stock Company (IMC).

The three-year deal was sealed by GMA Worldwide's vice president Roxanne J. Barcelona and IMC's chief executive Lam Chi Thien at the ATF in Singapore last week.

The IMC deal involves more than 400 hours a year of GMA content starting in 2015.

The package includes the latest drama series such as *Carmela* (2014), *The Borrowed Wife*, which aired in the Philippines from January to May this year, and *The Secret of Annasandra*, which premiered in October this year as part of GMA's afternoon prime-time block.

IMC, GMA's first Vietnamese partner, started buying from the Manila-based station two or three years ago and generally

acquires between four and six titles a year, Barcelona says.

Past acquisitions have included drama series *Losing Heaven*, *One Three Love* and *Lost Children*.

Drama drives much of GMA's prime-time and afternoon schedules, with the latest shows such as *The Half Sisters* and *More than Words* among the top performers in Mega Manila, according to Nielsen ratings data.

Like rival ABS-CBN, GMA Network has ramped up its regional and global syndication efforts.

Figures released earlier this year showed GMA sales of 1,000 hours in the first quarter to Myanmar, Cambodia, Vietnam, Malaysia, Brunei, Singapore, South Korea and the U.S. – by Malena Amzah

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## India's Court dazzles SGIFF jury 10,000 people viewed 147 films, organisers say

Indian director Chaitanya Tamhane's first feature film, *Court*, about India's justice system, won Best Film at this year's Silver Screen Awards in Singapore.

Tamhane also won Best Director award at the event, organised by the 25th Singapore International Film Festival (SGIFF).

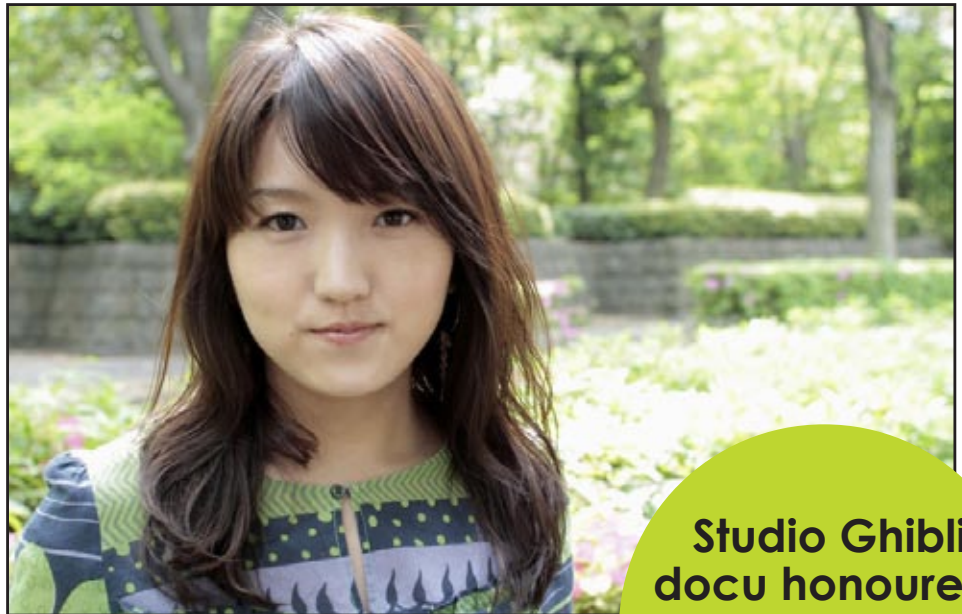


*Court* director Chaitanya Tamhane (left) with producer Vivek Gomber

The festival jury for Asian feature films, headed by China's Wang Xiaoshuai, described *Court* as a "glittering gem" that "dazzles with its simplicity, elegance and breathtaking naturalism. Every facet of this film shines, from the humanity of its screenplay, to the originality of its structure, to the assuredness of its direction. A brilliant achievement".

Kirsten Tan's *Dahdi (Granny)* won Best Film in the Southeast Asian Short Film category.

11 feature films and 19 short films competed in the awards. The SGIFF ran from 4-14 December. Organisers said 10,000 people saw the 147 festival films.



Mami Sunada, director of *The Kingdom of Dreams and Madness*

Japan's Mami Sunada, director of *The Kingdom of Dreams and Madness*, was one of four winners of this year's TheWIFTS Foundation International Visionary Documentary Awards in Los Angeles earlier this month.

The 2014 Women's International Film Television Showcase (TheWIFTS) celebrated 20 women from 11 countries and six continents. The awards honour filmmakers "whose stories reflect artistic and creative brilliance, family ties, and self-discovery in today's ever changing world," TheWIFTS Foundation says.

*The Kingdom of Dreams and Madness* goes inside Japanese animation studio, Studio Ghibli, and explores the work of producer Toshio Suzuki and filmmakers Hayao Miyazaki and Isao Takahata. Studio Ghibli classics include *Spirited Away*,

*Grave of the Fireflies*, *My Neighbor Totoro* and *Princess Mononoke*.

The other three winners were Amy Glickman Brown (U.S.) for *The Green Girl*, a documentary about Susan Oliver, Mona Friis Bertheussen (Norway) for *Twin Sisters*, an international documentary about twin sisters from China who were separated and adopted into two different corners of the world; and Holli Rae and Sara Landas (U.S) for *The Goddess Project*, a documentary about two women on a journey of self-discovery who traveled 10,000 miles across America interviewing incredible women about their paths to self discovery.

**Studio Ghibli docu honoured  
Japan's Mami Sunada wins at TheWIFTS**

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# Multi-screen rights top Asia TV Forum asks

## *Vietnam soaks up Philippines drama, thumbs up for new location*

This year's Asia TV Forum (ATF) wrapped on Friday (12 Dec) with Vietnam as one of the three-day market's top buyers and optimism about potential syndication and format deals in Thailand, Indonesia and Cambodia.

The Singapore-based annual television market retained its reputation this year as a place to follow up discussions started at Mipcom in October as well as a meeting ground for buyers and sellers who don't necessarily attend the European markets.

First timers included Japanese broadcaster Nippon Television, which celebrated its win of Youku Tudou's youth award for *Parasyte - The Maxim* at the Young Choice Carnival 2014. The event in Beijing coincided with the ATF in Singapore. "Our presence here increases our visibility. It has been useful to keep in touch with people," said Shigeko Chino, Nippon TV's senior director, international business development. Nippon TV was at ATF as part of the Japanese government-backed Japan country pavilion.

Exhibitors in Singapore said a noticeable - if predictable - trend across the three days was the rising interest in over-the-top (OTT) rights and distribution, and increasing competition among traditional and non-traditional platforms.

"Everyone is looking for good content, but most importantly, 'can that content be translated onto a second screen?'," said Vincent Lee, Next Media Animation Taiwan's director of brand and licensing. Lee added that OTT buzz was higher this year than ever before.

Thailand's Joe Suteestaron, managing director of STG Mediaplex, said he was focusing on Hollywood content, both scripted and non-scripted, for new OTT service, Doonee, which launches commercially in January 2015.

The new environment "pushes the need for everyone to acquire better, quality content," said Benn Watson, vice president of international sales at U.S.-based GRB Entertainment.

As the industry moves deeper into the multi-screen environment, opinion is strengthening around online media as additive.

"Our biggest business in Asia is still with the TV networks, but digital is growing," said Richard Goldsmith, The Jim Henson Company's EVP, global distribution and international consumer products.

Next Animation's Lee said the traditional 22-minute episode "will always be around and that's not going to change. The content at the end of the day has to fit the platform and not the other way round".

**MONEY TALKS... OR NOT** budgets across much of Asia are tight, and disappointing advertising revenue growth in some markets in 2014 has enforced caution for now.

Even so, some markets - and Vietnam in particular - are on fire and snapping up format and drama rights.

Just ahead of the market opening on Wednesday (10 December), ZenithOptimedia forecast an adspend pick up to 5.1% a year from 2015 to 2017 across Australia, New Zealand, Hong Kong, Singapore and South Korea. This lent a more optimistic note to discussions about 2015, even though the latest growth forecasts have been revised down.

Markets such as China, Indonesia, Philippines, Taiwan, Thailand and Vietnam - ZenithOptimedia's "fast track Asia" - are forecast to grow 10.1% in 2014, and between 10% and 11% a year for 2015 to 2017.



Leng Raymundo, ABS-CBN Philippines

**PHILIPPINES DRAMA ROCKING** Vietnamese broadcaster IMC has gone big on drama from the Philippines, acquiring hundreds of hours from both ABS-CBN and GMA Network.

ABS-CBN's head of international distribution, Leng Raymundo, said Vietnam had become one of the Manila-based national network's biggest buyers. Thailand was also rising, with the first volume deal for ABS-CBN drama, and more interest from Cambodia and Myanmar, she said.

Demand for variety and reality formats as well as finished drama was strong in Indonesia, Raymundo added.

Strong story lines were driving sales across the region, she said.



Richard Goldsmith, The Jim Henson Company

ABS-CBN's top shows at the moment include *Two Wives*, *Forevermore* and *Dream Dad*. ABS-CBN makes about 600 hours of drama a year and is pushing to do more.

**BUY & SEEK** GRB's Watson said he's seen more demand for one-off documentaries from buyers out of Korea, Philippines, Taiwan and Malaysia.

India and West Asia were high on the 2015 priority list for Japan's NHK Enterprises, which said neighbouring markets in East Asia had so far proved easier because of their proximity.

Although NHK didn't sign any actual deals at the market, Shintaro Kanbayashi, senior manager, programme sales and development, was optimistic.

Kanbayashi said tastes in the region had swung towards entertainment, which seemed to have pulled ahead of factual/documentaries for now.

NHK's ATF best sellers included the 150-episode *Hanako and Anne*, based on the life of the Japanese translator of *Anne of Green Gables*. The series was part of NHK's domestic channel's daily morning

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Vincent Lee, Next Animation Taiwan



Benn Watson, GRB Entertainment

**From page 4: Asia TV Forum**

drama slot. Kanbayashi says Southeast Asian (particularly Vietnamese) and Taiwanese buyers, favoured animation and drama.

Volume deals were part of the discussion with Chinese TV and film production company, Beijing Hualu Baina Film & TV Inc. "We have a good market here with a lot of South-east Asian buyers from TV companies and channels from Thailand, Indonesia and Cambodia, who are looking at a volume package mix of modern, romantic, comedy, family and costume TV drama," said Angelina Xiang, the company's international department director.

New contacts were a priority for Hong Kong-based Japanese animation distributor, Muse Communication. Assistant manager, Amanda Ip, reported high interest from Indonesia, Vietnam and Malaysia. Korean broadcaster and distributor, Munhwa Broadcasting Corporation (MBC), was optimistic about *Infinite Challenge*, which it brought to the ATF for the first time. A domestic chart-topper, the original Korean version of *Infinite Challenge* would air in Singapore, Malaysia and Indonesia in 2015, with format rights in China on the agenda, said HyukJae Choi, director of MNC's global business team.

**COPRODUCTION** Co-productions are a perennial on discussion agendas, and this year was no different.

"Animation is such a small industry, so it is really good to collaborate with each other and work together on all the different projects," said Next Animation's Vincent Lee.

**PIRACY** Although anti-piracy inroads have been made, piracy remains a critical issue in Asia, both buyers and sellers say. Even in markets where official versions have been licensed, unofficial versions are rating well.

One example is Nippon TV's game show

format *Exit*, which Chino says has been copied in China as *X-space* and is doing well. Nippon TV is attempting to negotiate with the same broadcaster an authorised version of the show, in which a team of contestants face a room-escape challenge.

**LOCATION, LOCATION, LOCATION**

Most exhibitors liked the new fifth floor "ballroom" location, which has a bay view, above the previous "bunker" venue. "It's a much more beautiful space to do business," said The Jim Henson Company's Goldsmith.

Government-backed country-pavilions, including sprawling Malaysian, French and Japanese stands, dominated in-hall space.

Australian distributors, including Beyond and Escapade Media, joined forces independently ("we wish we had government support") to create a bigger presence at the market, which they described as "really good".

Beyond Distribution's VP, Aus/NZ/Asia, Joanne Azzopardi, said lifestyle programming performed best at the Singapore market this year. At the same time, she reported a new interest in older dramas at the market, along with interest in scripted formats for mainland China.

"People are interested in good stories, even if they are older, if they were successful there is interest," she said, adding that a few more buyers were asked for new media rights than before.

Escapade Media, which has just celebrated its first anniversary, signed an India deal at the market. This was a good sign, said managing director Natalie Lawley, who attended multiple ATFs in her previous job at ABC Commercial.

Escapade has seven titles in development, including two dramas and one lifestyle show. "It's a really good market, I wouldn't miss it," Lawley said, adding: "I haven't signed a deal at the ATF for 14 years. We've signed deals because of the ATF before, but not ever at the ATF". – *Janine Stein, Malena Amzah, CJ Yong*



Joanne Azzopardi, Beyond Distribution



Natalie Lawley, Escapade Media



Shigeko Chino, Nippon Television

**... Plus a summary of who said and did what at the ATF and elsewhere around Asia from ContentAsia's ATF market dailies**



Anugerah Lawak Warna, Astro Warna

**Astro's Warna rolls out in Singapore**

Malaysia's sole Malay comedy channel, Astro Warna, launches in Singapore on 1 January 2015 on pay-TV platform StarHub. StarHub also rolls out its two reworked low-cost channel packs in January.

**DreamWorks plans new Asia channel**

DreamWorks Animation is launching its first linear channel across Asia in second half 2015. HBO Asia will manage affiliate sales and marketing and tech services for the kids and family channel, DreamWorks said in a statement out of the U.S. DreamWorks has promised original content and 2,000 hours of existing DreamWorks TV content in addition to more than 1,200 half-hours of animation currently in production.

**300+ Nat Geo docs on China's Tencent**

Mainland platform Tencent Video will carry a branded National Geographic Channel block from 2015 in a "strategic cooperation" between Tencent and Fox International Channels. The two will also co-produce China-focused programmes.

**Mongolia's Got Talent green lit for 2015**

Mongol TV has commissioned the first local Got Talent for the second half of 2015. The multi-season deal with Syco Entertainment and FremantleMedia for Mongolia's

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**From page 5: Asia TV Forum**

*Got Talent* follows the quip by *Got Talent* creator Simon Cowell that Mongolia was one of the last regions in the world where the format didn't have a presence.

**HBO Asia nabs Oscars 2015 from Fox**

HBO Asia has taken exclusive rights to next year's Oscars away from Fox International Channels (FIC), which has aired the awards show for more than a decade. The Academy Awards will air live across HBO's 18 territories in the region.

**IPTV still "challenging", Astro says**

Malaysia's Astro Holdings has reported a 12% increase in after-tax profit to US\$108 million for the first nine months of the financial year ending 31 January 2015. Revenue was up 10% year-on-year to US\$1.1 billion, and ARPU was up 3% to US\$28. Astro has 4.3 million subscribers and is in 62% of Malaysian homes. Among other things, Astro CEO Rohana Rozhan said the IPTV business "remains challenging as we strive to establish an acceptable broadband service level to our customers".

**Thailand's Zense picks up Endemol duo**

Thai production house Zense Entertainment has secured rights to Endemol Asia's entertainment format *Your Face Sounds Familiar*. Zense will produce the 12x75 mins format, scheduled to air in May 2015 on free-TV channel BBTV 7. Zense has also secured Endemol's *Singer Takes It All*, a 26x30 mins multi-platform singing game show for Thailand. The show is slated to air twice a week on an as-yet unnamed free-TV channel.

**Boomerang back, Cartoonito binned**

The new incarnation of Turner's kids channel Boomerang launches in six Southeast Asia markets – Philippines, Cambodia, Indonesia, Hong Kong, Singapore and Myanmar – from 1 January 2015. In Philippines, Cambodia, Indonesia, Hong Kong and Myanmar, the channel replaces Cartoonito, which is being axed. Titles on the Asia schedule so far are the all-new *Inspector Gadget*, *Turbo Fast*, *Tom and Jerry*, *Looney Tunes* and *Scooby-Doo*.

**April release for Astro Azteca drama**



Hisyam Hamid, Anzaina Nasir, casts; Datin Zaiton Muhd Jiwa, Global Station; Khairul Anwar Salleh, Astro; Marcel Vinay Jr, Comarex; Khalidah Mohd Darus, Finas Malaysia

Malaysia's pay-TV platform Astro has set an April 2015 premiere date for the local version of Mexican telenovela *Memori Cinta Suraya (A Love To Remember)*. The long-running drama will air on telenovela channel Astro Bella. Malaysian production house Global Station has already produced around 50 episodes and aims to finish all 148x60 mins by April next year, Global Station chief executive, Datin Zaiton Muhd Jiwa, said. Astro and Global Station own rights to the show for 15 years. The telenovela is part of a co-production slate between Spanish-language producer/distributor Azteca, Astro and Global Station announced at MipTV in April this year.

**iQiyi doubles original production in 2015,**

Mainland Chinese online video portal iQiyi plans to more than double original production in 2015, with at least 30 titles and 500 episodes on the slate so far compared to 13 in 2014. iQiyi's chief content officer, Ma Dong, said content investment depended on "needs of our viewers". For instance, RMB5 million per episode spent on drama *The Lost Tomb*, "was much more than we initially anticipated but because the programme is worthwhile, the investment is worthwhile," Ma said. *The Lost Tomb* will be released in March 2015.

**Youku Tudou rolls out new devices**

China's Youku Tudou rolls out its first batch of cloud-based entertainment products in January 2015. The new products are part of a "grand vision" to "ensure that Youku Tudou's content and services reach all internet enabled screens in the forms that our users want, and offer a seamless expe-

rience across devices," says CTO, Leo Yao. Lao said the three new products – a WiFi router, smart TV box, and large Android tablet – were part of a goal to "develop the software, hardware, and services to execute our grand vision. Games and digital home entertainment hardware are just the beginning".

**Thai Money Drop breaks rating records**

Thailand's game show format *The Money Drop Thailand* season one has hit the highest TVR score for its time slot on terrestrial station BBTV 7. The episode on Saturday, 6 December, recorded a TVR of 9.8 (source: AC Nielsen) and is the highest rating ever for the 6pm-6.30pm time slot, says production company Zense Entertainment's foreign and format development manager Sorayuth Sagrikananda. *The Money Drop Thailand* premiered in August (on Saturdays and Sundays) and is slated to

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**From page 6: Asia TV Forum**

air until the third week of January 2015. A second season will run straight on.

**Malaysia sets US\$4m target**

Malaysia's media companies in Singapore for the ATF set a collective US\$4 million target for deals generated at the market. 28 companies participated in the initiative to boost Malaysia's presence in the region. The initiative is led by Malaysia's National Film Development Corporation (Finas) with the participation of other agencies including the Creative Content Association of Malaysia (CCAM).

**Nat Geo, TVB pick up Food Detectives**

activeTV's original series, *The Food Detectives*, has been picked up by Nat Geo People as well as Hong Kong's Television Broadcasts Ltd (TVB) for domestic and international release. The show, made for MediaCorp's Channel 5, has also been sold in Europe.

**Outdoor expands in Korea, Taiwan, China**

Multi Channels Asia's (MCA) Outdoor Channel has expanded reach in Korea, Taiwan and China in a series of deals that makes the channel available in an additional two million homes with further access to about 94 million monthly online users in China. New deals include Korea's KT Skylife, Digidom Cable TV in Taiwan and iQiyi in China.

**Rewind Networks' Hits channel hits #1**

Rewind Networks' one-year-old Hits channel has topped prime-time charts in average time spent during weekends for the nine months from March to November. Among other wins, Hits said it ranked number one in average time spent on prime-time weekends for all people, adults 25+ and females, beating well-established general entertainment channels in the English-language regional space. (Kantar Media Singapore)



Animal Atlas, Bomanbridge

**HK pushes back analogue switch off**

Hong Kong has pushed the analogue switch off date back by five years from the end of 2015 to the end of 2020, with a review period scheduled for 2017/8. Although Hong Kong authorities said the new date would allow more time for about 480,000 Hong Kong homes not yet receiving digital terrestrial signals to migrate, the decision was clearly influenced by a bigger mainland agenda.

**Asia trio pick up Armoza's Upgrades**

Thailand, Vietnam and Myanmar have picked up rights to local versions of Armoza's *Upgrades* formats. Thailand's Content Lab, part of the JSL Global Media Group, has acquired rights for Thailand. Lagardere Entertainment Asia has bought rights for Vietnam and Myanmar. The three new deals follow the end of *Upgrade* season three on China's CCTV2.

**Bomanbridge sales hit 277 hours**

Bomanbridge Media headed into the ATF with sales of 277 hours to broadcasters in Thailand, Korea and New Zealand. Thai Public Broadcasting Service (PBS) bought 88 hours. Titles include *It Only Hurts When I Laugh*, *Life's Funniest Moments* and *Animal Atlas*.

**Nat Geo, NHK, CCTV back climate doc**

Electus has sold *Years of Living Dangerously* to National Geographic Channels International, NHK (Japan) and CCTV-2 (China). The nine-episode series travels the world finding stories about real people "facing the crippling effects of climate change".

**FIC, WingsMedia, Zee get sexy**

Fox In'l Channels (SEA), Shanghai WingsMedia (China) and Zee Network (India) have bought this year's 2014 *Victoria's Secret Fashion Show* from Alfred Haber. The one-hour special aired on CBS in the U.S. last week.

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Who was at... *Rewind Networks' Hits 1st Anniversary celebrations*



Lisa Sam, Carolyn So, Sandie Lee, Avi Himatsinghani, Lynn Huang, Kif Ting, Junius Yang, Endah Evryana, Rewind Networks



Anurag Dahiya, SingTel; Avi Himatsinghani, Rewind/Hits; Karen Lee, SingTel; Ricky Ow, Turner



Agnes Rozario, Astro; Alistair Jennings, Sony Pictures Television



Lee Soo Hui, StarHub



Michael Dick, Fox International Channels



Richard Samuels, 20th Century Fox; Shitiz Jain, Turner; Steve Burton, HBO Asia



Karen Lee, SingTel; Shu Fen Lin, StarHub; Basil Chua; Sam Seow, StarHub



Brendan Zauner, 20th Century Fox; Joanne Tsai, Fox International Channels



Lethika Nair, Carsey-Werner



Vivek Couto, Media Partners Asia (MPA)



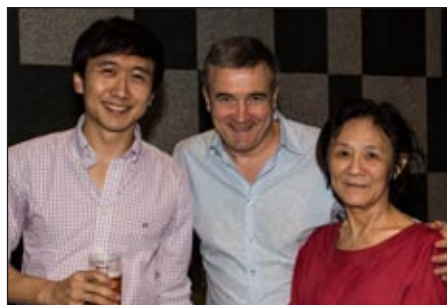
Linh Hong Phan, Thaole Vietnam



Magdalene Ew, HBO Asia



Ranganathan S, StarCom Mediavest; Sandie Lee, Rewind Networks; CK Lee, Astro



Kok Siew Yeo, Discovery; Alan Hodges, A+E Networks; SeowSi Chin, Discovery



Hud Woodle, Scripps Networks Interactive; Jonas Engwall, RTL CBS Entertainment Networks; Carolyn So, Rewind Networks; Daniel Fung, RTL CBS Entertainment Networks

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Who was at... *HBO Asia/Casbaa drinks*



Avi Himatsinghani, Rewind Networks; Mag Ew, HBO Asia; Justin Che, NBCUniversal



Leena Singrajah, Derek Chang, Scripps Networks Interactive



Kelly Jang, Fox International Channels



Bruce Tuchman, AMC Global Networks



Michael Dick, Fox Int'l Channels; Hud Woodle, Scripps Networks Interactive; Adrian Lim, StarHub



Richard Woo, A+E Networks; Shu Fen Lin, StarHub



Sarah Jacks, Scripps; Pauline Bohm, NBCUniversal; Carol Sun, Disney



Sandie Lee, Rewind Networks; Greg Robertson, MGM; Caroline Edwards, Carla Ferry, MGM; Gabriel Ashley, Stephanie Lam, Warner Bros International TV; Bo Sun, HBO Asia

& the ATF opening party



Magdelene Ew, HBO Asia; Diana Zakis, Content Media



Evgeniy Drachov, Film UA; Almira Ravil, Screen Media Ventures; Igor Storchak, Film UA



Jonna Kalvia, Tuija Snellma, YLE The Finnish Broadcasting Company

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### **ROLE & RESPONSIBILITIES:**

- Coordination & organisation of program portfolio
- Editing for platforms & press
- Preparation of quarterly & annual reports
- Responsible for archiving, metadata & materials
- Liaising with broadcast partners re licences and metadata
- Responsible for Content Management System
- Coordination of VOD program delivery

### **REQUIREMENTS:**

- Understand legal/compliance issues
- Proven experience in contracts and rights management
- Organised; strong command of written and spoken English

## **CONTENT/COMMISSIONING PRODUCER**

### **ROLE & RESPONSIBILITIES:**

- Originate & develop the commissioning and acquisition of programs reflecting the Channel's brand and positioning
- Manage and quality control the commissioned work
- Work closely with various depts within the Channel to promote the new programs including extensions for multi-platforms.

### **REQUIREMENTS:**

- Understanding of the commissioning process & TV production
- Track record of ideas development demonstrating creative flair, decision-making & problem-solving in TV production
- Knowledge & understanding of broadcast/TV/audience trends
- Sound editorial & creative judgment and understanding of the Channel's brand personality & values
- A team player and good management skills

## **PROGRAMMING MANAGER**

### **ROLE & RESPONSIBILITIES:**

- Plan program lineup for the Channel based on its positioning; including determining appropriate program acquisitions
- Compile weekly highlights & information on content to be relayed to partners & press.
- Liaise with the purchasing department
- Oversee licensing issues and ratings
- Optimise programming based on ratings research
- Supervise VOD product range

### **REQUIREMENTS:**

- Proven experience in broadcast scheduling; understanding audience viewership trends
- Good knowledge of digital media platforms to maximize the Channel's product offerings
- Strong organizational & analytical skills
- Self-starter and able to work independently
- Strong command of written and spoken English

## **MARKETING MANAGER & MARKETING EXECUTIVE**

The Marketing Manager oversees day to day marketing activities for the marketing of the Channel and its products.

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- Planning, developing and implementing effective marketing communication campaigns
- Writing copy for all marketing collateral, including brochures, letters, emails and website
- Understanding the products and customer profiles for each marketing project
- Monitoring ongoing campaign spend against the budget, keeping accurate records.
- Undertaking detailed ongoing analysis of marketing campaigns to ensure targets are met.

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- Ability to build and grow a brand
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- The Marketing Executive will be assisting the Marketing Manager in all of the above

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**Who was at... NBC's annual ATF dinner**



Christine Fellowes, NBCUniversal; Chao Min, Chunghwa Telecom Taiwan; Sandie Lee, Rewind Networks/Hits



Justin Che, NBCUniversal; Derek Chang, Scripps Networks Interactive; Donovan Castillo-Mohlman, NBCUniversal



Scott Mackenzie, NBCUniversal; Jonas Engwall, RTL CBS Entertainment Networks



Rajiv Dhawn, NBCUniversal; Tan Ying Zh, StarHub; Karen Lee, SingTel



Art Kaneearch, Channel 3 Thailand; Michele Schofield, A+E Networks



Pauline Bohm, NBC Universal



Sun Young Moon, Fox International Channels



Katheryn Lim, HBO Asia; Linh Hong Phan, Thaole; Magdalene Ew, HBO Asia



Ann Lee, JTBC Korea; Linfield Ng, NBCUniversal; Charles Park, JTBC Korea



Mike Mendelson, NBCUniversal



Yan Jong Wong, Sony Pictures Television Networks



Teresa Chan, Yoyo TV Taiwan; Jesse Tse, NBC Universal; Katie Chou, Yoyo TV

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### *Jimmy Lai quits Next Media after Occupy Central protest cleared*

Hong Kong's pro-democracy media boss, Jimmy Lai, has stepped down from his roles as chairman and executive director of the listed Next Media, the company he founded after the Tiananmen Square protests in 1989.

Lai's decision follows his arrest along with about 250 supporters of the pro-democracy Occupy Central movement last week as police cleared the protest camp in Admiralty. The movement paralysed central Hong Kong for months. Those arrested were released unconditionally on Friday.

In a statement to the Hong Kong Stock Exchange on Friday night, the company said Lai had decided to step down "to spend more time with his family and further pursue his personal interests".

Group chief executive Cassian Cheung has been appointed interim chairman with immediate effect. The statement said "Lai confirms that he has no disagreement with the Board and there is no other matter that needs to be brought to the attention of the shareholders".

### *Sony's Pal debuts Talaash*

Sony's new Hindi general entertainment channel, Pal, premiered crime drama *Talaash* at the weekend (14 December) in a 1pm slot with an 8pm encore. The series stars Aamir Khan as investigator Inspector Shekhawat and his quest to



Talaash

solve what seems to be the perfect crime while he struggles with personal issues. Pal launched in September 2014, and targets women and families.

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**Affiliate Sales Senior Manager:** Responsible for all distribution sales across the region, develop key client strategies, negotiations to effectively manage the sales pipeline. Act quickly to secure distribution growth opportunities, building and growing rapport with key clients. Must be a people-person, goal-driven, proving tangible results and with a high work ethic. Skilled in presentations and articulate, collaborate effectively with Programming and Marketing teams.

**Marketing Senior Manager:** Lead the channel's marketing strategies, execution to achieve targeted yield and results on brand mindshare, drive ratings, support affiliate sales and key clients' initiatives. Hands-on experience in B-to-B and B-to-C marketing is a must-have. Desired candidate should be tech-savvy, curious, passionate about TV, skilled in articulating the channel's USPs to stakeholders.

**Programming Senior Manager:** Review, shortlist and compile suitable programmes from 3<sup>rd</sup> party distributors for acquisition, follow-up on contracts, status of rights, adhere to budgets and reporting. Prepare key highlights documentation, lead Request-For-Proposals for original content creation, impartial assessment of production companies, ensuring timely delivery. Familiarity with broadcast censorship standards. Experience in acquisitions and/or production is a-must along with a great work attitude, eye for details and a strong communicator.

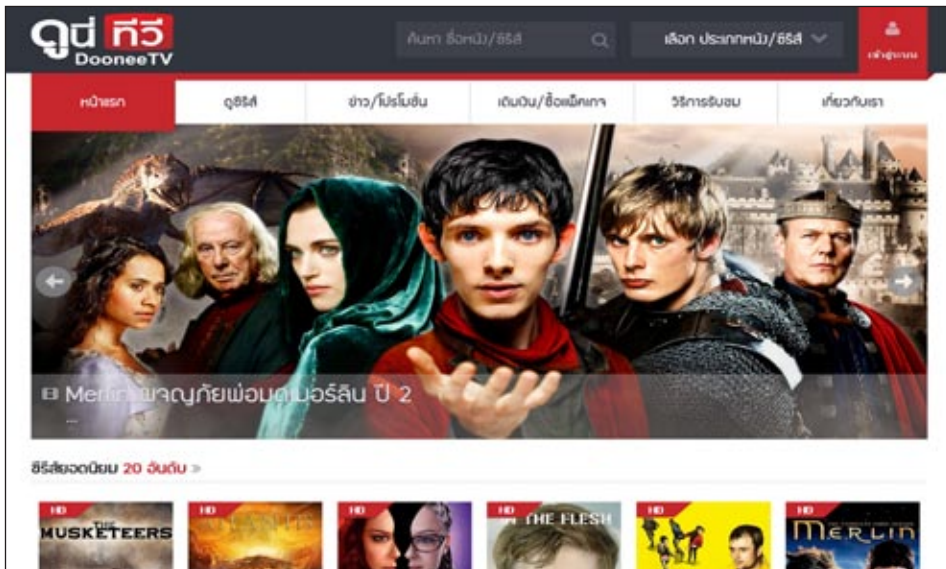
**On-air Promotions Senior Producers/Editors:** Conceive, write, produce and edit on-air promotional spots and marketing campaigns, adapt on-air toolkit for on-going channel usage, proficient with Final Cut Pro, AE. Must have a strong eye for creative, visualization, able to deliver within given deadlines, a team player who collaborates well with Programming and Marketing teams.

**Senior Programming Schedulers:** Create on-air schedules using in-house scheduling software, hands-on with MAM systems, reconcile daily as-runs to ensure broadcast accuracy, updating programme synopses, EPGs, weekly and monthly programme grids for the channel. Must be detail-oriented and organized, preferred individual should have a passion for TV with a great attitude and strong team player.

**Interested applicants are invited to email their CVs to [recruit@techstorm.tv](mailto:recruit@techstorm.tv) indicating the position applied.**



# PLATFORM Doonee (Thailand)



In a regular section looking at up-and-coming OTT/online platforms in Asia, Malena Amzah speaks to Thai platform Doonee’s managing director, Joe Suteestarpon.

**What is Doonee?** An OTT platform offering subscription video-on-demand of Hollywood series geo-blocked for Thailand via internet-connected devices, including smartphones, tablets and smart TVs. Operated by STG Mediaplex, Doonee trial-launched in October 2014 and will launch commercially on 27 January 2015. Doonee offers HD Hollywood television series available in original soundtracks, Thai dubbed and subtitled over 1,500 episodes.

**Who’s in charge** Joe Suteestarpon, managing director; Phannuwat Klayginda, information and technology manager; Vimolsiri Kit-tipapat, content manager; Pavida Chonwisaiakajon, marketing manager

**Target users** Digitally savvy, young, urban males and females

**Subscribers** For the October soft launch, Doonee partnered with Samsung via Samsung Showtime application and AIS, Thailand’s mobile operator, via AIS Movie



Joe Suteestarpon

Store application, as well as in-house marketing projects to recruit new subscriptions via its own website. Doonee had more than 2,000 users in its first month.

**Expectation on take-up by the end of 2015** 100,000 subscriptions nationwide

**Social media** More than 10,000 fans on Facebook in the first month and expects more than 200,000 fans in 2015. Uses Facebook to announce key messages, activities and promotions

**Offering** The concept is “hits, fresh and varieties in HD quality with some Hollywood series in parallel with U.S. broadcast date”.

**Subscription/pay-per-view rates** THB159/US\$5 with unlimited usage

**How many hours of content do you plan to acquire next year? And what are you buying?** “We plan to acquire 1,500-2,000 hours every year and increase number of hours in the following years. We will continue to focus on Hollywood content both scripted and non-scripted for our SVOD service.”

**How many titles do you offer at one time?** “We offer Hollywood series all you can watch on streaming only around 100-150 seasons at one time.”

**How many new titles are added a month?** About six to nine seasons or about 150-200 hours/month

**What’s the biggest operational challenge you are facing so far?** “Piracy. Websites offering free, pirated content and earning incomes from advertising. Even after being caught and blocked by the government, these pirates restart and launch their services.”

**What are Doonee’s priorities for 2015?** “There is massive potential in Thailand for new media digital platforms such as OTT with the surge in number of Thai online and digital users. Therefore, our priorities for 2015 will be on SVOD services with selective marketing strategies for both offline and online via nationwide promotional campaigns, among others.”

**The best thing that has happened to the OTT industry in Thailand this year...** “With fast growing social media in Thailand, it is easier to connect with users and tell them about our service. We continuously use social media to create marketing campaigns to attract subscribers. Not only end users but our partners on telcos, broadband providers or set-top boxes are quite active in promoting and co-marketing as we all see the trend in Asia. It will happen in Thailand very soon.”

**The best thing that has happened to Doonee this year is...** “Doonee had a good response from the soft launch in October gaining more than 10,000 registered users.”

**The biggest impact on the OTT industry in Thailand in 2015 will be...** “In 2015, the OTT industry in Thailand will grow and competition heighten. OTT will be one of the mainstream technologies to deliver new media content.”

# “It is impossible to be global without being in India”

## *Huff Post sets up in India, eyes profitability in two to three years*



Arianna Huffington, president and editor-in-chief, The Huffington Post Media Group

The US\$2.3-billion AOL-owned Huffington Post launched its India edition this month in association with India's largest media firm, the US\$1.08-billion Times Group. WPP-owned GroupM, the country's largest media agency, is a strategic partner. Vanita Kohli-Khandekar spoke to Arianna Huffington at the launch...

**Why India?** "It is impossible to be global without being in India. We are coming at a great time in India's history. There is talk of 4G and the new government is committed to broadband. Our model is ideally suited to this digital explosion."

**What are the key drivers of your content**

**strategy in India?** "Huff Post is a hybrid, a journalistic enterprise with our own reporters, as well as a global newsroom available to each of our international editions, and a platform on which thousands of people can express their opinions and tell their stories. In terms of specific content mix, beyond covering politics, news, and business, we are committed to covering good news. So while we will cover relentlessly all that is dysfunctional, we will also be putting the spotlight on what is working; on start-ups, on creating jobs, non-profits, alleviating suffering – either as news stories like that on the

"Robin Hood army" – a group that distributes excess food from restaurants to the poor – or as blogs, like that by a member of parliament writing about the benefits of technology as an enabler in making information available to millions."

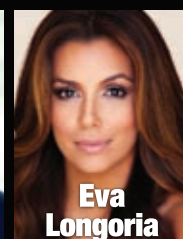
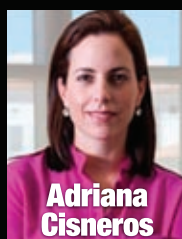
**Unlike the U.S. or Europe, newspapers are the most profitable part of India's media industry...** "India is at a different time in its digital journey, but the eyeballs and the traffic is there. It is not a matter of if, but when the digital dollars will follow."

**What's your arrangement with the Times Group/GroupM?** "Our inventory is committed to GroupM for a year. Most of our international editions (India is the 13th one) have been joint ventures. However there is no joint venture here because of the 26% cap on foreign investment. So we are working through Times Internet. Times Group is a natural partner."

**What are the targets for the India market in year one?** "We would like to be one of the top news sites in India within three to five years. Because of all the lessons we learned in the U.S., in our international markets we have an accelerated timeline for profitability. Typically, we see our editions on track to profitability within two to three years."

**What do you see as India's biggest challenges?** "India has slower internet bandwidth on average than the other countries we've launched in so we have to pay special attention to the user experience – including factors like page performance and bandwidth for videos".  
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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.

*Cambodia's Next Top Model*

Reality model competition show Cambodia's Next Top Model is the first legitimate international format of its kind to be produced and aired in Cambodia. The series premiered on free-TV channel MYTV on 14 November, scoring a TVR of 3% (source: TNS Kantar Media) and airs Fridays at 7pm on general entertainment channel MYTV. The highest-rated programmes on MYTV so far this year have been dramas from Korea and the Philippines, which can reach 12% TVR.

The Cambodia series features 35 model wannabes vying to win the title. The 16-part format is made up of an audition round in episode one, competition/elimination rounds in episodes two to 14, recap episode 15 and finale episode 16.

Local twists include an episode that challenges the contestants to learn the traditional Cambodian dance, and much less skin/sexy clothing than in some other markets, says executive producer Lim Sujin.

The aim of the first season is to entertain and educate viewers about international modelling standards. Unlike markets such as Singapore, Hong Kong and Japan, where "models are celebrities admired by young girls, there are still big sections of the population here who are pretty conservative and they view modelling differently," Lim says.

Production challenges are mostly due to the young, emerging state of Cambodia's



Cambodia's Next Top Model

fashion industry. "There is not a large pool of designers, trainers, photographers or story producers to choose from in Cambodia... there are also not many brands (especially international) to participate in the show," Lim says, adding that local contestants are much less outspoken and conservative than in some other parts of the world. They are also unaccustomed to being filmed 24-7; besides the broadcast cameras, there are 18 CCTVs in the cast house.

Producers also had to cope with widespread unfamiliarity with the Next Top Model brand. "Contestants came to the audition without knowing that the top 15

have to stay in a cast house for nearly two months and pulled out halfway during the audition when they found out," Lim says. Some of the young would-be models also arrived at auditions without consulting their parents, which disqualified them.

MYTV is owned and operated by Cambodian Broadcasting Service (CBS). CBS has been an active player in Cambodia's international formats scene. Cambodia's Next Top Model is MYTV's second international format, after *Hole In The Wall Cambodia*. The 2015 plan is to produce *Hole In The Wall Kids* and *My Man Can*.



## Mobile ads drive global adspend growth *Social media rock mobile, ZenithOptimedia says*

Mobile advertising is "by some distance" the main driver of global adspend growth, ZenithOptimedia said in its new advertising expenditure forecasts released this month.

Forecasts are that mobile will account for 51% of all new advertising dollars between 2014 and 2017.

"We expect mobile advertising to grow by an average of 38% a year between 2014 and 2017, driven by the rapid spread of devices, innovations in ad technology and improvements in user experiences," ZenithOptimedia said.

However, mobile's share of adspend "remains well behind its share of media consumption," the report added. In the U.S., mobile will account for 6.2% of all adspend. Industry estimates are that mobile consumption will, at the same time, account for 23.3% of media consumption.

"This is partly because a lot of conventional display advertising does not work well on mobile," ZenithOptimedia said. The report added that, "compared to desktop display, mobile banners take up more screen space, are considered more intrusive, and are more likely to annoy consumers than engage them. Because mobiles don't accept cookies, retargeting and tracking from the ad to the purchase is usually impossible".

Social media platforms, however, have been "very successful on mobile".

"Facebook and Twitter have rapidly restructured their operations for mobile consumption and advertising, and between them are on track to capture 33% of all mobile adspend in 2014. This is well above

### *Fast facts*

1. *Mobile will account for 51% of all new ad dollars from 2014 to 2017.*

2. *Facebook and Twitter on track to capture 33% of all mobile adspend in 2014.*

3. *'Traditional' digital display up 14% in 2012 to 18% in 2013. Up est. 26% in 2014 – fastest growth rate since 2007.*

their 10% share of all digital adspend," the report says.

"Their ads are designed to blend seamlessly into the content feed – they look native rather than intrusive. They can track all their users' media consumption within their apps, and can tie that into their desktop activity through their login details. Social media provides a great example of how to adapt to mobile."

ZenithOptimedia also said agencies were "swiftly adopting programmatic buying, which allows them to target display ads accurately and efficiently".

"The technology has recently evolved to deliver better premium, brand-building experiences. This has provided a sharp boost to 'traditional' digital display, as well as video and social," ZenithOptimedia said.

Growth in traditional display leapt from 14% in 2012 to 18% in 2013. Estimates put growth at 26% in 2014, its fastest rate of growth since 2007.

Around half of all display is bought directly by advertisers, most of them small companies spending a few thousand dollars a year. They have little access to the programmatic marketplace, currently designed for large-scale campaigns. Attempts at adapting programmatic buying for small businesses are at early stages. "As technology evolves to bring the advantages of programmatic buying to small businesses we can expect another boost to traditional display spending, ZenithOptimedia said.

The new adex forecasts put global adspend up 4.9% to reach US\$545 billion in 2015, with a 6% increase in 2016.

CONTENTasia

#### **Editorial Director**

Janine Stein

#### **Assistant Editor**

Malena Amzah

malena@contentasia.tv

#### **Research Manager**

CJ Yong

cj@contentasia.tv

#### **Editorial Research**

Aqilah Yunus

aqilah@contentasia.tv

#### **Design**

Rae Yong

#### **Associate Publisher**

**(Americas, Europe) and VP, International Business Development**

Leah Gordon

leah@contentasia.tv

#### **Sales and Marketing (Asia)**

Masliana Masron

mas@contentasia.tv

**To receive your regular free copy of ContentAsia, please email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)**

Published fortnightly by:

Pencil Media Pte Ltd

730A Geylang Road

Singapore 389641

Tel: +65 6846-5987

**contentasia.tv**

**asiacontentwatch.com**

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MICA (P) 111/06/2013

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