



Lopez, Tanoe, Rozhan headline in Bali

*Digital video, IP, next-gen
services top APOS agenda*

Digital video distribution, the leveraging of IP and the growth of next generation pay-TV distribution platforms and brands dominate discussion at this year's Asia-Pacific Video Operators Summit (APOS) in Bali (22-24 April).

The event, hosted by Media Partners Asia (MPA), "simply focuses on the commercial creation and distribution of content and related services across multiple screens and networks," says MPA executive director, Vivek Couto.

"We are at an important point in the history of video," Couto says, adding: "Bets will be made and money lost but a number of important trends will stick as new brands emerge and vital older brands with great

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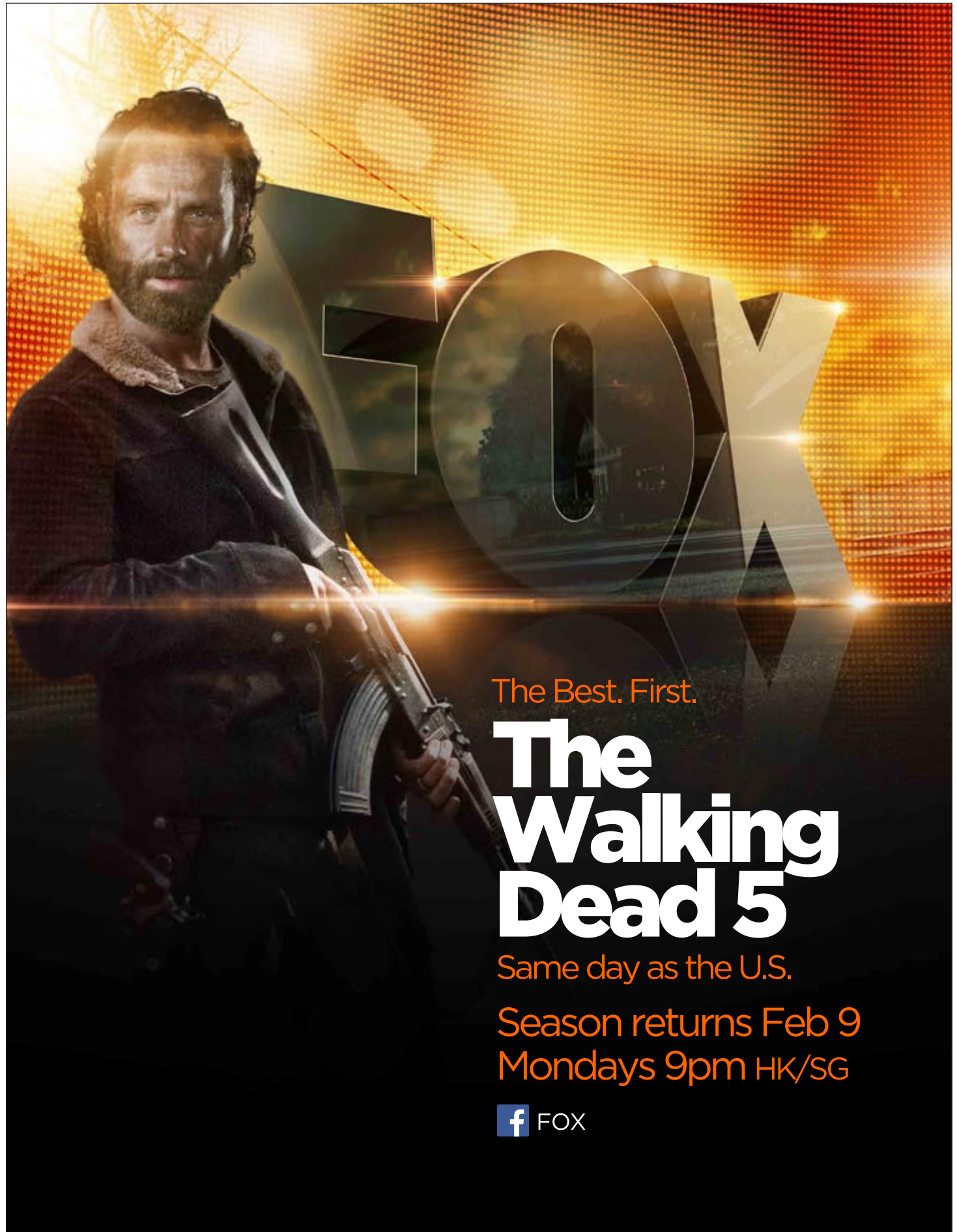
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Hong Kong balks at China censorship ruling *Distributors prepare for pricing massacre*

Hong Kong distributors have joined the rest of the global distribution community bracing for lower revenues out of China this year following the decision to include Hong Kong drama in new sweeping censorship rules for online platforms.

Hopes were that Hong Kong drama would be considered local and exempt from the State Administration of Press, Publication, Radio, Film and Television's (SAPPRFT) new rules requiring all episodes of foreign drama series to be vetted before being offered to viewers.

In the past couple of years, China's online platforms have driven pricing to record highs. Korean drama, for instance, hit US\$280,000 per episode for SBS drama, *Pinocchio*, which aired in Korea from Nov 2014 to Jan this year. The prime-time drama ran on SBS (Wednesday/Thursday 9.55pm) for 20 episodes, giving it a total of US\$5.6 million for the simultaneous release online rights in China. *Jekyll, Hyde and I*, also from SBS, is said to be the last of the prime-time dramas that fetched top dollar as mainland platforms pulled back waiting for the censorship fallout.

The new rules could mean a 70% dip in licensing fees as platforms hang about waiting for censors to screen every episode. The new rules are also a blow to the anti-piracy lobby, which expects pirates to fill the void left by the delay in delivering legal content.

Hong Kong's now TV to carry RTL CBS *Carriage deal just ahead of House of Cards marathon*

Hong Kong's now TV has added regional entertainment channel, RTL CBS Entertainment HD, to its line up ahead of the *House of Cards* season three marathon on 28 February.

The entertainment channel will air the entire Netflix season in Asia on the same day as it is released in the U.S.

House of Cards will also air in a regular drama slot on Wednesdays at 9.55pm from 4 March.

RTL CBS Entertainment goes live on the IPTV platform on Tuesday, 10 February. This is the first time the joint venture channel will be seen in Hong Kong.



Kevin Spacey in *House of Cards*

Germany's DW ramps up news rivalry *New English news channel launches on 22 June*

German broadcaster Deutsche Welle (DW) unveils its new DW English service on 22 June during this year's DW Global Media Forum (22-24 June 2015) in Bonn. DW director general, Peter Limbourg, will officially launch the news and information channel.

The 24-hour channel will air hourly news along with magazine programmes and documentaries. The channel will be available globally, along with four other DW channels for various parts of the world.

"The global competition of values plays out primarily in the English language," Limbourg says, adding that international media coverage of German perspectives should not be left solely to other international broadcasters.

"Germany is highly regarded around the world, and on the international stage

many look to Germany to orient themselves. Therefore, we want to meet this demand in the English language," says Limbourg.

DW chose the GMF as the launch pad because of the event's high profile among the international politics, media and public affairs community. Limbourg says more than 2,000 people are expected to attend this year's forum, including DW broadcast partners from around the world.

DW's five global channels include DW (Amerika), with 20 hours of German and four hours of English; DW (Latinoamerica) in Spanish; DW (Asien) in German; and DW (Arabia), with 17 hours of Arabic and seven hours in English. DW (Europe), offered in English and German via Hotbird, is being discontinued.

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Astro Shaw, HBO Asia to co-produce local movie

Malaysia's Astro Shaw and HBO Asia are talking about co-producing an English-language feature film based on Malaysian writer Tan Wan Eng's novel, *The Garden of Evening Mists*. HBO Asia says production details are not yet available. If it happens, the film will be HBO Asia's fourth local production after *Dead Mine*, *Serangoon Road* and last year's *Grace*.

Constantino to drive new Philippines' MCN TV5/Mediaquest venture launches in April



Mike Constantino

Digital media company, Brand New Media (BNM), has tapped Mike Constantino to head up its Philippines operation as managing director.

Constantino's appointment follows BNM's venture with free-TV broadcaster TV5/Mediaquest to launch a multi channel network (MCN) in the Philippines. The platform launches in April. The venture is also setting up a digital production studio to create "specialty" content for the digital market. The Philippines is BNM's second market in Asia after Singapore.

Constantino, most recently with Yahoo Philippines, previously worked for media conglomerate ABS-CBN as Asia Pacific marketing head.

China, Korea closer to new TV/film fund \$184m new money to promote cultural exchanges

Closer TV and movie ties between South Korea and China are on the region's investment radar after South Korea's finance minister, Choi Kyung-hwan, visited mainland China in January.

Following a meeting with Alibaba Group chairman Jack Ma, a ministry spokesman told local media that Ma was looking at closer ties with Korean companies, including logistics and cultural content such as television drama, movies and games.

South Korea and China have a free trade agreement (FTA) reached at the end of 2014 and scheduled to be signed

this month.

The new relationship between the two countries includes the KRW200 billion/US\$184 million joint fund that Seoul and Beijing plan to establish to promote cultural exchanges.

The co-production fund has been on the agenda since mid 2014, when Chinese president Xi Jinping visited Seoul.

Both governments will contribute equal amounts of KRW 40 billion/US\$36.5 million to the fund, with the balance of KRW120 billion/US\$110 million raised from the private sector. Alibaba may contribute.

Korea's CJ opens animation division New biz unit targets global market

Korean media company CJ E&M has set up an animation division with planned investment of US\$15 million for animation development in 2015. The first title released after the creation of the new division is coming-of-age tale *Robot Trains RT*, which airs this month. The new unit will pay close attention to China,



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and the company is setting up a team dedicated solely to the Chinese market.

CJ says the new unit will operate a licensing and character production business in addition to developing, producing and distributing animated content. The animation business division is headed up by Ji-Soo Han.

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Programme info from Janine Stein at janine@contentasia.tv. Sponsorship info from Masliana Masron at mas@contentasia.tv or +65 6846-5988

Japan's Line rolls out streaming video platform in Thailand

Japan's Line Corporation is rolling out a free mobile video streaming service, Line TV, in Thailand. Content includes Thai and South Korean movies, TV series and music from Line partners GMM Grammy, GMM TV, Workpoint Entertainment, Thairath TV, GTH and Vithita Animation, according to local daily, The Bangkok Post. Line, which operates Japan's most popular messaging app, has 33 million active users in Thailand.

Wong's HKTV rolls out VOD TV platform

Hong Kong Television Network (HKTV) has launched its set-top-box based VOD platform as an add-on to its mobile/online linear channels. HKTV says its new app is applicable to 90% of the TV set-top boxes available in the market, including Xiami and HiMedia. "We expect that the launch of video-on-demand service on TV set-top boxes will attract more audience to watch our programmes on TV screens," HKTV said.

ITN Source creates Singapore b'day package

Video news supplier ITN Source has created a collection of archive news footage marking Singapore's 50th anniversary this year. The collection includes footage from 1930 to today, including images that have not been seen since their original broadcast.

Merger creates Macau's largest media network

Las Vegas-based digital media platform, Show Media, and Macau media/marketing group, Mome, have tied up to create what they say will be Macau's largest media network. The exclusive long-term partnership will provide the technology and content for Macau's taxis and buses.

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MIRAMAX

Miramax is a global film and television studio best known for its highly acclaimed, original content. The studio's new development projects include both film and TV, with the production of *The 9th Life of Louis Drax* most recently announced starring Jamie Dornan and Aaron Paul. Together with Sony's Screen Gems, Miramax will release Jeremy Garelick's film *The Wedding Ringer* starring Kevin Hart, Josh Gad, and Kaley Cuoco. The Studio also recently announced the acquisition of U.S. distribution rights to *Mr. Holmes*, directed by Academy Award® winner Bill Condon and starring Ian McKellen and Laura Linney.

Collectively, the library of more than 700 motion pictures has received 282 Academy Award® nominations and 68 Oscars® with four Best Picture awards, and includes such celebrated independent films as *Pulp Fiction*, *No Country for Old Men* and *City Of God* — as well as scores of commercial hits such as *Chicago*, *Good Will Hunting* and *Bridget Jones's Diary*.

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Back by popular demand! ContentAsia Schedules – a look at scheduling strategies around the region.

Diva

Time/Day	Monday, 2 Feb	Tuesday, 3 Feb	Wednesday, 4 Feb	Thursday, 5 Feb	Friday, 6 Feb	Saturday, 7 Feb	Sunday, 8 Feb	Time/Day
7pm	My Kitchen Rules NZ 1 ep 3	My Kitchen Rules NZ 1 ep 4	My Kitchen Rules NZ 1 ep 5	Say Yes To The Dress : Atlanta 7 ep 1	Say Yes To The Dress : Atlanta 7 ep 3	Merlin 4 ep 4: Aithusa	Law & Order: SVU 15 ep 15	7pm
7.30pm				Say Yes To The Dress : Atlanta 7 ep 2	Say Yes To The Dress : Atlanta 7 ep 4		Merlin 4 ep 5: His Father's Son	7.30pm
8pm	SuperModelMe S5: Sirens ep 11	The Good Wife 6 ep 8	Chicago Fire 2 ep 13	Movie: Love at the Parade	Movie: I Think I Do	Atlantis 2 ep 6: The Song of the Sirens	SuperModelMe S5: Sirens ep 11	8pm
8.25pm								
8.55pm	Just For Laughs 10 ep 13	Brooklyn 9-9 2 ep 14	Just For Laughs 10 ep 15					8.55pm
9.25pm						My Kitchen Rules NZ 1 ep 4		9.25pm
9.45pm	My Kitchen Rules NZ 1 ep 4	My Kitchen Rules NZ 1 ep 5	My Kitchen Rules NZ 1 ep 6		Suits 4 ep 11		Dracula 1 ep 1	9.45pm
9.50pm								9.50pm
9.55pm								9.55pm
10.15pm								10.15pm
10.20pm						My Kitchen Rules NZ 1 ep 5	Hot In Cleveland 5 ep 18	10.20pm
10.25pm				Movie: Definitely Maybe				10.25pm
10.45pm								10.45pm
10.50pm					Suits 4 ep 12			10.50pm
10.55pm								10.55pm
11.10pm	Movie: Scored	Movie: Cloudy With A Chance of Love	Movie: Confessions Of A Sociopath Social Climber			My Kitchen Rules NZ 1 ep 6	Movie: Honeymoon For One	11.10pm
11.35pm								11.35pm
11.40pm								11.40pm
11.50pm					Just For Laughs 10 ep 17			11.50pm
11.55pm				Just For Laughs 10 ep 16		Law & Order: SVU 15 ep 13		11.55pm
12.05am								12.05am

Light entertainment: 2hrs/6% Drama: 9hrs/26% Lifestyle: 2hrs/6% Movie: 11hrs/31% Reality/competition: 11hrs/31%

Time/Day	Monday, 2 Mar	Tuesday, 3 Mar	Wednesday, 4 Mar	Thursday, 5 Mar	Friday, 6 Mar	Saturday, 7 Mar	Sunday, 8 Mar	Time/Day
7pm	My Kitchen Rules NZ 1 ep 15	My Kitchen Rules NZ 1 ep 16	My Kitchen Rules NZ 1 ep 17	Say Yes To The Dress : Atlanta 7 ep 17	Clean House 10 ep 1	Merlin 4 ep 8: Lamia	How Do I Look 10 ep 1	7pm
7.30pm				Say Yes To The Dress : Atlanta 7 ep 18 (finale)			How Do I Look 10 ep 2	7.30pm
8pm	How Do I Look 10 ep 3	The Good Wife 6 ep 16	Chicago Fire 2 ep 17	How Do I Look 10 ep 1	Movie: Mr Fiction	Atlantis 2 ep 10	How Do I Look 10 ep 3	8pm
8.25pm								
8.55pm	Just For Laughs 10 ep 33	Brooklyn 9-9 2 ep 17	Just For Laughs 13 ep 2	Candid Camera ep 1		My Kitchen Rules NZ 1 ep 16	Atlantis 2 ep 11	8.55pm
9.25pm								9.25pm
9.45pm	My Kitchen Rules NZ 1 ep 16	My Kitchen Rules NZ 1 ep 17	My Kitchen Rules NZ 1 ep 18		Suits 4 ep 15			9.45pm
9.50pm								9.50pm
9.55pm						My Kitchen Rules NZ 1 ep 17	Hot in Cleveland 5 ep 22	9.55pm
10.15pm								10.15pm
10.20pm								10.20pm
10.25pm				Movie: Revolutionary Road				10.25pm
10.45pm								10.45pm
10.50pm								10.50pm
10.55pm					Suits 4 ep 16 (finale)			10.55pm
11.10pm	Movie: A Fall From Grace	Movie: Coffee Shop	Movie: Nearly Weds			My Kitchen Rules NZ 1 ep 18	Movie: A Twist of Fate	11.10pm
11.35pm								11.35pm
11.40pm								11.40pm
11.50pm					Just For Laughs 13 ep 4			11.50pm
11.55pm						Candid Camera ep 1		11.55pm
12.05am								12.05am

Light entertainment: 2.8hrs/8% Drama: 7hrs/20% Lifestyle: 6.3hrs/18% Movie: 9hrs/27% Reality/competition: 9hrs/27%

Source: Diva (as of 4 February 2015, subject to change). Note: Schedule above is for 7pm-12am (programmes do not necessarily start at 7pm or end at 12am).

Reality contests and movies dominate NBCUniversal's female-focused regional channel Diva prime-time schedules in the first week of February and March, taking 54% of the 7pm to midnight schedule across the two weekly schedules.

Reality contests – *My Kitchen Rules New Zealand* and original production *SuperModelMe S5: Sirens* – lead in the time block, taking 31% of Diva's schedule across the night in the week of 2 February. Without *SuperModelMe*, which

ended its run on 9 February, this drops to 26% in the week of 2 March.

Although drama comes in lower – 26% in February and 20% in March – the titles are more varied, with express rights for *Suits* season four, *The Good Wife* season six, *Atlantis* season 2 and *Brooklyn 9-9* season two. Other drama on the schedule in February and March include *Merlin*, *Chicago Fire* season two, *Covert Affairs* season four and *Hot in Cleveland* season five.

Programmers for Diva and sister channels in the NBCUniversal stable are committed to upping day-and-date and exclusive titles.

Diva's first and exclusive titles in February is reality/lifestyle series *Say Yes to the Dress: Atlanta* season seven, which is the sole lifestyle title on the February schedule. The first and exclusive premiere title for March is *Just For Laughs* season 15 (Friday, 20 March, 11.35pm).

More on page 9



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From page 7: Schedule

Movie slots remain stable across both months at seven titles a week. NBCUniversal bumped up the theatrical movie focus in last year's rebrand, with the launch of the Reel Diva block.

The newest titles on the Feb/March movie slate air on Tuesday nights (10.25pm-12.05am) in February. All are first and exclusive. The titles are *Cloudy with a Chance of Love* (2015), *Recipe For Love* (2014), *Rescuing Madison* (2014) and *Art & Soul* (2015).

March movies are *Coffee Shop* (2014); *When Sparks Fly* (2014); *Perfect On Paper* (2014); *Dear Viola* (2014) and *My Boyfriend's Dog* (2014).

Thursday movie titles are generally older, and second or third window. These include John Grisham's *The Rainmaker* (1997), starring Matt Damon and Danny DeVito; *Revolutionary Road* (2008) starring Leonardo DiCaprio and Kate Winslet; and *The Kite Runner* (2007), based on Khaled Hosseini's novel.

Lifestyle continues to be key, although it comes in at only 6% of the 7pm to mid-night schedule in February, rising to 18% in March. Lifestyle carries Diva's original content ambitions in 2015, with the first local Asia version of style format *How Do I Look?*. Reruns of the latest U.S. season of the makeover series air in the run up to the premiere of the Asian version, which will feature a team of local fashion experts as well as U.S. host Jeannie Mai. The eight-part regional series, scheduled to air in the middle of this year, is being produced by NBC-owned production house Matchbox Asia.

Original content on the February line up is reality format *SuperModelMe* season five, airing on Mondays at 8pm-8.55pm. The 12-episode fifth season ran from 24 November last year to Monday, 9 February. This is the second series Diva has run; the first three versions ran on other Asian channels. Diva's March schedule car-



ries no original made-in-Asia content.

Back-to-back reruns of three episodes of *How Do I Look* season 10 from the U.S. will air on Sunday, 8 March (6.35pm-9.25pm), serving two purposes – celebrating International Women's Day and keeping the title top of mind ahead of the local version. *How Do I Look* season 10 premieres on Monday, 16 February.

The women's day marathon is one of four programming stunts on the channel in February and March, kicking off with Valentine's Day (14 February) and running through Chinese New Year (19-20 February) and Indonesia-Bali's Day of Silence/Nyepi/Hindu New Year (21 March).

Both Valentine's Day and the Nyepi special are movie heavy.

The six titles chosen for the two events include *Random Encounter* (2013), *Mamma Mia* (2008) starring Meryl Streep; and *Scents & Sensibility* (2011) running from 8.55pm to 2am on 14 February.

Family-themed movies – *The Bouquet* (2013), *Family Reunion* (2013) and *Operation Cupcake* (2012) – mark the Nyepi special line-up on Saturday, 21 March, from 1.15pm to 6.30pm.

Chinese New Year on Diva is all about design and cooking, with home makeover/interior design TV show *Clean House* season nine marathon from 1.20pm by Wednesday, 18 February, followed by cooking competition *My Kitchen Rules NZ* season one reruns from 5pm to 8pm. *My Kitchen Rules NZ* premiered first and exclusive on Diva on 26 January at 9.25pm.

The *My Kitchen Rules* marathon continues on 19 February with season four and five of the Australian version from 2.15pm to 6.30pm running through to the morning of Friday, 20 February.

Taking a break on Diva for now is the Latin American telenovela block introduced in August last year as part of the

channel rebrand.

NBCUni says the block will return in the middle of this year. Upcoming titles have not been released.

Unconfirmed speculation is that a Telemundo channel may be on its way to the region as part of the NBCUniversal bouquet.

The afternoon telenovela block was stripped Mondays to Fridays at 4.15pm to 6.05pm (with repeats on weekdays at 8.25am-10.15am).

The two titles picked to kick off the Telemundo programming experiment were romantic comedy *Cruel Love* (*Perro Amor*, 129 episodes), which ended on 29 January and drama/sci-fi twist *Aurora* (135 episodes), which ended on 6 February.

What's working best during prime time? NBCUniversal's Asia channels vice president, Scott Mackenzie, lists first-run express from the U.S. drama, top-rated reality shows and theatrical movies. Mackenzie also said non-prime time slots, such as the Telemundo telenovela block, are seeing ratings growth.

The biggest programming challenge Diva faces is how to bridge programming hiatuses in U.S. series offered on a short/express schedule in Asia.

Mackenzie says this impacts "the entire ecosystem", including marketing, sales and on-air promotions.

"Social media has been a very valuable platform for us to overcome this. We have utilised countdown posts to remind viewers that shows such as *Suits* and *The Good Wife* are returning," he says.

Diva's programming priority for 2015 is to maintain the ratings high reached in January, when Diva was the top English-language general entertainment/lifestyle channel in Malaysia for two consecutive weeks among women 20-44 (Source: Nielsen TV Audience Measurement/Arianna. Individuals Astro pay TV homes. Ranking based out of 21 individual SD/HD channels in English GE/Lifestyle. Date: Weeks of 18 Jan and 25 Jan)

"Our programming priority for 2015 is to maintain this," he says.

ContentAsia's new regular interview talks to people doing big and bigger things to move the industry forward. This week, Nomin Chinbat, chief executive of Mongol TV, talks about hard choices, different ethics, finding and keeping talent, and bringing shiny new legal entertainment to Mongolia.

About 90% – maybe more – of Mongolia's television content is pirated. Why bother to be legal when resistance is so overwhelming, the odds of succeeding so slim, the market massively overcrowded, and the chances of being shut down for copyright infringement are zero to none.

Speaking in her penthouse office overlooking Ulaanbaatar, surrounded by golden statue props for Mongol TV's live Oscars transmission later this month, the station's chief executive Nomin Chinbat says: "I had a decision to make".

Would she continue the legal path set by the original management in 2009 and bring costs down from 10 times revenue? Or forge a tempting new – if illegal – path when she shifted in 2012 from a hands-off family investor to active involvement in the business.

She chose legal content – and is now trying to persuade the rest of the industry to follow. "I'm sure someone else would have done it if I hadn't," she says, adding: "But I'm glad I took that step".

Three years on, and with Mongol TV firmly in the country's top five rating channels, fighting piracy is not the only battle Chinbat is waging in a market of three million people and 100+ channels, where every politician wants a mouthpiece... and seems to have launched one.

Journalistic ethics are a big deal at Mongol TV. "We want Mongolian citizens to trust our media and know that we are reporting in a truthful and unbiased manner," Chinbat said ahead of the second annual Mongolian Television Forum in Ulaanbaatar on 5-6 February.

Chinbat is the newly appointed chair-

man of the first Mongolian Media Ethics Council, which formalises the earlier Media Council Club. The aim is to set standards and raise awareness.

Piracy and ethics run alongside a commitment to original content.

Casting for the first *Mongolia's Got Talent* has already started. The series is scheduled to air in the third quarter of this year, bringing big shiny floor shows to the country for the first time.

If *Got Talent* is the biggest format the six-year-old channel has produced, it's not the first.

Mongol TV's local adaptation ambitions kicked off in 2012 with the acquisition of Red Arrow's kids format, *4x4*, followed by *Who Am I?* by Absolutely Independent. The station has also bought local rights to All3Media's *Gogglebox*, scheduled to air in April. Going forward, Mongol TV aims to produce four formats a year from 2016.

The commitment to original content – and formats in particular – is driven in part by the need to develop production skills on the ground. Right now, even though channels are required to air 50% local content, very little of what's being made is improving local skills. Chinbat says the consultancy that comes with formats acquisition will help to change this.

Original production is ramping up in other areas too, including a new travelogue focusing on Mongolian communities around the world. At the same time, the current economic crisis has forced her to put studio expansion initiatives on hold



Nomin Chinbat

until 2017.

This follows the wide-sweeping revamp in 2013, which included new studios and a three-hour daily morning block. Mongol TV also bought more than 1,000 hours of content from, among others, U.S. majors, to power the revamp. Prime-time series included *Hawaii Five-O*. Mongol TV continues to buy top-tier titles from international distributors, including *The Good Wife* from CBS Studios and *Mr Selfridge* from ITV Studios.

In the last quarter of 2014, the station broke the country's movie acquisition records with a film package from Miramax. The 50 library movies will air on Mongol TV's second channel, which should be up and running as a dedicated, advertising-free drama/movie network in the next few months. The second channel will also act as a catch-up service to the flagship national channel.

Challenges these days include training people – and keeping them in a crowded, competitive market. Another is working through perceptions of her as a "spoiled spoon-fed child wasting money". Chinbat combats this prejudice by saying the station is self-sustaining, doesn't get handouts or subsidies, and runs clean. She also keeps a low profile, for instance staying off stage during this year's Mongolian Television Forum and keeping aware that her overseas education and social advantages can be used against her. This has nothing to do with being a woman in an untamed market. This is not, she says "a gender issue".

#whatsyourstory



Who was at... *Devil's Friday 2, Singapore Media Drinks*



Amit Malhotra, Disney; Avi Himatsinghani, Rewind Networks



Justin Che, NBCUniversal; Vivek Couto, Media Partners Asia (MPA)



Sandie Lee, Rewind Networks; Jonas Engwall, RTL CBS Entertainment Networks; Nicole Sinclair, CBS Studios International



Lee Soo Hui, StarHub; Leena Singarajah, Scripps Networks Interactive



Jennifer Batty, RTL-CBS Entertainment Networks



Anurag Dahiya, Singtel



Fion Yeo, Fox International Channels; Shakey, Fox Sports



Carol Sun, Disney; Rajiv Dhawn, NBCUniversal



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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.

Identity Thailand

As the merged Shine Endemol operation takes shape in Asia, Shine game show format, *Identity Thailand*, celebrates its third anniversary in Thailand.

The biggest difference this year is that *Identity Thailand* airs on new digital terrestrial station Workpoint TV. Season one and two of the format aired on MCOT's Channel 9/Modernine TV.

Identity Thailand season three premiered on the eight-month-old TV station on Thursday, 8 January, and airs Wednesdays from 8.30pm to 9.30pm.

The game show debuted in Thailand on 7 February 2013 on Modernine TV, airing Thursdays from 10.40pm to 11.55pm. Modernine TV moved the second season to an earlier 8.30pm-9.30pm timeslot in January 2014.

In Thailand, all three seasons of *Identity Thailand* are owned and produced by Workpoint TV sister company, Workpoint Entertainment (*Thailand's Got Talent*, *My Man Can*).

Workpoint Entertainment's producer, Chadwidthanid Chaichard, says season three is built on the success of the first two seasons. "There is no big difference between the three seasons... Thai audiences like the game as it is," Chaichard says.

Workpoint's decision to acquire the third series for its own digital terrestrial station made business sense. "[The third acquisition deal happened] because



Identity Thailand

we have successfully produced the first two seasons, the Thai audience loves the show, the structure of the show is similar to many of the programmes we have produced and created, and the format is flexible and easy to adapt," Chaichard says, adding that sponsors range from insurance companies to food and beverage industries.

Billed as a game of first impressions, perception and instincts, *Identity Thailand* presents each weekly contestant with nine strangers (the original version has 12) and a list of nine identities. The contestant picks an identity based on anything from profession, age, shoe size, sleeping habits and tries to match it with one of the nine strangers. The winner takes home prize money of THB100,000/US\$3,065.

Hosted by Kathsepsawad Palakawong na Ayuthaya, who hosted the first two seasons as well, *Identity Thailand* has so far generated eight jackpot winners.

Local adaptations for the Thai version include the appearance of Thai celebrities as guest stars. The Thai version is the fourth localisation in Asia after South Korea (March 2008), Hong Kong (May 2008) and China (January 2013).

The difference between the Thai version and the other Asian versions? Jeeyoung Lee, Shine International's sales director, North and Southeast Asia, says the show structure is "basically" the same across all Asia versions. Thailand, perhaps, spent more time casting and adding the "unexpected".



Opera MediaWorks expands in Asia Pacific Vikas Gulati heads Asia ops out of Singapore

Mobile advertising platform, Opera MediaWorks, is expanding its Asia Pacific ambitions, riding smartphone growth in the region, mobile broadband connections expected to reach 1.1 billion in 2015, and tapping "big potential in the continent as brands, agencies and publishers shift to marketing on mobile".

The expansion will focus on key geographies such as India, Indonesia, South Korea, Australia, Malaysia, Philippines, Vietnam and Thailand.

Unveiling plans this month, the company said smartphone adoption rates across 29 Asia-Pacific countries had spiked from 48% to reach 60% in 2014. Data was gathered from Opera Mini browser users.

The company says the region's impression market share finished fourth quarter 2014 at 26.1% — nearly triple the 10% it had three years ago.

Vikas Gulati will run the Asia operation as managing director out of parent company Opera Software's Singapore office. Gulati was previously vice president at mobile ad exchange Vserv.

Opera MediaWorks sees video, targeting and m-commerce as clear opportunities. Internet surfing behaviour among APAC users reveals that social, entertainment, and video sites continue to drive mobile internet traffic, the company said.

In India, ad impressions from social sites and apps is 31.1%, followed by 21.4% from the music/video/media category.

China's top 10 smart device trends IDC tips 540 million units to ship in China in 2015

China shipped about 510 million smart connected devices (SCD) in 2014, a year-on-year increase of 16.2%, according to new data from International Data Corporation (IDC). Of this, smartphones grew most, at 420 million units and a 20.9% increase on the previous year. PCs were down 5.5% (61 million) and tablets were up 7.5% to 27.9 million.

IDC predicts that in 2015, China's SCD shipments will reach 540 million units, and year-on-year growth will slow down.

IDC China's senior analyst, Nick Mu, says many factors changed China's SCD market last year, including the penetration of smart connected devices into lower tier cities, changes in sales channels, as well as the impact of smartphones and tablets on PCs.

IDC says although overall growth will "slow down a little bit", the real question is what will occur in regional markets and urban markets, at different tiers of cities as well as different products and channels.

The company's top 10 predictions for 2015 include a recovery in PC demand in first, second and third tier cities as consumers who delayed their PC upgrade to buy smartphones and tablets buy new Windows 10 PCs.

IDC also predicts that smartphone market growth in the fourth to sixth tier cities will slow down. In 2014, shipment of smartphones to these cities reached 250 million units, a year-on-year growth of more than 25%. This is forecast to drop to single digits in 2015. The challenge now is migrating from an increment market to replacement market, IDC says, warning that "explosive growth will come to an

end".

Similarly, the tablet market in lower tier cities "will face great challenges". After three years of high growth, the tablet market returned to rationality, with growth rate of shipments declined from 86.9% in 2013 to 7.3% in 2014. One of the reasons for the decline is the growth of "phablets" – smartphones with large screens.

Western China is a bright spot, with forecasts that smartphone shipment will exceed 80 million units this year. National policy support for urbanisation will drive much of this.

Double-digit growth is also expected from Central China, while market development of northern China "enters the new normal", IDC says. Northern China, where scientific and technical innovation is "the new growth point", is the biggest market for smart connected devices.

In southern China, tablet shipments will exceed six million units, outrunning the national average. IDC says consumer take up of smartphones popularised the touch-screen experience, opening up "enormous" potential for the tablet market. Growth of commercial tablets in Eastern China will also outrun the national average at 2.3 million units, a year-on-year growth rate of 17%.

The final two trends are product integration of wearables/smart homes in the largest urban cities, and the difference in channel advantages of different tier cities.

IDC says e-commercial in high-tier cities is strong, and that lower-tier cities and the rural market "will become the new battlefield for E-commerce enterprises".

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consumer bonds prosper".

Couto says the APOS 2015 agenda has been designed to "offer a glimpse into the various parallel ecosystems jockeying for pole position with content, consumer connections and investment at the heart of most conversations".

MPA figures show that an additional US\$35 billion will be generated in total video industry revenues across Asia Pacific over the next five years.

While traditional TV platforms (digital pay-TV and digital terrestrial) will contribute

president and COO.

CEOs of some of Asia's largest creators of local and regional content IP continue to dominate the APOS agenda.

Key speakers from Asia include ABS-CBN Corp chairman, Gaby Lopez, Astro chief executive Rohana Rozhan, MNC group boss Hary Tanoesoedibjo, China's Li Ruigang (chairman of China Media Capital); CJ E&M media content head DY Kim; Star India's Uday Shankar; and Zee's Punit Goenka.

Couto says additional speakers, including speakers from China, India and Thailand will be added to the agenda over

“An additional US\$35 billion will be generated in total video industry revenues across Asia Pacific over the next five years. While traditional TV platforms (digital pay-TV and digital terrestrial) will contribute almost 70% to new growth, digital distribution taking in online video across mobile and broadband will contribute more than 30% versus less than 10% over the past five years.”

Media Partners Asia

almost 70% to new growth, digital distribution taking in online video across mobile and broadband, will contribute more than 30% versus less than 10% over the past five years, MPA says.

Against this backdrop, global keynotes include Ted Sarandos, chief content officer at Netflix, which launches in Australia and New Zealand in March with Japan to follow; John Martin, chairman and chief executive, Turner Broadcasting System; James Murdoch, co-COO of 21st Century Fox; Ynon Kriez, president, Maker Studios; and JB Perrette, president, Discovery Networks International.

Large scale investor groups are also participating, led by Harry Sloan, chairman and CEO of Silver Eagle Acquisition Corp, a recent investor in India's fastest growing DTH business D2H and on the prowl for more TV and digital platforms, as well as Adam Chesnoff, Saban Capital Group's

the coming weeks.

Together with Astro, pay-TV and broadband platforms will offer perspectives about becoming bigger, better centers for customer innovation and experience. Key platform leaders this year include Foxtel CEO Richard Freudenstein and DirecTV PanAmericana president Jacopo Bracco, joined over the two days by Harit Nagpal, Tata Sky MD/CEO; StarHub CEO Tan Tong Hai; MNC Sky Vision CEO Rudy Tanoesoedibjo; Janice Lee, MD TV and New Media, PCCW; and Taiwan TBC CEO, Thomas Ee.

New Asian telco and OTT-driven platforms also feature, including the Singtel-Sony-Warner JV Hooq (CEO Peter Bithos) and Japan's Avex (Rieko Muramoto, director of digital). A showcase session brings together Larry Fitzgibbons, CEO and co-founder of global food destination, Tastemade, and Gordon Rubenstein, managing partner, Raine Ventures.



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