

New Warner TV debut on 15 March *iZombie leads launch schedule*

Turner unveils the new version of regional entertainment channel Warner TV on 15 March, three days ahead of the express premiere in Asia of *iZombie*, the brain-eating zombie show inspired by DC Comics.

The new Warner TV debuts with a re-worked logo and the tagline "Get Into It". The new schedule is divided into three clear pillars – drama, action and comedy.

More on page 3

Hong Kong preps for Filmart 2015 *800 exhibitors, 30 countries expected*

Digital entertainment companies are expected to turn out in force for this year's 19th annual Hong Kong Filmart, which runs from 23-26 March.

Organisers said in the run up to the market that about 170 digital companies would participate. About 18% of these are from Hong Kong.

The welcome mat is also being rolled

More on page 16

Facing facts in China *Docu bosses head for Asian Side of the Doc*

About 600 delegates are expected in the Chinese city of Xiamen for this year's Asian Side of the Doc (ASD), including the event's first delegation from Brazil and more indie producers than ever.

This year's event (17-20 March) takes place against sweeping changes in Chi-

More on page 18

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Katigbak upped to ABS-CBN COO

Philippines' ABS-CBN Corporation has tapped ABS-CBN veteran and SkyCable boss, Carlo Katigbak, as chief operating officer. Katigbak was most recently ABS-CBN's head of Access, driving the company's new tech ventures, as well as overseeing Sky Cable Corporation, ABS-CBNmobile, and the newly launched digital TV business, ABS-CBN TVplus. Katigbak is on ABS-CBN's board of advisors and is involved in the ABS-CBN programming committee. He is also managing director of Bayan Holdings Corp. Katigbak joined Sky in 1994.



Carlo Katigbak

Sri Lanka's Dialog TV adds Outdoor

Sri Lankan pay-TV platform Dialog TV is adding Multi Channels Asia's (MCA) Outdoor Channel to its platform. The new carriage deal follows Dialog's recent decision to migrate its subscriber base to a MPEG-4 broadcast platform. The move adds about 26 channels to the direct-to-home bouquet, pushing the offering from 94 to 120 channels. Dialog is available in about 450,000 homes. Outdoor Channel, which celebrates five years on air in Asia this year, goes up in Sri Lanka with shows such as *Gun Stories*, hosted by *Criminal Minds*' star Joe Mantegna; reality series *The Gun Father*, with Lou Tuminaro and his family; and sports shows Ironman New Zealand and a new season of the FIA Asia Pacific Rally Championship.



The Gun Father

Kaul tapped for new A+E TV18 role

IBN Network chief executive, Avinash Kaul, is taking on a new role as A+E Networks TV18 president, responsible for day-to-day operational, strategic and financial management of the joint-venture. Network18 group chief executive, A.P. Parigi, spoke about "a new phase of growth" for the joint venture, which launched History TV18 in India in October 2011. The channel currently claims a 27% market share (source: TAM | All India market share 1min+ | Week 1 to Week 6, 2015 | CS 15+ AB | All days, 24 hours)



Avinash Kaul

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iZombie

From page 1: WarnerTV

iZombie airs first in the Philippines on Warner TV's new Philippines' feed on the same day as the U.S.

The series stars Rose McIver as Olivia "Liv" Moore, a brain-eating part-zombie who solves homicides using memories she absorbs from the dead.

iZombie's Philippines' premiere will be followed by a language-customised premiere on the Southeast Asia feed on 22 March.

Turner's general entertainment content vice president, Marianne Lee, has paired iZombie on the new channel with other comic-book-inspired heavy hitters such as Arrow and Gotham.

The Flash and new series Stalker have been scheduled for May, followed later in the year by new dramas Proof and Public Morals, and the latest instalments of The Last Ship and Murder in the First and returning comedies The Big Bang Theory and Two and a Half Men. Movie marathons featuring Warner Bros blockbusters will run on weekends.

Warner TV finished 2014 as Singapore's top English-language pay-TV channel in the entertainment package with a 19.3% category share, ahead of the next channel by 44% in terms of ratings among Cable 4+ (source: Kanter Media Singapore).

Malaysia's Astro ups Japanese content
New Tanoshii belt to run daily

Malaysia's Astro has added a one-hour Japanese belt – Tanoshii – to its Astro Quan Jia HD channel in a deal with Japan's Yoshimoto Kogyo and Hong Kong's Content Land. The block airs daily at 9pm.

The Malaysia rights are part of a broader deal, agreed last year, that gives Astro rights to licence and distribute Japanese content across Southeast Asia.

Astro Quan Jia HD is available to 1.9 million HD subscribers.



Otasukeya-Jinpachi The Helping Hero



From left: Art Kaneearch Dandumrongsuk, ThaiTV3; Chantra Pongri, Food Star (show sponsor); Songwut, High School Band producer; Ken Prachaya, Zeal Drummer (commentator)

Thailand's ThaiTV3 Family channel has created a high-school band entertainment format and is offering to share it for free with broadcasters in neighbouring countries for at least two years.

High School Band premieres in Thailand on Saturday, 9 May, at 10am. The first season showcases local high school students from, for example, a hill tribe school in Northern Chiang Mai.

TV Stations in Vietnam, Indonesia, the Philippines, Cambodia, Laos and Myanmar have already been offered the format, including the production bible, episode treatments, flying producers and other elements designed

to create successful shows.

TV3 designed the 13-part one-hour format as "simply a call out to youngsters, teens, rockers and pop boy band and girl group alike who want to show off their passion for a Korean hit or a billboard ballad to more than just friends in school". TV3 says finalists will be offered a one-year internship with organising broadcasters.

Thai TV3 marches to a new drum
Free-TV station shares original format with neighbours

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Cuneta joins *Your Face Sounds Familiar* jury

Philippines' superstar Sharon Cuneta has joined the jury of new ABS-CBN variety format *Your Face Sounds Familiar*. This is Cuneta's first outing as a jury member in a talent show after more than three decades of acting and singing. The format premieres on 14 March.



ABS-CBN president and CEO, Charo Santos (left), with Sharon Cuneta, new jury members on *Your Face Sounds Familiar*.

Malaysia keeps close eye on crash coverage

Malaysian authorities have been keeping a close eye on coverage of the MH370 disappearance in March last year, telling broadcasters in the run up to the first anniversary on 8 March that all programmes dealing with the mysterious tragedy needed to be pre-vetted before going to air. The advice to platforms and programmers was distributed by the Malaysian Ministry of Communications and Multimedia. It's not yet clear how long the vetting requirements will remain in place, or whether any programmes or coverage around the anniversary has been pulled.

RTL CBS' power play for Hong Kong Billboard boost for *House of Cards* season three



RTL CBS Entertainment promotes *House of Cards* season three on now TV in Hong Kong

Regional entertainment channel RTL CBS Entertainment went big and high in Hong Kong for the season three premiere of *House of Cards*, with two billboards above the city's high-traffic areas.

The billboards were a first in Hong Kong for the year-old Singapore-based regional entertainment network, which launched on now TV on 10 February, a month before the *House of Cards* marathon.

The three-side billboard opposite Sogo in

Causeway Bay is almost nine metres high with a centre panel of more than 12 metres across. The other on Coda Plaza along Garden Road is just over 14 metres high.

All 13 episodes/chapters of the new *House of Cards* season were aired in marathon sessions on RTL CBS Entertainment on the same day as they were uploaded to Netflix in the U.S. The channel followed this with traditional weekly slots at Wednesday nights at 9.55pm.

5 DRG formats head for China

U.K.-based distributor DRG has licensed five formats – including Britain's *Don't Tell the Bride* and Belgian game show *Sooner or Later* – to China. Both formats will air

this year. The other three titles heading to mainland screens are *The Symptom*, *The Work Experience* and *The Generation Show*.

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ContentAsia's new regular interview talks to people doing big and bigger things to move the industry forward. Janine Stein talks to Ngo Thi Bich Hanh, vice president of BHD/Vietnam Media Corp

Vietnam Media Corp/BHD boss Ngo Thi Bich Hanh switches smoothly from *The Amazing Race* season four, to *Miss World Vietnam* in 2016, to *MasterChef Vietnam* season three, to a local prime-time version of Telemundo drama *Hidden Passion*, to an early adaptation of *Ugly Betty*, to new-generation theatrical feature film *Farewell The Berlin Wall*, to ambitious plans for about 120 theatrical screens, to – her newest project – a standalone branded online video-on-demand (VOD) service scheduled for a June 2015 roll out.

Her frenetic pace in a fast-growing market doesn't end there. There's also the company's 20th anniversary in 2016, which coincides with the 20th anniversary of free-TV station VTV3 and the 20th anniversary of VTV's advertising department.

By the time the anniversary celebrations kick off, Ngo will have her new VOD service – BHD VOD – up and running with same-day releases of U.S. studio shows, current Hollywood movies, new Vietnamese movies and other Asian titles.

The SVOD platform will cost between US\$2.5 and US\$3 a month for about 2,000 titles, with additional TVOD options. There will also be an AVOD layer of drama series and TV titles.

Ngo says the online/OTT platform gives BHD a strongest opportunity to fight piracy as well as an additional revenue stream for, among other productions, its theatrical titles and its back catalogue.

"Piracy is killing our industry," she says, adding that too many OTT platforms in Vietnam still operate on a pirate model and/or "don't pay content owners the right amount".

"We tried to work with them but we don't talk the same language, so we decided to launch our own platform, working with the best studios in the world on a quality offering. If you don't have alternatives then people will pirate," she says, adding that she firmly believes Vietnamese viewers will pay a small amount of money to have a much better – and legal – experience.

Meanwhile, BHD's production initiatives charge forward, including *Vietnam Idol* season six scheduled for May; *The Amazing Race* season four, which will air on VTV3, VTV6 and some local channels from July; *Vietnam's Got Talent*, with the finale set for May; and a separate customised Vietnamese version of regional talent show *Asia's Got Talent*, which premieres on AXN on 12 March.

"It's still the same regional production," she says, "just with a Vietnamese angle". The Vietnam version, which will air on VTV6 this month, has a Vietnamese host and, among other adjustments to cater to Vietnamese audiences, pays more attention to the local contestant.

BHD's product slate also includes *The Price is Right*, which has been running for 11 years, *Don't Forget the Lyrics* and *Anything Goes*.

In addition, Ngo is driving a local format creation initiative, topped at the moment by local reality show *Be The Man*, a hunt for a man who is brave and smart. The 10-episode series, created locally with an ad agency for client Nestle, will air in a prime-time 8pm-9pm slot on HTV7 in May



Ngo Thi Bich Hanh

this year.

Among all the things BHD is doing, what Ngo isn't even thinking about is upping production volume this year much above 600 hours. "Last year we increased by 40%," she says. "This year we want to increase the production value and revenue. We have enough

volume," she adds.

Looking back to 1996, the year she co-founded BHD, she says "we were there when people needed us. Everyone just started and we did things together".

The first show BHD produced was a 15-minute music segment three times a week after the news. Every episode was about a song and how it developed in people's memories, including interviews with the singer, writer and the audience. The other title that marks BHD's debut in 1996 was Vietnam's first Korean drama series, KBS' *You Be My Love*.

"Vietnam has a long history of war," Ngo says, tracing the evolution from news, agricultural content, traditional singing programmes and very little entertainment, to today's full-on schedules.

What are her highlights from the past two decades? "It's very difficult to say because there are so many that made us what we are. Sometimes the worst moments (or the happiest/saddest moments)... are those you remember. The average moments you forget. There have been a lot of great happy moments, and a lot of difficulties and hardship. But it was important that we had to go through that."

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The World Leader in Outdoor Entertainment

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

Asian Food Channel (AFC)

Day/Time	Monday, 9 February	Tuesday, 10 February	Wednesday, 11 February	Thursday, 12 February	Friday, 13 February	Saturday, 14 February	Sunday, 15 February
7pm	Heat Seekers S1 Ep6-8 (15x30')(Premiered 3 Feb)			Heat Seekers S2 Ep1-2 (15x30')(Premiered 12 February)		Taste With Jason S9 Ep8	Man Fire Food S2 Ep9-10 (36x30')
7.30pm	Happy Foodie New Year Ep1-5						
8pm	Makan Angin S4 Ep3-4 (12x30')(Premiered 2 Feb, runs up to 6 Apr)	Axian's Food Adventures S3 Ep3-4 (13x30')(Premiered on 3 Feb, runs up to 17 Mar)	3-Plus-1 S4 Ep17 (23x60')(Premiered on 5 Nov, runs up to 25 Mar)	Asian Flavours: Bitter Sweet Ep3 (18x30')(Premiered 5 Feb, runs up to 2 Apr)	AFC Classics: Nigella Bites S3 Ep5 (23x30')	Taste With Jason S9 Ep12-13	Real Girl's Kitchen Ep1 (Premiered 11 Jan and runs up to 15 Mar)
8.30pm				The Amazing Food Challenge S2 Ep1-12 (Premiered 27 Nov, ended 19 Feb)	AFC Classics: Nigella Bites S3 Ep6 (23x30')		The Amazing Food Challenge S2 Ep11-12
9pm	Easy Chinese Ep3-4 (12x30')(Premiered 2 Feb, runs up to 30 Mar)	Discover Perak S2 Ep6 (Premiered 6 Jan, ended 10 Feb)	Korean Cuisine with Chef Myeong Ep6-7 (20x30')(Premiered on 21 Jan, runs up to 1 Apr)		AFC Classics: Fresh with Anna Olson S1 Ep17 (26x30')(Premiered on 24 Oct and runs up to 17 Apr)		
9.30pm		Spice of Life with Bal Ameson Ep6 (6x30')(Premiered 6 Jan, ended 10 Feb)		Martin Yan's Taste of Vietnam Ep25 (26x30')	AFC Classics: French Food at Home with Laura Calder S3 Ep17 (26x30')(Premiered on 24 Oct and runs up to 17 Apr)		Best In The World S3 Ep9
10pm	Real Girl's Kitchen Ep1-2 (10x30')(Premiered 5 Jan, runs up to 9 Mar)	Gino's Italian Escape S2 Ep3-4 (6x30')(Premiered on 3 Feb, runs up to 10 Mar)	Eat Street S1 Ep11-12 (13x30')(Premiered 7 Jan, ended 18 Feb)	Kitchen Hero S3 Ep7-8 (12x30')(Premiered 22 Jan, ended 26 Feb)	AFC Classics: A Cook's Tour S2 Ep11-12 (35x30')(Premiered 12 Jan and runs up to 11 May)	The Amazing Food Challenge S2 Ep7-12 (11x30')(Premiered 27 Nov, ended 19 Feb)	
11pm	Man Fire Food S3 Ep3-4 (13x30')(Premiered 5 Feb, ended 27 Feb)						
11.30pm	Heat Seekers Ep6-7 (15x30')(Premiered 3 Feb, runs up to 2 Mar)						

Travel/adventure-oriented food shows: 20hrs/57% Cooking shows: 5hrs/14% Competition-oriented food shows: 6hrs/17% Tradition/culture-oriented food shows: 4hrs/11%

Day/Time	Monday, 9 March	Tuesday, 10 March	Wednesday, 11 March	Thursday, 12 March	Friday, 13 March	Saturday, 14 March	Sunday, 15 March
7pm	Secret Meat Business S1 Ep6-10 (39x30')(Premiered 2 Mar and runs up to 23 Apr)						Man Fire Food S3 Ep11-12 (36x30')(Premiered 18 Jan and runs up to 17 May)
7.30pm	Man Fire Food S1 Ep7-10 (34x30')(Premiered 2 Mar)				Man Fire Food S2 Ep1	Martin Yan's Taste of Vietnam Ep5-8 (26x30')(Premiered on 7 Mar and runs up to 18 Apr)	
8pm	Makan Angin S4 Ep12-13 (12x30')(Premiered 2 Feb and runs up to 6 Apr)	Heritage Food Makeover (4x30')(Premiered on 3 Mar, runs up to 24 Mar)	3-Plus-1 S4 Ep21 (23x60')(Premiered on 5 Nov, runs up to 25 Mar)	Asian Flavours: Bitter Sweet Ep11-12 (18x30')(Premiered 5 Feb, runs up to 2 Apr)	AFC Classics: Nigella Bites Ep5 (23x30')		Real Girl's Kitchen Ep9-10 (Premiered 11 Jan and runs up to 15 Mar)
8.30pm		Axian's Food Adventures S3 Ep12 (13x30')(Premiered on 3 Feb, runs up to 17 Mar)			AFC Classics: Nigella Bites S2 Ep1 (23x30')		
9pm	Easy Chinese S1 Ep11-12 (12x30')(Premiered on 2 Feb, runs up to 30 Mar)	Premiering title in March: 3 Chefs, 1 City Ep3 & 2 (13x30')(Premieres on 10 Mar, runs up to 2 June)	Korean Cuisine with Chef Myeong Ep14-15 (20x30')(Premiered on 21 Jan, runs up to 1 Apr)	Asian Flavours/Premiering title in March: Urban Cook Ep4-6 (26x30')(Premiered 5 Mar, runs up to 30 May)	AFC Classics: Fresh with Anna Olson S1 Ep21 (26x30')(Premiered on 24 Oct and runs up to 17 Apr)	Premiering title in March: 3 Chefs, 1 City Ep3 & 2 (13x30')(Premieres on 14 Mar and runs up to 6 June)	Chuck's Eat the Street S3 Ep5-6 (13x30')(Premiered on 22 Feb and runs up to 5 Apr)
9.30pm					AFC Classics: French Food at Home with Laura Calder S3 Ep21 (26x30')(Premiered on 24 Oct and runs up to 17 Apr)		
10pm	Real Girl's Kitchen Ep9-10 (10x30')(Premiered on 5 Jan, runs up to 9 Mar)	Gino's Italian Escape S2 Ep5-6 (6x30')(Premiered on 3 Feb, runs up to 10 Mar)	Chuck's Eat the Street S3 Ep5-6 (13x30')(Premiered on 25 Feb, runs up to 8 Apr)	Asian Flavours: Back to the Streets: Jakarta Ep2 (6x30')(Premiered 5 Mar, runs up to 9 Apr)	AFC Classics: A Cook's Tour Ep6-7 (35x30')(Premiered 12 Jan and runs up to 11 May)	Korean Cuisine with Chef Myeong Ep15-16 (20x30')(Premiered on 24 Jan and runs up to 28 Mar)	Asian Flavours: Back to the Streets: Jakarta Ep2 (6x30')(Premiered on 8 Mar and runs up to 12 Apr)
10.30pm							Asian Flavours/Premiering title in March: Urban Cook Ep4-6 (26x30')(Premiered on 8 Mar and runs up to 3 May)
11pm	Man Fire Food S1 Ep7-10 (34x30')(Premiered on 2 March)				Man Fire Food S2 Ep1	Heat Seekers S1 Ep3-4 (15x30')(Premiered 7 Mar and runs up to 25 Apr)	
11.30pm	Secret Meat Business S1 Ep6-10 (39x30')(Premiered on 2 Mar, runs up to 23 Apr)						

Travel/adventure-oriented food shows: 21hrs/60% Cooking shows: 10.5hrs/30% Tradition/culture-oriented food shows: 2.5hrs/7% Competition-oriented food shows: 1hr/3%

Source: AFC (as of 5 March 2015, subject to change).

Note: Schedules are for 7pm-12am (programmes do not necessarily start at 7pm or end at 12am). The second weeks of the month schedules were chosen for comparison purposes.

Scripps Networks Interactive's Asian Food Channel (AFC) beat five regional lifestyle channels in two key Southeast Asian markets last year, topping rankings among women between 25 and 54 for all day parts in Singapore and in prime time (6pm to midnight) among the same group in Malaysia.

This is the first time that AFC, which Scripps acquired in 2013 for US\$65 million, has been number one in both categories against the same group of direct lifestyle competitors.

The channels against which Scripps compared AFC were sister channel Food Network, Discovery's TLC, Fox International Channels' Nat Geo People, A+E Networks Asia's FYI and BBC Lifestyle.

Kantar Media Singapore/AGB-NMR Malaysia data supplied by Scripps shows that the top AFC show in Singapore last year among women between 25-54 was *Best in the World* season one. An encore telecast of *Best in the World* seasons one through four will run in a two-hour block from 8pm to 10pm starting Wednesday, 8 April.

AFC original production, *Back to the Streets Jakarta*, was the top-rated programme in 2014 in Malaysia with women between 25-54. The encore telecast of the six-part half-hour series started on Thursday, 5 March at 10.30pm.

Data from rating agencies (Kantar Me-



Cheek

dia Singapore and AGBNMR Malaysia) also showed that in both Singapore and Malaysia, more than half of AFC's top 10 programmes were Asian-focused titles such as *Restaurant Redemption* with Ching He Huang and acquired series *5 Rencah 5 Rasa* with Sherson Lian.

Scripps Networks Interactive's Asia Pacific head of creative, content and marketing, Cheek, says major effort has gone into refreshing the brand, introducing new shows, strengthening digital assets and upping social media presence.

Titles involved in the refresh include *Restaurant Redemption* and regional talent

More on page 9



Restaurant Redemption

From page 8: Schedules

search *Food Hero*, which ran across both AFC and Food Network.

The AFC original slate also includes season two of culinary competition *Amazing Food Challenge: Fun in the Philippines* and food-based travelogue *Must Try: Asia*.

AFC produced 35 hours of original content last year, and acquired the rest from across Asia and the rest of the world. The plan is to increase original content by about 40% this year to 50 hours.

Original AFC productions air in prime time, which runs from 6pm to midnight.

Production houses involved in AFC's original slate include Singapore-based Free Flow, Make Production and Wawa pictures. Scripps Networks also works with Red Communications in Malaysia and Unitel in the Philippines.

In 2013, approximately 4% of AFC's schedule was made up of AFC original content made in Asia. This increased to approximately 8% in 2014 and in 2015, the plan is to increase this to 15%.

In 2014, approximately 40% of AFC's content was Asia-focused made up of both locally produced original content or acquired content from Asian and international distributors. In 2015, this is expected to increase to 50%.

Cheek says titles are hand-picked for audiences in Asia from Scripps Networks' bouquet of lifestyle brands.

In 2014, between 20% and 30% of AFC's content was acquired from the Scripps library. For 2015, this is likely to increase to 30-35%.

Adding AFC to its bouquet for Asia in April 2013 put Scripps in leadership position in the food space across the region. The US\$65-million acquisition means Scripps is able to take viewers to "the joy of food and eating at the heart of the Asian culture", while Food Network presents world cuisine, Cheek says.

Scripps is also able to cross-promote to like-minded audiences. Cross channel initiatives include the *Food Hero* campaign – Scripps Networks' first Asia-wide talent search driven on-air and online on

both properties resulting in the discovery of two new faces – Sarah Benjamin (AFC) and Michelle Lean (Food Network).

Like most regional channels, sponsor support for original content is critical. "We see great synergy in working with like-minded partners to produce compelling content that resonates with our viewers," Cheek says.

International titles on the current schedule include *Nigella Bites* ("part guide and part food confessional), *Fresh with Anna Olson* from Scripps' Food Network in the U.S. and *Man Food Fire* season three from Scripps U.S. Cooking Channel. AFC also aired Anthony Bourdain's *A Cook's Tour* season one, made in 2000/2001 for Food Network in the U.S.

The biggest challenge in Asia's food space is the rising competition for audience attention. "Food is at the heart of the Asian culture," Cheek says, adding: "Good food programmes always resonate well with local audiences... AFC's advantage is its 100%, 24/7 food focus."

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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.

Sing Again

Korean media conglomerate CJ E&M started celebrating music channel's Mnet's 20th anniversary early with, among other things, a new K-pop musical drama format. The new series, *Sing Again*, premiered on 9 January, about two months ahead of the anniversary party on 5 March.

The 12-part musical drama format is the second of its genre to be produced by CJ E&M. The first was *Monstar*, a similar teenage, musical drama format aired in 2013.

The new show, about seven friends who are passionate about music/singing and hope to become K-pop stars, airs on Fridays at 11 pm. The finale airs on 27 March.

Straight singing competition formats on CJ E&M's original slate include 2014's *100Seconds* and *I Can See Your Voice*, which premiered in January 2015.

Kim Yong Bum, who also created Korea's reality singing competition show *Superstar K*, created and produced *Sing Again*.

Kim incorporates his singing competition show *Superstar K* in the storyline and casts members from similar singing competition shows as well as members of established K-pop groups, including Jinyoung (from boy band B1A4), Henry Lau (boy band Super Junior-M), Yu Seong Eun (contestant of *The Voice Korea 2012*) and Park Kwang Sun (from Ulala Session group, winner of *Superstar K3*).

Joining the boys is female singer/actress



Sing Again, CJ E&M

Hyo Rin Min, who plays a woman caught in a love-triangle between twin brothers, played by Jinyoung and Henry.

The greatest challenge in producing a musical is syncing everything and everyone to make sure all falls into place, CJ E&M execs say.

"We call it the 'Sync-Tech' system. If you want to use some songs into the story, it has to be arranged, but the lyrics are sometimes more important. The characters have to act, sing, dance, and interpret well at the same time," says CJ E&M's Hwang Jin Woo, head of formats, content development team.

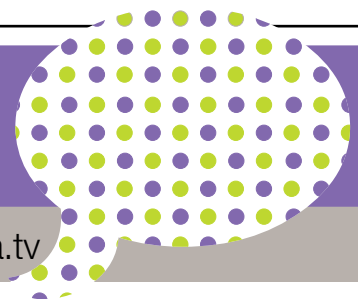
Sing Again also slots in some iconic scenes from Korean dramas such as *Temptation of Wife*. "It was hilarious that the young actors recreated several

memorable scenes," says Hwang.

CJ E&M has added the new show to its international formats catalogue.

Besides being actively involved in the production of the broadcaster's original formats and content, Hwang is also "eagerly" pursuing new hits from abroad and says "it (buying formats versus producing original formats) always has to be both ways".

Hwang predicts outdoor reality is likely to continue to be the format trend in Korea and Asia this year. "But it will not dominate every time slot like the past years. My bet is on studio entertainment shows and scripted formats... comedy in non-scripted and crime thriller in scripted," Hwang adds.





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TV5MONDE

In ContentAsia's regular section on up-and-coming online platforms in Asia, *Malena Amzah* speaks to Peter G. Bithos, chief executive officer of Hooq, Singtel's OTT newbie for the region.



What is Hooq? Hooq is a regional video-on-demand subscription service jointly established by Singtel, Sony Pictures Television and Warner Bros Entertainment in January 2015. Hooq is expected to launch by this quarter and will progressively roll out to countries in the Singtel Group's Asian footprint, including Indonesia, India and Thailand. Smaller markets, such as Singapore, may follow. Singtel has about 500 million mobile customers in Asia.

Who's driving the initiative... Peter G. Bithos, chief executive officer

Subscription rates Ps199/US\$4.50 in the Philippines for all content. Pricing for platforms in other markets has not been set but could be around the US\$3 mark. There are plans to offer premium pay-per-view content as well.

Target audience "Targeting the lifestyle of users across any age and demographic... people who love movies and quality stories just like us."

The offering More than 10,000 movies and TV series, including titles from JV partners Sony Pictures Television and Warner Bros Entertainment, and local studios to

stream or download to view offline. While the Hooq branding will be consistent across all markets, the content will be different depending on rights and audience preferences.

What's on offer in the Philippines? Local content providers include the Philippines' two largest national broadcasters – ABS-CBN and GMA – as well as Viva Communications and Regal Entertainment. Local titles for the Philippines service on Globe include *My Husband's Lover*, *A Secret Affair*, *Shake Rattle and Roll* and *Ang Tangning Ina*. Hollywood movies include *Harry Potter*, *Spider-Man* and *Inception*. TV series include *Gossip Girl*, *Friends* and *Smallville*. In the Philippines, the service will also be accessible through Hooq's Philippines website.

Will Hooq create original content? "We recognise the need for high quality stories to be built by Asia for Asia... content that resonates well across Asia with quality scripting and production. We look forward to filling that need ... This will be part of our journey in the years ahead."

Key show for the service now up and running in the Philippines "*Metro Manila*, which is currently one of the best local independent movies in the Philippines. In addition, we will be featuring specific titles consistent with the theme of the week and other content highlights in Asia. The aim is to keep up and be relevant."

How many hours of content do you plan to acquire annually? "There is no specific figure. The plan is to keep track on users' viewing patterns and constantly update and tweak our content catalogue."

Social media Hooq uses Facebook (for the global users and a separate account for the Philippines), Instagram and Twitter to update users on new programmes/services, to gather users' feedbacks/comments and for event announcements, among others.

Challenges "The greatest challenge is making sure Hooq provides a great and impressive customer experience at launch with the offering of quality and in-depth content. The second challenge is putting together a strong, collaborative and focused team while launching the product."

Inspiration "Nobody is better at recommendation than Netflix. We also like the nature of YouTube. We like brands that stand out, are fun and outgoing. That is us and we are inspired by brands that represent that."

Hooq's 2015 priority "Getting the service up and running in the targeted markets by the end of 2015."

The biggest impact on the OTT industry in Asia in 2015 will be... "Particularly in Asia, the challenge is working with and convincing international content owners on issues such as pricing... We need a lot more innovation to stimulate the market and combat piracy to generate incremental revenues for everyone in the industry."



Peter G. Bithos

the **JOB** space

the place to look for the jobs that count



WE ARE EXPANDING!



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 the 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 position based in Hong Kong:

- **Manager/Senior Manager, Content Sales & Distribution**
Plan and execute sales strategies, take care of all content sales across all media windows and develop new business opportunities & revenue streams.

For more information, please visit www.celestialtiger.com/career-opportunities or submit your CV to hr@celestialtiger.com



Da Vinci launches on Indonesia's Dens.TV

Learning channel Da Vinci Learning has signed a carriage deal with Indonesia's CBN Group IPTV platform Dens.TV.

The regional channel is being offered on the platform's digital basic package.

Dens.TV launched in January this year. Content is bundled with internet services delivered by CBN.

The platform offers four packages, ranging from the entry level Rp499,000/US\$38 for 43 channels, 10 video-on-demand (VOD) titles and 5Mbps internet connection to the top-tier Rp1,599,000/US\$122 for 48 channels, 10 VOD titles and a 25Mbps internet connection.



UnReal

Lifetime Asia picks up UnReal

A+E Networks Asia has picked up rights to U.S. parent company's new scripted series, *UnReal*, for entertainment channel Lifetime. The series, starring Shiri Appleby (*Girls*) as a producer on a dating competition show, is the first scripted series from new banner, A+E Studios International. The rights deal for Southeast Asia is part of global sales to, among others, TF1 (France) and Antenna 3 (Spain).

the JOB space

the place to look for the jobs that matter



Singtel TV is looking for an **English Content Acquisition & Programming Manager** to be responsible for acquisition and management of our English and International linear, as well as on demand content.

The incumbent is someone with a passion for English entertainment, especially Hollywood movies. The **English Content Manager** identifies key content for acquisitions with solid justification through business cases. S/he will participate in all aspects of content negotiation including financial analysis and forecasting, contract drafting, security requirements, amendments. The **English Content Manager** is also responsible for the end-to-end management of programming and scheduling of on demand service, and monthly VOD lineup.

We are looking to you to develop market expertise through continuous focus on and knowledge of the competitive and market environment in Singapore.

Colleagues you would work with regularly include:

- Research – to understand trending of viewership and consumer demand in order to provide better insights during negotiations and to better programme/schedule content.
- Marketing – to maximize value of content to achieve overall product sales/KPIs.

Requirements

- Bachelor degree, preferably in Media.
- At least seven (7) years experience in the TV/Media industry within a content acquisition as well as programming capacity.
- Strong negotiation and organizational skills.
- Effective presentation skills, especially working knowledge of Microsoft Powerpoint.
- Attention to details, with good project management capabilities to coordinate programme scheduling etc
- Good team player, with strong interpersonal communications skills
- Proficiency in the English Language

To apply, please email your resume to priscilla@singtel.com by 31st March 2015.

From page 1: HK Filmart

out to delegations from at least 10 Asian markets, including Korea, Japan, Malaysia and Singapore.

In total, about 800 exhibitors from 30 countries and regions – including the strongest ever presence from mainland China’s Guangdong province – will participate in the market this year. This represents a potential increase of about 4% on last year. Exhibitors last year were 9% up on 2013, the Hong Kong Trade Development Council said. About 6,750 buyers – including 3,000 local buyers – attended the show last year, up 7% on 2013.

Malaysia and Guangdong have new pavilions on the show floor this year. They join returning country initiatives from Singapore, Canada, the European Union, France, the U.K. and the U.S.

The ninth annual edition of TV World runs along side the film focus. The event includes screenings and conferences, themed around the rise of TV streaming. About 300 TV exhibitors, including China’s state broadcaster China Central Television (CCTV), Japan’s NHK and TBS, and Taiwan’s Public Television, join film companies on the floor this year.

Singapore’s Media Development Authority (MDA) is once again supporting a local delegation, with about 70 film and TV titles across a range of genres at Filmart this year.

Singapore film titles are led by Randy Ang’s *1965*, set during the run-up to Singapore’s independence 50 years ago, and Royston Tan’s *3688*, a comedy/musical about a parking attendant’s journey to become a singer like her idol Fong Fei Fei. The film is Tan’s first feature in seven years. TV titles include *Route Awakening*, *Expensive Eats*, *Jump Class* and *Against the Tide*.

The MDA points to Singapore’s film industry evolution, leading to this year’s *Ah Boys to Men 3: Frogmen*, with box office of S\$2.83 million/US\$2 million since its opening on 19 February – a record for an Asian film in Singapore. The film is a co-production between mm2 Asia, Singapore’s first publicly listed local producer/distributor,

and J Team Productions. About 20 Singapore features will be released across the region this year, a new record in the history of modern Singapore cinema, the MDA says.

The Philippines’ ABS-CBN opens its heart for the first time at Filmart, with a slate of blockbuster idol romance movies such as *Bride for Rent*, *She’s Dating the Gangster* and *Starting Over Again*. These run alongside new prime-time TV dramas such as this year’s *Bridges of Love* and last year’s chart toppers *Forevermore*, *Dream Dad*, and *Two Wives*.


ABS-CBN’s acquisitions team at Filmart will be looking for contemporary dramas with strong family and romance elements and new formats, says Leng Raymundo, ABS-CBN’s international distribution head.

“As a buyer, the challenge is to find

complementary content that addresses our viewers’ needs and at the same time provides a different experience. As a seller, on the other hand, the challenge is to position our content well so that we can communicate best the strength of our ABS-CBN TV and cinema content amidst a sea of global content,” Raymundo says.

Malaysia heads to Hong Kong with high expectations. The delegation expects total sales of US\$6 million, up from last year’s US\$5.3 million, and to boost Malaysia’s content creation profile on the international stage, says Finas deputy director general, Khalidah Mohd Darus.

Sixteen Malaysian production companies will participate in the show this year, offering about 80 titles across a range of genres.



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ENDEMOL SHINE GROUP

SALESPERSON, ASIA

Endemol Shine International, a leading global distributor of finished television programming, is seeking an experienced Salesperson to be based in their Singapore office.

We are seeking a candidate with a minimum of three to five years direct selling experience. Local language skills will be advantageous.

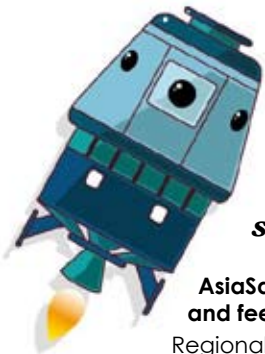
Key responsibilities include setting and achieving annual and monthly sales forecasts, growing revenues from new market streams and all aspects of commercial negotiation.

The job title, territories, and remuneration will be dependent on experience.

Interviews will be conducted in person in Singapore from the 2nd – 4th March 2015.

To apply for this position or for further information, please contact:
rashmi.bajpai@endemol.com

[Click here to see more job listings](#)



**Lift off...
ContentAsia's
satellite update**

AsiaSat rolls out new look and feel

Regional satellite operator, AsiaSat, has unveiled its first new logo in 27 years as part of a broad new look and feel.

The redesign includes a new tagline and redesigned website. The new tagline is: "Reaching further. Bringing you closer".

The new logo – AsiaSat's first since the original in 1988 – symbolises energy and forward movement, as well as a force "pushing for improvement and reaching new horizons", the company said.

Ahead of the entry of new investors, the Hong Kong-based operator said the initiative "underscores AsiaSat's renewed commitment to innovation and improvement to deliver services that best meet the changing needs of its customers and partners".

"This is the perfect time to refresh the look and feel of our brand," said Bill Wade, AsiaSat's president and CEO.

In the past year, AsiaSat has launched two satellites – AsiaSat 6 and AsiaSat 8 – and has commissioned AsiaSat 9. The company also said it had successfully transferred AsiaSat 3S customers to AsiaSat 7.

The new branding's first public outing will be at Cabsat in Dubai from 10-12 March, with a second appearance at the Casbaa India Forum in New Delhi on 23 March. The big one is CommunicAsia in Singapore from 2-5 June.

**Malaysia, Japan celebrate content co-pros
Two formats drive ongoing alliances**



Yoshinori Takatori, Broadcast Program Export Association of Japan (BEAJ), Tatsuo Sugai, Tokyo Broadcasting System; Ahmad Izham Omar, Media Prima/Primeworks Studios; Dato' Mohd Ali Hanafiah Mohd Yunus, Malaysian Communications and Multimedia Commission (MCMC); Yasuo Sakamoto, Ministry of Internal Affairs and Communications Japan; Yukiko Kimishima, Nippon Television Network Corporation

Malaysia's content creation co-operation with Japan was celebrated in Kuala Lumpur on 9 March at a content innovation showcase hosted by Media Prima Berhad, Nippon Television Network Corporation, Tokyo Broadcasting System (TBS), Sumitomo Corporation and Broadcast Program Export Association of Japan (BEAJ).

The two recent completed coproductions highlighted were *Find the Wasabi! – Norika's Hunters* and *Welcome to the Railworld Japan*, a collaboration between 8TV Malaysia and Primeworks Studios with Japan's Nippon TV.

Rail travelogue *Welcome to the Railworld Japan* was created by merging Primeworks Studios' original *Welcome to the Railworld* series, and Nippon TV's *Next Stop, Discovery*. The 10-part half-hour

show, which aired on 8TV from January to March this year with catch-up on Media Prima's digital platform Tonton, highlights rail travel in Japan.

Variety game show *Find the Wasabi! – Norika's Hunters* is a collaboration between Media Prima's free TV station ntv7 Malaysia, Primeworks Studios with TBS, supported by Singapore's Mediacorp and Thailand's GMM Grammy as associate producers. The 11-part half hour series aired on nTV7 from January to March this year, with catch up on Tonton.

Yasuo Sakamoto, vice minister for policy coordination (international affairs) from the Ministry of Internal Affairs and Communications Japan, said Japan looked forward to "developing stronger relations with Malaysia in the near future".

Vikings invade Singapore in mall stunt *S3 premiere tops slot in Singapore, Malaysia*

A+E Networks turned a Singapore mall into a Viking village for four days to draw attention to the premiere of the new season of historical drama series, *Vikings* at the end of February. The stunt from 26 February to 1 March included original costumes from the production. The season three premiere on History channel topped all English pay-TV channels in Singapore (Kantar Nielsen) and Malaysia (Nielsen), the Singapore-based regional network said.



History's Vikings invade Singapore

From page 1: China

na's docu scene; widespread anti-corruption activity at state broadcaster China Central Television (CCTV); and the stellar rise of online platforms across genres.

But many are optimistic that the worst is over. Hopes are that the new leadership at CCTV's factual channel, CCTV-9, will lift the brakes on spend that all but stopped last year amid various investigations. Another development being closely watched is CCTV's possible new openness to acquiring directly from rights holders instead of through third-party agents.

ASD founder Yves Junneau says the requirement for China's broadcasters to air 30 minutes of documentary programming a day has driven up acquisitions. "This is the start of a new opportunity for distributors to sell their programmes in Asia," he says.

Junneau says ASD has become a destination on Asia's factual calendar, with wide participation from across the region. About two thirds of delegates this year are from Asia, including higher participation from Southeast Asian markets such as Indonesia and Thailand. In ad-

dition, the show has migrated from "primarily a co-production forum to a real marketplace where Asian broadcasters are willing to buy programmes from Asia and Europe".

Environmental issues are among favourite topics for ASD projects. Although investigative documentaries are on the rise, Junneau says these remain difficult for some broadcasters in Asia.

As always, co-productions are a key element. Junneau says co-production between Europe and Asia is up five or six times over the past four years in both volume and quality. "Four years ago we had three documentary co-productions between France and China. These days we have more than 20," he says. To track these and to provide analysis, he is rolling out an "observatory" of co-production this year.

In the run up to the Xiamen show, he said Asia's factual industry was optimistic about the addition of factual slots and channels in, among other markets, Thailand, as well as about the rising appetite for factual feature films for theatrical release. "It's too early for it to be called a trend," he says, "but it is happening."

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