

Summer break begins now! Our next issue will be published on Monday, 7 September 2015. Our daily subscription news, ContentAsia Insider, continues as usual. Have a great Summer!

What does FremantleMedia's latest Asia reorg really mean?
Flatter management, Singapore production downgrade & yet another turn of the multinational corporate cycle in Asia

FremantleMedia is writing a new chapter in its Asia production story, one with decentralisation at its heart, smaller regional management, and a shift in existing creative resources between Asian capitals.

A large part of the future action is set in China, India and Indonesia, with the overall tone shaped by regional HQ in Australia.

Singapore has been stripped of its regional corporate/management role, be-

More on page 15

DreamWorks rolls out with CTH Thailand *1st kids/family channel launches on 1 August*



All Hail King Julien

DreamWorks Animation debuts its first dedicated linear channel in the world on Saturday, 1 August, in an exclusive carriage deal with Thai pay-TV platform CTH.

The mass-market DreamWorks kids and family channel goes up in English, with a fully dubbed Thai schedule up and running by 1 September.

The HD channel will be distributed across the region by HBO Asia (ContentAsia, 10 December 2014), which will also handle marketing and technical services out of Singapore.

The carriage deal indicates something of a return to grace of CTH, which is said to have lagged on payments to channel programmers in the recent past.

DreamWorks' signature originals, such as *All Hail King Julien* and *The Adventures of Puss in Boots*, have been included in the launch grid, along with adventure series *Casper's Scare School*, and new original action series *DinoTrux*.

The channel will also present a daily morning pre-school block, DreamWorks Junior, featuring new productions such as

More on page 7



Can you recognize Asia's local heroes?



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the contentasia summit

Unboxing: Asia's content industry unwrapped

The 7th annual ContentAsia Summit opens the box on Asia's current content industry, unwraps the trends & unpacks the latest thinking behind the content ideas and innovation driving video production, distribution, consumption and engagement in Asia.

ContentAsia Summit

Friday, 4 September 2015
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ContentAsia Formats

Thursday, 3 September 2015
Venue: Westin Singapore

ContentAsia Production

Wednesday, 2 September 2015
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Hulu Japan adds Canada's T_UT to on-demand line up



Tut

Online platform Hulu Japan has picked up all rights to event miniseries *Tut*, starring Ben Kingsley in the tale of ancient Egyptian ruler, Tutankhamun.

The three-part six-hour mini-series, which Hulu Japan acquired from Canada's Muse Distribution, premiered on Spike TV on 19 July.

New Zealand's Sky will also air the series, which traces the life of a boy who became Pharaoh at the age of nine, his rise to power and his struggle to become a great leader, while his closest advisors, friends and lovers scheme for their own nefarious interests. *Tut* was produced by Muse Entertainment.

Ray of light for India's Sun group

India's Sun group has been cleared to participate in radio frequency auctions, giving rise to hopes that attempts by the Ministry of Home Affairs to pull its broadcast licences on national security grounds may disappear.

Local papers are saying that the Information and Broadcasting Ministry – which is opposing the Home Affairs ministry's efforts – may not pursue action against 33 TV channels in the light of the radio decision by courts in both Delhi and Madras.

Turner picks up Korea's Saimdang Jewel in the Palace star returns after a decade

Turner has picked up broadcast and syndication rights to Korea's most highly anticipated drama in years – *Saimdang*, starring *Jewel in the Palace*'s Lee Young-ae in her first TV appearance in more than a decade.

The deal with production house Group 8 for the 30x60-minute series covers pay-TV, free-TV and subscription video on demand in four Asia markets – Singapore, Malaysia, Indonesia and Brunei.

The agreement allows Turner to air episodes within 10 minutes of the domestic Korean broadcast on free-TV channel SBS.

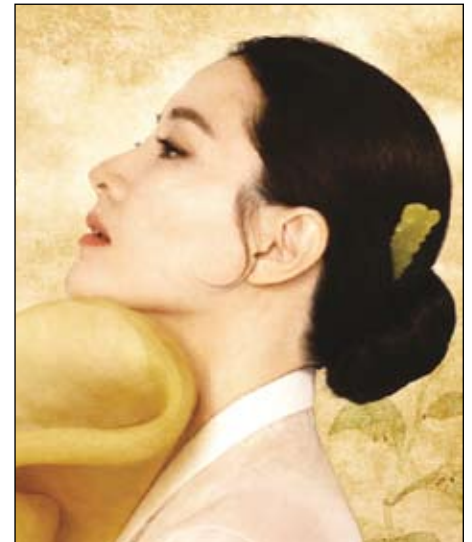
Financial terms of the Turner agreement have not been disclosed.

Turner Asia Pacific president, Ricky Ow, said only that the deal "demonstrates Turner's continued commitment to investing in the very best Asian content out there".

The price tag is highly likely to be on the upper end of anything Turner has paid for a series before.

The series' production budget is said to be more than US\$15 million, or upwards of US\$650,000 per episode.

At the Busan Contents Market in May this year, Chinese buyers were said to have committed US\$250,000 per episode. Buyers in Thailand and Hong Kong are



Lee Young-ae as Shin Saimdang

also believed to have gone way above their usual budgets.

Saimdang (working title) will air in 2016. Lee Young-ae plays dual roles as a university lecturer of Korean art in the present day and the 16th-century artist, writer and poet Shin Saimdang, one of the most respected women in Korean history. The story moves between past and present, tracing the efforts of a modern-day scholar to uncover secrets of the past.

Japanese nets launch on-demand service TVer set for October roll-out

Japan's five major commercial broadcast networks are rolling out their latest OTT ambitions in October.

The new joint venture on-demand platform, TVer, is backed by Nippon Television Network Corporation, Asahi National Broadcasting, TBS TV, TV Tokyo Corporation and Fuji Television Network.

The companies said TVer aimed, among other things, to service new media consumption habits and to head off piracy. The venture has been in development since last year.

TVer is being offered free of charge as a catch-up service. Select archive titles will be included in the line-up.

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**Formats
Outlook
2015**

**Q3 update out
on 2 September**

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what, why and
how of Formats
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Fox launches Korean sports channel
Tie up with Korea's JTBC for JTBC3 Fox Sports



From left: Eui-Joon Park, managing director, executive, JTBC; Inwon Cho, CEO, Qtv; Kyungmoon Jung, CEO, JTBC Sports; Seongwan Hong, broadcasting sports advisor, JTBC; Sugil Kim, CEO, president, JTBC; Zubin Gandevia, president, Asia Pacific/Middle East, Fox International Channels (FIC); Joon Lee, executive vice president, content and communications, Asia Pacific/Middle East, FIC; Craig Dobbs, senior vice president, acquisitions, Fox Sports Asia; Jay Hyun Yang, vice president, content and communications, FIC Korea

Fox International Channels (FIC) has tied up with Korean media company JTBC to launch co-branded sports channel, JTBC3 Fox Sports.

The new channel, part of FIC's localisation strategy, will carry a mix of international and local sports, all fully localised in Korean.

The international line up includes Bundesliga, Formula One, the Australian

Open, Roland Garros and Wimbledon tennis grand slams.

FIC Asia Pac/Middle East president, Zubin Gandevia, said the Korean service "completes our sports brand's APAC footprint".

The Korean service comes just head of the first anniversary of FIC's Fox Sports Asia rebrand/re-positioning in August last year.

Fox Sports' Wimbledon viewership up 29%
Facebook daily reach up 87%, Asia network says

Wimbledon viewership on Fox Sports in Asia was up 29% this year, according to data from Fox International Channels (FIC).

The Hong Kong-based regional network says 14.2 million people in Southeast Asia tuned into the grand slam tournament over two weeks in July. 11 million people tuned in in 2014.

Fox Sports Asia Facebook page register-

ing an increase in its daily reach by 87%.

FIC attributed increased viewership and reach in part to extensive cross-promotion on its entertainment, factual and movies channels, along with an aggressive social media strategy.

Fox Sports produced more than 200 hours of live tennis for its two sports channels and Fox Sport Play.

Da Vinci debuts in Korea

Da Vinci Media's Da Vinci Learning channel debuts in Korea in August with branded blocks on Korean educational channel, Jei English TV.

The two two-hour blocks (10am-noon/6pm-8pm) premiere on 3 August and will focus on science, art and history.

Additional blocks will follow on kids channel, Jei TV from September. The kids blocks will run from 10am-11am and from 11pm to midnight.

The strategic partnership between Da Vinci Media and South Korea's JEI Corporation is part of a broader partnership to develop a broadcasting and education business in Korea. The MoU, which includes support for global expansion, was signed in Seoul in July.

Optimism dips in Southeast Asia

Southeast Asian consumers remain the most optimistic in the world, even though levels in some markets have dipped from previous highs, Nielsen's Consumer Confidence Index for the second quarter of 2015 has found.

The Philippines, Indonesia, Thailand and Vietnam have maintained their top 10 ranking as the most optimistic consumers globally.

However, the Philippines was the only market where consumer sentiment increased, ending the quarter at the highest levels on record. Nielsen says the continued influx of foreign investments and a robust domestic consumption base is driving optimism in the Philippines.

Vietnam and Malaysia both dropped. Nielsen says Vietnam's optimism is being dampened by declining foreign direct investment and "a struggling retail environment".

Voice of China breaks ratings records

Season four premiere 28% up on season three finale



The Voice of China



Iris Xia

The season four premiere of Star China Media's *The Voice of China* has topped ratings records in China.

Viewership data released by Star China Media put ratings at 5.418% and share at 16.597% across the 50 cities measured.

Star China Media said this was the top rating of any entertainment show premiere ever on Chinese television.

The performance of the new season may allay fears that singing shows have had their day in China, and that audiences have moved on to other non-studio-based genres.

The Voice of China returned to Zhejiang Satellite TV on Friday, 16 July.

The rating of the first episode of season four increased 28% over the final episode of season three, and it was also higher than the finale of season two.

The premiere's rating is way above premieres of the first three series. Season one was 1.48%. Season two was 3.52%, and season three was 4.16%.

The primary audience is below 35 years old. This demographic represents 24% of the audience.

The Voice of China's new season is also beating popular original production *Where Are We Going Dad?*, based on the Korean format.

Season three judges Na Ying and Wang Feng are back for season four, and season two's Harlem Yu returns for season four. The new judge this season is Jay Chou.

Season four premiere coincided with the departure of vice president/chief representative, Vivian Yin, who has joined FremantleMedia as managing director for China, and the promotion of Iris Xia to deputy general manager, Star China Media.

Star China's formats also include *So You Think You Can Dance* and *China's Got Talent*, as well as home-grown format, *Sing My Song*, which is distributed globally by ITV Studios. Just before she left, Yin closed a deal for Korean format, *Infinite Challenge*, for China.

Thailand's Peace TV back on air – for now

Thailand's Peace TV is back on air while the country's courts decide whether action taken to revoke its licence is fair or not. At the same time, the station has been ordered to comply with licensing conditions and military junta orders.

Peace TV has been off air since the end of April after Thailand's National Broadcasting and Telecommunications Commission (NBTC) said it had breached licensing terms and the junta's orders.

The Administrative Court injunction that allows Peace TV to resume broadcasts was issued after the court said the NBTC had not allowed Peace TV to put forward its side of the story.

Local observers say not all shows on Peace TV will go on as normal, and that the future of one of the programmes – *Mong Klai* by political activist Jatuporn Promphan – remains in doubt.

Letv adds virtual reality to ICC online

Mainland Chinese online sports broadcaster, Letv Sports, has promised a virtually real version of the 2015 International Champion's Cup (ICC) China in a 360-degree virtual reality livestream. The transmission is using Hong Kong tech company Digital Domain Holdings' immersive video camera technology.

From page 1: DreamWorks

Raa Raa The Noisy Lion and *Guess with Jess*. *Dragons: Race to the Edge*, inspired by the *How to Train Your Dragon* theatrical franchise, build out the schedule in the fourth quarter of this year.

CTH subscribers can access the DreamWorks channel anywhere from THB99/US\$2.84 to THB499/US\$14 depending on their subscription packages.

In the original announcement last year, DreamWorks Animation promised "more original content than any other kids channel in the region".

The company also said the channel would tap more than 2,000 hours of existing DreamWorks TV content in addition to more than 1,000 half-hours of original animation the company currently has in production.

Eric Ellenbogen, co-head, international TV and DreamWorks Classics, says the service has been designed for a multi-screen universe, with all rights across all platforms available to partners in Asia. "It's not only TV," he stresses.

A full suite of online, on-demand, apps and games as well as options such as 'download to go' run alongside the linear offering. Consumer access points include free online/mobile video shorts, games and some content and range up to full content-rich apps authenticated with subscription partners.

"We aim to make our content very easily accessible," he says, adding that "making content ubiquitous, available everywhere, is the best defense against piracy".

Speaking in Bangkok just ahead of the



The Adventures of Puss in Boots



Eric Ellenbogen, co-head, international TV and DreamWorks Classics

announcement on Tuesday (28 July), Ellenbogen said the

benefit of being "late" into the market is that "we arrive without legacy issues... we have a complete set of rights available for all markets".

The decision to launch a linear channel as part of a multi-platform, multi-media offering rather than push programme licensing/sales was made because of the amount of TV content DreamWorks has available. "The [licensing/syndication] market can't absorb all we have," he says.

Pro-social advertising options are being explored for about five minutes an hour.

DreamWorks Animation is already producing television content in Asia, including two series in Korea and *George of the Jungle*, a co-production with Singapore-based production house August Media.

Ellenbogen is after "every form of distribution in Asia", with a preference for exclusive carriage agreements. The approach, he says, is to "put all our eggs into one basket and watch the basket carefully".



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ContentAsia's regular interview talks to people doing big and bigger things to move the industry forward. Matchbox Pictures Asia's Karen Appathurai-Wiggins on beauty, reality & riding Asia's original production upswing.

“Audiences will forgive you for a less than perfect shot if the story is good... that's what they are watching for.”

Karen Appathurai-Wiggins, series producer for unscripted content, Matchbox Pictures Asia

Karen Appathurai-Wiggins and the team at production house Matchbox Pictures Asia spent a good part of this year asking: 'What's beautiful?' After that, 'What's beautiful in Asia?'

And the answers are....? Wait and see. Right now she's not telling, reluctant to give anything away before the end-August premiere of NBCUniversal format, *How Do I Look? Asia*, on Diva channel.

What she will say right now is that there was a bridge to cross between notions of TV beauty as skinny models in talent shows and her goal: making participants the best versions of themselves.

"We weren't just casting a show, but dealing with perceptions of beauty," she says, adding: "In the U.S. version, people on the show are really different. In Asia, the differences are much more subtle".

Appathurai-Wiggins, Matchbox Asia's series producer for unscripted content, says the format is "about empowering women in a culture fixated on beauty".

"It was a re-education process for a lot of people involved... we are so used to the modelling shows with young skinny girls, and not the shows that empower women and mean not one size fits all," she says.

The eight-part series is part of a slate of productions Appathurai-Wiggins is

driving for Matchbox Pictures' six-month-old Singapore-based production unit.

Before *How Do I Look? Asia*, she was executive producer for five-part constructed-reality series, *Facing Up To Fazura*, for E! Asia, and series producer on constructed reality series, *It Takes Gutz to be a Gutierrez* season two for E! Asia. The newest title is *E! Top 5 Philippines*, an eight-part 30-minute "clip countdown with a Tonight show feel".

Over the past decade, Appathurai-Wiggins' prints have, in one role or another, been all over properties such as *The Real Housewives of Melbourne* and *Formal Wars* for Matchbox Pictures, *Big Brother Australia* for Endemol Australia, *Prank Patrol* for activeTV Australia, and *Gardening Australia* for the ABC.

Figuring out beauty was but one of the challenges Matchbox has faced in its short history in Asia, where channels are on a serious hunt for local relevance and production ambitions – if not budgets – are soaring.

Another challenge is that the type of constructed reality, such as that of *Facing Up To Fazura* is so new in, in this case, Malaysia, and producers need to



Karen Appathurai-Wiggins

calibrate drama carefully. "In *Fazura*, a girl was pushed into a pool. In Australia, that would have been a tiny drama," Appathurai-Wiggins says, adding: "But big or small, there's always the subtext that you can explore no matter where you are."

Editors in Asia are also walking new paths in telling more dramatic, engaging stories that are local but can play anywhere in the world.

"There are no format points in constructed reality other than telling a great story," Appathurai-Wiggins says. "Editors who can take that vision and make it reality are really difficult to find," she adds.

New-generation editing workflows are a mix of cross-border communications, multiple-language skills, Dropbox, Skype WhatsApp and Viber. Camera techniques are also a mix of traditional, professional and consumer tech, as well as mobile phones. "We use every bit of technology we can," she says, adding: "This is both a style choice and a budget necessity".

On *Fazura*, "we took every opportunity we had to follow the story". This meant shooting on mobile phones to capture an unplanned moment. "We got some of our best material in the car," she says.

Living with mobile-phone quality is easy. "Audiences will forgive you for a less than perfect shot if the story is good," she says, adding: "That's what they are watching for."

#whatsyourstory



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.

Asian/Astro Battleground, Malaysia

Malaysia's Astro expanded regional street-dance contest, *Asian Battleground*, this year from a one-off special to a three-part regional competition involving 11 countries across Asia.

The three regional episodes will run straight on from the latest domestic *Battleground* series, which ran for seven episodes.

The Malaysian winner (Kidiotics), and runner-up (Death Notz) compete in the regional competition. The regional finale airs live on 7 August. The first two episodes of the three-part regional special aired on 17 and 24 July.

The regional version this year featured 80 dance groups from 11 countries, including Japan, Korea, China, Philippines, Indonesia, Thailand and Singapore.

Astro Battleground launched in Malaysia in 2007 with the "aim to provide a platform to discover and support talented youths who love street dance", says Choo Chi Han, vice president of Astro's Chinese customer business.

The format airs on Cantonese satellite/OTT (Astro on the Go) linear channel, Astro Wah Lai Toi, with an average viewership of 500,000+ Malaysian households per episode.

Seasons one to eight were scheduled in the weekend prime-time slots. Season



Astro Battleground 2015



Choo Chi Han

nine (11x60 mins, bilingual) premiered on 22 May and aired on Fridays at 10.30pm.

More than 100 dance enthusiasts turned up for season nine auditions, held in April.

30 were flown to Japan for intensive, professional training and competed in battle rounds to earn individual spots for the finals.

The 18 finalists were grouped into three teams (Kidiotics, Death Notz and The BeastZ) to compete in a dance-off to clinch the ultimate spots in the group. Solo finals were held on 4 July.

The winner for this year's solo *Astro Battleground* championship was Faris Azim Abd Karim from Selangor (won RM20,000/US\$5,243 cash prize and a Japan workshop scholarship), who was also the youngest

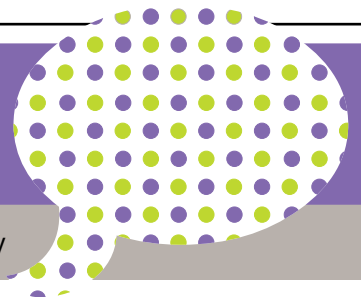
winner in the show's nine-year history. The younger team Kidiotics emerged as the group champion (RM50,000/US\$13,107 cash prize) and Death Notz first runner-up (RM20,000/US\$5,243 cash prize).

Asian/Astro Battleground judges are dance gurus: Funky Lia (Korea), Taichi (Japan), Vince (Philippines), Yiu (Hong Kong) and Chun Hsiang (Taiwan).

Hosts are beauty pageant-turned-emcee Trisha Kuck and home-grown dancer Dennis Yin.

Produced by a full production crew of 30 people, the greatest challenge was the three-month deadline to train and scale up contestants' skills, says Astro's Choo.

"It was also not easy searching for suitable judges and trainers overseas," Choo added.





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In *ContentAsia's* regular section on up-and-coming online platforms in Asia, **Malena Amzah** speaks to Greeny Dewayanti, director of Indonesia's PT Mega Media about over-the-top (OTT) TV service Genflix.



Genflix

What is Genflix? Genflix is an OTT extension of DTH satellite pay-TV service Orange TV, offering live linear TV channels and VOD content. Geo-blocked for Indonesia, Genflix is accessible via apps on Android/iOS-based smartphones and a website on internet connected devices (best viewed on Google Chrome).

The name "Genflix (Generation Flix) represents the new lifestyle of the digital generation, who seeks one stop entertainment available instantly at their finger tips."

Launch In September 2013. Commercial re-launch in June 2015, with an update (version 1.5) introduced in July 2015

Operated by PT Festival Citra Lestari, a subsidiary of PT Mega Media Indonesia Group, which also owns and operates DTH satellite pay-TV platform Orange TV

Who's who Greeny Dewayanti, director; Harianto Tan, head of IT; Artine Utomo, chief content officer; Andreina Lusya, senior content manager

Head count "We are a small operation team specialising in both native mobile and digital web app formats."

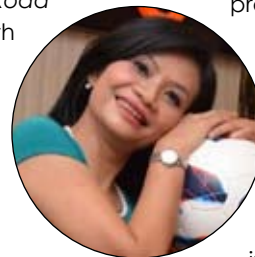
Offering Key offering is sports (powered by Orange TV), which includes the English Premier League (2013-2016), Serie A

Italy (2013-2016), Spanish league Copa Del Rey and French Ligue 1 (2013-2016), via linear channels BelN1, 2 and 3. Genflix also carries more than 1,000 VOD local/international movies and TV series. July titles include local movies *Tania*, *Gending Sriwijaya*, *Taman Lawang*; international movies *Pee Mak* (Thailand), *Kollegiet* (Denmark), *Araf* (Turkey), *Deadly Hitch* (France), *Ditto* (Korea); and TV series drama *ATM2* (Thailand), *MMA Road Fighting Championship* (South Korea), drama *Autumn's Concerto* (Taiwan), *MMA Bellator Fighting Championship* (U.S.), educational children's series *World Ahoy*.

Price/rates US\$2 a month for unlimited content

Wishlist "We will add some features to enhance user friendly experience and of course some hottest local content."

Will you consider game shows, competition, lifestyle, cooking... "There's a possibility to provide that kind of programming but it will depend on demand and choices... content strategy may change in future but currently sports remain as our entry point."



Greeny Dewayanti

How much of the offering is also on Orange TV? "We have different content from Orange TV since we are aiming different target markets."

What kind of windows are you working with? "We aim for the shortest possible theatrical window."

Will you be producing your own-branded OTT/online content? "Yes, this would be feasible in future. We want to focus on better understanding our consumers' behaviours and preferences before we embark on the original content strategy."

Target demo Indonesian youth who want to consume premium content on the go. Genflix is available to everyone in Indonesia, including non-Orange TV subscribers and is accessible on all networks (Wifi, 3G, 4G from any operators) in Indonesia.

No. of subscribers "It is still early to discuss numbers since we just relaunched in June 2015, but so far we have generated about 100,000 registered users."

Social media "Genflix itself is a digital service for digital-savvy users, so our presence on Facebook, Twitter, Instagram and others is imminent. We generally post trailers, schedule reminders (of live matches), promos, quizzes and more."

Challenge "OTT is still new in Indonesia but we are embracing 4G and seeing a tremendous growth in smartphone usage and adoption here."

Priority "Market penetration on both small and big screen users."

The best thing that has happened to the OTT industry in Indonesia this year is... "The emergence of new OTT players as well as the roll outs of 4G and FTTH (Fibre To The Home) network infrastructures that contribute to a bigger and better ecosystem here."



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

Warner TV

Date	22-June-15	23-June-15	24-June-15	25-June-15	26-June-15	27-June-15	28-June-15
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6pm	5.40pm: Person of Interest 311	5.40pm: Person of Interest 312	5.40pm: Person of Interest 313	5.40pm: Person of Interest 314	5.40pm: Person of Interest 315	5.40pm: The Closer Ep716	5.40pm: Person of Interest 314
6.30pm	Friends Ep1015	Friends Ep1017	Friends Ep101	Friends Ep103	Friends Ep105	The Closer Ep717	Person of Interest 315
6.55pm	Friends Ep1016	Friends Ep1018	Friends Ep102	Friends Ep104	Friends Ep106		
7.20pm	Rizzoli & Isles Ep201	Rizzoli & Isles Ep202	Rizzoli & Isles Ep203	Rizzoli & Isles Ep204	Rizzoli & Isles Ep205	The Closer Ep718	The Flash Ep110
8.10pm	The Closer Ep714	The Closer Ep715	The Closer Ep716	The Closer Ep717	The Closer Ep718	The Vampire Diaries 517	The Flash Ep111
9pm	Arrow Ep308	The Last Ship Ep201	Murder in the First Ep203	Stalker Ep107	Person of Interest 421	Saturday Night Movie Special: Cop Out (107 mins)	Person of Interest 421
9.50pm	The Flash Ep109	The Last Ship Ep202	The Originals 222 (finale)	Rizzoli & Isles Ep602	The Vampire Diaries 517		
10.40pm	The Big Bang Theory Ep221	The Big Bang Theory Ep223	The Big Bang Theory Ep302	The Big Bang Theory Ep304	Friday Night Movie Special: The Campaign (85 mins)	Wrath of the Titans (95 mins)	Cinema Sunday: The Dark Knight (152 mins)
11.05pm	The Big Bang Theory Ep222	The Big Bang Theory Ep301	The Big Bang Theory Ep303	The Big Bang Theory Ep305			
11.30pm	Arrow Ep308	The Last Ship Ep201	Murder in the First Ep203	Stalker Ep107			

- Drama/action/crime: 18hrs/43%
- Drama/comedy: 7.5hrs/18%
- Movie: 7hrs/16%
- Drama/superhero: 4hrs/9%
- Drama/thriller: 3.5hrs/8%
- Drama/supernatural: 2.5hrs/6%

Date	20-Jul-15	21-Jul-15	22-Jul-15	23-Jul-15	24-Jul-15	25-Jul-15	26-Jul-15
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6pm	5.40pm: Arrow S2 Ep208	5.40pm: Arrow S2 Ep209	5.40pm: Arrow S2 Ep210	5.40pm: Arrow S2 Ep211	5.40pm: Arrow S2 Ep212	5.40pm: The Closer S2 Ep202	5.40pm: The Flash S1 Ep116
6.30pm	The Mentalist S6 Ep608	The Mentalist S6 Ep609	The Mentalist S6 Ep610	The Mentalist S6 Ep611	The Mentalist S6 Ep612	The Closer S2 Ep203	The Flash S1 Ep117
7.20pm	Rizzoli & Isles S4 Ep406	Rizzoli & Isles S4 Ep407	Rizzoli & Isles S4 Ep408	Rizzoli & Isles S4 Ep409	Rizzoli & Isles S4 Ep410	The Closer S2 Ep204	The Flash S1 Ep118
8.10pm	The Closer S1 Ep113	The Closer S2 Ep201	The Closer S2 Ep202	The Closer S2 Ep203	The Closer S2 Ep204	Rizzoli & Isles S6 Ep606	The Flash S1 Ep119
9pm	The Flash S1 Ep116	The Last Ship S2 Ep206	Murder in the First S2 Ep207	Stalker S1 Ep111	Proof 102	The Notebook	Tloir: The Return of the King
9.50pm	The Flash S1 Ep117	2 Broke Girls S3 Ep301	Two and a Half Men S11 Ep1107	Rizzoli & Isles S6 Ep606	The Vampire Diaries S5 Ep521		
10.15pm		Mom S2 Ep201	Two and a Half Men S11 Ep1108				
10.40pm	The Big Bang Theory S4 Ep415	The Big Bang Theory S4 Ep417	The Big Bang Theory S4 Ep419	The Big Bang Theory S4 Ep421	Must Love Dogs	Interview with the Vampire	
11.05pm	The Big Bang Theory S4 Ep416	The Big Bang Theory S4 Ep418	The Big Bang Theory S4 Ep420	The Big Bang Theory S4 Ep422			
11.30pm	The Flash S1 Ep116	The Last Ship S2 Ep206	Murder in the First S2 Ep207	Stalker S1 Ep111			

- Drama/action/crime: 17.7hrs/42%
- Drama/superhero: 7.7hrs/18%
- Movie: 7hrs/17%
- Drama/comedy: 5hrs/12%
- Drama/thriller: 2.6hrs/6%
- Drama/supernatural: 1.7hrs/4%

Channel's primetime: 6pm-12am
Source: Warner TV, SEA schedules correct as of 5 June 2015

About three months after Turner pushed Warner TV into an edgier, more dramatic space in Asia, programming bosses report steady growth in the younger audiences that the re-launch was designed to reach.

Turner International Asia Pacific's vice president for general entertainment

content, Marianne Lee, says in Singapore, young audiences between 20 and 44 years old are on the up, cementing early successes. In April, a month after the relaunch, Warner TV was the No.1 English-language entertainment channel among 20-44 years olds, as well as among younger

males 20-34 and females 20-34.*

The strategy is driven by shows such as Gotham, iZombie and The Flash; seasons two of Gotham and iZombie return later this year.

The Last Ship, Arrow (season four returns

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* Kantar Media Singapore. April 2015. All time. Reach refers to viewing for at least one minute. Ranking among rated Entertainment package channels on StarHub TV.

From page 13: Schedule

later this year) and *The Big Bang Theory* are part of a template of drama, action and comedy that is unique to the channel.

Lee says superhero titles – part of the action line-up – “continue to be a big priority for us and... reinforce our new younger-skewing branding and target audience”.

First-window rights are a goal for new series. Movies not so much.

Lee says titles such as *The Lord of the Rings*, *The Dark Knight* and *Harry Potter* “have great repeat value and are highly re-watchable even after several years”.

Flagship express titles for the next few months include *The Last Ship* (season two) and *Murder in the First* (season two), as well as *Agent X*, a new drama starring Sharon Stone, which airs in September.

Lee believes TV everywhere options are critical, and says “existing subscribers should be able to watch content on whichever screen they want”.

Warner TV’s licensing deals include non-linear rights “so we’re very interested in working with our distribution partners and affiliates to provide catch-up and SVOD options,” she says. An example is Warner TV Encore with now TV in Hong Kong.

“We are very committed to working with a partners to deliver on this and we believe, if done well, will enable us to continue engage a younger, underserved and even new audiences,” she says.

In the third week of July (20-26 July), action/crime drama series filled about 42% (17 hours) of Warner TV’s prime-time (6pm-midnight) schedule with TV series *The Mentalist* season six, about an independent psychic consultant turned California Bureau Investigation (CBI) investigator, stripped at 6.30pm on Mondays to Fridays; *Rizzoli & Isles* season four, which follows the complete opposite police detective Jane Rizzoli and medical examiner Maura Isles duo in their mission to solve murder mysteries, stripped at 7.20pm



Marianne Lee



Arrow season three

Mondays to Fridays; crimes solving *The Closer* season two, stripped at 8.10pm Mondays to Fridays with repeats of three back-to-back episodes on Saturdays at 5.40pm; and detective series *Murder in the First* season two at 9pm with repeat at 11.30pm on Wednesdays.

Superhero drama series in the third week of July made up 20% (8.5 hours) of Warner TV’s prime-time 6pm-midnight schedule with two titles: *Arrow* season two, about spoiled billionaire playboy Oliver Queen who went missing and returned five years later as a hooded vigilante crime buster, stripped at 5.40pm Mondays to Fridays; and speed superhero *The Flash* season one, with back-to-back episodes on Mondays at 9pm and 9.50pm.

Movies, which filled 17% (seven hours) of the 20-26 July prime-time schedule, run on Friday nights at 10.40pm, and 9pm on Saturdays and Sundays.

The rest of the Warner TV July prime-time offering includes comedy drama (12%/5 hours), thrillers (6%/2.6 hours) and supernatural drama (4%/1.7 hours).

In June (22-28 June), action/crime drama series filled about 43% (18 hours) of



The Last Ship season two

the prime-time schedule. June’s action/crime TV drama series were *Person of Interest*, earlier episodes from *The Closer*, *Rizzoli & Isles* and *Murder in the First*.

Comedy drama series in the weekly June schedule filled about 18% (7.5 hours) of 6pm-midnight prime-time with two titles: long-running series *Friends*, stripped at 6.30pm and 6.55pm Mondays to Fridays; and *The Big Bang Theory*, stripped at 10.40pm and 11.05pm Mondays to Thursdays. No comedy series were aired during weekends in June and July.

Superhero drama series – early episodes of *Arrow* and *The Flash* – in the third week of June made up 9% (four hours) of the primetime 6pm-midnight schedule.

The rest of the June’s prime-time offering are thriller filling about 8% (3.5 hours) and supernatural drama series with 6% (2.5 hours) of the weekly schedule.

From page 1: FremantleMedia

coming a production centre for regional projects such as, hopefully, the second season of mega-format *Asia's Got Talent*. Thailand, where FremantleMedia has a small production outfit, will report into Singapore.

FremantleMedia's regional sales/licensing/distribution team in Singapore under Ganesh Rajaram is unaffected by the change, and will still be responsible for format sales across Southeast Asia.

Digital content development and strategies will sit within individual business units, with a global function in New York working with local divisions.

The obvious question being asked in the days following the announcement (*ContentAsia Insider*, 22 July 2015) is: What does the new structure really mean for FremantleMedia and, if anything, for the rest of the industry?

The most likely answer is this: lower costs and good optics. Which markets, after all, don't like to be told they're big and powerful enough to be autonomous?

Across the region, "we're giving people more resources on the ground", says Ian Hogg, FremantleMedia's regional chief executive officer for Australia and Asia Pacific. He also says that the new structure mirrors the company's operations in Europe and other parts of the world.

It's also decentralisation's turn in the well-rehearsed cycle of international media businesses operating in the region. It's not an unfamiliar situation and it's by no means restricted to production companies or to FremantleMedia.

What the latest turn means for FremantleMedia's production business in Asia this time is more direct reporting into Australia, some cost savings, shuffling creative resources, and an indication of the high hopes the company has for China and its new joint venture with the Shanghai Media Group/BesTV and China Media Capital. The venture was announced in April.

The company's hopes for the China venture centre around creating original IP that broadcasts in China on Dragon TV and BesTV, and beyond through FremantleMe-

dia International. The first original show is scheduled to air in 2016, Hogg says.

Former regional managing director Paul O'Hanlon's new role as creative director for China adds heavyweight creative support to FremantleMedia's ambitions in China. The China business is being driven by newly appointed managing director, Vivian Yin (*ContentAsia Insider*, 14 July 2015). O'Hanlon takes up his new position in 2016 after time off from mid-September to welcome a new baby.

The China joint venture was put together by O'Hanlon's now-disbanded regional team in Asia, with a key role played by chief operating officer Michelle Landy. Landy exits the Asia operation as part of the restructure.

FremantleMedia doesn't disclose financials, but going by the number of shows on air, the outfit is currently Asia's second biggest format distributor.

Market leader Endemol Shine is a long way ahead, with about three times as many titles on air or commissioned across the region in the 12 months to end March this year, according to *ContentAsia's Formats Outlook Q2 2015*.

This year so far, FremantleMedia has about 14 shows on-air or production in Southeast Asia, including *Asia's Got Talent* which ran to mid-May. The figure excludes China and India.

Regionally, CBS Studios is third in number of titles, with at least eight series – mostly versions of *Next Top Model* – either on air or commissioned during the 12 months to the end of March this year, according to *ContentAsia's Formats Outlook*.

Apart from the flagship regional *Asia's Got Talent*, FremantleMedia's 2015 slate includes six shows in Vietnam – *Hole in the Wall*, *Project Runway Vietnam*, *Perfect Score Vietnam*, *The Price is Right Vietnam*, *Vietnam Idol*, *My Mom Cooks Better than Yours*, which goes into production in August.

The other seven include three in Myanmar (*Got Talent*, *Family Feud*, *Idol*, which is in pre-production and scheduled to air in November), and two in Thailand (*Got Talent*, *The Price is Right*). The remaining two

FremantleMedia titles in 2015

1. *Cambodian Idol* (on air)
2. *Mongolia's Got Talent* (in production)
3. *Thailand's Got Talent* (on air)
4. *The Price is Right Thailand* (on air)
5. *Myanmar's Got Talent* (in production)
6. *Myanmar Family Feud* (on air)
7. *Myanmar Idol* (on air in Nov)
8. *Perfect Score Vietnam* (on air)
9. *The Price is Right Vietnam* (in prod)
10. *My Mom Cooks Better than Yours Vietnam* (in prod in August)
11. *Vietnam Idol* (on air)
12. *Hole in the Wall Vietnam* (on air in December 2015)
13. *Project Runway Vietnam* (on air in December 2015)

Source: FremantleMedia

are in Cambodia (*Idol*, already on air) and Mongolia (*Got Talent*, in production).

Whatever is unclear about the way ahead, the one definite thing FremantleMedia did in Asia this year that bust every barrier and had the entire industry united in hope was *Asia's Got Talent* for Sony Pictures Television Networks' AXN.

The regional talent format broke records on numerous fronts. The show had, among other online stats, upwards of 100 million YouTube views. Two weeks after the 14 May series' finale on Sony Pictures Television Networks' AXN, online engagement continued with more than 276 million minutes watched on YouTube and likes/comments hitting 380,000.

Inevitably, links are being made between the uber-expensive format and the restructure two months after the finale. Hopes are/were that the format would set new budget and production quality standards for regional production in the region. And it did. For now though, with all eyes on the costs FremantleMedia is taking out of the business, hopes of matching those any time soon are receding.

Epic turns up the volume on history

Eight new shows go live with big-noise campaign



Radhika Apte in *Chokherball*

India's Epic channel just launched eight shows with a big-bang ad campaign. The question is not about the noise. It's more about whether (or not) Epic's high-decibel marketing campaign can create a market for its different stories on Indian history and mythology?

Five of these – such as *Jaane Pehchaane* (Known Unknown) with Javed Akhtar about the trajectory of characters in Hindi films or *Mid-Wicket Tales* about the yester-years of cricket – are completely new shows.

The others – such as *Raja, Rasoi aur Anya Kahaniyaan* (The King, the Kitchen and Other Tales) which takes you through the history of various Indian cuisines – are second series returns.

None of the eight-month-old channel's efforts at getting Hindi audiences interested in something other than soaps or song and dance reality shows seem to have worked. Epic's weekly audience size remains a fraction of leader Star Plus.

Mahesh Samat, managing director, Epic television networks (and former head of Disney India), reckons that the issue is not the programming but the awareness around it. "This time we are putting more money into awareness," he says.

Samat believes passionately in the channel's raison d'être. "There is so much history in India but much of it is told from a Western

point of view or a jingoistic perspective, Epic attempts the middle ground," he says.

The potential is evident says one TV researcher. "Historicals (such as Colors' *Ashoka Zee's Jodha Akbar*) have been among the biggest successes on Hindi GECs. The viewership low (for Epic) is not a comment on the opportunity but on the execution," he says.

Epic's stories are told in a low-key style that Indian TV audiences are not used to and some of them are dark. For example *Ekaant* (Solitude) explores abandoned places across the country. Its regular viewers though love the channel.

"Our ratings are not very high, but the social chatter is high, there is a strong understanding of what the channel attempts," Samat says, adding: "The challenge is getting the balance right between content and awareness. The time is right for a segmented channel," he adds.

More than half of India's 161 million TV homes are already digital. Epic is, arguably, an interesting experiment. More so because its investors include the deep-pocketed Mukesh Ambani (25.8%) and Anand Mahindra (25.8%). At 49% Samat is the largest shareholder. - Vanita Kohli-Khandekar

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Published fortnightly by:
Pencil Media Pte Ltd
730A Geylang Road
Singapore 389641
Tel: +65 6846-5987
contentasia.tv

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MICA (P) 111/06/2013

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