

Int'l channels essential in Indonesia *"Lets grow the pie together," Tanoë says*

Regional and international channels remained essential to Indonesian pay-TV platforms operated by MNC Sky Vision, president, director and CEO, Rudy Tanoësoedibjo, said in Cannes on Tuesday.

Speaking on day two of this year's Mipcom market, Tanoësoedibjo said too that MNC's growing bouquet of local channels served domestic needs not being fulfilled by international services.

MNC operates 21 in-house channels. "These do not displace international channels," he said.

At the same time, international programmers had to come to the market with the right content, he added.

Over-the-top (OTT) services in Indonesia were in development, Tanoësoedibjo said, highlighting the futility of some channels' commercial agendas. "The problem is that some of the channels want to make instant money... It's wrong if you want to make money out of me. Rather make money with me," he said.

He added that the current 20 million addressable homes in Indonesia would double by 2020, and spoke out against destructive disruption and unsustainable business models. "We need to grow the pie together," he said.

Scripps cracks Aus with free-TV deal *Chang seeks alternatives in closed markets*

Scripps Networks Interactive's Asia Pacific managing director, Derek Chang, is taking a major free-TV bet in Australia. The new output deal and licensing agreement with SBS adds to an existing linear deal with Fetch TV and gives Scripps content its highest profile ever in Australia. Financial details of the new deal have not been disclosed.

While other free-TV options are being explored, Chang says pay-TV continues to "be our primary method of distribution" in the region. Scripps' lifestyle channels "have deep roots in the pay-TV industry", he says. At the same time, in cases where "our traditional points of entry may be closed or diminished... we will seek alternatives".

Neither SBS nor Scripps has disclosed how many hours are involved in the deal to power SBS's new 24/7 food-focused free-TV digital channel, scheduled to launch in November.

Genres will cover cooking competitions, culinary adventures and home entertaining. Scripps produces more than 2,500 new hours of original content a year.

SBS's chief content officer, Helen Kellie, mentioned developing new programmes for the channel, but gave no details.

The service, which remained unnamed

at press-time, will include a linear channel as well as online catch up via SBS On Demand.

SBS and Scripps say the new service will be Australia's first free-to-air channel for "everyday food lovers".

The channel – SBS's fourth free-to-air service – will also carry food-inspired travel programming. Titles have not yet been disclosed.

SBS managing director, Michael Ebeid, said the 24/7 channel was an opportunity to extend SBS's Thursday night food block "all day, every day, for free". Ebeid said "as we face finding pressures and an increasingly competitive market, we need to

find new ways to bring audiences the best content from around the world and create a commercial return to continue to fund high-quality Australian programmes on our main SBS channels".

He added that the food channel builds on SBS's success "bringing movies acquired from around the world to Australian audiences through subscription channel World Movies".

Scripps' Chang, called Australia a "key driver of growth for our business in the region". Launch specifics have not been disclosed.



Derek Chang

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Japan, Korea rep Asia in Emmys 2015 *Japan rules int'l kids Emmy nominations*

Japan and South Korea fly the flag for Asia in this year's international Emmys, presented in New York on 23 November.

Of this year's 40 nominees across 10 categories and 19 countries, two are from Japan and one from South Korea.

Japan's two nominations are *Mozu* season one, *Night Cry of the Mozu* (TBS Television/Wowow/Robot) in the drama series category and *Storytelling of Hostages* (Wowow/Twins Japan) in the TV movie/miniseries category.

South Korea's *Trial of Chunhyang – A Girl Prosecuted by Feudalism* (KBS) was nominated in the Arts category.

Meanwhile, Japan dominated Asia's presence on this year's list of International Emmy Kids Awards' nominations, with nominations in four of the six categories.

Singapore was the only other Asian country represented on the list, which was released Saturday (3 October) during Mip Junior in Cannes.

Singapore's nomination was for *Spelling*

Armadillo by Oak3 Films in the TV movie/mini series category.

The four categories in which Japan was nominated are pre-school, animation, factual and non-scripted entertainment.

Shimajiro's Wow! was nominated in the pre-school category. The show is from Benesse Corporation/TV Setouchi Broadcasting/Dentsu/Dash/demand/The Answerstudio.

Ronja, the Robber's Daughter was nominated in the kids animation category. The programme is a co-production between Japanese public broadcaster NHK, NHK Enterprises, Dwango and Polygon Pictures.

Kore-eda x High School Girls: Portrait of Fukushima 3 Years After, from NHK Educational Corporation, NHK and Paonetwork Japan, is among the nominees in the kids factual category.

Fuji Television Networks' *Battle for Money: Return of the Dinosaurs* is the sole Asian title in the kids' non-scripted entertainment category.

Japan's CAV backs Viddsee *Boost for Asia's mobile cinema content*

Online video platform Viddsee has brought Japan-based CyberAgent Ventures (CAV) on board as the lead investor in its latest round of funding.

The new money brings Viddsee's total raised to US\$2.3 million.

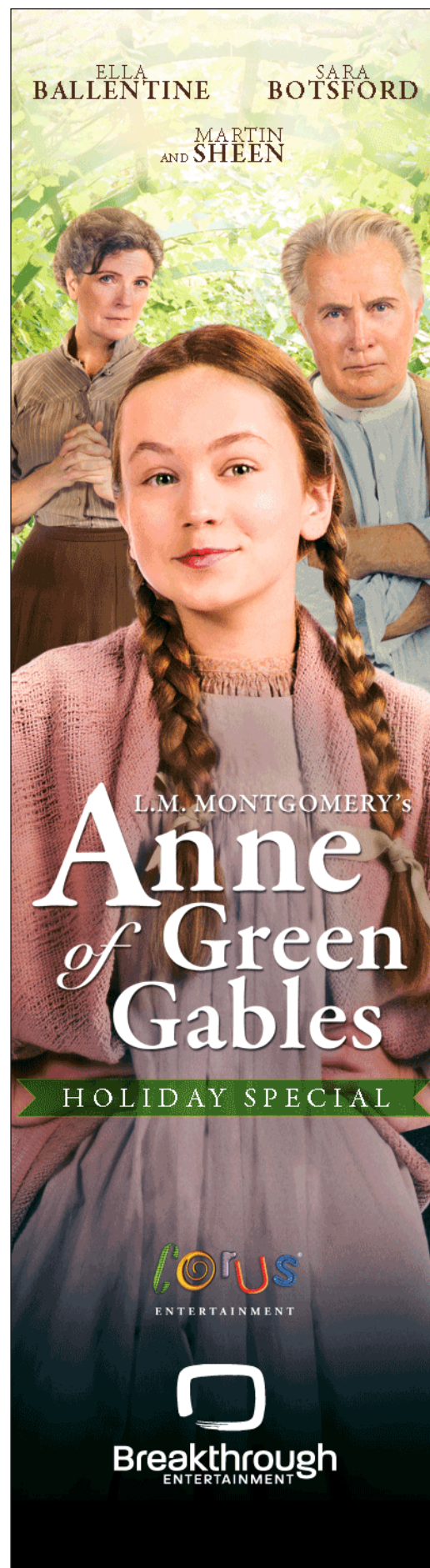
Viddsee, which says it is developing the new wave of mobile-powered cinema, says there has been a dramatic rise in short-film consumption since the hybrid online platform was founded two years ago.

"It's not a stretch of the imagination to have a film viewed by half a million people, which is an equivalent of 3,000 full-house screenings," says Viddsee co-

founder Derek Tan.

Viddsee's slate covers horror, thrillers, romance, comedy, drama, documentaries, and emerging stories about women, sexuality and adolescence.

"There's no lack of content or creativity from Asia, but the real push in creating relevance with audiences is accessibility in both medium and content. We are confident that technology will facilitate the new wave for cinematic content in the online video space, especially in markets like Indonesia where mobile devices are the first touch points to the Internet for many," says CAV spokesperson Takahiro Suzuki.



TV tops trust charts for paid ads

Word-of-mouth remains most credible advertising

TV, magazine and newspaper advertising continues to be among the most trusted forms of paid advertising in Southeast Asia, a new report from Nielsen says.

The Global Trust in Advertising Survey found that nearly eight in 10 consumers in Indonesia (79%), Thailand (78%), Philippines (75%), Vietnam (69%), Singapore (64%) and Malaysia (63%) indicated their trust in television ads — all above or consistent with the global average of 63%. 70% of Southeast Asian consumers continue to trust ads in magazines and 69% in newspaper ads.

The survey, which polled 30,000 online respondents in 60 countries, aimed to gauge consumer sentiment in 19 forms of paid, earned and owned advertising mediums.

"Word-of-mouth recommendations remain the most credible source of advertising among Southeast Asian consumers," Nielsen said, adding that "owned online channels are increasingly finding their way into the consumer's circle of trust".

"The proliferation of online formats has not eroded trust in traditional (offline) paid channels. TV still delivers the highest unduplicated reach (i.e., the ad reaches each audience member only once) of 85%-90%," says Craig Johnson, managing director, marketing effectiveness and reach portfolio, Nielsen Southeast Asia, North Asia and Pacific.

Across Southeast Asia, 88% of consumers placed the highest level of trust in word-of-mouth recommendations from people they know, with Filipino consumers leading the way at 91% (up one point from 2013).

Word of mouth endorsements gathered the biggest increase in approval from Vietnamese consumers, up eight points to 89%. Similarly, 89% of Indonesians (up four points) gave the advertising source the nod, followed by Malaysians (86%, up

one point), Singaporeans at 83% (down two points) and Thais at 82% (three-point increase).

Owned online channels are also among the most trusted advertising formats in Southeast Asia, with branded websites as the second-most-trusted format at 77%. Meanwhile, 71% of survey respondents indicate that they trust consumer opinions posted online.

Among online paid ads, those which are served in search engine results received the highest credibility with close to six in 10 or 57% of consumers indicating trust in this channel. Thailand has the highest trust score (63%, up seven points) followed by Indonesia (61%, a four-point increase), Philippines (56%, no change), Vietnam (55%, up 11 points), Malaysia (46%, down six points), and Singapore (46%, one-point decline).

The credibility of advertisements in social networks and online video ads closely follow at 53% and 52% respectively. Six in 10 Thai consumers (60%) say they trust ads delivered through social networks, as do consumers in the Philippines (59%), Indonesia (54%), Vietnam (48%), Malaysia (47%) and Singapore (44%).

Trust in online video ads increased in four out of six markets in Southeast Asia with the Philippines and Thailand leading the way at 56% (both up five points), Vietnam (+11 points) and Indonesia (no change from 2013) both at 52%, Singapore at 47% (up four points), and Malaysia at 41% (-9 points).

While less than half of the consumers in the region trust online banner ads (47%) and mobile advertising (45%), both exceed the global average of 42% and 43% respectively. Trust by Southeast Asian consumers in mobile text ads is at 35%, a point less than the global average.

Advertising that used real-life situations was most likely to resonate among Southeast Asian consumers, the study found.

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Taiwan expands LGBT film fest

TIQFF films up 40% this year



How to Win at Checkers (Every Time)

Taiwan's second annual International Queer Film Festival (TIQFF) kicks off at the end of October, with 100 films – a 40% increase on last year – across three major cities and the hashtag/theme #WeAreEverywhere.

The month-long programme (23 October-22 November) will tour smaller towns after Taipei, Taichung and Kaohsiung, "because we are everywhere, and proudly so," says Portico Media's Jay Lin, the festival's chair and co-director.

The opening film is Roland Emmerich's gay rights drama *Stonewall*, set in 1969 in New York's Greenwich Village. Jonathan Rhys Meyers stars in the story of the aftermath of a police raid on Stonewall Inn, which ignites a riot and a crusade for gay rights.

Tim Oliehoek's comedy *Queen of Amsterdam* (2013), about a bid to save a happy gay neighbourhood in Amsterdam, closes the festival.

Asian films include Korean-American director Josh Kim's *How to Win at Checkers (Every Time)*, which is Thailand's submission for the best foreign-language film competition for the 88th Academy Awards. The

Thai-U.S.-Indonesia co-production is set in Bangkok and based on stories from Thai author Rattawut Lapcharoensap.

Special TIQFF screenings include *Boulevard*, Robin Williams' final film before his death last year; *54: The Director's Cut*, about New York's Studio 54; Parvez Sharma's *A Sinner in Mecca*, about his journey to Mecca as a gay filmmaker; and South Korean documentary feature, *My Fair Wedding*.

Directors from across Asia, including Malaysia's Woo Ming-jin (*The Second Life of Thieves*) and Hong Kong's Stanley Kwan (*Centre Stage*) will attend the festival. Filmmakers from Japan, Korea and the Philippines are also among international guests.

The festival also marks the launch of the Asia-Pacific Queer Film Festival Alliance. Lin says LGBT film festival directors from across the region are being invited to "explore synergistic collaborations... to find ways to augment our voices".

"Our goal is to offer Taiwan a panoramic view of the LGBT issues spanning the world," he says, adding that "film is a way to generate dialogue... and to raise awareness in a softer way".



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Chef format heads for Asia



Chef In Your Ear

Sonia Fleck's Bomanbridge Media has picked up Asia rights to new studio entertainment format, *Chef in Your Ear*. Warner Bros International Television Production has rights for the rest of the world.

The format, which launches globally at Mipcom this week, was created by Michel Rodrigue's California/U.K.- based company, The Format People, for Food Network Canada. The 26-part prime-time series premiered on 31 August and remains the network's top-rated show on Monday nights.

The format has two professional chefs attempting to deliver restaurant-quality dishes from afar via two novice cooks.

FIC acquires exclusive global rights to Keshet thriller *False Flag* *Original and U.S. remake to air across FIC's international footprint*

Fox International Channels (FIC) has acquired exclusive global first window rights to Keshet International drama *False Flag*.

This is the first non-English language global acquisition for FIC, which will air the Hebrew-language series across its

127-country footprint.

The deal for the eight-part drama follows the existing format rights agreement FIC and Keshet have struck for a U.S. version of the show.

False Flag is an espionage thriller about five ordinary citizens implicated

in a high-profile kidnapping following the disappearance of the Iranian Defence Minister while on a secret visit to Moscow. As they fall deeper into a world of paranoia and deception, they are forced to trust one another despite their differences.



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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.

The Voice of China season 4

The live finale of *The Voice of China* season four is being held at Beijing's "Bird's Nest" China National Stadium, on 7 October 2015, bringing to a close a show that, among other things, is making Asia's production industry salivate (and that not only for the number of cameras being used).

Season four (13x90 mins) premiered on Friday, 17 July, in a 9pm-11pm prime time slot on Zhejiang Satellite TV, filling the spot vacated by the *Running Man* format.

With a production budget north of RMB100 million/US\$16 million, the latest season of Star China Media's reality singing competition has broken records for the longest winning streak of any Format in China ratings history as the number one show in China for 10 straight weeks.

The Voice of China's performance may allay fears that singing shows have had their day in China and that audiences have shifted to non-studio-based programmes.

Star China Media info put the premiere episode ratings at 5.418% and share at 16.597% across the 50 cities measured. The company said this was the top rated entertainment show premiere ever on Chinese television.

Season four's first episode rated 28% higher season three's finale, and was also higher than the finale of season two. The premiere's rating also trumped previous premieres (season one: 1.48%; two: 3.52%; three: 4.16%), according to viewership data released by Star China Media.

For the first 10 weeks, *The Voice of China*



The Voice of China

received a weekly rating between 4 and 5 on the CSM Top 50 scale, representing an approximate 16% audience share.

The strategy this year was to attract more overseas Chinese participants and to broaden domestic coverage. Iris Xia, Star China Media's deputy general manager, says about 50 first, second and third-tier cities in China were covered, which is 30% more than in previous seasons.

The easiest part is basic stage set-up, as they "... follow the original Voice stage design, lighting, and equipment settings for the standard requirements," Xia adds.

The primary audience is below 35 years old, which represents 24% of the overall audience.

According to GroupM in China, comparing TV data from 10 July and 17 July (after *The Voice* joined in the Friday night slot), ratings of singing competition format *Su-*

per Idol (the local version of Korea's MBC format on Anhui Satellite TV) dropped 42%. Original driving/car competition reality format, *F-Team* (Guangdong Satellite TV) dropped by 23%. Reality/family format, *Where Are We Going, Dad?*, on Hunan TV lost 19%.

The 17 July episode of *Where Are We Going, Dad?* season three had a TV rating of 2.94, which means the premiere episode of *The Voice of China* season four 17 July was 80%+ higher than the *Where Are We Going, Dad?* episode aired on the same day.

New this time around is the addition of *Secret Voice* (Thursdays 10pm-11pm) special and behind-the-scenes tidbits that air between the main episodes. Season four also includes the double-blind audition.

Season four was directed by Jin Lei assisted by Shen Ning, Zhang Li and Wu Qunda.

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Dinosaur Train leads Asia story as Henson turns 60 *Audience expands to 4-7 year olds with new shows*

"We'll travel the world in sunshine and rain, and meet all the species on the Dinosaur Train!" sing the animated dino-stars at the beginning of each episode of *Dinosaur Train*, The Jim Henson Company's made-in-Singapore animated pre-school series.

As the company celebrates its 60th anniversary, the Asia story continues to be led by the Emmy-nominated CGI animated series, which has hit 150 episodes.

Season four of the show, co-produced by Singapore-based Sparky Animation, is currently in production and will air first on PBS Kids in the U.S.

Jim Henson has, to date, distributed *Dinosaur Train* in more than 200 markets, including EBS (South Korea), TVNZ (New Zealand), MediaCorp Okto (Singapore), Astro Ceria (Malaysia), PBS (Thailand) and Kompas TV (Indonesia), according to Sparky Animation.

The series also has its own YouTube channel, which launched on 17 August 2015. So far, the channel offers 11-minute episodes from season one as well as shorts.

Jim Henson has sold 10 other shows in Asia to traditional TV and VOD platforms. These include *Sid the Science Kid*, another four-time Emmy nominee; *Doozers*, featuring the characters from Jim Henson classic *Fraggle Rock*; and *Pajanimals*.



Richard Goldsmith



Dinosaur Train

Though *Dinosaur Train* is a traditional TV, and now digital, play for the company, Richard Goldsmith, executive vice president of global distribution, still sees VOD and DVD as a major part of Asia plans.

"Given the fact that we make primarily children's content, there is still a significant transactional business for us in VOD and DVD," he says. Various Jim Henson shows are available on VOD platforms in Asia, including *Mother Goose*

Stories and *Wubbulous World of Dr Seuss*.

"The proliferation of new VOD platforms has allowed for bigger opportunities beyond just traditional TV networks," Goldsmith adds.

The company is now turning its attention to four to seven year olds with shows such as *Splash!* and tech-focused series *Dot*, which are both in development.

Taking the company into its seventh decade, Goldsmith says the older market "is where we currently see significant growth". – Emily Seibel @emseibs

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Who was at... A+E Networks' party at the ContentAsia Summit



Fotini Paraskakis, Endemol Shine Asia; Alan Hodges, A+E Networks Asia



MasterChef Asia judges, Susur Lee, Audra Morrice, Bruno Ménard



Avi Himatsinghani, Rewind Networks; Richard Silarak, CTH Thailand



Ryan Shiotani, BBC Worldwide Channels; June Yeoh, Viacom International Media Networks



Mark Eyers, Turner; Kristian Kender, CMMi China



Jeremy Kung, Telekom Malaysia; Indra Suharjono, Next Media Animation Taiwan



Sandie Lee, Rewind Networks; Magdalene Ew, HBO Asia



Ying Hui Tay, Sony Pictures Television Networks Asia; Michael Dick, Andy Baek, Fox International Channels



Midi Stormont, Flame Distribution; Christopher Smith, Endemol Beyond Asia; Jeeyoung Lee, Endemol Shine Group



Abhishek Rao, Fox International Channels; Ting Soo Yun, StarHub Singapore



Charmaine Wong, NBCUniversal International Networks; Adam Williams; Tine Hansen, Natalyn Bava, NBCUniversal International Networks



Lucinda Brown, Rushit Jhaveri, Sean Kneale, Jef Lim, FremantleMedia Asia

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Who was at... Beach House Pictures 10th anniversary party in Singapore



Donovan Chan, Beach House Pictures (BHP)



Michele Schofield, A+E Networks Asia; Daniel Whittington, Discovery; Jocelyn Little, Beach House Pictures; Bryan Seah, Discovery Networks Asia



Derek Chang (left), Scripps Networks Interactive; David Haslingden, Racat Group



Keh Li Ling, Loh Shimin, MDA



Gabriel Lim, Angeline Poh, Media Development Authority (MDA)



Cynthia Lee-MacQuarrie, Barbara Latimer from BHP's *Hiccup and Sneeze*



Marc Checkley & Rocky, Beach House Pictures



Xin Huiwen, MDA; David Simonsen, HBO Asia



Anita Kapoor



Page Henty, Racat Group



Sam Gollestani, Fox International Channels



Susan Oliver, Beach House Pictures



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