

Turner goes non-linear with Boomerang in Vietnam

Branded space up and running on Pops Kids from April 2016

Turner has tied up with two-year-old Southeast Asian digital entertainment company, Pops Worldwide, to create a Boomerang-branded space on the Pops Kids platform in Vietnam.

Boomerang's animation content launched on the non-linear platform on Friday, 1 April, exclusively in Vietnamese.

Boomerang properties include *The Powerpuff Girls*, *Ben 10*, *Foster's Home for Imaginary Friends* and *Dexter's Laboratory*.

Pops Worldwide founder and chief executive, Esther Nguyen, said the kids platform had almost 400 million views per month and more than 100,000 subscribers.

Most of the shows on the platform are home-grown, including *Goi Om Ke Chuyen*, *Sieu Nhan But Chi*, *Dat Set Bien Hinh*, *Sac Mau Bong Bong*, and *Mam Choi La*.

Pops Worldwide's Vietnamese multichannel network operates six channels, including kids, music and beauty.

Financial terms of the Boomerang deal have not been disclosed.



Ben 10

Distributors welcome streaming boom

Opportunity explosion going into Mip TV 2016



Ganesh Rajaram Gary Pudney Katrina Neylon Leena Singarajah Mee Fung Lee Sabrina Duguet

Asia is in streaming overdrive. And content owners and rights holders couldn't be happier.

Ahead of this year's Mip TV, which runs from 4-7 April, ContentAsia's Malena Amzah asked programme distributors from across the genre spectrum what difference the OTT boom was making to their businesses in Asia.

All said the positive difference was significant.

"This fast-growing sector of the market has been a total game changer," said Ganesh Rajaram, FremantleMedia International's Singapore-based regional executive vice president, sales and distribution.

"Not only have they provided us with new business opportunities, but are also getting our shows in front of even more audiences across Asia," Rajaram said.

High volume deals, many of which started with Chinese online platforms, were spreading to other parts of the region.

"In recent years, one of our highest volume multi-year agreements was with Youku in China, and we're currently in negotiations for similar high volume deals with other SVOD players across the region," Rajaram added.

Sabrina Duguet, all3media International's executive vice president for Asia Pacific, echoed the explosion in opportunities for content.

"Firstly, the streaming platforms give us the ability to negotiate windowing and therefore maximise the exposure and revenue of our programmes," she said.

"Secondly, the increased number of potential platform gives us chance to place programmes that perhaps wouldn't have found a home on standard TV," Duguet added.

This was particularly welcome, given the substantial rise in local production/content in Asia in the past few years. The trend had been squeezing acquired international content off schedules in Asia.

"Overall I believe [streaming platforms] have created a healthy competition, encouraging the channels to review their acquisition strategies," Duguet said.

Channel operators – particularly those who own their own content – were working with long-standing traditional pay-TV carriage partners to complement linear services with streaming options.

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Turner launches five channels on Thailand's AIS

Turner has launched five channels – Warner TV, World Heritage Channel, HLN, Boomerang and Toonami – on telco AIS Thailand's Playbox OTT service and Play mobile app.

This is the first time World Heritage Channel and HLN will be available in Thailand.

The carriage agreement makes Turner the first international broadcaster to provide content on the AIS platforms.

Turner says the deal for live streaming and catch-up/on demand gives the five channels access to AIS' almost 40 million mobile subscribers.

Boomerang and Toonami – are packaged with an AIS mobile subscription and available to all existing subscribers. Warner TV, World Heritage Channel and HLN are accessible with an additional fee or as part of a bundle package for selected accounts. All channels are available to all for a three-month trial.

Fox's SCM signs two-year deal to air HK Film Awards live

Fox Networks Group has signed a two-year deal to air the Hong Kong Film Awards Presentation Ceremony live. The agreement, announced on the eve of this year's ceremony on 3 April, makes Star Chinese Movies (SCM) the official pay-TV broadcaster of the awards for 2016 and 2017. SCM has rights to 15 of the movies nominated for this year's awards. These include *Ip Man 3*, *Murmur of the Hearts*, *Full Strike*, *Get Outta Here* and *Wong Ka Yan*. The 15 films received a total of 35 nominations for categories such as Best Director and Best Cinematography, and Best Film From Mainland and Taiwan.

HK's now TV talks up Q2 line up

Live sports, express drama and movies top agenda



Loke Kheng Tham, executive vice president of pay TV, PCCW

Hong Kong subscription-TV platform, now TV, has put live sports, express drama series and movies at the top of its content agenda for the second quarter of this year.

The PCCW-owned platform, which operates free TV and streaming platforms as well, also promised a "new Netflix experience" via its set-top box from this month.

Now TV is the first operator in Hong Kong to deliver Netflix titles in 4K to TV screens.

Now TV's express drama slate for the quarter includes Korean series *Come Back Alive* on the Now Entertainment Channel within a week of its original telecast in Korea, as well as high-profile shows from channel partners such as HBO's *Game of Thrones*, which will air at the same time as the U.S., and Fox's *The Walking Dead*, which airs in Asia within 12

hours of the U.S.

Sports for the quarter kicks off with the three-day Hong Kong Sevens. Now TV will air all 71 matches. This is followed by live coverage of the boxing match between Manny Pacquiao and Timothy Bradley in Las Vegas, along with on-demand access to highlights after the bout. Now TV also holds exclusive rights to the Copa América special edition and will screen all 32 matches live in HD.

Now's movies on demand line up includes Academy Awards-winning feature films *The Revenant*, along with *The Danish Girl* and *Joy*, as well as Hollywood movies such as *Star Wars: Episode VII – The Force Awakens* and *Deadpool*.

The family movie slate includes *The Good Dinosaur* and *The Little Prince* in addition to local productions *Keeper of Darkness* and *Imprisoned: Survival Guide for Rich and Prodigal* (full version).

FremantleMedia India launches first web series

4 April Facebook premiere for *Confessions – It's Complicated*

FremantleMedia India launches its first online fiction series, *Confessions – It's Complicated*, on Facebook on 4 April.

Three new episodes will be uploaded every week on Mondays, Wednesdays and Fridays, with a special episode every Saturday.

The show will be exclusively available on Facebook for the first four hours of each episode and subsequently will also be available on YouTube.

Confessions – It's Complicated involves Facebook Live, which lets viewers share their experiences in real time as part of the show.

The series follows three twenty-some-

thing graduates – Sameera Saxena, Raka Ghosh and Nupur Murthy – from different parts of India who find themselves working and living under one roof in Mumbai. FremantleMedia describes the show as a mix of "drama, love, romance and wit".

The three will continue to tell their own stories outside of the series across other social media platforms.

The branded entertainment angle involves e-commerce platform Myntra, which says the series' celebration of independent young women is close to its beliefs. And, of course, the three city newbies will be wearing "shoppable"

Myntra clothing.

FremantleMedia India's maiden effort into fiction online follows decades of traditional reality and some semi-scripted drama production, driven on and off by a presence on the ground in India as well as FremantleMedia's regional office in Singapore.

Productions include *India's Got Talent* and *Indian idol*. The company lists only one format on air in India – *India's Got Talent* season seven – this year so far, trailing Endemol Shine, which has nine, according to info supplied for ContentAsia's latest *Formats Outlook*.



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Dailymotion rolls out Taiwan service

1,000 new videos kick off local platform



Streaming platform Dailymotion has turbocharged its efforts in Taiwan, adding more than 1,000 new local videos to its platform and tying up with a string of local content partners, including Next Animation Studio, Eastern Broadcasting and Chinese Television System.

The global platform said during the formal launch of Dailymotion Taiwan in Taipei on 31 March that Taiwan had in the past six months emerged as one of its top 10 countries in the world, generating about 120 million video views a month.

Figures presented at the launch event showed that 47% of Dailymotion's three billion views a month come from Asia Pacific. 40% of views come from EMEA and 13% from the Americas.

Taiwan is the third largest market in the region after India/Pakistan and Korea. Taiwan is followed by Japan and Thailand. Mobile access in the region has doubled since 2014.

Dailymotion's head of content for Asia, Antoine Nazaret, described Taiwan as "a key and unique locale with quality content produced every year".

Taiwan, he said, "represents the vision and strategy we have in mind for Asia : high quality content led by media and creators in dynamic markets."

The platform's reinforced presence on the ground in Taiwan includes marketing support, additional reach, tools for monetisation and content protection to key partners, Nazaret said.

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Zee Hiburan turns 1 Indonesian reach at 1.4m homes

Indian media company, Zee Entertainment Enterprises' Indonesian general entertainment channel, Zee Hiburan, celebrated its first anniversary in March with, among other things, the premiere of drama series *Punar Vivah*.

Asia Pacific business head, Sushruta Samanta, said the channel now reached more than 1.4 million pay-TV viewers in Indonesia with Indian series and a range of Bollywood content dubbed and subtitled in Bahasa Indonesia.

The channel is available on five Indonesian platforms – ICTA, K Vision, Orange TV, First Media and Dili Timor Leste ETO Telko.

Jane the Virgin rocks ABS-CBN

The premiere of the Filipino dubbed U.S. series *Jane the Virgin* on 28 March hit average TV ratings of 13% among urban and rural homes in the Philippines, beating rival channels across the country, broadcaster ABS-CBN says. The closest competitor in the late prime-time slot came in at 7%, according to Kantar Media data. ABS-CBN said the show resonated "with the country's conservative culture, which values a woman's virginity". *Jane the Virgin* is the first U.S. series in years to be dubbed in Tagalog.

Sportel Asia newbies up 22%

Final figures for this year's Asia SportelAsia show 371 companies from 47 countries attended the event in Singapore. The show closed in March with a total of 736 registered delegates, 40% of whom were "c-level" decision makers, organisers said. New companies participating were up 22% this year over the previous edition in Asia in 2014. Sportel chief executive, Laurent Puons, said sports opportunities in Asia had risen over the past year, which accounted for increased interest.

Euronews boards SQ

European news channel Euronews has announced a carriage deal with Singapore Airlines, bumping up its global presence to 700 aircraft from 25 airlines. Euronews programmes will be carried on SQ's entire fleet, the French-based programmer said.

"Change or perish" – Shankar warns Star India to roll out Hotstar global this year



Mukesh Ambani, Uday Shankar and Ravi Shankar Prasad at Ficci Frames 2016

Star India boss Uday Shankar has hammered India's traditional television sector, saying during the opening of this year's FICCI Frames convention in Mumbai that the "tectonic shift" in consumer habits was being met with stagnation and denial.

"Even though this change is happening faster than anything we have ever seen, our approach towards it seems to be one of incrementalism," he told delegates in his address.

"I see an even more obsessive desire to protect the antiquated business models that we have painstakingly built over the years and that technology and the youth are decimating like a bull-dozer rolling over glass bottles," Shankar said.

"It is pretty clear to me that we are in a battle. In this battle there are only two options... we can either continue living in denial, hide back in our artificial walled gardens, watching as the bricks crumble down one by one or we can arm ourselves with the same weapons that our challengers possess, and venture forth into battle, sometimes even against the same businesses that we have created.

Change or Perish," he added.

At the same time, Shankar said the power of stories was ongoing, overlaid in the new environment with technology.

"Technology and creativity are coming together to enhance the experience literally, almost daily," he said.

"The new screens have once again highlighted the importance of the story but they have introduced the centrality of the experience at the same time. Design and engineering can no longer be divorced from the story – this is a radical departure from everything that we were taught all these years," he said, adding that engineers, designers and story tellers were "the three pillars on which we see future media and entertainment companies getting built".

Shankar called on Minister Ravi Shankar Prasad, and other industry leaders, to "deliver" an environment where "everybody can create value for himself or herself by sheer innovation".

"Let's all hope that they do the right thing, for it is in the best interest of this country they all must succeed," he said.

BBC puts First above Entertainment

Premium SVOD channel goes live on StarHub on 4 April, BBC Entertainment pulled

What does an old dog doing new tricks look like? Well, pretty much like BBC First on pay-TV platform StarHub in Singapore.

Why? Because, in all the fuss of a new world order and panic over what traditional linear players should be doing to survive, BBC First is going live for the first time in Southeast Asia on 4 April with a pure on-demand, ad-free, multi-screen, premium drama service that tracks the global shift in viewing habits – AND (we think, although BBC Worldwide isn't saying exactly) keeps its traditional, old-school pay-TV revenue. Or at least some of it.

BBC Worldwide Southeast Asia general manager, Monty Ghai, also won't say whether the new revenue matches what he got for general entertainment channel, BBC Entertainment, which, as part of the new Worldwide order, is being laid to rest on 29 April after eight or nine linear years.

BBC Entertainment, which has carriage in Hong Kong, Indonesia, Myanmar, Korea, Taiwan and Thailand, will be phased out across the region as well.

For all the unknowns in this new space, what we do know is that subscribers to StarHub's Entertainment HD Upsize pack will not be asked to pay anything additional for BBC First, which will offer many of its titles within 24 hours of the U.K. and, in the best traditions of HBO, will be advertising free. Titles mentioned so far include *Orphan Black*, *Luther*, *Sherlock: The Abominable Bride*, *Death in Paradise* and *War and Peace*.

BBC First will also be available on StarHub's mobile service, StarHub Go, and may also be offered as a stand-alone SVOD service through StarHub; details had not been disclosed at presstime.

Ghai says the move to on-demand does not in any way mean BBC is ringing



Death in Paradise

a death knell for linear in Southeast Asia. Far from it. He points to BBC Earth, a linear service launched in Asia in October 2015 that topped Singapore's factual charts for two months running in Dec 2015 and Jan 2016 (Kantar Media S'pore, 4+ pay-TV).

The plan is to roll out BBC First as a pure on-demand offering in markets with infrastructure that can support it. Ghai says the decision to veer away from a linear service in Singapore "allows us to do things differently". But not so differently as to break ties with long-time partner StarHub.

In other markets in Southeast Asia, BBC First will be offered as a linear channel. In other parts of Asia, including Australia and New Zealand, BBC First is a linear channel. In Japan, BBC First is available as a programming block.

"It's a market by market decision," Ghai says. In Singapore, the technology is available and StarHub has the set-top box to

support it, so why not? "Linear is strong, and there's also a growing segment that demands on-demand, specifically for genres such as drama," says vice president of content, Ryan Shiotani.

Ghai and Shiotani talk about claiming their space in premium land with a high-end offering that puts the brand way above the danger zone – that middle market of okay channels that people like, maybe love at times, but can definitely live without and will as they start getting more of what they love all the time. This big bad "middle" is increasingly being seen as the programming place not to be.

As Shiotani says: "In this day and age you need to have a clear proposition."

An extended version of this feature is at www.contentasia.tv, including best & worst case scenarios and the thinking behind BBC First content acquisitions.

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From page 1: Streaming & distribution

Companies such as Studiocanal said competition among buyers for premium drama was fierce.

"High quality, event drama with well-known talent and creators has never been more in demand," said Studiocanal's executive vice president, sales and marketing, Katrina Neylon.

Today's acquisitions boom was likely to be followed by a shift into original production as streaming platforms built their subscriber bases, said Keshet International Asia's head, Gary Pudney.

Pudney added that although streaming platforms had risen quickly, their "substantial presence is already being felt as an essential part of our business".

tion," she said, adding that Caracol Internacional had always considered digital platforms an important tool for its expansion plans.

Some programmers that own enough of their own content were taking the plunge with direct-to-consumer streaming services. Others were supporting traditional pay-TV platforms as they complemented linear services with streaming on-demand options.

Canadian-born global natural history brand, Love Nature, recently launched its direct-to-consumer SVOD platform, Love Nature 4K, in 32 countries, including Hong Kong. The service is available in 4K on Amazon Fire TV, Nexus Player, Philips Smart TV, Roku streaming players,

ing the pack in terms of UHD capacity. Nothing looks more spectacular in 4K than natural history content and our new Love Nature SVOD service will allow us to meet the growing demand for high quality, 4K content in this category," she said.

Scripps Networks Interactive, which operated four linear channels in Asia, was rolling out streaming options in partnership with existing pay-TV platform partners, said Leena Singarajah, head of ad sales and distribution for Scripps Networks Interactive, Asia Pacific.

"We are working closely with our affiliate partners to use our content to help them create more robust streaming platforms as a compliment to their linear offering," she said.

At the same time, Singarajah was carefully monitoring demand for lifestyle programming from the current streaming drivers – movies, TV series and kids. "Streaming platforms are a growing market," she said, adding: "As the need for video streaming grows, so do the numbers of options to service that need".

Distributors said they were not only moving more product as a result of the streaming boom, they were also reshaping the way they did business.

German programmer Deutsche Welle has followed the healthy growth in sales to digital platforms with internal upgrades.

"We had to evolve our internal structures so we can deal with data that comes through," said Deutsche Welle's Asia representative, Mee Fung Lee, adding: "It is all good... we welcome the change".

“Overall I believe [streaming platforms] have created a healthy competition, encouraging the channels to review their acquisition strategies.”

Sabrina Duguet
Executive Vice President, Asia Pacific, all3media International

"We now have discussions and negotiations with streaming platforms as a matter of course, hand in hand with more traditional broadcasters," he said.

The same went for Caracol Internacional, which had in the past partnered with players such as Viki and VuClip for Asia.

"Digital platforms have impacted significantly our content distribution worldwide," said Maria Estrella, Caracol International's Asia sales executive.

"Nowadays, digital platforms have become a crucial way of media consump-

Roku TV models, Apple TV and Sony Android TV and in HD on Xbox 360.

4K was a key differentiator, said Jo Parkinson, Love Nature International's managing director.

Asia, which leads the push into 4K, "is a key growth area for us given the fact that platforms in the region are leading the way in terms of supporting 4K," she added.

"The demand for SVOD rights continues to grow across the region and Hong Kong, Japan and South Korea are lead-



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10 Years Ago This Week...

ContentAsia celebrated its 10th anniversary in March 2016. Among other things, we're marking the occasion by looking back (and maybe marvelling a bit at everything that's happened since) at what happened this week in 2006....

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Steady year for programming prices in Asia

Programme acquisition prices in Asia in 2006 will be level or slightly up on 2005, according to ContentAsia's latest research. Volume at existing stations will be steady.

The notable exception is South Korea, which is looking at major leaps forward in its wireless and digital cable environment this year and needs standout content to drive take-up. Programmers on the ground in Seoul talk of a US\$1-billion purse at telco Korea Telecom to programme its new Wibro (wireless broadband) *Continued on page 5*

Zone Vision launches Club in Korea

Zone Vision Network Ltd launches its 24-hour Club Channel in Korea on Monday, April 3. 40% of the content will be produced locally and the rest acquired.

Zone Vision said the lifestyle channel's initial subs base would be one million households. Financial details of the deal with MSO CJ have not been disclosed.

Taiwan's PTS ups int'l drama/docs slate

Public Television Service in Taiwan plans to up acquisition of international documentary and drama series this year. The station currently acquires 17% of its programming from outside Taiwan. *(See page 9)*



MIP TV 2006 opens with strong Japanese & Korean presence

The MIPTV 2006 programming market opens on Monday, April 3, with more than 200 exhibitors and 250 buyers from across Asia, as well as a slew of deals ready to announce.

According to figures available four days before the market opened, the biggest presence is from Japan, which has 106 companies represented. This is closely followed by South Korea, which has 97 companies taking part.

Among the Japanese deals that will open the market are NHK's HD acquisition of *The First Emperor: The Man Who Made China*, which was produced by Lion Television in association with Hong Kong's Phoenix Satellite Television for Discovery USA and Channel 4 UK. The deal was negotiated by All3Media

International, which has international rights. The opening day announcement also includes a sale to Korea's KBS, Discovery Channel in India and Channel NewsAsia in Singapore.

Among the Korean deals that will be signed during the five day market are a co-production partnership between the Korean Broadcasting Institute and the National Geographic Channel International. NGCI also launches its co-pro, *Inside the Forbidden City*, with China's national broadcaster, CCTV, during the market.

The Japanese presence includes 55-year-old Japanese production house, Toei Company, which is being honoured by MIPTV this year with a lifetime achievement award for its *Continued on page 8*

Korean cable under seige

Korean regulators have come under fire for hampering digital cable progress, with the country's largest cable operators pressing for a more progressive regulatory environment that will allow them to compete more effectively with new platforms such as direct-broadcast satellite and mobile.

Fuelling cable operators' fears are the well-funded ambitions by telcos such as Korea Telecom, which are backing wireless broadband and IPTV platforms. Telecommunications companies hope IPTV will be allowed by the end of 2006. "Korea is the only country in the world that does not allow telcos to be in this convergent industry in earnest," said Young-Hui Lee, executive vice president of Korea Telecom.

Cable operators will, however, be allowed to launch telephone services this year. The telecommunications consortium established by Korea's cable operators has been given the go-ahead by the country's Ministry of Information and Communications to set up IP telephony services.

Korean Cable Telecom's (KCT) service could be fully approved by June this year, "after working on some issues," according to Ministry director, Chan-Wang Eom. The application was approved on March 6.

Delegates at the Fifth Korea Digital Cable TV Summit in Seoul *Continued on page 7*

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Insight TV signs up with Measat UHD factual channel to be delivered on Measat 3a

Television Entertainment Reality Network International's Insight UHD channel will be distributed across Asia and Australia on Malaysian operator Measat's Measat-3a satellite.

The factual entertainment channel, mar-

keted in Asia by Thema, is the second ultra high-definition service distributed at Measat's 91.5°E video neighbourhood.

Insight UHD features original native UHD content across a range of genres, from entertainment to extreme sports.

Korea tops global av. connection speed Korea, Macau lead double-digit quarterly gains – Akamai

Global average connection speeds in 2015 were up 23% year on year to 5.6 Mbps, according to Akamai Technologies' latest State of the Internet report.

In the fourth quarter of last year, South Korea had the top average connection speed at 26.7 Mbps, posting a 20% increase over the same quarter in 2014.

"This quarter's report shows great year-over-year growth in average connection speeds and overall broadband adoption," says report author, David Belson.

"This is particularly important as consumer expectations rise and many high-profile events, like the summer games in Rio, will be streamed this year," Belson said.

He added that although "there's still work to be done, more parts of the world are increasingly able to support the delivery of broadcast-quality video content online".

South Korea (95.3 Mbps) and the mainland Chinese territory of Macau (83.1 Mbps) were the only country/regions to post double-digit quarterly gains in average peak connection speed. South Korea was up 10% and Macau was up 13%.

Globally, 7.1% of unique IP addresses connected to Akamai at average speeds of at least 25 Mbps, a dramatic 37% in-

crease over the previous quarter.

Year-over-year, global 25 Mbps adoption increased by 74%, in contrast to the 15% yearly decrease seen in the third quarter.

Each of the top 10 countries/regions saw double-digit growth in 25 Mbps broadband adoption except for Hong Kong (15%), which posted a 9.8% change quarter-over-quarter.

The global percentage of unique IP addresses connecting to Akamai that met the 4 Mbps broadband speed threshold increased 5.8% to 69%. Year-over-year growth was 17%.

In the fourth quarter of 2015, 32% of unique IP addresses across the world connected to Akamai at average speeds above 10 Mbps, an increase of 15% over the previous quarter. Year-over-year, this was a 34% increase.

19% percent of unique global IP addresses connected to Akamai at average "4K-ready" connection speeds of 15 Mbps or above, up from 15% in the third quarter.

Year-over-year, the global 15 Mbps adoption rate grew 54% with nine of the top 10 countries/regions seeing gains ranging from 3.3% in South Korea (63% adoption) to 102% in Norway (45% adoption).

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