

History high across 2011

AETN All Asia Networks' History channel says it beat big-brand pay-TV factual channels – including Discovery and Nat Geo – in the prime time 8pm-11pm slot in Singapore and Malaysia in 2011.

Quoting Kantar Media data for Singapore and AGB Nielsen for Malaysia, the Singapore-based joint venture regional network says History's average rating in 2011 was 0.15% in Singapore and 0.11% in Malaysia.

History registered 4%-9% month-on-month growth rate across key demographic targets in both Singapore and Malaysia.

listen up...



"The initial challenge was breaking into an ad-supported model for video streaming... media specialists are more familiar with buying TV spots."

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Dennis Lee, founder/CEO, Maaduu, the 18-month-old Malaysia-based platform that now has more than a million registered users in three countries.

Interview on page 5

New int'l push for Sundance

"Lots at stake," Tuchman says

The Sundance Channel wrapped the 2012 Sundance Film Festival this past weekend with a whole new international angle. And not just because (okay, maybe a little) Sundance founder Robert Redford said nice things about the channel's expanding global ambitions.

"It has long been a hope of mine that audiences internationally could experience the creativity and great filmmaking that comes out of Sundance... Our programming is designed to be inspiring and broaden people's perspectives and I'm looking forward to the channel's continued international growth over the coming year," Redford said.

In the trenches, this expansion is now down to Bruce

Tuchman, the newly appointed president of AMC/Sundance Channels Global. Tuchman joined AMC/Sundance at the end of last



year after more than 10 years with MGM, during which he was a familiar face around Asia.

His appointment to the newly created position means that, suddenly, Sundance and sister AMC channel, We tv, don't look so much like services dropped into Asia from afar with stars in their eyes about untapped opportunities, drooling over magnificent audiences and revenue

More on page 4

Hong Kong's free-TV licenses MIA

Be patient, no foul play involved, So says

Hong Kong's new domestic free-TV licenses appear to be missing in action. And, more than two years after pay-TV operators first put their hands up for a chance to play in the free-TV space, legislators have started asking questions...

The official answers given this month were clear: Hong Kong's broadcasting powers haven't pushed pause on the three applications by existing pay-TV operators, even though 2011 came

and went with a lot of excitement but no actual licenses.

All officials are now saying is that the process takes time and that new licenses will be issued when they are issued and not before.

In a Legislative Council meeting this month, Secretary for Commerce and Economic Development, Gregory So, didn't specifically say that the government had changed its

More on page 10



dragonsden

What's really going on inside Asia's content industry...

The Year of the Dragon kicks off with some major people movements, some minor ones, and more than a little fire breathed into channel plans by new management/money/licenses (Universal, Celestial Tiger, AMC/Sundance, Fox Premium Movies, Star India's Life OK, Motorvision TV...) & breathing down the necks of heel-dragging regulators (Hong Kong), Korean JVs, and anyone who has put a \$\$ figure next to China. By all accounts, there's a good fire under Indonesia, ongoing raging flames/ambition under India, and a new sizzle for Southeast Asia.

One of the bigger programming/people moves (that we know of) is programmer par-excellence Marianne Lee shifting from Sony Pictures TV networks to Univer-

More on page 10

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Thrill on HK Cable

Celestial Tiger Entertainment has signed a basic-tier carriage deal with Hong Kong Cable for the Thrill channel. This is the horror/suspense channel's fifth market after Indonesia, Singapore, Philippines and Thailand.

Singapore media co's cross border for Malaysia schmooze-fest

Malaysia's national film bosses are hosting 33 Singapore media companies in KL. The three-day jolly to the Malaysian capital at end January is being billed by the Malaysian side as "a strategic alliance to penetrate the global market". The trip includes studio visits, networking opportunities, business-matching sessions. Government bodies involved are Malaysia's National Film Development Corporation and Singapore's Media Development Authority.

Live rugby on TV5Monde

TV5Monde will broadcast key tournaments featuring the French team in the annual RBS the Rugby Six Nations live from 4 February to 17 March.

New noon slot for ABS-CBN's morning show

Philippines' national broadcaster ABS-CBN is shifting morning show, *It's Showtime*, to a noon slot from Monday, 6 February. The show will run Mondays to Saturdays. Mid-day hosts are Vhong Navarro, Anne Curtis, Billy Crawford, Karylle, 'Kuya' Kim Atienza, Teddy Corpuz, Jugs Jugueta and Vice Ganda.

Setanta Sports in Thailand

Setanta Sports' content landed on Thailand's TrueVisions in January as part of the TrueSport Extra 1 channel. The channel is part of the Gold and Platinum packages. Live/exclusive rugby matches include the RBS Six Nations, Super Rugby and The Currie Cup.

ESPN takes Asia fights global



ESPN International has picked up exclusive broadcast distribution/syndication rights to Legend Fighting Championship mixed martial arts for Asia, Oceania, the Indian sub-continent, Europe, the Middle East and Africa. The next Legend tournament takes place on 11 February in Macau. Broadcast details have not yet been announced.

**Jimmy Kim joins new Korea Telecom/Ustream Asia JV
Ustream Korea set for March 2012 launch**

Former Bloomberg/Viacom/CNBC distribution exec. Jimmy Kim, has joined Korea Telecom's (KT) new Ustream Korea venture as chief executive.

Ustream Korea, a joint venture between KT (51%) and Softbank Japan's Ustream Asia (49%), is an interactive broadcast platform that will distribute Korean content online.

Details of what the Korean platform will look like haven't been released. The Korean platform is scheduled to launch in March this year.

Ustream Asia opened its doors last year under CEO Tomotaka

Nakagawa, who also heads up the Softbank Group's TV businesses.

According to the U.S.-based ustream.tv blog, KT put an extra US\$10 million into Ustream when the JV was announced in October last year.

The KT funding brought the company's total funding to about US\$100 million. The total includes US\$75 million from Softbank.

Ustream was founded in the U.S. in 2007, originally to allow servicemen to communicate with their families. The U.S. parent originally raised venture

MCA set to launch new auto channel

Regional channel operator/distributor, Multi Channels Asia (MCA), has tied up exclusive multi-year distribution rights to Motorvision TV, an HD pay-TV channel out of Europe dedicated wholly and solely to cars.

The Asia agreement includes Indonesia, Singapore, Malaysia, Thailand, Hong Kong, Korea, Taiwan, Philippines, and Vietnam.

Auto-focused content covers the full range of genres, including docs, magazine shows, lifestyle and motor sport.

Motorvision TV launched on Sky Germany two and a half years ago and on Orbit Showtime Networks (OSN) at the end of last year.

**Creativity takes the stage in Cannes:
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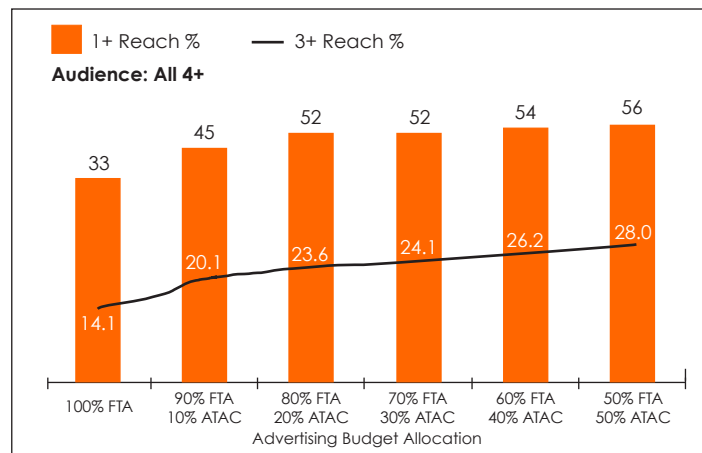


Casbaa continues pay-TV advertising push

Regional pay-TV organisation Casbaa hit the regional advertising trail early this year, with new research that charts multichannel TV's "powerful return on investment opportunities".

The Casbaa-commissioned Universal McCann research measured the benefits of allocating varying percentages of a notional US\$1.5 million TV budget on pay-TV and free-to-air in seven Asia-Pacific markets.

Study highlights show that by moving 10% of budgets away from free-TV to pay-TV, reach rises to 45%.



Reach increases as the advertising budget is reallocated from 100% on Free to Air TV to a proportion on Pay-TV

Source: Casbaa

From page 1: AMC/Sundance opportunities in China and India. Oh, and with thinly stretched resources and effort, not enough investment to really make a difference, and good PR to hide the holes.

Already a familiar face in Asia, Tuchman knows well the realities of the channels' business in the region – and everywhere else.

He admits to AMC/Sundance being a bit late to the game, but says the company is now tackling its international business "in earnest".

Running alongside his optimism is a realism echoed in (or maybe from) the company's filings to the U.S. Securities and Exchange Commission.

"Although we view our international expansion as an important long-term strategy, international expansion is currently expected to represent only a small amount of our projected overall financial results over the next five years," the newly listed company said towards the end of last year.

While noting the financial benefits of quicker-than-expected international growth, the company also said its most significant challenges outside of the U.S. were expected to include "programming competition (from both foreign and domestic programmers), limited channel capacity on distributors' platforms, the growth of subscribers on those platforms and economic pressures on affiliation fees".

"Other significant business challenges unique to international expansion include increased programming costs for international rights and translation (i.e. dubbing and subtitling), a lack of availability of international rights for a portion of our domestic programming content, increased distribution costs for cable, satellite or fibre feeds and a limited physical presence in each territory.



We have to move quick, we have to do it right... we're a public company and there will be a lot of scrutiny."

Bruce Tuchman, President, AMC/Sundance Channels Global

Tuchman says the international business will be built around finding and presenting the brand's unique qualities. "So many people have been out there, pitching the same ideas... we have to do more than that".

"We're in it to get it right," Tuchman says. "There's a lot at stake... we're just at the beginning and are in the process of learning how the Sundance canvas should be painted".

The channel internationally is programmed market by market, and does not duplicate the U.S. schedules. "We're not constrained by having a pipeline we are obliged to use," Tuchman says, adding that he's keeping

content options open.

"Our challenge is just to define this very cool brand in Sundance and We tv with programming that will resonate with and make us more appealing to platforms and subscribers. Number one priority for me is figuring out what that alchemy, what that mix, is."

Included in the attributes he will be presenting to platforms is the Sundance brand and all the attached filmmaking goodwill.

"There are a lot of good channel brands, and there are a few that have unique goodwill attached to them... Sundance is one of them," he says.

The channel fulfils the brand promise in giving a voice to the vast number of indie films from all over the world that may not otherwise get a platform. AMC/Sundance also stands for high-impact series – *Mad Men* (aired in Asia in October last year), *The Walking Dead*, *Breaking Bad*, *Hell on Wheels* – produced outside of the U.S. studio system.

Another attribute Tuchman believes will stand AMC/Sundance Global in good stead is its approach to rights and windows.

"We are not conflicted about rights and terms," he insists, adding: "We think this is what consumers want".

The Asian testbed for the company's simultaneous VOD/theatrical release was with last year's *Flypaper*, starring Patrick Dempsey and Ashley Judd. The movie was offered on demand on pay-platform Astro alongside the Malaysia theatrical release.

"We tested it and we are really pleased with the results. We want to work with platform partners to do more of that," Tuchman says. The channels also have a presence in Hong Kong, Korea, Singapore and Taiwan.

Other firsts are on their way, including the first-run Asia premiere of *Hell on Wheels* on 2 February. The series stars Anson Mount as a former confederate soldier determined to avenge his wife's death in a tale of corruption, greed and racial tensions during post-Civil War reconstruction.

Later this year, Sundance Channel in Asia will air *Breaking Bad*, starring Bryan Cranston as a New Mexico chemistry teacher who becomes a drugs kingpin after being diagnosed with terminal cancer. The series – described in some reviews as "absolutely one of the most ground-breaking bad ass shows" on air – may not glamourise a life in drugs, but the topic maybe isn't one censors in Asia are going to give a free pass. It's a risk... one which, clearly, the new Sundance is ready to take.

All things K

18 months after launching an online platform that streams Korean content in three Southeast Asia markets, founder Dennis Lee talks about honey, money, regional appeal, and how he's able to offer thousands of hours of Korean drama on-demand for free.

What is Maaduu? "A legal, free online video streaming portal offering Korean entertainment to viewers in Malaysia, Singapore and Indonesia. The service will also be available on mobile devices (iPhone, iPad, Android) from February 2012."

Launched in... Malaysia in September 2010, followed by Singapore in September 2011 and Indonesia in January this year

Target audience "Anyone who loves a good Korean drama or enjoys K-pop. Primary audience age groups are 15-24 (42%); 25-34 (45%); 35-44 (10%)."

Number of subscribers? Approx 800,000 in Malaysia, 150,000 in Singapore and 50,000 in Indonesia

Monthly number of unique viewers? Approx 400,000 unique views a month

Average viewing time is... "Four hours a week."

What happens if broadband capacity is lower than streaming requires? "Maaduu's proprietary video compression technology streams high-quality videos at low bit-rates (you get the same quality of a 1-1.5mbps video at only 300kbps). This allows a no-buffering, instant 'pure streaming' experience that reaches viewers even in remote areas of Malaysia with possibly poorer internet connectivity."

What does "Maaduu" stand for? "Maaduu is a stylised representation of "Madu" which means 'Honey' in Malay... we believe viewers will be attracted 'like bees to honey' and enjoy Maaduu continually."

What's the revenue model? 100% advertising supported. All content is offered free to registered subscribers.

Will you adjust this to include premium pricing for some of the content? No. "Maaduu is 100% ad supported. All Maaduu videos will be absolutely free! Forever! That remains Maaduu's commitment to ourselves and to our viewers/fans."

Where's your funding coming from? Private funding.

Where is the content coming from? "South Korea's two largest TV network broadcasters – Korea Broadcasting Station (KBS) and Munhwa Broadcasting Corp (MBC). Select new titles are aired just 48 hours after release in Korea."

How did it all get started? "Maaduu was founded on a simple idea; we make it easy for people to enjoy their favourite TV K-dramas or K-Pop music on-demand. Nothing about that has changed. Rather than choose to 'create' the demand, Maaduu simply served a 'ready demand' for Korean content. That's the easy part! The initial challenge was breaking into an ad-supported model for video streaming. Media specialists are more familiar with buying TV spots or digital banners... while Maaduu is at the forefront of media innovation; the convergence of TV and digital advertising."

How long did it all take to set up? "It took seven months to conceptualise, design and develop the site."

How many titles do you offer at any one time? "About 120+ titles or 1,000+ hours of KBS and 1,000+ hours of MBC dramas on-



Maaduu's screen interface, showing Korean drama Boys Over Flowers

demand at anytime. We offer the latest series and classics from 1999-2012."

How many new titles do you add every month? "It ranges between two and four new titles/releases each month, depending on availability from the Korean stations/production."

What are your three most-watched shows? 1. Boys Over Flowers 2. Spy Myeong-Wol 3. Princess Hours

Are you still on track for launches in Thailand and Philippines? "Yes. Maaduu soft-launched in Indonesia in January 2012. Either Thailand or Philippines will be next. Maaduu has already acquired exclusive content distribution rights for video-on-demand and mobile streaming from MBC for the region (Malaysia, Singapore, Indonesia, Philippines and Thailand) for the next three years (Jan 2012 to Dec 2014)."

Are there differences in what you do in each market? "It's seamless, the Korean wave is indeed a global phenomena and is already well-spread across the Asian market. Localising the subtitles into respective languages is preferred. Maaduu now offers subtitles in English, Malay, Chinese and Bahasa Indonesia."

What is your outlook for the video online business in Asia in the next 12 months? "It cer-

tainly cannot be ignored as online videos and streaming to mobile devices eg. smartphones and tablets etc. will be exploding the marketplace as consumers crave control (video-on-demand) to suit their current lifestyle and viewing habits (personal choice, personal time, personal space)."



Dennis Lee

Is there anything that's surprised you about usage? "Considering the average length of each drama series is 16-20 episodes/hours long, you'll be surprised to note that the longer the drama series, the more viewers we actually get. Viewers have an emotional connection with the casts/storylines and usually don't want the series to end. Also, Maaduu's video-on-demand service allows viewers to consume their favourite entertainment at anytime of the day or hour vs traditional scheduled broadcasting. Hence, the higher consumption."

What has been the biggest challenge in getting the platform up and running? "As a start-up, negotiating content rights is always expensive and the risks were high, considering Maaduu started from ground zero with no viewers (but just a simple idea to make content legal and free to consumers)."

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What's on... Saturdays at 10am

ContentAsia's new section for 2012 compares slots across free- and pay-TV channels in Asia. This week: Who's airing what at 10am on Saturdays in February

Hong Kong	ATV World	Religious
Hong Kong	TVB Pearl	Music
Malaysia	TV3	Animation
Philippines	TV5	Animation
Singapore	Channel 8	Animation
Singapore	Okto	Animation
Regional	Disney SEA	Movies
Malaysia	TV9	Drama
Philippines	ABS-CBN	Drama
Regional	Syfy	Drama
Regional	Universal	Drama
Philippines	GMA	Docu-drama
Philippines	NBN-4	Doc: Men at sea
Regional	Nat Geo	Doc: Poice at sea
Regional	CI	Doc: Busting crime
Singapore	CNA	News
Singapore	Channel 5	Mag/Lifestyle
Regional	Aus Network	Current Affairs
Regional	HBO	Movies: Comedy

ATV World, Hong Kong

Hour of Power, a Christian worship service from California's Crystal Cathedral. Billed as "saving lives through message of hope", the show is also available at www.hourofpower.org. *Hour of Power* airs from 10am to 11am on Saturdays and 9am to 10am on Sundays.

TVB Pearl, Hong Kong

Chinese pop countdown show *Mandarin MOD Top 10* (Saturdays 9.40am-10.50am). The programme also airs at 7.30pm Saturdays on TVB8, TVB's international Mandarin service. Accumulated results will determine the winners in an annual award-presentation ceremony at the end of the year.

TV3, Malaysia

Young Justice, an animated series produced by Warner Bros Animation for Cartoon Network. The series features six teenage super heroes who fight evil. *Young Justice* (10am-10.30am) is part of TV3's Saturday morning cartoon slot (9.30am-1.30pm).

TV9, Malaysia

Sumpah Bunian (10am-11am), a 19-episode local drama chronicling the love story between supernatural being Hawa and human Adam. The Bunians (similar to elves) are part of Malay culture, and are believed to be very similar to humans but are invisible to the human eye. The drama series first aired on TV3 in 2009 and also aired in Singapore's cable channel Sensasi in 2011.

ABS-CBN, Philippines

A January 2011 rerun of Taiwanese romantic drama *I Love You So*. The half-hour show revolves around arrogant student, Stanley Ren (Vanness Wu, *Meteor Garden*), and Michelle (Ady An), whose love is tested when Stanley discovers he has brain tumour and loses his memory after surgery.

TV5, Philippines

Turner's animated series *Johnny Bravo* (10am-10.30am). The show also runs on Sundays in the same time slot.

GMA, Philippines

Local docu-drama *Maynila* (9.30am-10.30am) depicts daily life in Manila.

National Broadcasting Network (NBN-4), Philippines

State-owned NBN-4 airs *Yan Ang Marino* (10am-10.30am), a local Tagalog-language show that depicts the true stories of Filipino seafarers.

Channel 5, Singapore

Sony Pictures Television's lifestyle programme, *The Dr Oz Show*, runs from 10am to 11am.

Channel 8, Singapore

Animated series *The Exciting Ventures of San Mao* (10am-10.30am), from China's state-owned broadcaster, CCTV

Okto, Singapore

Animated series *Pokemon: Black & White* (10am-10.30am)

Channel NewsAsia, Singapore

Half-hour news show *Asia Today* covers breaking news from around the region.

Australia Network

Asia Pacific Focus, a weekly analysis of the biggest stories affecting Asia and the Pacific. The 30-minute current affairs programme also features interviews with key decision makers from across the region. The premiere episode of the same programme airs on Saturdays at 5am, followed by four repeat cycles (10am and 7pm on Saturdays and 9am and 6.30pm on Sundays).

Crime & Investigation (CI)

The Real NCIS (10am-11am), a 13-episode documentary featuring 13 cases solved by real-life American Naval Criminal Investigative Service (NCIS) agents.

Disney Channel Southeast Asia

Branded movie slot (10am-11.50am), which airs *Mickey, Donald & Goofy The Three Musketeers*, *Inspector Gadget 2*, *Mulan* and *Home Alone 4* in the four Saturday morning slots in February.

HBO

Honey I Blew Up The Kids (9am-10.25am, 4 Feb), about the Szalinskis family, whose experiment goes wrong and causes their toddler son to double/triple his size.

National Geographic Channel

Documentary *Sea Patrol* season 2. This is not to be confused with Aussie series *Sea Patrol* – a drama – on Universal Channel in the same Saturday morning slot. The docu series looks for real at what happens at sea while protecting national waters). The Saturday slot (9.45am-10.40am) is a repeat of the premiere episode on Mondays (9pm-10pm).

Syfy

Haven season 2 (9.30am-10.20am), a one-hour mystery drama that is part of Syfy/Universal Networks International's original production slate. The series is based on Stephen King's novel *The Colorado Kid*.

Universal Channel

Australian drama series *Sea Patrol* season 4 (10am-11am), about a Royal Australian Navy crew. The show chronicles sea crimes the crew faces in protecting and defending Australia's watery borders.



The Dr Oz Show, Ch 5



Haven, Syfy



MTV is the world's largest television network and the leading multimedia brand for youth. MTV SEA channel is distributed via a 24-hour programming service and is also available as programming blocks. MTV SEA offers programming that promotes local cultural tastes and music talent. MTV LIVE HD is Viacom International Media Network's first international high definition service. Broadcast in 1080i High-Definition and Dolby Surround 5.1, the 24/7 music channel features the best live music, music videos, music documentaries and original productions.

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Target audience

MTV is the world's largest television network and the leading multimedia brand for young adults aged 15 to 34 years old from all walks of life. MTV's viewers are youthful, mobile, explorers, early adapters, influencers and engaged consumers. MTV was rated as the second most preferred pay-TV brand for teenage boys and girls aged 13 to 17 among marketers in Malaysia (TV Broadcaster of the Year Report 2011, Advertising + Marketing).

Feeds in Asia

MTV China, MTV Japan, MTV Korea, MTV SEA, MTV Taiwan, MTV Vietnam

Distribution

Brunei, China, Fiji Islands, Hong Kong, Indonesia, Japan, Malaysia, Marshall Islands, Micronesia, Mongolia, Myanmar, Palau, Papua New Guinea, Philippines, Singapore, South Korea, Taiwan, Vietnam

Branded blocks

GlobalTV – Indonesia

Distribution via mobile

Popular MTV programmes like *Jersey Shore*, *Usavich*, *The Hills*, *Punk'D*, *MADE*, among others, are available for mobile viewing.

Distribution via IPTV

MTV SEA and MTV China

Programming for online

MTV programmes such as *Shibuhara Girls*, *Plain Jane*, *Disaster Date* and celebrity specials are made available for online viewing at www.mtv.com

Content/upcoming series

MTV creates and produces a diverse range of programming genres, including music shows with *MTV Icons*, *Chart Attack* and *Seoul Sunday* featuring fresh Korean content ranging from the latest K-Pop concerts to artistes interviews; well-known annual award music shows, *MTV Movie Awards*, *MTV Video Music Awards (VMAs)* and *EMAs* that have constantly wowed audiences globally; edgy scripted drama with hit series *Jersey Shore*, *Awkard*, *16 and Pregnant 2*, *Teen Mom* and reality-based series such as *Plain Jane*.

Social networking

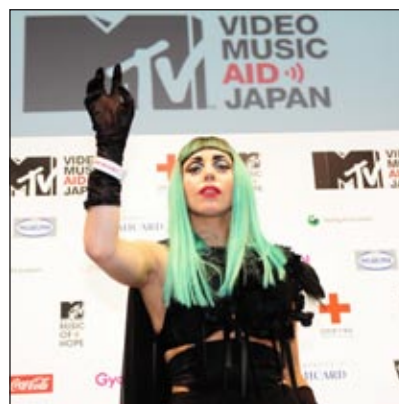
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Advertising

MTV thrives on conceptualising innovative and inspiring campaigns to best represent brands through its tri-screen platform. Solutions range from vignettes to long-form branded content, and digital campaign sites to banner solutions, among others.



Jersey Shore



MTV Video Music Aid Japan



Awkard

Photo credit: Picture Group

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From page 1: Dragons Den

sal Networks International as part of Christine Fellowes' new Singapore-based team. The official announcement is being drafted....

Next, Jimmy Kim has been officially named as the CEO of live interactive broadcast platform Ustream Korea, a JV between Korea Telecom and Ustream Asia (see page 2).

No one knows what Kim is going to do with it yet, but the U.S. site, ustream.tv, is engagingly quirky, community-based and oh-so-now, with everything from eagles' nest make-overs from the Raptor Resource Project to Justin Bieber paying tribute to Michael Jackson.

Along with its new programming team, Universal Networks International moves into its future without Chris Williams, the former Asia Pacific vice president for sales and commercial operations (we don't know where he went), and minus programmer/planner Raphael Pang, who has

joined HBO Asia.

Meanwhile, Julie Petersen joined Discovery Networks Asia in January as research VP.

The Dragon Year will be a wind-down one for long-time Casbaa CEO, Simon Twiston-Davies, who will ride whatever twists and turns the lunar calendar brings until the Dragon gives way to the Year of the Snake. Twiston-Davies hasn't said what he's going to be doing next.

A question mark also hangs over where former Disney India MD Mahesh Samat will turn up, having exited the network suddenly this month. Meanwhile, Ronnie Screwvala (who sold UTV to Disney) looks set to sit in the hot seat as head of Disney's multi-million dollar India play.

If it's going to be fiery, there's also lots of sparkle in this Dragon year, particularly for HBO Asia, which celebrates its 20th anniversary in the region this year.

From the other side of the world (although its shows are well-known in Asia), CableReady

also turns 20 this year. What does the Dragon hold for those born in 1992, a Monkey year? Forecasts are for lots of razzle for an animal that likes to dazzle, which bodes well for people with something to celebrate.

For everyone, according to astrology.com, the next 12 lunar months will be filled with commotion, turmoil and general hullabaloo, favourable for the enterprising and the ambitious, for the bold and the brave. As the site says: "Better get ready to rock and roll – or else crawl under a rock until it's over".

S'pore comms/tech shows 85% sold out

CommunicAsia/BroadcastAsia show organisers, Singapore Exhibition Services, say the two exhibitions are 85% sold out – five months before doors for the four-day shows open in Singapore (19-22 June). Once again CommunicAsia will be held at Marina Bay Sands convention centre. BroadcastAsia will be at Suntec.

From page 1: Hong Kong

mind. Or that there was any deliberate intention of maintaining the status quo in a space dominated by two players – TVB and ATV.

All he said was that the application process had a course to run and that the Chief Executive in Council would make the final decision when all boxes had been ticked and public interest weighed and weighed again.

In response to a question from Legislative Council member Leung Yiu-chung, So said it was government policy "to promote the sustainable development of the local broadcasting industry and encourage competition

and investment as well as the adoption of innovative technologies by the industry, thereby leading to the provision of more choices of quality programmes to the public".

He also said the Broadcasting Authority (BA), as an independent regulatory body, handled all applications "in an independent, fair and impartial manner".

"The BA adopts a market-driven approach and always encourages competition among broadcasting service providers so that they will adjust their services according to market demand and offer more choices to the public," he said.

The applications from City Tel-

ecom (Hong Kong), Fantastic Television (i-Cable) and Hong Kong Television Entertainment Company (PCCW) were submitted in early 2010.

So said the BA had assessed all three and conducted a public consultation from July to September 2010. 256 submissions were received.

The BA subsequently made recommendations to the Chief Executive in Council. An appeal by existing broadcaster ATV was also considered.

"The Government is processing the applications. The outcome will be announced as soon as possible after a decision is made by the CE in Council," he said.

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