

Haslingden launches ZooMoo in Asia

New kids property goes live with linear, 2nd screen sync

New kids' platform, ZooMoo, launched in Asia on Friday (4 April) with a 24-hour linear channel on Singapore platform, StarHub, a TV anywhere streamed channel and a synchronised second-screen app.

The property, created by Fox Networks Group former president and COO, David Haslingden, targets children between three and six years old. The schedule is dedicated to animals and features 3,000 separate stories in unique one-hour blocks.

Content is 100% original. Haslingden's production houses – Beach House Pictures (BHP) in Singapore, NHNZ in New Zealand and in Brazil – involved in 75% of the content creation. 25% is commissioned from independent production houses.

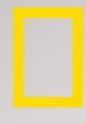
"Every piece of content has been developed by us and made for ZooMoo," Haslingden says.

Much of the content was produced in Singapore in collaboration with the Wildlife Reserves Singapore group, which operates the Jurong Bird Park, Night Safari, River Safari and Singapore Zoo.

The BHP Kids team in Singapore is led by pre-school producer Susan Oliver. Former National Geographic Channel veteran, Sydney Suissa, who joined ZooMoo in 2012, heads up the programming strategy and Emmy Award-winning creative director, Ian McGee, is involved in creating content.

ZooMoo owns all rights to its content, giving the brand an edge in rolling out multi-platform digital services.

"The way that rights are divided up has
...more on page 8

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Nat Geo People became the top lifestyle channel in Singapore in the first month since its launch.



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East Bites West



David Rocco's Dolce India

Source: Kantar Media, Mar 2014, people 18-39 with pay TV, total day.



bigger & bolder

Asia's leading factual network is getting

Black swans, next big things & the quest for value

Global format bosses talk about the future at Mip Formats

The hunt for the next big format hit continued this weekend during this year's Mip Formats in Cannes. And if there were a few answers during the keynote series, none of them were about a show or even a genre.

"The consumer will decide," said the Shine Group's Shine 360° chairman Gary Carter, adding that the debate needed to shift from the obsession about the next big thing towards creating value.

Carter said the next big thing was a "black swan event" – a total surprise that would be rationalised after the fact.

"It's unlikely that the next big hit will come from the current one," he said.

"The industry doesn't know where the next big thing is coming from, nor does it know what it means by the next big

thing," Carter said, adding that "disruption and innovation creates value".

Carter also talked about *Who Wants to be a Millionaire*, *Big Brother* and *Idol* as formats that created major shifts for, among other factors, consistent global branding.

"Strong local adaptations are still a factor in a big hit," said Banijay Group CEO, Marco Bassetti, predicting high growth in the scripted space in the next year.

The future is content driven, not technology driven, Bassetti said, adding that the industry was only at the beginning of exploring second-screen habits and their relationship with formats and content.

He talked about risk and investment and said future success stories were companies that took risks and failed now. "We

are still learning how to generate value for a new generation," he said.

At the same time, he stressed the importance of story telling. "Always keep in mind that you are a story teller... no matter what the platform," he said.

FremantleMedia's director of global entertainment development, Rob Clark, talked about the value of a broader approach to creating shows rather than confining the agenda to the next big hit.

Clark stressed returnability and scalability as part of successful formulas and also said shows that were not returnable were not good business.

Clark said "broadcasters don't have the balls that they used to" but that their caution was perhaps understandable.

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FROM THE HORSE'S MOUTH

As Asia's pay-TV industry packs for Bali for this year's Asia Pacific Pay-TV Operators Summit (APOS) at the end of April, Reed Midem, organisers of content markets MipTV/Mipcom, released a report that shows TV programming spend will top the US\$100 billion mark in 13 countries – including Japan and Australia – for the first time in 2014.

The report by IHS TV Programming Intelligence forecasts growth of 4%. IHS also says revenues for the broadcasters surveyed will reach US\$197 billion this year. The U.S. remains the world's leading programming market this year, followed by Japan and the U.K.

Original content remains the largest category of programming spend in 2014, at 48.7% of the total. However, growth is the lowest at less than 2%, and original content loses out to sports spend in several markets. Sports comes in at 26% of the total, up by about 7% over 2013, with acquisitions at 27.7%, an increase of about 4.5%.

IHS expects Japan to resume growth this year with programming spend up 1% to US\$13.4 billion. This will still be lower than the US\$14.3 billion invested in 2012. Declining expenditure by NHK is a key factor, with its outlay falling to US\$5.95 billion this year.

With the exception of Fuji TV and TV Tokyo, IHS also forecasts slight decreases in spending by Japan's five private free-TV broadcasters. Japan's pay-TV sector (Wowow, Sky Perfect TV) accounts for 7% of overall programming expenditure in 2014.

Foxtel is "biting at the heels" of the free-TV broadcasters, spend US\$563 million this year. IHS says this is only 5% less than Seven and more than ABC.

Media Prima reworks schedule in MH370 wake *Network CEO offers message of prayer and hope*



Media Prima prayer service

Dominant Malaysian broadcaster, Media Prima, resumes its live weekly concert show, *Bintang Mencari Bintang*, on 11 April as free-TV schedules return to normal after the disappearance of Malaysian Airlines flight MH370 on 8 March.

Schedules of Media Prima's four channels were adjusted from 24 March, when Malaysia's prime minister, Najib Tun Razak, officially announced that the plane had gone down over the Southern Indian ocean with 239 passengers and crew on board. The media company extended MH370-related coverage to radio, online and social media platforms.

Station bosses pulled everything deemed inappropriate for a nation in mourning and schedules were altered to make way for shows focusing on the MH370 tragedy as well as programming that was religiously inspiring.

In addition to postponing *Bintang Mencari Bintang*, major changes on flagship channel TV3 included postponing on-ground carnival, *Karnival Jom Heboh Terengganu*. The carnival was to have been held on 28-29 March. A new date has not yet been set.

Bintang Mencari Bintang season two was originally scheduled to premiere on 16 March.

TV3 has also postponed *Anugerah Bintang Popular Berita Harian*, which was originally scheduled for 6 April. A new date has not been set.

News broadcasts and talk shows have been extended to accommodate the latest updates on MH370. TV3 and TV9 have been carrying comprehensive news reports in Bahasa Malaysia, while English and Mandarin news is available on ntv7 and 8TV.

"We at Media Prima are deeply saddened by this national tragedy and sympathise with the families and friends of the passengers and crew on board MH370. This incident has brought about disbelief and shock to our nation and people around the world. We pray and hope those involved will in this tough time stay strong and courageous," said Ahmad Izham Omar, chief executive officer, Television Networks, Media Prima Berhad.

Media Prima organised prayer services in Terengganu and Kuala Lumpur.

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16 Asian markets in Frapa's price calculator update *Mongolia and Vietnam coming soon*

Sixteen Asian markets are included in this year's updated Format Price Calculator launched by global formats association Frapa in Cannes at the weekend.

Another two – Mongolia and Vietnam – are in the pipeline.

Frapa said on Sunday morning during Mip Formats that the update included more than 6,000 format fee indications on 50 levels in more than 120 countries.

The 16 Asian countries include China, Japan, Myanmar, India, Indonesia, Malaysia, Taiwan and the Philippines.

"The price calculator is an industry benchmark for the formats business. Everyone uses it to gauge what their formats

are worth," said Frapa vice president and CEO of The Format People, Michel Rodrigue.

Rodrigue is working on a global development strategy with Shanghai-based Star China Media (*The Voice of China*, *China's Got Talent*, *So You Think You can Dance*), which is at MipTV speaking about its latest format, *Sing My Song*.

The show, Star China's first original native format, aired on CCTV-3 earlier this year and had a total season viewership of 480 million and total viewer share of 37% (Source: CSM). The company also said CCTV-3's ratings increased by 59% compared to the same time slot previously.

China formats are a risky business – Mip Formats *10% of mainland formats make money, delegates told*

Only 10% of formats in China get a return on their investment, making the proposition of original adaptations a risky business, delegates at this year's Mip Formats in Cannes at the weekend heard.

Youku Tudou's general manager for entertainment production, Song Binghua, told a packed room on Sunday afternoon that it was easier for Asian scripted formats, such as those from Korea, to work in China than it was for European formats.

Panelists flagged a new era for factual formats in China, led by the recent success of the local version of Korea's *Where Are We Going Dad?* on Hunan TV.

Zhejiang Satellite TV's formats director, Summer Zheng, said the success of *Where Are We Going Dad?* would encourage producers in China to start making outdoor reality. "It's a new genre that we can try," she said.

At the moment, China's experience with outdoor format production was limited. Even though *Where Are We Going Dad?*'s production values were low, the format was so successful because it was so differ-

ent to anything else being seen in China.

"TV in China is so cluttered with singing, viewers need refreshment," said Chatterbox TV managing director, Tom Ellemann. He added that outdoor production expertise would increase with experience.

Both Song and Zheng said new mainland regulations that limited foreign formats on satellite channels to one a year from this year were a good thing and would encourage the local industry to be more creative.

"We have adjusted our strategy and modified our models," Zheng said, adding that "co-production and co-development is a new way of doing business. The policy will encourage original creativity and we agree with that".

Song also said the new regulation "will encourage Chinese producers to not only rely on foreign formats but to start creating and innovating". He added that this was also an economic necessity. "We can't spend so much money to buy and license formats," he said. "We need local production power," he added.

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Discovery Asia gets fried

Discovery Networks has picked up a trio of food and auction titles for Asia Pacific and Japan from U.S.-based GRB Entertainment. The deals were announced in Cannes this morning as this year's MipTV market opened. Discovery bought pan-Asia rights for frying contest, *Deep Fried Masters*, and Japan rights for season three of *Auction Kings* and the one-hour *Auction Kings* special.

Phoenix Satellite buys George Michael, Jesse J

Hong Kong-based Phoenix Satellite Television has bought Hong Kong, China and Macau rights for U.K. indie DCD's one-hour TV special, *George Michael Live at Palais Garnier Paris*, and arena performance, *Jessie J: Alive at the O2*. DCD announced the sales during Mip Doc at the weekend.

School's in for TVNZ, ABC

Australia's ABC and New Zealand's TVNZ have picked up finished-programme rights for Shine International's award-winning factual series, *The School*. Executive producer David Clews and deputy headmaster Matthew Burton are at MipTV this week sharing insights about the Two Four Productions' series. Shine International said on the eve of this year's market that it was bringing more than 300 hours of factual content to Cannes this year.

KT's Olleh TV picks up 150 hi-energy VOD titles Maiden Red Bull deal covers sports, lifestyle & factual

South Korean telco KT has acquired 150 long-form video-on-demand titles from Red Bull Media House for its Olleh TV IPTV platform. The deal, announced on the eve of this year's MipTV in Cannes, is KT's first with Red Bull.

The package covers sports, lifestyle and factual titles, including *Mission to the Edge of Space*, a documentary on the Red Bull Stratos mission featuring never-

before-seen footage and interviews with "supersonic man" Felix Baumgartner and his team.

Olleh also acquired action sports magazine show *Extreme CollXtion*; *Break'n Reality* about top breakdancers; and *eXplorers – Adventures of the Century*, which profiles the world's most extraordinary adventurers. Olleh TV has more than five million subscribers and about 70% market share.

Shine finds China home for U.K. drama



Broadchurch

Shine International opens this year's MipTV with 110 hours of new and returning drama, including the debut of Shine Australia's two-part drama *INXS: Never Tear Us Apart*.

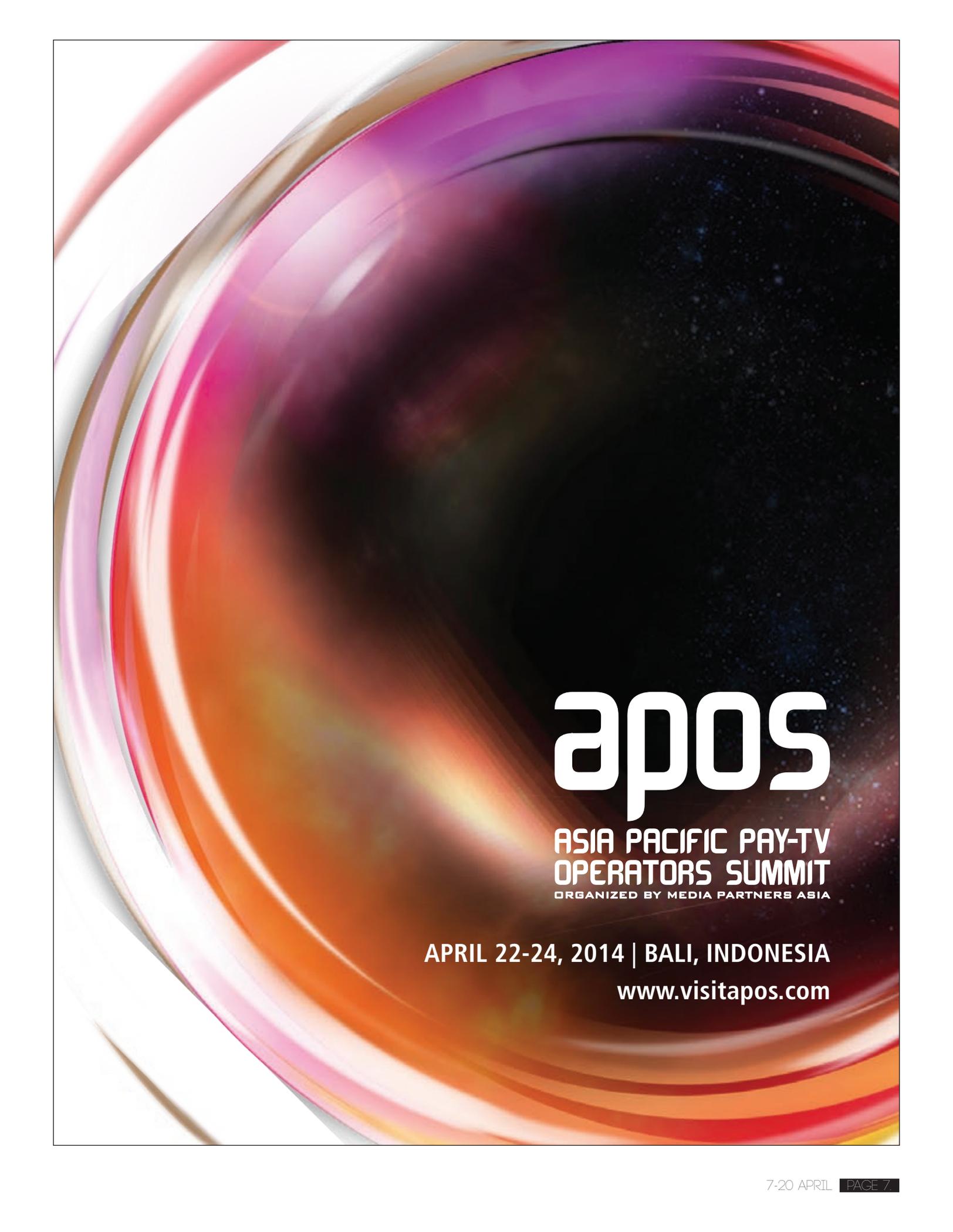
On the eve of the market, which runs to Thursday this week, Shine announced tape sales of *Broadchurch* to four Asian territories – China's Youku Tudou, South Korea's Pioneer,

Taiwan's PTS and Thailand's TrueVisions.

Youku Tudou has also bought SVOD rights to dramas *Utopia* and *In The Flesh*.

Shine's new titles at the market include *From There to Here*, firefighting series *The Smoke* and Scandi crime drama *The Third Eye*, which follows Norwegian policeman Viggo, who is haunted by the disappearance of his daughter.

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ZooMoo's Susan Oliver with (from left) puppets Latif, Afrina, Rocky and Panda (inset)

From page 1: ZooMoo really fallen behind the way that consumers like to watch media," Haslingden says. "We feel very strongly that whatever we do we have to own all rights to for all media now and in perpetuity," he adds.

This advantage allows ZooMoo to customise the offering to be anywhere and everywhere, including on free-to-air channels platform partners may own.

"That's really resonating with our platform customers and it's an area where we are lucky and ahead of the pack," Haslingden says.

The choice of genre seems a natural follow-on to his long interest in conservation and involvement with the National Geographic brand. Haslingden is currently chairman of WildAid, a non-profit organisation that aims to use media to reduce the demand on endangered species, something ZooMoo will have a

part in too.

"ZooMoo is at heart about learning about animals, nature and natural history," Haslingden says.

He chose the 3-6 year old audience because, among other factors, "there seems to me to be a much more limited offering for kids of that age group. So there are less things competing with their attention".

"Three to six is the age where children's affection for animals is still very strong, and yet they are old enough to learn things about animals and concentrate for long enough to appreciate them and how much diversity there is, and to play and interact," he says, adding: "I felt it was really important to try to get them when their interest level was the highest".

ZooMoo was designed from the start to live across multiple screens. Haslingden believes that most TV channels – particu-

larly those targeting younger audiences – would do the same if they had the option of starting over again.

"It's the way younger people experience media," he says. "They are much more satisfied when they are looking at the TV and interacting with a game at the same time. They want to continue the experience on a different screen, to interact with the content in a different way," he adds.

Among other things, the free app for iOS and Android allows children to "collect" animals on the channel. The app has an acoustic watermark inaudible to users but easily detected by tablets' microphones. When the ZooMoo app is turned on, the channel sends original and complimentary content to the child's tablet.

Haslingden says the app also encourages parents to interact with their kids about the animals they have collected and shows they have watched on the channel. The app's content will evolve in tandem with the channel.

ZooMoo's demographic and subject matter makes a global story much easier to tell and gives Haslingden pricing advantages in carriage negotiations. "We can offer ZooMoo relatively cheaply because our audiences are fairly similar in their tastes around the world," he says.

ZooMoo launched in Brazil in September 2013 and will roll out across Latin America, Europe and the rest of Asia this year. "Our plan is that by generating low per sub rates across a wide area, we will generate enough revenue to keep investing in the programming and the app to make sure ZooMoo evolves as it should."



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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.

It Takes Gutz to be a Gutierrez

NBC Universal has entered into new territory in Asia for the first time with original reality series, *It Takes Gutz to be a Gutierrez*.

In the tradition of *Keeping Up with the Kardashians*, *It Takes Gutz to be a Gutierrez* follows the Philippines' Gutierrez family – Eddie, Annabelle, Ruffa, Raymond and Richard – "as they give audiences an unfiltered look at their incredible personal and professional lives".

The six-part series, produced by One Mega Group's TV100 in the Philippines, premieres on E! at 9pm (Philippines time) on 1 June.

There are at least four firsts here. The six-part show is the first time NBCUniversal has spread its Kardashian-style reality beyond the U.S., and the first original reality series for E! in Asia.

It Takes Gutz to be a Gutierrez is also the first production under NBC Uni's new Asia



Annabelle Rama Gutierrez

channels vice president, Scott Mackenzie, who joined the Singapore-based regional operation in February this year.

And it's a first for TV100, which says, in turn, that it's a first for the Philippines.

Plus, the Gutierrez family members, all celebs in their own right, have never done anything together on screen before.

"This is a family where everyone is already famous... and there's a lot of potential to develop," Mackenzie says.

The show is produced and directed by TV100's Emmy award-winning Filipino TV producer and director, Michael Carandang, who cut his TV teeth on the *Jerry Springer Show* in the U.S. and later produced the *Tyra Banks Show* and *America's Next Top Model*. In the Philippines, he created and executive produced free-TV broadcaster GMA's *RSVP with Dr Tess*.

The NBCUniversal and E! programming, branding and promotions teams in L.A. are all over the look and feel and everything else about the series. Days after cameras followed the Gutierrez family through Singapore's Universal Studios, Mackenzie talked about harnessing the entire might of the NBCUniversal group behind the new property.

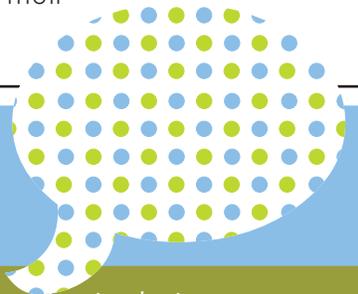
Challenges include spreading the family's fame beyond the Philippines. Will viewers in Asia care? The ingredients are all there, says NBCUniversal International's L.A.-based programming senior vice president, Gracia Waverly. "With the right combination of people and the right story, it doesn't matter if they are known or not," she says, adding: "It's about their issues and their story."



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PLATFORM acTVila



In a regular section looking at up-and-coming platforms in Asia, *Malena Amzah* speaks to Hironori Sakashita, director, executive officer of Japan's online TV platform acTVila.

What is acTVila? acTVila is a video portal, owned by Actvila Corporation in Japan. Billed as a "no.1 smart VOD" service, acTVila is accessible via multiple internet-enabled devices, such as tablets, PCs, connected TVs and smartphones. The service is geoblocked for Japan and has no plans to expand into other countries.

When did it launch? acTVila launched in February 2007, backed by appliance manufacturing companies Panasonic (56.4%), So-net Corporation (36.4%), Sharp Corporation (2.4%), Toshiba (2.4%) and Hitachi (2.4%).

Target users? acTVila was created to be accessible by all demographics in Japan.

The offering... The platform offers more than 82,000 titles, including 23,000 karaoke songs and 39 subscription video on-demand titles from 69 VOD content part-

ners. The offering ranges from Hollywood movies, to local comedy, animation and drama series. There is no live streaming of TV channels. Numbers of new titles added monthly are not disclosed.

Biz/pricing models... Monthly subscription rates are from ¥500/US\$5 to ¥3,500/US\$34. VOD costs from ¥100/US\$1 each episode (only local drama series) to ¥500/US\$5 each episode (local and Hollywood movie titles such as *Captain Phillips* and *Grand Illusion*).

Who's in charge... Takashi Kozai, president and chief executive officer; Shinji Mitsui, executive vice president and executive officer; Hironori Sakashita, director, executive officer

What are you hoping to achieve? "The aim is to provide an exciting service and give the best satisfaction to our customers by providing them with content they want

to watch and a wide selection of content. We have also, over the years, adjusted our pricing models to better suit our users' spending power."

What kind of rights do you buy? "Nothing specific, we are open to any rights being offered, including first and exclusive."

What have you found to be the biggest challenge? "I believe the challenges we face are almost similar with what the other video portals in this region are experiencing. It ranges from censorship to content rights."

Why did you call it acTVila? "AcTVila means 'open the door', which also represents the opportunity for viewers in Japan to watch content on our platform. The letters 'T' and 'V' in the middle are capitalised to emphasise television."

Total number of TV, blu-ray disc recorder, set top-box connections... 5.38 million total to date (March 2014)

Total number of internet-connected devices (tablet/PCs/smartphone/TV)... 48.7 million total to date (March 2014)

What are the most-watched titles so far? "The most-watched title on acTVila is travelogue *How Do You Like Wednesday?*. This is one of the famous local TV programmes on Channel Hokkaido and we got the rights to deliver the show immediately after it broadcast on TV. The episode aired in October 2013 was the most-watched, with users flocking to watch it and causing a major jam to our server for more than 10 minutes."

How are you using social media to expand your online presence? "We are using Facebook and Twitter to inform our users of the latest VOD titles."

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interview **W** PRODUCTION

Richard Lim
Director, Asia, Blackmagic Design

What's the single most innovative thing Blackmagic Design has done/created or worked in Asia for the past year? "We have had quite a few innovations and thus it is really hard to put our hand on one. What was really exciting for us was our 4K and 6G SDI technology and how we have incorporated these into our products. Instead of offering one innovative product, what we have done is provide innovative solutions of 4K technology that average users can afford, from cameras, switchers, recorders to post production accessories. This is really important, as not only have we provided users with an exciting 4K camera for example, but also an entire workflow solution. We are the first and only company to offer a full suite of 4K technology."

What are filmmakers in Asia telling you their biggest challenges are – and how are you working with them to resolve these? "We have received a lot of feedback from filmmakers that they really love our cameras and our price points, but because we make them so conventionally different from other cameras, we have to work with these filmmakers on our concepts behind the design of our cameras. One of our target markets, small budget filmmakers, are delighted with being able to work with RAW and 13 Stop Dynamic Range formats but are unfamiliar with the process. We help them by familiarising them with Davinci Resolve to bring out the best of their videos."

What are the biggest challenges you face in Asia today? "We are always trying to empower users to be more creative by developing innovative products at great prices. One of our biggest challenges is getting these innovations into the hands

“We are seeing a trend towards adoption of 4K technology across the spectrum.”

of users. There are a lot of barriers, such as education on technology, know-how, creative workflows, in the different countries in Asia. Therefore, we have been reaching out to customers by organising nearly 50 city road tours in Asia, creating a platform we can use to engage partners and users, transferring all know how to them."

And your biggest advantages? "I think our biggest advantage is our technology... We work very hard at employing the latest technology and making it as simple to use as possible."

What kind of innovation and creative use of the new generation of compact equipment – such as the Pocket Cinema Camera – are you seeing in filmmaking in Asia? "I think there are two main areas to this. The first and foremost is that the small footprint of the camera allows for shots previously not possible. Shots in really confined and difficult spaces and angles are now possible and since the camera is able to do RAW or Prores with 13 stop dynamic range, it will also complement any of the larger size cameras well. Many of our users are shooting with our larger cameras with the pocket camera as supplementary cameras. The more important aspect is that we are now able to bring to many small budget setups a splendid



small camera with RAW and 13 Stop Dynamic Range capability, designed to shoot images as close to film as possible at a good price."

What trends are you seeing in Asia surrounding 4K take up? "We are seeing a trend towards adoption of 4K technologies across the spectrum; from production and acquisition, to broadcasting and post production. Generally speaking, all these are critical steps for the take up."

Which markets, in your opinion, are furthest ahead in implementing 4K infrastructure and what do you think would fast track 4K penetration? "Generally we see different progression in terms of 4K adoption in Asia even though across Asia we see a unifying intention to move towards 4K, an enthusiasm to try and adopt 4K. Generally in terms of 4K broadcasting or bringing content to user, East Asia seems to progress a little bit faster than other regions. However, 4K content production and acquisition is common across Asia."

** Richard Lim will be speaking at this year's Creative Content Production Conference, which runs in Singapore from 18-19 June alongside BroadcastAsia and CommunicAsia.*



World Wars

With just over 20 years separating the two most cataclysmic conflicts of the 20th century – World War I and World War II – many historians argue that they were not separate wars, but one bloody continuum that spread from Europe to the entire globe. The most iconic figures of WWII – Adolf Hitler, Benito Mussolini, George S. Patton, Charles de Gaulle and Douglas MacArthur – were caught up in both conflicts. Before they were giants, they were infantrymen and privates in the "war to end all wars", mired first in the trenches at Ypres and the Somme and years later fighting on the very same ground in the Battle of the Bulge or the Invasion of Normandy. This is the story of these devastating three decades of war, through the eyes of the men who were forged in the trenches before commanding a world on the brink of disaster. Length: 6x60 mins or 3x120 mins Available 2014. Produced by Stephen David Entertainment, Inc. for H2 (2013) **A+E Networks 80 Bendemeer Road, #07-04 Hyflux Innovation Centre, Singapore 339949 T: +65 3157 6500 F: +65 6339 6378 MipTV Stand # P3.C10**

Gabdong - Memories of Murder

Gabdong is a new mystery crime drama from CJ E&M's general entertainment channel, tvN, about the search for the mysterious serial killer Gabdong, who took the lives of several young women without leaving a trace. The mysterious crimes, which have lain dormant for 20 years, are about to resurface with the return of Gabdong. Length: 20x60 mins **CJ E&M 66, Sangamsan-ro, Mapo-gu, Seoul, 121-920, Korea T: +82 2 371 8298 MipTV Stand # P1-D75**



The Ultimate Formula

Throughout history, scientists like Newton and Einstein have believed that all natural phenomena can be explained by a single formula. And now, with the discovery of the Higgs boson, the ultimate formula is almost within our grasp. Exploring the frontier of human knowledge, the two-part special looks at the story of brilliant physicists and their indefatigable efforts to unlock the deep secrets of the universe. Length: 2x52 mins **NHK Enterprises International Sales, 3rd Floor, NR Bldg., 5-5 Kamiyama-cho, Shibuya-ku, Tokyo 150-0047, Japan T: +81 3 3468 6984 MipTV Stand # P-1, C51**



Hanasaki Mai Speaks Out

Despite being just a regular bank employee with neither power nor a high-ranking position, Mai Hanasaki speaks out whenever she thinks something isn't right. Even to her boss! Mai is tasked with visiting problematic and scandalous branches and helping them resolve their mess. She stands up for her weak and oppressed colleagues who don't have the nerve to blow the whistle, and readily locks horns with whomever she needs to. **Nippon Television Network Corporation 1-6-1 Higashi-Shinbashi, Minato-ku, Japan T: +81 3 6215 3036 MipTV Stand # R7.K5**

The Legal Wife

Scared by one too many broken vows, should she fight it out or move on? Length: 50x45 mins (available in HD) **ABS-CBN International Distribution 9F ELJ Communications Center, Eugenio Lopez Drive, 1103 Quezon City, Philippines T: +632 411 1670**



Dance India Dance

Talent show *Dance India Dance* pits promising dancers against each other with guidance from well-known Bollywood choreographers and their final destiny decided by public voting. Winner of the Guinness World record for the largest Bollywood dance. Length: Four series. Format available. **Zee Entertainment Enterprises Limited 135, Continental Building, Dr. Annie Besant Road, Worli, Mumbai 400018, India T: +91 22 2483 1234/1465 MipTV Stand # P-1.K51**



Dear Daddies

Dear Daddies is a daily family comedy dealing with the role that has changed the most in the last few years: paternity. Four modern and attractive fathers become friends by sharing daily conversation at their kids' school. These four men bond and consolidate a powerful and close friendship. Length: 120x60 mins **Telefe Internacional Prilidiano Pueyrredón 2989 2nd. Floor (B1640ILA) Martinez – Buenos Aires, Argentina T: +54 11 4102 5810 F: +5411 4587 4349 MipTV Stand # R9.A20**



John Woo, Zhang Ziyi join user-generated movie project

Film director John Woo and actress Zhang Ziyi have joined Emmy Award-winning cross-media project, *Entertainment Experience China*, scheduled to begin in China in May this year. The project will run for eight months. Screenwriters Liu Yiwei and Shu Huan will also join John Woo's Dream Team for the project, brought to China by a joint venture between provincial media group Heilongjiang Loongmedia Group and Dutch company FCCE. The same project in the Netherlands, led by movie director Paul Verhoeven, created user-generated movie, *Tricked*, and a making-of documentary, both of which screened on the international film festival circuit. At the launch in Beijing on 4 April, Woo called the project "a very interesting and inspiring experience for everybody". He said young people would have the chance to participate "not only to the movie we make together but also to the film industry in China in general". The Entertainment Experience was created by Justus Verkerk. The format has also been licensed to Thailand and Australia.



Zhang Ziyi

Myanmar-China co-pro premieres in Yangon

China and Myanmar are celebrating their first TV co-pro, *The Legend of Music*, which premiered at a special screening in the Myanmar capital Yangon at the beginning of April. Zhao Jin, member of the Chinese Communist Party of Yunnan Province's Standing Committee and head of the province's Information Department, said during the event that the series opened up a "new chapter of cultural exchange and cooperation between China and Myanmar", according to Chinese news agency, Xinhua. The programme promotes the two countries' friendly exchange through the power of music. The TV series is scheduled to air on Myanmar's Sky Net TV and other channels on 14 April.



Kim Chiu

ABS-CBN celebrates 1,000 eps of ASAP 19

Long-running Philippines' show, *ASAP 19*, celebrated its 1,000th episode at the weekend. The show is broadcaster ABS-CBN's longest running musical variety programme. Among the parade of celebs on screen at noon on Sunday for the celebrations were teleserye actress Kim Chiu and teen king Daniel Padilla.

Clash with Destiny hits Hero TV

Philippines' anime channel Hero TV premieres *Devil Survivor 2: The Animation* and *Kyo Kara Maoh* season three this month. *Devil Survivor 2: The Animation* premieres on 17 April at 8.30pm, with encore telecasts at 2.30am, 8.30am and 2.30pm. The weekday show follows Hibiki and Daichi as they battle the alien Septerontiones. Three episodes of *Kyo Kara Maoh* will air every Saturday from 26 April at 12.30am, with replays at 12.30pm. The show follows Yuuri Shibuya's return to The Great Demon Kingdom after having been sucked into a portal in a toilet bowl at the end of season two. Hero TV's returning shows in April include *Gintama* season five and *Eyeshield 21* season two, along with *Astroboy* and three *Bleach* movies in the weekend Hero Theatrix slot.



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