

## The Walking Dead kills ratings in four Asia markets

**Korea ratings 10x up, Philippines up 148%**

Fox International Channels' (FIC) return of *The Walking Dead* this month beat previous seasons across four markets in Asia with ratings as high as 10 times up on past records.

The second part of season five premiered on Fox channel's prime time on 9 February, within 24 hours of the U.S.

FIC said ratings in the Philippines, Singapore, Taiwan and Korea were significantly up on season four.

In Korea, the season five part two premiere achieved 10 times the ratings of the season four part two premiere in 2014 among audiences aged 18-49 with pay TV, according to Nielsen Korea data provided by FIC.

In the Philippines, the prime-time telecast was the number one show among

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## Oh My English! puts Malaysia on the digital Emmy's map

**Red Comms/Astro show one of 3 Asia nominees**

Malaysia's educational series, *Oh My English!* has been nominated for an International Digital Emmy along with Fuji Television Network's *Werewolf: Who's the Liar? Village 05 (Japan)* and Avex Digital's *Hanbun no Sekai (Half & Half)* also out of Japan.

*Oh My English!*, nominated in the children/young people category, was made by Malaysian production company Red Communications for pay-TV

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DANNY BOYLE (Slumdog Millionaire)

From the Producers of The Usual Suspects

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## India, Korea on top 10 Oscars movies pirate list

Piracy of this year's Oscar-nominated films is up 385% worldwide following the nominations announcement on 15 January, according to data released by content protection company Irdeto.

India placed sixth on the list (which does not include the U.S.) and South Korea was ninth. In top spot was Russia, followed by Italy, the U.K. and Brazil. Australia placed seventh.

In the U.S., despite early release dates, California, Texas, Florida, New York, Illinois and Pennsylvania accounted for 5.8% of total global illegal downloads.

*American Sniper* is the most pirated film on the list (and in the world right now), with 1,389,819 downloads worldwide since 15 January, Irdeto said shortly after this year's Oscars telecast from L.A. *Gone Girl* was second with 1,252,074 pirate downloads, and *Birdman*, which won best movie, came in third with 796,697.

Nominated films were pirated from a number of formats, including Blu-ray discs, HDTV, CAM (cameras) and DVDs. Hollywood screeners, distributed to film critics, awards voters and other industry professionals, accounted for 31% of the total illegal downloads tracked between 15 January and 14 February, Irdeto said.

Six nominated films not available for legal retail purchase account for an estimated US\$40 million in lost revenue, Irdeto added. They include *The Imitation Game*, *Wild* and *Selma*.

A gap between theatrical release and legal online options is driving piracy of other titles, including *The Grand Budapest Hotel* and *Boyhood*.



Ann Osman

Muslim women are being given extra screen time on Al Jazeera English (AJE) next month to mark International Women's Day. The March slate includes the first focus on Malaysian mixed martial arts fighter, Ann Osman, and a look at the first female Muslim hip hop duo, Poetic Pilgrimage.

*Malaysia's Woman Warrior* on 19 March (with four encores the following week) is part of AJE's long-running half-hour weekly documentary series, *101 East*, which airs Thursdays at 10.30pm.

The half-hour episode follows 28-year-old Osman's rise to Malaysia's first entrant to top-level female cage fighting ranks and her quest to spread self-defense skills to young women in Malaysia.

The feature looks at the debate among feminists, some of who are not convinced that ultra-violent sport is an answer. Among other questions asked is 'can self-defence prevent violence against wom-

en in Asia'.

Other shows on the International Women's Day

schedule include *Hip Hop Hijabis* (Sunday, 8 March), about the U.K.'s first female Muslim hip hop duo, Poetic Pilgrimage; and Turkish soap operas and their depiction of strong Muslim women.

*Hip Hop Hijabis* explores the musicians' desire to reconcile Islam with strong feminist sensibilities and Jamaican roots. "Music guides them to new discoveries about the wider world of the Islamic faith and the revelation that they share this journey with other Muslim women around the globe," Al Jazeera says.

**Malaysia's fighter Osman hits Al Jazeera screens**  
***Muslim women lead Int'l Women's Day schedule***

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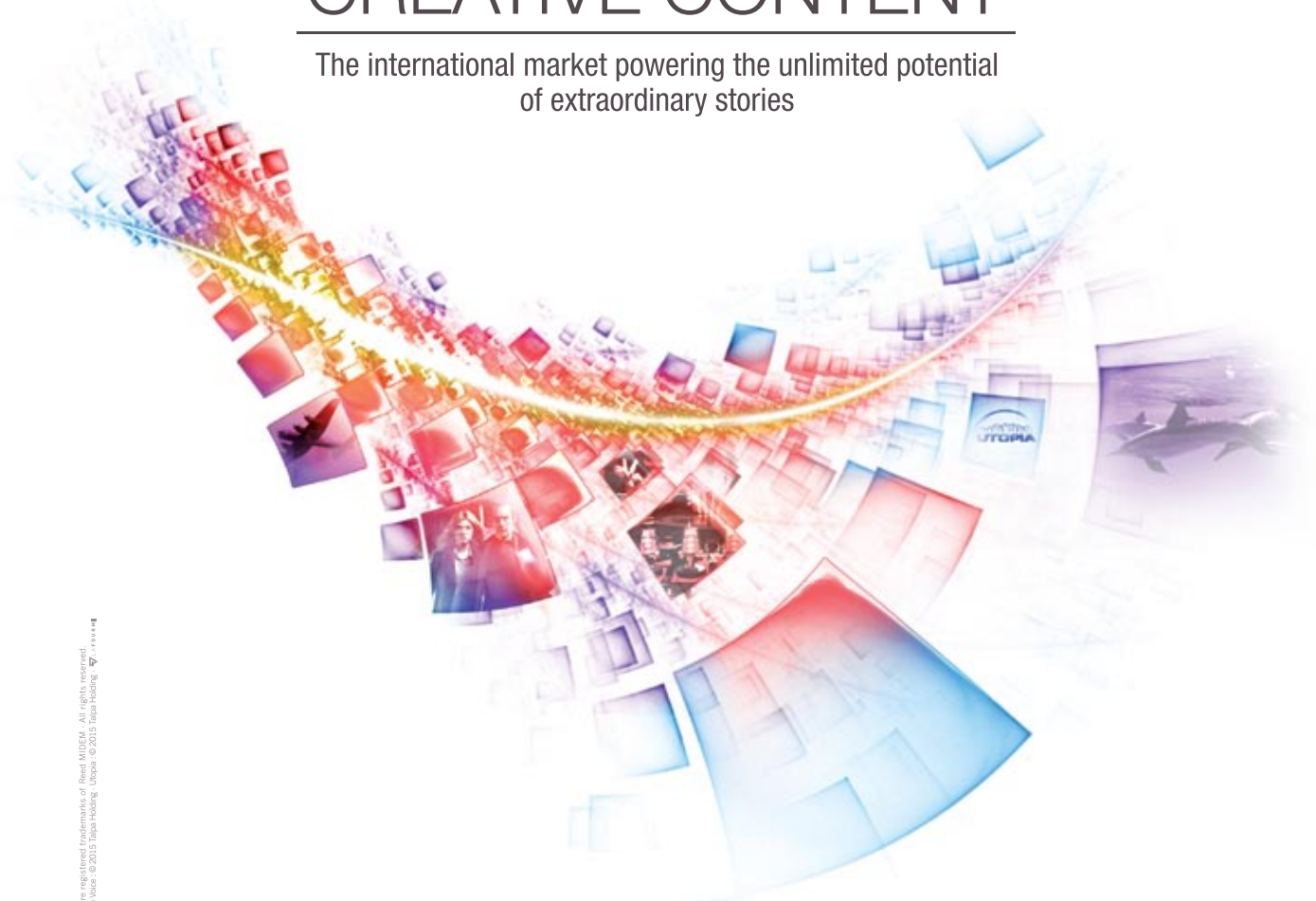
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## Scripps launches HGTV in the Philippines

Scripps Networks Interactive is launching lifestyle network HGTV on SkyCable and Cignal Digital TV in the Philippines. SkyCable will debut the channel on 1 March. The launch date on Cignal has not been confirmed. HGTV launched in Asia in December last year in a deal with Singapore's StarHub, and has carriage on Fetch TV in Australia and on Univision in Mongolia.

## Celestial tours William So for HK musical

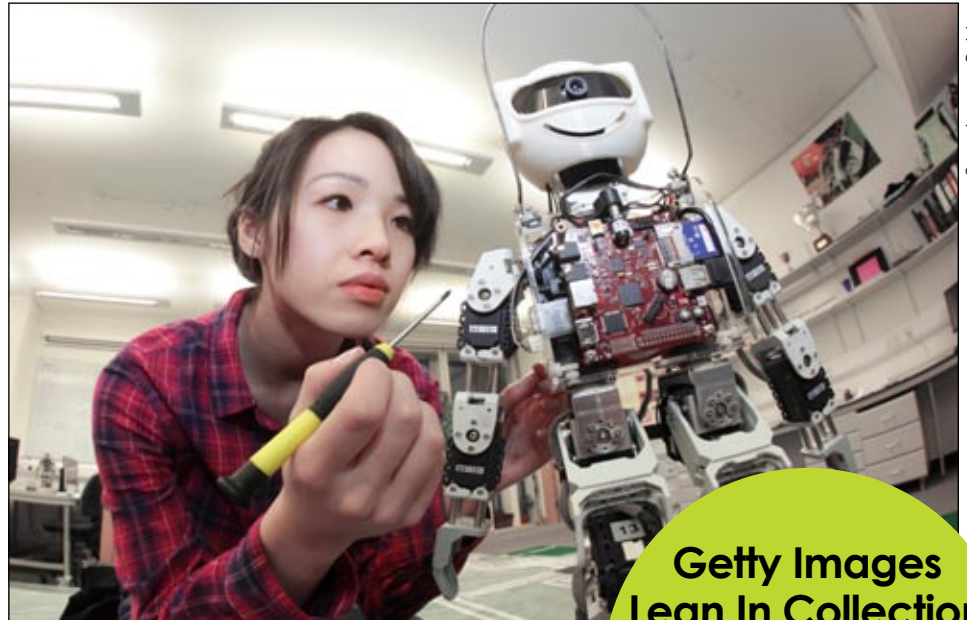


Hong Kong's William So on tour in Singapore

Celestial Tiger Entertainment's Hong Kong entertainment channel, cHK, took Hong Kong actor/singer William So on tour this month to promote the territory's first-ever musical drama, *Once Upon a Song*. The entire 16-episode drama is available in Cantonese on the cHK On Demand channel on Singtel TV.

## CCTV Spring Festival Gala TV ratings dip, online soars

TV viewership of China's Lunar New Year Spring Festival Gala has slipped to new lows. The China Central Television (CCTV) gala dipped to an eight-year low of 690 million viewers, says the China Daily. At the same time, online access soared. iQiyi reported a record 14 million online visitors.



Copyright: Getty Images

The top image requested out of China from Getty Images

Getty Images and Sheryl Sandberg's non-profit platform LeanIn.Org are celebrating the first anniversary of the Getty Images Lean In Collection – “a curation of images devoted to the powerful depiction of women, girls and the communities who support them”.

Getty Images says images from the collection have been licensed in more than 65 countries, including Korea, China, Japan, Hong Kong and Singapore.

The top three images requested from China are a mix of women and tech (see picture), mother and baby, and friends in a field taking selfies. India's top requests include two business related photographs. Singapore's top three images are sports/activity related, while two of Korea's top three images are family focused and the third is of a female artist working on a painting.

The six top images from around the world include two older women, two leisure pictures (a young woman with a bike, and two young women in a convertible), and three women in business/commercial settings.

The Getty Images Lean In Collection partnership was created to “repicture” women and girls. One year on, Getty Images

founder and chief executive, Jonathan Klein, says the partnership with

LeanIn.Org “to break down stereotypes and kill the cliché is changing the conversation about the depiction of women in visual communications and has delivered impressive bottom line results”.

Two of the biggest sectors tapping the collection are technology and finance.

“Men and women should be equally represented at the boardroom table and at the kitchen table. To get there we need reform of our policies, we need to encourage women to fulfil their ambitions and we need to encourage men to do their part in the home – but we also need to address how women and men are depicted, because you can't be what you can't see,” said Sheryl Sandberg, Facebook chief operating officer and author of Lean In.

More than 2,000 images have been added to the collection since the launch in February last year, bringing the total to over 4,500.

**Getty Images Lean In Collection turns 1 Women “repictured” in cliché-killing collection**

## US\$400m deal part of Star India's "unfinished agenda" Maa channels acquisition stirs up South India rivalry

Star India's US\$400-million acquisition of the four-channel Maa Television Network early in February ramps up the fight for audiences in the South, consolidating rivalry in the region to India's big three programmers – Star, Zee and Viacom18 – instead of between myriad indie services.

The deal also focuses attention on market leader Sun TV, which will need to ally or merge with a larger player if it is to stay relevant. Sony could be a contender.

Maa TV, established in 2002, dominates the Telugu-speaking state of Andhra Pradesh with a topline estimated to be over US\$50 million and an operating profit of US\$17 million.

Uday Shankar, chief executive of the US\$1.2 billion Star India, says "getting into Andhra Pradesh is part of our unfinished agenda".

The Maa acquisition gives Star India a "significant share" in all four southern states, as well as a huge leg up just when the US\$363-million Sun Network is struggling. Sun's ad revenues are under pressure and its network share has halved over the last seven years, say analysts. Except for its home state of Tamil Nadu, Sun has lost market share in all the other states. (See chart)

Maa channels bring Star India's channel tally to 44, with a strong regional portfolio and number one or two positions in languages such as Marathi, Bangla, Telugu and Kannada.

"Star is now a national network offering audiences across the country," says K. Satyanarayana, senior vice president, R.K. Swamy Media Group.

Shankar says Star's eye on regional

### Viewership share (% share in 2Q FY 2015)

	Tamil	Telugu	Kannada	Malayalam	Bangla	Marathi	Hindi
<b>Sun Network</b>	41.6	18	27.7	12.1	na	na	na
<b>Star India</b>	13.2	21*	18	40.5	36.7	16.2	26.3
<b>Zee Network</b>	3.8	17	10.6	na	27.9	48.3	18.2
<b>Viacom18 (ETV)</b>	na	15.2	17.3	na	6.8	14.4	16.1

\*Maa TV's share of the Telugu market

Source - TAM data for cable & satellite homes, ages 4 plus, sourced from Kotak Institutional Securities  
Note - Data is audience share as a % of time spent in that genre/language. The Hindi data is for the flagship channels of these broadcasters only

Broadcaster	Revenues	
	Total (\$ mn)	Regional (% of total)
Star India	1200	15
Zee Entertainment	767	22
Sony	600	na
Sun Network	363	100
Network18	316	22

Note -

1) Network18's figures are its revenues for the television broadcast business only.

2) Sun Network's figures include its radio business, which is less than 10% of the total.

Source: Media Partners Asia, TAM Media Research figures sourced from broadcasters, Company websites, and annual reports

markets goes back to 2007. In 2008, Star bought Asianet, a South Indian broadcaster dominant in Kerala. Post 2008, as the world economy struggled and the India market weakened, investments slowed. With a new government in power as sentiment turned back in favour of India, the investment phase has restarted.

Vivek Couto, Media Partners Asia executive director, points out that the high price of Star's acquisition of Asianet paid

off. Today, regional drives more than 40% of Star India's profitability.

Star, Zee and Viacom18 each get anywhere between 15-25% of their revenues from non-Hindi programming.

For any national broadcaster that wants to grow, the non-Hindi language market is critical. This segment gets roughly 27% of the audience time and about 30% of the US\$7.7-billion Indian television market.  
- Vanita Kohli-Khandekar

Back by popular demand! ContentAsia Schedules – a look at scheduling strategies around the region.

# Lifetime

Time/Day	Monday, 2 February	Tuesday, 3 February	Wednesday, 4 February	Thursday, 5 February	Friday, 6 February	Saturday, 7 February	Sunday, 8 February	Time/Day
7pm	<b>New episode: MasterChef New Zealand (S4) - Dessert &amp; Cocktail (2013)</b>	<b>New episode: MasterChef New Zealand (S4) - MasterClass 8: Just Desserts (2013)</b>	<b>New episode: MasterChef New Zealand (S4) - Ultimate Invention Test (2013)</b>	<b>New episode: MasterChef New Zealand (S4) - MasterClass 9: Mothers of Invention (2013)</b>	<b>New episode: MasterChef New Zealand (S4) - French Cafe Degustation (2013)</b>	<b>MasterChef New Zealand (S4) - Dessert &amp; Cocktail (2013)</b>	<b>6.30pm: Coming Home (S1) - Short-Stack Surprise (10)(2011)</b>	7pm
7.30pm								7.30pm
8pm	<b>Premiere: The Ellen Degeneres Show (S12) - Jimmy Fallon (93) (2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) - Viola Davis (94)(2015)</b>	<b>Premiere: The Ellen Degeneres Show (S12) - Mila Kunis (95)(2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) - Wanda Sykes (96)(2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) - Scott Foley (97)(2015)</b>	<b>MasterChef New Zealand (S4) - MasterClass 8: Just Desserts (2013)</b>	<b>Love of a Lifetime: Revenge Of The Bridesmaids (2010)</b>	8pm
9pm	<b>Red Band Society - What I Did For Love (10)(2014/2015)</b>	<b>Premiere: Love of a Lifetime: Revenge Of The Bridesmaids (2010)</b>	<b>Love of a Lifetime: The Makeover (2013)</b>	<b>Unforgettable (S1) - Friend (5)(2012)</b>	<b>My Haunted House (S1) - Art Loft &amp; Drawn (4)(2014)</b>	<b>MasterChef New Zealand (S4) - Ultimate Invention Test (2013)</b>	<b>Unforgettable (S1) - Spirited Away (1)(2012)</b>	9pm
9.10pm								9.10pm
10pm	<b>Unforgettable (S3) - The Island (8) (2012)</b>	<b>Raising Asia (S1) - Managers And Mayhem (4)(2014)</b>	<b>Raising Asia (S1) - It's (Not) My Party And I'll Cry If I Want To (5)(2014)</b>	<b>Unforgettable (S1) - Brotherhood (13)(2012)</b>	<b>Premiere: My Haunted House (S1) - The Nursery &amp; The Closet (1)(2014)</b>	<b>MasterChef New Zealand (S4) - MasterClass 9: Mothers of Invention (2013)</b>	<b>Unforgettable (S2) - Bigtime (1)(2013)</b>	10pm
10.40pm								10.40pm
11pm	<b>MasterChef New Zealand (S4) - Dessert &amp; Cocktail (2013)</b>	<b>MasterChef New Zealand (S4) - MasterClass 8: Just Desserts (2013)</b>	<b>MasterChef New Zealand (S4) - Ultimate Invention Test (2013)</b>	<b>MasterChef New Zealand (S4) - MasterClass 9: Mothers of Invention (2013)</b>	<b>MasterChef New Zealand (S4) - French Cafe Degustation (2013)</b>	<b>MasterChef New Zealand (S4) - French Cafe Degustation (2013)</b>	<b>Raising Asia (S1) - Managers And Mayhem (4)(2014)</b>	11pm
11.30pm							<b>Raising Asia (S1) - It's (Not) My Party And I'll Cry If I Want To (5)(2014)</b>	11.30pm
12am								12am

● Cooking show format: 15hrs/44%  
 ● Drama: 6hrs/17%  
 ● Movie: 5hrs/14%  
 ● Talk show: 5hrs/14%  
 ● Reality: 4hrs/11%

No. of new episodes between 7pm-12am: 12.4 hours (5hrs/five episodes cooking show format, 5hrs/five episodes talk shows, 1hr/one episode reality series, 1.4hrs/1 movie)

Time/Day	Monday, 2 March	Tuesday, 3 March	Wednesday, 4 March	Thursday, 5 March	Friday, 6 March	Saturday, 7 March	Sunday, 8 March	Time/Day
7pm	<b>New episode: MasterChef New Zealand (S5) - Duke Of Marlborough Hotel (6)(2014)</b>	<b>New episode: MasterChef New Zealand (S5) - Daniel Wilson (7)(2014)</b>	<b>New episode: MasterChef New Zealand (S5) - 1 Fish, 2 Dish (8) (2014)</b>	<b>New episode: MasterChef New Zealand (S5) - MasterClass 1: Fish Dishes (0)(2014)</b>	<b>New episode: MasterChef New Zealand (S5) - Avondale Market Team Challenge (9)(2014)</b>	<b>New episode: Sisterhood: The Becoming Nuns - I'm Not Ready (1)(2014)</b>	<b>Premiere: One Born Every Minute UK (S5) #6 (2014)</b>	7pm
8pm	<b>New episode: The Ellen Degeneres Show (S12) #113 (2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) #114 (2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) #115 (2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) #116 (2015)</b>	<b>New episode: The Ellen Degeneres Show (S12) #117 (2015)</b>	<b>Premiere: Chasing Nashville - Small Town, Big Dreams (1)(2013)</b>	<b>Baby Seller (2013)</b>	8pm
9pm	<b>Premiere: Married At First Sight: The First Year - Baby Fever (3) (2015)</b>	<b>Taken: The Search For Sophie Parker (2013)</b>	<b>The Craigslist Killer (2011)</b>	<b>New episode: Red Band Society - The Guilted Age (11) (2014/2015)</b>	<b>My Haunted House (S1) - Pest House &amp; Sleepwalkers (7)(2014)</b>	<b>Premiere: Love Prison (S1) - Rosie &amp; Chris (1)(2014)</b>	<b>Bad Ink (S1) - Trampstamps Gone Wild (3)(2013)</b>	9pm
9.40pm								9.40pm
10pm	<b>Unforgettable (S3) - The Haircut (3)(2012)</b>	<b>Raising Asia (S1) - Dad-Ager (10) (2014)</b>	<b>Raising Asia (S1) - Three Men And A Maybe (11)</b>	<b>Married At First Sight: The First Year - Baby Fever (3)(2015)</b>	<b>My Haunted House (S1) - Sorority &amp; Secret Room, The (3)(2014)</b>	<b>Red Band Society - The Guilted Age (1)(2014/2015)</b>	<b>Sisterhood: The Becoming Nuns - I'm Not Ready (1)(2014)</b>	10pm
10.40pm								10.40pm
11pm	<b>MasterChef New Zealand (S5) - Duke Of Marlborough Hotel (6)(2014)</b>	<b>MasterChef New Zealand (S5) - Daniel Wilson (7)(2014)</b>	<b>MasterChef New Zealand (S5) - 1 Fish, 2 Dish (8)(2014)</b>	<b>MasterChef New Zealand (S5) - MasterClass 1: Fish Dishes (0)(2014)</b>	<b>MasterChef New Zealand (S5) - Avondale Market Challenge (9)(2014)</b>	<b>MasterChef New Zealand (S5) - Duke Of Marlborough Hotel (6)(2014)</b>	<b>Love Prison (S1) - Rosie &amp; Chris (1)(2014)</b>	11pm
12am								12am

● Cooking show format: 11hrs/32%  
 ● Reality: 10hrs/29%  
 ● Movie: 5hrs/14%  
 ● Talk show: 5hrs/14%  
 ● Drama: 4hrs/11%

No. of new episodes aired between 7pm-12am: 16 hours (5hrs/five episodes cooking show format, 5hrs/five episodes talk shows, 5hrs/five episodes reality series, 1hr/one episode drama series)

Source: Lifetime (as of 13 February 2015, subject to change). Note: Schedules are for 7pm-12am (programmes do not necessarily start at 7pm or end at 12am). The first weeks of the month schedules were chosen for comparison purposes.

A+E Networks Asia's Lifetime is all about Endemol Shine title *MasterChef* at the moment, mostly because the regional entertainment network is making a local Asia version this year but also because so much of the programme grid has been scheduled with seasons four and five of *MasterChef New Zealand*.

The New Zealand version dominates the female-focused channel schedules in the first weeks of February and March, taking 38% of the 7pm to midnight schedule across the two weekly schedules.

*MasterChef New Zealand* season four led in February, taking 15 hours/44% (including repeats) of Lifetime's schedule across the night for the week beginning 2 February. In the first week of March, season five of *MasterChef New Zealand* fills 11 hours/32% (including repeats) of the 7pm-midnight band.

Reality leaps in March, increasing by six hours over February to 10 hours/29% between 7pm and midnight. The driver is six reality titles, including *Married At First Sight* (2 March, 9pm), a 2015 series about three married couples who were strangers when they met; *Sisterhood: The Becoming Nuns* (7 March, 7pm), about five women considering becoming nuns; singing contest *Chasing Nashville* season one (7 March, 8pm); and *Love Prison* season one (7 March, 9pm), about couples meeting for the first time after dating online and spending a week alone together on an island. Another reality show in March is season five of *One Born Every Minute U.K.*, with a new episode at 7pm on 8 March.

Movies and talk show slots are stable



Brad Cox

across the first week of each month. Drama is slightly down in March.

The next major drama release, set for mid-2015, is Lifetime original series *Unreal*, set behind the scenes of a fictitious reality show.

Overall, new episodes filled 12.4 hours/35% of the weekly slot in the first week of February, increasing by 3.6 hours to 16 hours/46% in the first week of March.

A few titles – including *Resurrection* and *The Ellen DeGeneres Show* – air on the same day as the U.S. Brad Cox, A+E Networks Asia's senior content director for entertainment and lifetime channels, says almost 200 telecasts of *The Ellen DeGeneres Show* will air day and date on

**More on page 17**

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.

*Dance Singapore Dance*

The first international version of Indian dance competition format, *Dance India Dance*, debuts in Singapore and across the region on Saturday, 20 June, at 8pm.

The debut series, *Dance Singapore Dance*, airs on Zee TV's Asia-Pacific feed. The show will also air on the Singapore feed of Zee Tamizh, as well as on StarHub's local Malay-language cable TV channel Sensasi; airdates are to be confirmed.

The Singapore version is produced by local production house Silver Screen International. More than 60 people are involved in producing the Singapore format, which has taken about six months to pull together.

*Dance Singapore Dance*'s two-day (open category dance) audition starts on 14 March and is opened to all Singapore residents above 16 years old. Online pre-registration began on 12 February.

At the end of day one, 25-30 dancers will receive a "hat of destiny", moving them to the next selection stage – the "mega audition round" on day two. This is in line with the original Indian format, which has a *Dancing Superstar ki Topi* (Hat of Dancing Superstar) section.

The 12-episode *Dance Singapore Dance* has a similar structure to the original format, says Zee TV's senior vice president, international business, Tripta Singh. Variations include a smaller-scale audition process. Singh points out that the mega auditions in India were typically



*Dance India Dance*

held for over a week. The Singapore team will also be working with the local judges (including weekly guest judges) and choreographers.

Two choreographer masters (the winner of *Dance India Dance* season two, Shakti Mohan, and Singapore's Zaini Mohammad Tahir, artistic director/resident choreographer of NUS Dance Ensemble) are charged with training the final 12 dancers (six males and six females).

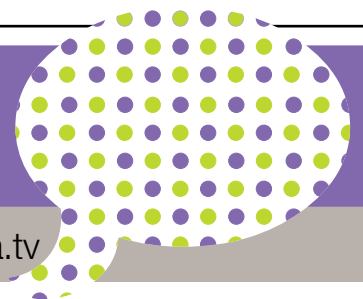
In the studio episodes, the 12 dancers compete in individual and team-based challenges and weekly elimination rounds. The ultimate winner takes home S\$10,000/US\$7,349 in cash prize.

The challenge for the Singapore version is to expand participation across all ethnic groups, including English-speaking

Singapore. Indian and Malay viewers are currently Zee's largest audiences.

*Dance India Dance*, created and owned by Zee, debuted in India in 2009 and has had over 200,000 participants over nine editions – four seasons of *Dance India Dance (DID)*, three seasons of *DID L'il Masters* (kids version), one season of *DID Super Moms* and one season of *DID Doubles*. Zee TV has also developed singing competition *Sa Re Ga Ma Pa* and game show *Antakshari*.

Singh says *Dance Singapore Dance* is part of a larger 2015 formats trend. "The cheap and cheerful game shows will still be popular, but the trend is moving towards bigger, bolder formats that are being produced across the region," she says.







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ContentAsia's new regular interview talks to people doing big and bigger things to move the industry forward. Vanita Kohli-Khandekar talks to Anupama Mandloi, FremantleMedia India's managing director, about online/mobile talent contests, production traps and universal content.

FremantleMedia India is driving a new direction that will layer digital-only IP on top of its biggest slate yet of 140+ hours of local original production for Indian broadcasters this year.

Earlier this year, the Mumbai-based company launched *India's Digital Superstar*, a talent hunt in association with mobile broadcasting platform Zenga TV. "This is a strictly digital show with absolutely no overlap with television," says FremantleMedia's MD for India, Anupama Mandloi.

The show has a 14-week payout. In the first four weeks, participants upload video and discover a fan following that translates into points. The competition begins in the fifth week. Participants with the most digital attention feature in the top five. Those who manage to retain their following stay, the others are displaced. New challengers are welcome, which "keeps the competition democratic and dynamic", Mandloi says. The winner gets a contract worth Rs2 million/US\$32,000 with FremantleMedia and One Digital.

"The idea was to enter the digital space in a manner that used our skill set (talent hunt shows) and yet allowed us to learn and understand the medium better," Mandloi says, adding: "Clearly the next area of exponential growth is the digital and mobile space. We wanted to enter this arena sooner rather than later and build our presence here."

The biggest takeaways so far from the digital space is its "immediate gratification, transparency of numbers and creative freedom", Mandloi says.

As everywhere in the universe, digital has opened up new opportunities for ex-

perimentation. In India, where broadcasters commission and keep rights to 80% of all programming, digital also adds a critical element for production companies: the potential to scale.

Right now, the production industry servicing a US\$7.7-billion TV market with 800 channels has no scale and is extremely fragmented. About 400 of the 800 channels need three to eight hours of original programming a day. The largest TV production firm, Balaji Telefilms, has US\$22 million in top-line revenues. The next biggest production house is about US\$5 million, with many in the sub-US\$2-million range.

Mandloi points to the current rating system as a "trap of feeding the largest common denominator".

"Programming teams are caught in the constant dilemma of risking experimentation and losing their position in the pecking order of channels or sticking with the same and maintaining status quo. Power rests absolutely with the broadcaster as they finance the shows and retain the IPR (intellectual property rights). Production houses are work for hire," she says.

With definite global network and rights advantages, FremantleMedia India is set to make 60 to 70 hours of formats split between *Indian Idol Junior*, *India's Got Talent* as well as *Distraction*. In addition, there is 80-90 hours of commissioned content.

Mandloi's place in India's production ecosystem followed years as a programmer with Star, Sony and Sab TV. She didn't, she says, think she would last long.



Anupama Mandloi

Five years later, she says she "slipped into it with a fair amount of ease", adding: "The biggest learning has been that production is a function of working with the best and allowing them to create unfettered while taking onus and pride in their work. If production companies take onus then broadcasters are

more than happy to give you space."

"The view becomes very clear when you have been on both sides of the business," she says. "On one end (broadcasting) there is power and pressure to rate. On the other (production), there is creativity and pressure to sell. Across the industry there is a challenge to create a show that will become a milestone. Because of the number of channels and shows on air it is more difficult to break through the clutter," she adds.

What does she think it would take for made-in-India content to be picked up in the rest of the world? "We are awash with homogenised content [that is] very very specific to the region. Such shows cannot travel as they do not lend themselves to global adaptation. The concepts will need to be varied, finite as well as very universal in their themes. We will also need a strong global distribution system as well as a successful adaptation ... Even if it's in a regional/Asian language. The idea is that the show is not specifically meant to appeal to the NRI audience but has the potential to appeal to any audience across the globe."

But she's optimistic. "We will," she adds, "get there eventually."

#whatsyourstory



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**WE ARE EXPANDING!**



**Company Background**

The product of an “East meets West” alliance, Celestial Tiger Entertainment (CTE) was formed when two premier Hollywood media companies partnered with Asia’s leading pay-TV platform to build a regionally focused, entertainment powerhouse. Lionsgate, Saban Capital Group and Astro joined the KIX and Thrill channels with Celestial Movies and Celestial Classic Movies, offering a mix of Asian- and Western-programmed pay television services under one roof. Together with the cHK channel, these linear and digital networks comprise the largest bouquet of pan-Asian channels dedicated to Asian entertainment.

CTE is also Lionsgate’s exclusive distributor of film and TV content in Asia. With top movie franchises such as *The Hunger Games* and *Twilight*, as well as hit TV series such as *Boss* and *Mad Men*, CTE has generated record sales for Lionsgate properties in Asia.

**Expansion**

Southeast Asia is home to the fastest growing TV markets in the world, and CTE is 100% focused on the region. Celestial is the most widely distributed Chinese movie service in the world. cHK is a one-stop channel for cool, chic and contemporary Hong Kong entertainment. KIX is already the leading English language High Definition channel on Southeast Asia’s largest pay-TV platform, and Thrill is the only regional channel in Asia dedicated to the popular suspense genre.

We are currently recruiting the following position based in Hong Kong:

- **Manager/Senior Manager, Content Sales & Distribution**  
Plan and execute sales strategies, take care of all content sales across all media windows and develop new business opportunities & revenue streams.

For more information, please visit [www.celestialtiger.com/career-opportunities](http://www.celestialtiger.com/career-opportunities) or submit your CV to [hr@celestialtiger.com](mailto:hr@celestialtiger.com)



## MP & Silva sub-licenses Bundesliga for Japan

Sports agency MP & Silva has acquired exclusive rights to German Bundesliga in Japan for the 2015/2016 to the 2017/2018 seasons from Fox International Channels (FIC). The deal allows the agency to continue distributing Bundesliga in Japan, where it held rights for the past two seasons. The FIC deal covers all platforms, including webTV and mobile. Japan has 13 players in the League.

**From page 1:** Digital Emmys platform Astro.

The nominations are among 12 from seven countries this year. Malaysia and Japan are the only two countries represented.

*Oh My English!* is up against shows from the U.K., Germany and Brazil.

*Werewolf: Who's the Liar? Village 05* competes with shows from the U.K., Netherlands and Brazil in the digital non-fiction category.

*Hanbun no Sekai's* competitors are from Brazil, Canada and Germany.

The 2015 Awards ceremony happens on 13 April during Mip TV in Cannes.

Bruce Paisner, president and CEO of the International Academy of Television Arts & Sciences, said the 2015 nominees "once again embody the cutting edge of digital creativity".

The digital nominees were announced a few days before Asia missed any wins in the annual International Emmy Kids Awards, held in New York on 20 February.

Japan, South Korea and Pakistan were nominated in four categories. These were pre-school (Korea's *TV Playhouse Tappity Tap* by KBS), animation (Pakistan's *Burka Avenger* by Unicorn Black), factual (*Think like a Crow! – The Scientific Method* by NHK Japan), and non-scripted entertainment (South Korea's *Where are we going, Dad?* by MBC). Australia and New Zealand received four nominations.

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**Singtel TV** is looking for an **English Content Acquisition & Programming Manager** to be responsible for acquisition and management of our English and International linear, as well as on demand content.

The incumbent is someone with a passion for English entertainment, especially Hollywood movies. The **English Content Manager** identifies key content for acquisitions with solid justification through business cases. S/he will participate in all aspects of content negotiation including financial analysis and forecasting, contract drafting, security requirements, amendments. The **English Content Manager** is also responsible for the end-to-end management of programming and scheduling of on demand service, and monthly VOD lineup.

We are looking to you to develop market expertise through continuous focus on and knowledge of the competitive and market environment in Singapore.

Colleagues you would work with regularly include:

- Research – to understand trending of viewership and consumer demand in order to provide better insights during negotiations and to better programme/schedule content.
- Marketing – to maximize value of content to achieve overall product sales/KPIs.

Requirements

- Bachelor degree, preferably in Media.
- At least seven (7) years experience in the TV/Media industry within a content acquisition as well as programming capacity.
- Strong negotiation and organizational skills.
- Effective presentation skills, especially working knowledge of Microsoft Powerpoint.
- Attention to details, with good project management capabilities to coordinate programme scheduling etc
- Good team player, with strong interpersonal communications skills
- Proficiency in the English Language

**To apply, please email your resume to [priscilla@singtel.com](mailto:priscilla@singtel.com) by 31st March 2015.**

## Philippines' GMA scores 8 noms in NY festival

Philippines's free-TV broadcaster GMA Network has made it to the finals in eight categories of this year's 2015 New York Festivals World's Best TV and Films competition. Winners will be announced on 14 April. Among the shows in the competition are weekend news magazine programme, *Kapuso Mo, Jessica Soho*, shortlisted in the Human Interest category for the episode *From Saudi with Love*. Late-night documentary programme, *Front Row*, is a finalist in the Best Public Affairs Programme category for its feature on neurodegenerative disease ALS. *Walang Rape sa Bontok*, about the dreams of sexual abuse victims, is a finalist in the film/docu category.

## Daystar rolls out on Australia's Foxtel

Globecast Australia has launched faith-based Daystar Television Network on Foxtel's direct-to-home platform. Daystar says it reaches two billion people around the world.

**From page 1:** *The Walking Dead* all cable channels for the day. Ratings were up 148% from the comparable telecast during season four, according to ratings data provided by FIC based on Kantar Media, Philippines [National urban]. FIC also highlighted the 15% increase in ratings over the average reached for season one among adults aged 16-49 with cable and satellite TV.

In Singapore, the season five part two premiere more than doubled the ratings of the season five part one premiere's average for adults aged 15-49 with cable and satellite TV. It was also the highest-rated premiere telecast of season five on the channel (source: Kantar Media, Singapore).

Taiwan ratings increased by 59% from the part two opening episode in season four for audiences aged 15-44 with cable TV (source: AGB Nielsen Taiwan).

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# MIRAMAX

Miramax is a global film and television studio best known for its highly acclaimed, original content. The studio's new development projects include both film and TV, with the production of *The 9th Life of Louis Drax* most recently announced starring Jamie Dornan and Aaron Paul. Together with Sony's Screen Gems, Miramax will release Jeremy Garelick's film *The Wedding Ringer* starring Kevin Hart, Josh Gad, and Kaley Cuoco. The Studio also recently announced the acquisition of U.S. distribution rights to *Mr. Holmes*, directed by Academy Award® winner Bill Condon and starring Ian McKellen and Laura Linney.

Collectively, the library of more than 700 motion pictures has received 282 Academy Award® nominations and 68 Oscars® with four Best Picture awards, and includes such celebrated independent films as *Pulp Fiction*, *No Country for Old Men* and *City Of God* — as well as scores of commercial hits such as *Chicago*, *Good Will Hunting* and *Bridget Jones's Diary*.

### The Job:

Senior Sales Representative, Asia (Consultant)

Miramax is hiring for a **Senior Sales Representative, APAC** to reside within Asia. This role is responsible for all Television and Digital rights exploitation of the Miramax catalogue. The Representative handles the day to day sales activity in the designated territories in the region to achieve set sales targets. This role provides sales reports on performance, provides forecasting information, and maintains excellent relationships with key contacts both externally and internally. The Representative ensures to be up to date with market research, programming requirements, changing consumer profiles and competitor activity in order to develop knowledge and therefore maximize revenue and profit for Miramax. This role will work closely with management and other members of the Asia Pacific Team. The ideal candidate will be an experienced sales individual within the media sales environment specifically and have experience in film and TV series exploitation including the contractual and rights procedures involved in media catalogue exploitation and production.

### You have:

- Significant in-depth experience in a sales role, within a media sales environment
- An understanding of the Asian television and production markets and a proven working knowledge of the territories
- Experience in sales of film as well as TV series and digital negotiation
- Asian languages skills

For a full description of the role, please visit [Miramax.com](http://Miramax.com).

**To Apply:** Please send your CV along with a brief cover letter with the subject "Senior Sales APAC" to [careers@miramax.com](mailto:careers@miramax.com).

[Click here to see more job listings](#)



Super Wings

## U.S., Latam pick up Korean animation

Animation Korean series, *Super Wings*, has been picked up by broadcasters in the U.S. and Latin America.

The pre-school series, created by Korea's FunnyFlux, will air on Sprout in the U.S. on 14 March and on Discovery Kids in Latin America in the second quarter of this year.

The series is distributed outside Asia/Middle East by CJ E&M. Chinese entertainment group Alpha is covering Asia and Middle East territories and is the series' master toy partner.

The domestic Korean broadcaster is education channel EBS, which was a co-production partner on the 52-part series.

*Super Wings* has also been sold to Canal Plus' Piwi+ (France), SVT (Sweden), and YLE (Finland).

*Super Wings* features the adventures of a jet plane named Jett, who travels around the world delivering packages to children. Jett solves problems he encounters with the "Super Wings" – airplanes that can transform into robots with amazing abilities. The show's curriculum focuses creative problem solving and cultural diversity.

The show is co-produced by FunnyFlux, China's QianQi, Little Airplane Productions, and EBS.

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### ENDEMOL SHINE GROUP

#### SALESPERSON, ASIA

Endemol Shine International, a leading global distributor of finished television programming, is seeking an experienced Salesperson to be based in their Singapore office.

We are seeking a candidate with a minimum of three to five years direct selling experience. Local language skills will be advantageous.

Key responsibilities include setting and achieving annual and monthly sales forecasts, growing revenues from new market streams and all aspects of commercial negotiation.

The job title, territories, and remuneration will be dependent on experience.

Interviews will be conducted in person in Singapore from the 2nd – 4th March 2015.

**To apply for this position or for further information, please contact:**  
rashmi.bajpai@endemol.com.

[Click here to see more job listings](#)

## Smartphone growth at record levels in 2014 Korea drags down 'developed APAC', new study says

Global smartphone sales set a new milestone in the fourth quarter of 2014, reaching US\$115 billion. This is up 20% year-on-year, according to new data from research company GfK. The number of units sold globally increased to almost 346 million, up 19% on the last quarter of 2013.

Growth was spread across all regions, with the exception of "developed Asia Pacific", which was down 4% to 17.3 million units sold because of subsidy changes in South Korea. Unit sales in China were flat in the fourth quarter of 2014, although

the value of units sold soared by 21% year on year to US\$28 billion – the highest ever quarterly figure, GfK says.

China will remain the biggest market in terms of both unit and value sales in the foreseeable future, the report adds.

Globally, the 5- to 5.6-inch segment grew by more than 130% year-on-year in the last quarter of 2014 and by nearly 150% in the full year. "In 2015 we forecast this segment to become the dominant screen size band, surpassing the 4- to 4.5-inch for the first time," said Kevin Walsh, GfK's director of trends and forecasting.



# OTT Summit 2015

3rd March 2015

Grand Hyatt, Singapore

#casbaaott

CASBAA's second annual OTT Summit will help you better understand the business of over-the-top. From a look at global trends and Asian specifics to what TV Everywhere means to the industry and the latest moves to combat piracy, expert speakers weigh in on the OTT bandwagon.

Reserve your seats now!

Date: Tuesday, 3 March 2015

Location: Grand Hyatt Singapore, 10 Scotts Road,  
Singapore



Registration: Cherry Wong, +852 3929 1714, [cherry@casbaa.com](mailto:cherry@casbaa.com)

Sponsorship: Kevin Jennings, +852 3929 1730, [kevin@casbaa.com](mailto:kevin@casbaa.com)

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**Casbaa focus on OTT**

Regional industry association, Casbaa, puts OTT on stage in Singapore on 3 March with a one-day agenda that covers trends and technology as well as insights from two OTT platform providers – Thailand's Primetime TV and Malaysia-based iflix. Sessions include business models, the streaming debate, digital advertising, and hints and tips to running an OTT service.

**Spotlight on IoT, big data for Broadcast/CommunicAsia 2015**

Megatrends, such as the Internet of Things (IoT), mobility, cloud, social and big data analytics take centre stage at this year's CommunicAsia2015, EnterpriseIT2015 and BroadcastAsia2015 events in Singapore from 2-5 June.

**SpaceX to launch South Korean satellite**

South Korean satellite operator KT-Sat has selected U.S. launch operator SpaceX for new satellite Mugunghwa 5A. The broadcast and comms satellite is scheduled to launch next year on a Falcon 9 rocket. This is the first time SpaceX will launch a Korean satellite.

**Intelsat nails down 45°E slot**

Intelsat and Azerbaijan's national satellite operator Azercosmos OJSCo are working on a new satellite at 45°E. The new Azerspace-2/Intelsat 38 satellite is scheduled to launch in 2017 and will extend services across Asia, as well as servicing Central/Eastern Europe and Africa. This is Azercosmos' second communications satellite.

**SureWaves/Hansa up ad tracking for India  
Transparency increases for smaller local markets**

India's smaller, local viewers are the target of ramped up efforts to aggregate audiences for advertisers.

The deal in late-January between Bangalore-based technology company SureWaves MediaTech and indie media audit agency Hansa Research has the potential to help marketers in this diverse space to track advertising appearance and reach.

SureWaves MediaTech aggregates more than 450 local cable television channels on its digital platform. These reach 90 million homes across 29 states. More than 100 advertisers, including Hindustan Unilever, Dabur, Vodafone and GSK, use this network to reach local audiences. Marketers are estimated to spent US\$8.4 million a year through SureWaves.

For now, SureWaves will foot the bill for the audit, which will cover random physical verification, validation of SureWaves adex logs with live monitoring of channels.

Eventually, it hopes that demand will



Mandar Patwardhan

help make the service independent. The three-year-old firm has raised over US\$7.5 million since 2011 in its bid to scale up the use of its proprietary technology.

Local cable channels account for 4% of national time spent viewing television in the 160 million home Indian TV market, the world's second largest after China.

However advertising on these local channels is difficult since, "they are widely dispersed and unorganised," says SureWaves COO, Mandar Patwardhan.

Marketers have to buy ad time on these channels individually, much like they used to buy ad rights to India's 11,000-odd theatre screens. Companies such as UFO Digital Cinema or Real Image opened the opportunity for advertisers to buy multiple screens across states and languages.

SureWaves promises the same thing for television, with its placement and tracking system installed at local cable headends.

**Cabsat 2015 focus on content challenges**

The content challenges facing telcos, satellite and media distribution companies take centre stage in Dubai in March during this year's Cabsat 2015.

Organisers of the three-day event (10-12 March), targetting the Middle East, Africa and South Asia, are also promising that

this year's expanded content delivery hub zone will showcase solutions, services and platforms to monetise entertainment content across multiple platforms.

The value of the Middle East and Africa TV on demand market is expected to increase to US\$132 million by 2018.



QUOTES WE LIKE...

“Here’s the problem: I run a business. People want to work for less money, I’ll pay them less money. I don’t call them up and say ‘can I give you some more’ because that’s not what you do when you run a business. The truth is, that what women have to do is not work for less money. They have to walk away. Women shouldn’t be so grateful for jobs... people should know what they are worth and say no, and they will.”

*Former co-chair of Sony Pictures Entertainment Amy Pascal talking to Tina Brown at the Women in the World conference in the U.S. in February about paying Jennifer Lawrence less than her male co-stars in American Hustle. Pascal’s emails were released in the Sony hack. Pascal also said Angelina Jolie didn’t care about being called a “minimally talented spoiled brat. “Everybody understood because we all live in this weird thing called Hollywood,” she said, adding: “If we all actually were nice, it wouldn’t work”.*

“The most important thing that we can do in our business is make movies with female protagonists and female villains and movies where the plot of the movie is about them, where their actions have consequences in the story. The worst thing you can do is be on the sidelines, where it doesn’t matter what you do, the story goes on as it is.”

*Amy Pascal talking to Tina Brown at the Women in the World conference*

**From page 7: Schedule**

Lifetime Asia in 2015.

Cox says the majority of Lifetime’s content is broadcast at least six months ahead of the terrestrial networks in the region.

Weekdays and weekend schedules cater to different audiences, Cox says. Weekends include some catch-up stacks, as well as a more diverse lineup, especially in the prime-time and mid-afternoon fringe slots.

With three separate feeds for Southeast Asia – including dedicated feeds for the Philippines and Malaysia – Lifetime now has the flexibility to target specific national audiences. Cox says solid audiences are possible outside of 6pm-11pm prime-time block with the right kind of programming, particularly in the Philippines.

“The most challenging aspect of programming/acquisition strategy is sourcing engaging content that will resonate across all of our key territories in a highly competitive channel environment,” Cox says.



*MasterChef New Zealand, season four*

“We now have three separate feeds in Southeast Asia, so we can look more strategically at both the Malaysian and Philippine markets. We are beginning to generate and acquire specific content for those audiences, which in turn, will give us more flexibility with our scheduling and acquisition,” he adds.

In addition to making *MasterChef Asia* work, Lifetime’s programming priority for 2015 is to “widen our demographic appeal across the audience strands and bring new viewers to our programme lineup,” Cox says.

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