

Fox Asia ramps up original content slate

Factual initiative follows drama production boost

Fox International Channels (FIC) has committed to between 25 and 30 new hours of original factual content out of Singapore, boosting the local content creation purse by S\$6 million from now to mid-2017.

FIC's latest initiative comes on top of an original drama push that could see the Hong Kong-based operation spend up to US\$1 million an episode on locally made series.

The new factual entertainment fund – Fox Formats Lab – is a partnership

Story on page 11

High drama at BCM

OTT drives new demand

One of the bigger questions at this year's Busan Contents Market (BCM) was: Who gets to air drama of the moment, *Shin Saimdang*.

High excitement over the latest Korean drama series is nothing new. Why the elevated chatter this time?

Because the production budget is so high – about US\$650,000 an episode or a total of US\$15.6 million for the 24 episodes. Because it stars actress Lee Young-ae

Story on page 7

Asia's Got Talent wraps, new era opens

Sony, FremantleMedia mum on season two



Asia's Got Talent winners, Philippines' troupe El Gamma Penumbra

Asia's biggest-ever regional original talent competition, *Asia's Got Talent*, ended on Thursday night (14 May), significantly raising the bar on format production scale and budgets; very possibly reshaping the relationship between formats rights holders, production companies and broadcasters; and setting new standards for multi-platform engagement in Asia.

The finale of the 10-episode series, produced by FremantleMedia for Sony Pictures Television (SPT) Networks' AXN, also benefited Nepal's earthquake

victims. The stage performance of Earth, Wind and Fire's *Let's Groove* by the four judges – David Foster, Melanie C., Anggun and Van Ness Wu – is being offered as a special single download for HK\$8/US\$1.

The TV finale aired on AXN across the region on Thursday night at 8.05pm, two hours after the live recording in Singapore. The finale involved viewers' votes cast over four days via SMS, Facebook and the *Asia's Got Talent* app.

Ratings for the results show had not

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StarHub pay-TV revenue up 2%
Subs at 545,000, churn hits all-time low

Singapore pay-TV platform StarHub has reported a 2% increase in pay-TV revenue to S\$96 million/US\$73 million for the quarter to the end of March this year.

The platform attributed the increase to higher subscription revenue from a larger customer base.

Pay-TV customers grew 11,000 to 545,000 households. The churn rate hit an all-time low of 0.7% year-on-year. Pay-TV ARPU was at S\$51/US\$39.

StarHub's total revenue increased 8% to S\$618 million/US\$467 million from higher equipment sales. Service revenue was 1% lower at S\$540 million/US\$408

million, mainly due to lower broadband revenue. The lower service revenue and higher handset subsidies impacted profitability for the quarter. Net profit after tax was S\$74 million/US\$56 million, 12% lower year-on-year.

Broadband revenue decreased 11% to S\$48 million/US\$36 million, compared to a year ago, mainly due to price competition, which lowered subscription revenue from both re-contracting and new customers. Broadband ARPU for the quarter was at S\$33/US\$25. StarHub's residential broadband customer base increased by 22,000 year-on-year to 473,000 households.

Thai regulator faces DTT fee dilemma
To postpone or not to postpone 2nd payment

Thailand's digital terrestrial interest groups are on high alert over the next phase of the country's DTT licence payments.

On one hand are those lobbying for regulators to go ahead with the one-year delay in the second round of commercial DTT licence fees, originally due on 24 May.

At the same time, they are disputing the 7.5% interest rate being levied, saying that the whole idea was to ease their financial burden not increase the load. Licence holders are free to make the second payment by 24 May if they want to.

On the other hand are those who say that the postponement for the 24 licence holders favours some to the detriment of the country's coffers. The combined payment totals more than THB8.1 billion/US\$242 million.

It's not clear who exactly is doing the complaining. What is clear is that the 24 new DTT licence holders are seriously impacting the free-TV environment.

Local daily, Bangkok Post, lists Nielsen Thailand figures showing that 26% – THB8.7 billion/US\$260 million – of total ad spend in the first quarter was on DTT channels.

Those in favour of the payment delay have pointed to delays in network infrastructure build, among other issues, hampering their commercial timetables.

Local media say the National Anti-Corruption Commission (NACC) and the Office of the Auditor General are keeping a close eye on the process being overseen by the National Broadcasting and Telecommunications Commission (NBTC).

Meanwhile, Bangkok Post quotes the NBTC's acting deputy secretary-general, Sombat Leelapata, as saying that the agency faces a dilemma.

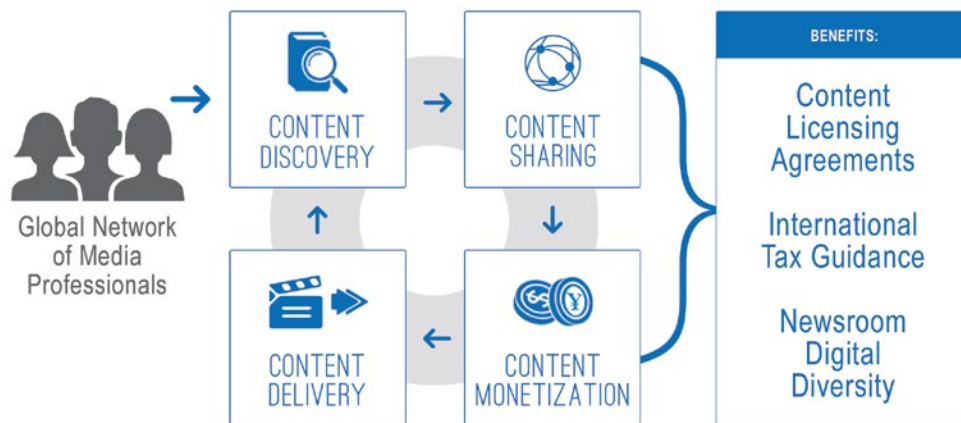
"If we do postpone the payment... we may face an investigation by the NACC. But if the postponement does not occur, digital TV operators may take legal action against us."



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VIDEOSHIP

China's Tencent picks up *Sexy Beast* Mainland show follows 1st Korean season



Sexy Beast

China's Tencent has picked up rights to all3media International's *Sexy Beast*, Lion Television's dating game show with a twist on the classic blind date.

The series has contestants appear in full prosthetic masks to test if beauty and attraction are really more than skin deep.

Tencent has commissioned 30 one-hour episodes of the show, originally produced by Lion for the U.K.'s BBC Three.

Elsewhere in Asia, Paan Media has produced 13 one-hour episodes series for South Korea's free-TV broadcaster KBS.

Jackson joins Banijay

Michael Jackson has joined Banijay International as head of global sales. Jackson was most recently senior sales and acquisitions exec at DCD Rights. He is based in London and reports to managing director Emmanuelle Namiech.



Asia's Got Talent judges, David Foster, Anggun, Mel C and Van Ness Wu



Shadow performances by winners El Gamma Penumbra

From page 1: AGT

been released at press-time.

SPT Networks Asia said, however, the series had made AXN the number one rated pay-TV channel collectively in Southeast Asia (including Singapore, Malaysia, Philippines) and Taiwan, among all pay-TV audiences in its timeslot (Source: Nielsen TAM Service Malaysia/Taiwan, Kantar Media Research Singapore/Philippines; 12 Mar-8 May 2015).

Philippine shadow-troupe, El Gamma

Penumbra, won season one with *Colors of the Wind* shadow-play, taking home US\$100,000 among various other prizes. Mongolian throat singing band Khusugtun was second.

In the Philippines, El Gamma Penumbra is being hailed, along with Philippines' second runner up Gerphil Flores, and finalists Gwyneth Dorado, and Junior New Systems. Broadcaster ABS-CBN featured the "victory party" on variety show ASAP 20 on Sunday (17 May).

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From page 1: BCM

(*Jewel in the Palace*), who returns to TV drama for the first time for this show after more than a decade.

Because Chinese buyers are said to have committed US\$250,000 an episode, which is allaying fears that China's new censorship rules have put paid to anything above US\$100,000 an episode for Korea.

Because, driven by new digital terrestrial (DTT) players, the number said to be on the table out of Thailand is about double the usual fetched for Korean drama.

And because the domestic Korean broadcast partner is still up in the air.

Shin Saimdang production company, Group Eight, is said to be hopping between negotiating rooms, tying up pre-sale and co-production deals that will, hopefully, put the epic period drama on as many screens around the world as did landmark Korean wave series *Jewel in the Palace*.

Shin Saimdang is based on the life of Chosun Dynasty artist and writer, Shin Saimdang (1504-1551), one of the most respected women in Korean history and the mother of Confucian scholar Yulgok Yi Yi. The story moves between past and present, tracing the efforts of a modern-day scholar to uncover secrets of the past after finding Shin's diaries. Production is scheduled to begin in June this year for broadcast in 2016.

The rest of this year's BCM was, for the most part, much the same as last year – key people on site, time to talk, floor-to-ceiling drama, hot-and-cold-running format ambitions...

Perhaps the biggest difference on the show floor this year were the new OTT deals driving take up. This comes on top of unprecedented sales to online platforms in China over the past two years. Details of some of the bigger regional OTT deals were still under wraps at press time, but insiders are talking big, bold... and output.

The other difference was BCM organisers' shifting model, including doing away with subsidised booth space. BCM chairman, Jong Sang Koo, said the show had turned a profit. Participation this year



Lee Namki, SkyLife



Attaphon Na Bangxang, TrueVisions



Wan Sik Min, MBC; Henry Fung, PCCW Hong Kong



Sang Kyu Lee, SBS; Indra Suharjono



Andrew Suteestarporn, JKN; Young Kim, SBS

increased from 1,300 people to about 2,000, Koo said.

Buyers and exhibitors were unanimous in their opinion that BCM is, as always, a good opportunity to connect outside the frenzy of markets such as Mip TV and Mipcom.

"Buyers are happier here and more relaxed, and there's more time to network," said MBC's Junsik Ahn.

Korean formats in China were a key discussion point during BCM's first MIP Academy, organised with Reed Midem.

BCM's Koo said the academy, which had about 200 participants, was part of BCM's focus on education.

MBC senior producer, Sooyoung Ahn, told delegates during the Korea/China panel that the development strategy for variety show, *Infinite Challenge*, in China was to "share everything".

In April this year, Star China announced the acquisition of mainland China rights to the long-running variety format. MBC said later that the format would air in a prime time slot on CCTV from October 2015.

"*Infinite Challenge* is very difficult to format because, like the title, every day is a new challenge. We thought the best way to deliver the same quality in China as in Korea was to share everything," Ahn said.

The high costs of flying producers/production teams is likely to be taken out of simpler formats, such as *The King of Masked Singer*, he added.

The biggest difference between Korean and Chinese productions was the role of producer and writer, Anh told delegates.

"The roles in Korea and China are very different. We have many writers and producers and we do everything," he said.

"Personally, I think Chinese productions seem more like Hollywood. There's a production team and a filming team. In Korea, the writers do almost everything. In China there are many people and the roles are very finely divided into smaller sectors. At MBC, the roles are mixed... Maybe it's possible in China because there are so many people," he added.

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From page 7: BCM

Educational broadcaster EBS has also launched a formats initiative, says EBS' Thomas Hangil Nam. He said the year-old initiative was, despite all the challenges of making Korean formats work in China, having some success with *Lets Get Together*.

KBS talked about *Gag Concert* in China and the potential of comedy shows on mainland stations. KBS Media's Jinsung Kim said China had fewer professional comedians than Korea, which was a challenge. A 13-episode local version of *Gag Concert* aired in China in January this year at 9pm on Sundays. Ratings were 0.6%, which was fair, he said, adding: "We are working to help Chinese producers come up with their own versions".

Back on the market floor, SBS spoke about the first two seasons of variety format *Running Man*, which is the top performing Korean variety format in China at the moment with a rating of almost 5% for the 9pm-11pm slot.

Season three is in negotiation with China's Zhejiang TV. Season one, with full production support from SBS on the ground in China, aired last year. Season two, with smaller-scale SBS involvement, will air this year. SBS says other co-productions are being planned in China.

Other than the revenue in China, which is higher than in Korea, the most significant change for *Running Man* has been breaking the production into seasons. Season one ran for 15 episodes and season two for 12. In Korea, SBS produces 42 episodes a year with no breaks.

Running Man marked a turning point in China for SBS, which now divides its mainland business into "before *Running Man*" (straight licensing) and "after *Running Man*" (co-production). Next up is, most likely, a co-production of *Law of the Jungle* with Anhui TV.

Format distributors from other parts of the world report increased business in Korea. all3media, for instance, has sold two formats – *Gogglebox* and *Sexy Beasts* – into Korea in the past six months. "So there are real reasons for me to be at BCM," said Sabrina Duguet, all3media's senior vice president for international format sales.

Who was at... KOCCA's L.A. Screenings lunch



Iljoong Kim, KOCCA; Marlene Sharp, Rubicon Group Holding



Nelson Sato, Jacqueline Sato and Anderson Sato, Sato Co



Wendy Baxter, Sony Pictures Television; Ann Lee, JTBC



Juyeong Han, KBS Media, Jennifer Chung, Dramabeans



Jim Figueroa, MBC; Jiwon Park, CJ E&M



Sarah Chung, Dramabeans, Bonni Lee, Village Roadshow Pictures Entertainment



Jaewon Chung, SBS; Konshik Yu, KBS



Ann Lee, JTBC; IlJoong Kim, KOCCA

**“Content drives consumption”
ABS-CBN’s Lopez pushes engagement**



ABS-CBN chairman, Gabby Lopez (middle), at the Media Specialists Association of the Philippines congress

Philippines’ broadcaster ABS-CBN is directing most of its resources to producing more engaging and interesting content, ABS-CBN chairman Gabby Lopez said during the Media Specialists Association of the Philippines (MSAP) 2015 Media Congress.

Lopez said that while technologies changed and the future of media was unknown, ABS-CBN would strengthen its focus on what it did best. “Good content will remain the drivers of media consumption and choice,” Lopez said.

ABS-CBN had invested heavily in research to gain valuable insights and understanding of Filipino content users, he added. “Our deep research into their emotional and intellectual needs has helped us come up with shows that sustain high ratings for a much longer time,” Lopez said.

“Research plus our multimedia experience also help us succeed in developing content that travels across different platforms. The digital platform has allowed us to reach new audiences, especially the millennials.”

Lopez said ABS-CBN, through digital platform ABS-CBN TVplus, was at the forefront of a new era in TV broadcasting. The platform launched in February this year.

“Many of the users are experiencing some kind of time warp as they jump from the experience of blurry television to the age of crisp, digital transmission,” Lopez said.

Lopez said ABS-CBN had embraced innovation throughout the years, including catch-up service iWant TV and ABS-CBNmobile.

“Innovations require a lot of money. A lot of time, too,” he said. “There are many hurdles to overcome. And there will be no 100% guarantee of success. You know that if you fail, you have to answer to stockholders, your own employees, your clients, and ultimately your audience. Here at ABS-CBN, we try to create a culture that allows innovation to thrive, that allows you to fail without becoming a failure.”

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Discovery to air Nepal disaster doc

Discovery Channel has commissioned a 60-minute special on the two earthquakes that shook Nepal in April and May.

Aftershock: Disaster in Nepal, produced by ITN Productions, will air on Discovery's factual channels worldwide beginning 24 May. The programme will air on Discovery Channel in Asia on 14 June.

The network has partnered with actress Michelle Yeoh, who will be hosting programme links as well as a public service announcement highlighting the plight of those affected. More than 8,000 people died in the disaster.

Hero's welcome for Pacquiao at ABS-CBN



Manny Pacquiao with ABS-CBN's Dino Laurena (left), ABS-CBN chief operating officer Carlo Katigbak and ABS-CBN president Charo Santos-Concio.

ABS-CBN gave boxer Manny Pacquiao a hero's welcome on his return to the Philippines after his fight against American Floyd Mayweather. The ceremonies included a "plaque is to show Manny that every step of the way, all Filipinos were behind him," said ABS-CBN's Integrated Sports Head Dino Laurena. ABS-CBN COO Carlo Katigbak told Pacquiao that "you proved to the world, that whatever hardship faces us, we will stand up and put a fight".

From page 1: Fox

with Singapore regulator, the Media Development Authority (MDA).

Titles that come out of the lab will air on factual channels National Geographic Channel, Nat Geo Wild and Nat Geo People. If the inaugural Lab is successful, the idea may be extended to other genres.

FIC will own all rights to programmes commissioned as a result of the Formats Lab.

Lab production contracts have to be complete by the end of 2016. The scheme closes in June 2017.

The Fox Formats Lab consists of four training and development workshops that will run alongside the development and commissioning process. The second phase of the Lab is the production of the greenlit shows.

The first workshop, which will focus on the commissioning brief, takes place at the end of May. Mark Francis, FIC's vice president, commissioning and regional programming for NGC International, says this kind of brief "often doesn't happen in Asia because there isn't the volume".

The second workshop at the end of June will focus on the development process, including researching the idea, developing the treatment, budgets, schedules, casting, creating sizzle reels...

The workshops focus on the development and production process for commercially viable factual entertainment series – including formats – and is supported by FIC's global network of development and production execs.

FIC execs leading the inaugural workshop are Hamish Mykura, executive vice president and head of international content for NGC International; Mark Francis; Mayyi Lee, vice president, regional production and development (APAC and Middle East) for NGC Asia; Jules Oldroyd, senior vice president of strategy and development; and Christian Brent, senior vice president for audience research



Mark Francis

and strategy.

"Fox Formats Lab was conceived to support the development of local content production talent and ramp up creation of international TV content by local production companies," Francis says.

"The reality is that we have production hubs around the world doing a range of things. A large part of this is skills transfer, to support local companies to produce better," he adds.

Francis says the Lab highlights the processes of development and production and focuses on giving Singapore production houses "a real world view on production" for the global marketplace.

There are no hard and fast rules on how much funding will be allocated to each show or series.

"We don't want to be overly prescriptive about the costs up front," Francis says. "Fundamentally, we aren't going to commission anything for the sake of hitting a number," he adds, highlighting that Lab commitments will be led by the creative.

The Lab is open to all Singapore-registered companies, including local market leaders looking to sharpen their edge on an international stage.

The programmes commissioned do not have to be about Singapore. "If you want production companies in Singapore to be better producers of content, to focus only on Singapore stories may be very limiting," Francis says.

Although the scheme is geared towards giving emerging producers new opportunities, Francis says the benefits of an emphasis on a hard-core international development process will benefit everyone.

"The ultimate goal is to give Singapore producers access to NGC executives from around the world. We're demystifying the commissioning process. That face time is really there to help producers understand more about how channels think and operate".

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.

Hip-Hoppin' Asia: The Saga Continues, Malaysia

A new season of travelogue format *Hip-Hoppin' Asia* returns to Malaysian screens on Thursday, 28 May, on Media Prima's urban youth/Chinese-targeted free-TV station 8TV.

Hip-Hoppin' Asia: The Saga Continues, season two (11x60 mins) will continue to air in the same Thursday 9.30pm-10.30pm timeslot, replacing American reality TV series *King of the Nerds*. The first season aired in 2012 with 10 episodes.

Season two production started in June last year, with editing from November. Eight members from Media Prima's production unit Primeworks Studios were involved in the making of the second season, including producer Muhammad Dzulqarnain Bin Mohd Ghazali.

"In comparison to season one, we travel deeper into Asia, to countries where no one would have imagined hip-hop music and culture would exist, in cities which are not metropolitan, tougher conditions and entertainment industries dominated by local and pop culture," Dzulqarnain says.

"We talked to individuals who embrace the hip-hop culture and music despite facing different kind of struggles and battles to survive and to get their music and art out to the world... the stories are uncensored and unpolished, and with different adventures we never had the chance to experience in season



Muhammad Dzulqarnain

one," he adds.

Season two will be hosted by local producer/composer/lyricist SonaOne, replacing season one's host local hip-hop star Joe Flizzow (who is also the person behind the original concept).

SonaOne delves into the hip-hop scenes in Mongolia, Lebanon, Cambodia, China, Korea, India, Singapore and Turkey, exploring the streets, musics and other things trending in the region's hip-hop space.

The format also documents the different cultures, traditional music instruments and key places of interest in each country, including *khoomei* (throat singing) in Mongolia, a K-pop school in



Hip-Hoppin' Asia: The Saga Continues

Korea, traditional two-stringed bowed instrument Erhu in China, Singapore's Orchard Road and the majestic mountains of Faraya in Lebanon.

The challenges included filming in the cold and harsh weather of Mongolia; dealing with peak hour traffic in Mumbai, including avoiding being hit by speeding bus; and being mobbed by fans of Korean rapper Swings in Hong Dae.

"But to learn about the struggle and survival of hip-hop in different parts of Asia, and to see how the music, culture and identity is being used to get kids off the streets such as what Tiny Toones in Phnom Penh, Slumgods in the slums of Dharavi, and Cross Arts Cultural Association in Tripoli are doing, is an eye opener for most of us. It made hip-hop relevant."

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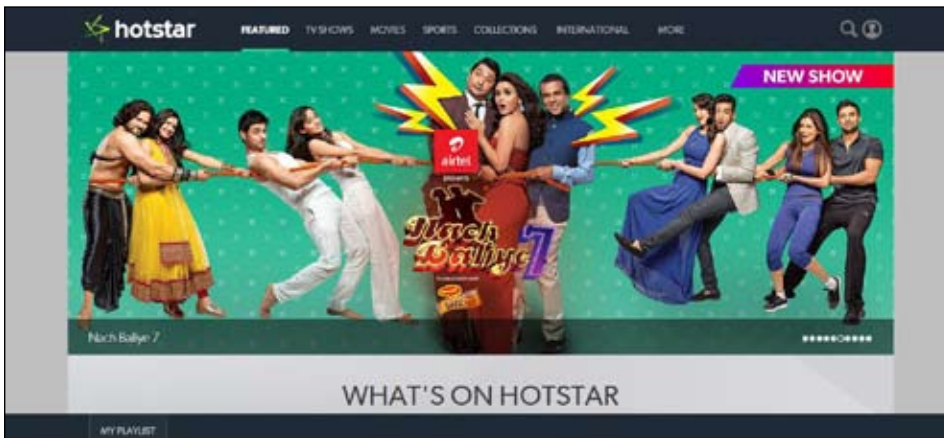
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In *ContentAsia's* regular section on up-and-coming online platforms in Asia, this week's over-the-top (OTT) focus is on India's four-month old hotstar.



What is hotstar? Over-the-top (OTT) hotstar platform is owned by Novi Digital Entertainment (formerly Indya Interactive Services), a wholly owned subsidiary of Star India. hotstar has been designed for lower bandwidth environments offering TV programmes, movies and sports via online and across all mobile devices (Android, iOS, Nokia ASHA).

Launched on 1 February 2015

Who's driving the initiative... Uday Shankar, chief executive officer; Sanjay Gupta, chief operating officer

What the bosses say... "We produce 14,000 hours a year of Indian programming and we own pretty much all the rights and we thought we should just make this available to customers in a new way". [James Murdoch, co-chief operating officer, 21st Century Fox]

The objective... "was simple. We realised that a large number of our viewers were consuming content off TV screens. We have the largest share of TV audiences, but besides that we were putting small amounts of our library content on YouTube and we were getting huge traction. And then there were all kinds of sites where content was being put up and people were watching." [Uday

Shankar, chief executive, Star India]

The business model... Advertising supported, with a migration to subscription at some point, probably two years. Right now Murdoch says "we're build an audience before we get to the revenue part..."

The thinking behind the AVOD model... Infrastructure bottlenecks are hard enough and data charges in India are still "unbearably high". The decision to offer hotstar for free was aimed at removing any possible additional "friction" in the mobile experience, Murdoch said.

The offering More than 20,000 hours of content, including 120+ hours of full length TV shows, 500+ hours movies and live screening of sporting events (cricket, football, tennis and Kabbadi) across seven languages (Hindi, Malayalam, English, Marathi, Tamil, Kannada, Bengali). hotstar is not currently offering real-time TV shows. The hotstar library is a combination of archive shows and concurrent shows on all Star India channels, including Star Plus, Life's OK, Star Pravash, Star Vijay, Asianet, Suvarna and Star Jalsha.



Uday Shankar

Local content includes *Nach Baliye 7*, *Shob Choritro Kalponik* and *Dosti, Yaariyan, Manmarzian*. International content includes comedy series *Modern Family*, *New Girl* and *Wilfred*. All videos on hotstar carry advertising either in the beginning or in the middle (or a combination of both) of the clips.

Top shows hotstar says it is seeing consumption across all four categories: drama, movies, sports and international content. The top shows are *Yeh Hai Mohabbatein* and *Diya aur Baati Hum*, with the recent addition of *Nach Baliye* season 7. The cult romantic/comedy *Iss Pyar Ko Kya Naam Doon*, which is no longer on air, is also among popular shows on the platform.

Number of users Since launch, hotstar has reached an audience of about 50 million unique users and hit 16 million app downloads. The platform claims to be the world's fastest adopted digital service in the world, with one million app downloads in six days, and 10 million in a month.

Average viewing time On average, viewers spend close to 30 minutes a day on hotstar.

hotstar vs others Facebook took 10 months (February-December 2004) to reach the one-million user mark and Spotify took about 29 months (October 2008-March 2011) to reach the same milestone. hotstar had one million in

six days, and 10 million in a month. Also claims breaking global records on sports during the World Cup with approximately 50 million video views for the India versus Australia match.

Challenges "One of the problems with mobile broadband is that the data tariffs are not fit for the modern consumption of video" and customers are conscious of data costs. [James Murdoch]

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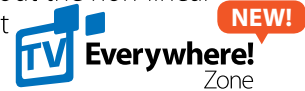
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HK Gov't will not fund DTT top-up solutions

Hong Kong's government has no plans to fund additional infrastructure or networks to make sure residents in remote areas have access to digital terrestrial television (DTT) signals. Government information shows that DTT signals reach 99% of Hong Kong. This does not include individual homes with poor reception. Secretary for Commerce and Economic Development, Gregory So, has told the Legislative Council that there is no data on the number of homes who can't receive DTT signals. In the three years to end December 2014, the Office of the Communications Authority (OFCA) conducted 1,052 site checks in response to residents' complaints, and referred a total of 681 cases to free-TV licence holders ATV and TVB – the two broadcasters responsible for operating the DTT network – for follow up.

AsiaSat/BT deliver 33 radio channels to Asia

Regional satellite operator AsiaSat has signed a deal with U.K.'s BT to deliver BBC World Service Asia's 33 radio channels in 21 languages. The services are being distributed in C-band on AsiaSat-5 from the orbital location of 100.5°E to BBC's short and medium-wave transmitter sites, as well as to FM partners and re-broadcasters in Asia and Australasia. BBC World Service said the satellite offered a more effective way to reach diverse audiences in Asia.

"Ready for digital," GMA says Philippines' network pushes into the regions

Philippines' free-TV broadcast network GMA says it's ready for the eventual shift to digital terrestrial TV, citing an indie study that puts two of its digital channels – GMA 1SEG and GMA News TV – in 10 of 14 test locations in Metro Manila.

The network also says its coverage "continues to improve" in the regions, and that numerous transmission upgrades were completed in 2014.

The study was conducted by local smartphone and tablet manufacturer Starmobile.

"The results of the study confirm our readiness for the eventual shift to digital TV," says Engr Elvis B Ancheta, GMA senior vice president for engineering.



Engr. Elvis B Ancheta,
GMA Senior Vice
President for
Engineering

The Philippines has chosen the Japanese ISDB-T standard for its digital services.

Ancheta says GMA places high levels of importance in "being able to reach as many viewers as possible as this ultimately determines our audience size".

Using data from Nielsen Philippines' 2014 TV Establishment Survey, GMA says it is received by 99% of all TV households in Total Urban Philippines.

GMA will commission a new 5KW TV relay station in Butuan City this May. This follows the new 2KW TV relay station in Daet, Camarines Norte and the relocation of transmitting station in Iligan City to enable the re-broadcast of Northern Mindanao programmes from Cagayan de Oro.

StarHub fined \$50K for cable disruption Platform should have had contingencies, MDA says

Singapore's Media Development Authority (MDA) has fined pay-TV platform operator StarHub \$50,000/US\$38,000 for a five-hour cable TV disruption in September 2013.

About 170,000 cable homes were affected by the outage, which ran for almost five hours overnight from 12.40am.

Some of the signals were restored within an hour and all signals were back up by

5.30am.

The disruption was caused by a power trip at a switchboard at the cable company's headend.

Back up supply either tripped because of the sudden surge or power was eventually drained.

MDA said the disruption "could have been prevented or made less severe if... [StarHub] had put in place effective contingency measures".

WHO SAID WHAT...



Innovations require a lot of money. A lot of time, too," he said.

"There are many hurdles to overcome. And there will be no 100% guarantee of success. You know that if you fail, you have to answer to stockholders, your own employees, your clients, and ultimately your audience. Here at ABS-CBN, we try to create a culture that allows innovation to thrive, that allows you to fail without becoming a failure."



Gabby Lopez, ABS-CBN chairman, during the Media Specialists Association of the Philippines (MSAP) 2015 Media Congress in the Philippines.



On one hand, there is the prevalent view that ad and audience declines are part of a structural condition that links television, in a digital world, with the grim fate of music and print. On the other hand, there is the empirical fact that all anybody talks about is the latest television show, that it is the cultural *sine qua non*, and that, to boot, TV-pure-play stock prices have seldom been higher. So where exactly is 'television'? Headed for the crapper or the summit?"

Writer and columnist Michael Wolff on why well-loved and long-used definitions and measurement systems are – unlike the content that used to be called television – may be past their sell-by dates. Wolff also says that "television remains television: a historical idea, a physical thing, something judged by neatly fixed standards (Nielsen). At the same time, it arguably has become a much broader notion, much harder to capture and to measure and, in the transformation, a much richer and influential business". (The Hollywood Reporter, 12 May 2015)



The status of [North Korea] as a satellite producer-launcher remains unchanged though the hostile forces deny it and its space development can never be abandoned, no matter who may oppose."

North Korean leader Kim Jong-un, talking about the country's space ambitions. He told local news agency KCNA that North Korea would launch more satellites into orbit despite objections from the international community, which insists that North Korea is testing ballistic missiles. North Korea has dismissed the allegations, saying that the continued launch of various working satellites is essential for the country's sci-tech and economic development and national defence. Kim, who holds the titles of first secretary of the Workers' Party of Korea, first chairman of the DPRK National Defence Commission and supreme commander of the Korean People's Army (KPA), was speaking during a visit to the newly built General Satellite Control and Command Centre of the National Aerospace Development Administration.

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