

India to contribute a third of A-P channel revenue by 2023

Pay-TV revenues to hit US\$6.1b by 2019, US\$7.3b by 2023

India is expected to contribute more than a third of the Asia-Pacific's (excluding China) total channel revenue business by 2023, a new report from Media Partners Asia (MPA) says.

"India's strategic importance in the region cannot be ignored," MPA says in its latest 'state of the nation' paper, which outlines future value creation in TV and broadband.

At the end of 2014, total affiliate sales for broadcasters reached US\$1.1 billion, MPA says.

80% of affiliate revenues were derived from digital subscribers (cable DAS and DTH), while India's digital pay-TV penetration stood at 48% for the same period.

MPA cautions against viewing the **Story on page 4**

Thailand's TV3 renews band format *High School Band to air in 2016*

Thailand's ThaiTV3 Family channel has renewed original entertainment format, *High School Band*.

Season two of the music contest will air in Thailand in 2016, as well as in a neighbouring market. Details of the licensing deal have not been disclosed.

The 13-part *High School Band* premiered in May this year in a 10am slot on Saturdays. The finale is on 1 August.

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Nielsen rolls out digital ad ratings Six Asia markets added to global network

Nielsen is rolling out flagship digital advertising measurement solution in six Asian markets – Japan, Indonesia, Singapore, Philippines, Thailand and Malaysia.

The six new markets using the Nielsen system bring the Asia total to seven; China was one of the new system's original 12 markets.

The commercial service is already up and running in Japan, Indonesia and Singapore. Philippines, Thailand and Malaysia will follow in the coming months.

The U.S.-based audience measurement agency says the Digital Ad Ratings "advances digital advertising accountability". The system uses a patented process combining Nielsen's online data with aggregated, anonymous demographic information from third-party data providers.

Super Wings deal for CJ E&M, Nelvana

Canada's Nelvana Enterprises has signed a merchandise licensing deal with Korea's CJ E&M for co-pro *Super Wings*. The series is a co-production between FunnyFlux Entertainment, Little Airplane Productions, Qianqi Animation, EBS and CJ E&M, and has sold to more than 40 countries, including the U.S. and Canada.

Astro, Kantar kick off new era in Malaysia Return path data promised from 4.5m homes



Nick Burfitt, Kantar Media global director (left), with Henry Tan, Astro's chief operating officer

Pay-TV platform Astro launched a new era of audience insights in Malaysia this month in partnership with Kantar Media.

The proprietary system, Dynamic Television Audience Measurement (DTAM), uses Return Path Data (RPD) technology to capture/collate viewing data directly from set-top boxes in Astro's 4.5 million households across Peninsular and East Malaysia.

Astro says DTAM will offer advertisers and media buyers in Malaysia "more granular insight into the viewing habits of Malaysian pay-TV homes".

DTAM's panel size of 5,000 "is able to accurately represent viewing behaviour of not only linear channels but also of HD channels, recorded and on-demand

viewing," Astro says, highlighting the ability to track viewership of advertising spots across all Astro channels.

"The viewing of content worldwide and in Malaysia has changed dramatically," says Astro chief operating officer Henry Tan. "DTAM's large panel size enables us to accurately capture the rich viewing habits of Malaysians. In addition, DTAM can be combined with Kantar consumer research to target specific brand and product users for more effective marketing," Tan said.

DTAM comprises two viewer panels. The first consists of 70,000 IPTV/connected boxes – representing viewing habits of urban, affluent consumers. The second, a recruited panel of 5,000 homes, will be representative of all Malaysian television households.



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Turf War: Lions and Hippos

Asian broadcasters pick up animal slate

Singapore-based distributor/producer, Bomanbridge Media, has sold a slate of wildlife and nature shows to Asian broadcasters in Korea, Brunei and Thailand.

Radio Television Brunei acquired *Turf War* and half-hour wildlife series *Animal Atlas*.

Out of Korea, EBS South Korea bought *Shark Junction*, an HD doc that highlights the interaction between man and shark; and OBS Korea picked up four hours, including *Year in the Wild* and *Cheetahs of the Deep*, about short-finned pilot whales known for their ability to dive at high speed to hundreds of metres. Thai Public Broadcasting bought *Animal Atlas*.

From page 1: India

pace of the country's pay-TV growth from a myopic lens, and says India has done well to attain 48% digital pay-TV penetration in eight years.

"Digitalisation has improved subscription yields for broadcasters," MPA says, adding that in 2014, "an average broadcaster's yield from digital subscribers stood at Rs74/US\$1.2 per sub per month, against Rs18/US\$0.3 per sub per month from analogue.

"There is therefore upside on affiliate sales, as analogue subscribers in phases III and IV convert to digital," the paper continues.

Going forward, broadcasting industry growth will be driven by, among other things, expansion in advertising through subsegmentation and identifying new genres, as well as an increase in the addressable subscriber base with more digital homes.

Growth will also come from increases in subscription yields. MPA projects total

pay-TV channel revenues for broadcasters to grow from US\$3.5 billion in 2014 to US\$6.1 billion by 2019, and to US\$7.9 billion by 2023.

MPA also notes the significant investment in fixed and wireless broadband infrastructure in India, and says this will "help boost internet penetration and improve average broadband download speeds".

Various government proposals to join forces with cable MSOs and local cable operators could help boost broadband penetration in smaller cities and towns and open new avenues for cable broadband, the report adds.

The country's US\$3.5-billion broadcast industry remains "in a sweet spot". "The dual revenue stream of advertising and subscription is expected to benefit from a resurgent economy as well as improved structural dynamics anchored to steady growth in the number of TV households and higher digital pay-TV penetration," the report says.

Clontz tapped as StarHub chairman

StarHub's former chief executive, Terry Clontz, has been tapped to head the comms company's board from 15 September.

Clontz, currently a non-executive director, succeeds Tan Guong Ching, who is retiring as chairman and non-executive director after 14 years. Ching has been part of StarHub's board since 1998.



Terry Clontz

Among other roles in the region and globally, Clontz is currently senior executive vice president of North America and Europe operations at Singapore Technologies Telemedia and a senior corporate advisor to Temasek Holdings International group. He was StarHub's first president and chief executive from January 1999. He retired in January 2010.

10th

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Hooq adds Yash Raj movies to India platform

Singtel-owned VOD platform Hooq is adding a slate of Yash Raj Films' titles to its India service. The slate includes classics such as *Kaala Patthar* and *Silsila*, as well as *Rocket Singh – Salesman of the Year* and *Kabul Express*. The total number of Yash Raj titles has not been disclosed. Hooq costs Rs199/US\$3 a month in India.

HBO Asia to air Ballers 2

HBO Asia will air the second season of Dwayne Johnson sports comedy, *Ballers*. HBO original programming chief Michael Lombardo announced the renewal in the U.S. on 10 July. Season one aired in Asia at the same time as the U.S. with a same-day prime-time encore.

TVB wins racing in deal with HK Jockey Club

Hong Kong's Television Broadcasts Limited (TVB) adds live TV coverage of Mark Six draws from 1 August. The new deal with the Hong Kong Jockey Club also gives TVB rights to next season's race meetings. The broadcasts will be carried by TVB's HD general entertainment digital channel, J2, targeting "adultescent" audiences. Ancillary racing programmes from the Jockey Club will air on J2 and TVB Pearl.

Thailand's Workpoint ups ad rates by 30% Variety, contests fetch top dollar on DTT schedule

Thai media outfit Workpoint has upped airtime rates on its digital terrestrial channel by an average of 30%.

Local media sources, which have tracked Workpoint TV's rise in a year from launch to third place among all of Thailand's free-TV channels, say the steep rise puts per-minute rates at between THB30,000/US\$881 and THB40,000/

US\$1,175, up from THB20,000.

Variety series *Ching Roi Ching Lam* (formerly on Channel 3) fetches top dollar, along with contest *Ching Cha Sawan*. Both have ad rates of above THB300,000/US\$8,809 per minute.

Workpoint has been migrating top shows it was producing for other networks to its own channel.

MTV Asia ups food slate with Eddie Huang



Eddie Huang in *Snack-Off*

MTV Asia adds Eddie Huang's U.S. cooking contest, *Snack-Off*, to its prime-time slate from Thursday, 30 July, with premieres in the Philippines on 3 August and in Thailand on 29 August.

The half-hour series, which premiered in the U.S. in July last year, features amateur chefs competing to turn everyday

munchies into full-fledged meals. Judges are supermodel and food fanatic Chrissy Teigen, comedian Yassir Lester and master chef Jason Quinn.

Snack-Off, created by Rob Dyrdek in 2013 as *Snackdown*, is MTV Asia's second food-themed show after *Brothers Green: Eats!* in May this year.



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ContentAsia's regular interview talks to people doing big and bigger things to move the industry forward. Vanita Kohli-Khandekar talked to Partho Dasgupta, chief executive of India's BARC

Partho Dasgupta has been preparing to set up the world's largest TV audience measurement system almost all his professional life. At least that's what it seems like.

The chief executive officer of India's Broadcast Audience Research Council (BARC) – India's answer to Nielsen-Kantar's TAM Media Research – reckons that whatever he did over the last 20 or so years has come to fruition at BARC.

"My passion has always been start-ups. And what I bring (to BARC) is my love for technology, start-ups and media," he says.

He describes BARC as a technology-based research firm with more than 76% of its investment going into the software and hardware needed to collect and analyse data from 22,000 of India's 161 million TV homes.

For now BARC, which began releasing data in April this year, only reports 12,000 homes. In four years the plan is to take this to 50,000.

It is a hot June morning and we are chatting over breakfast at The Oberoi in Gurgaon, on the outskirts of Delhi.

From credit rating agency CRISIL, TV channel Times Now, Future Media and then Educomp Childcare and Schools, Dasgupta, 49, has been part of an eclectic bunch of start-ups.

Much of this could have helped gain functional experience but BARC is not just about the one petabyte of data crunched.

The audience measurement venture was set up in 2012 between the Indian Broadcasting Foundation, Indian Soci-

ety of Advertisers and Advertising Agencies Association of India. The egos involved are huge and so is the conflict of interest between broadcasters, agencies and advertisers. How did he handle it?

Dasgupta admits that it was a challenge, "carrying the various stakeholders, with their varying interests, together".

That however was not the toughest part, he adds.

"The biggest achievement in these two years has been getting the funding going without any of the members shelling out cash," Dasgupta says, explaining that BARC is a section 8, not-for-profit firm.

"We can make and use profits but cannot repatriate them to shareholders. So the venture capital or private equity route was out," he says.

BARC raised US\$28 million through banks with shareholders, which include some of India's biggest broadcasters and advertisers, standing as guarantors. This ensures that everyone in the US\$7.5-billion television industry has a stake in making BARC ratings a success and everyone loses if the service fails.

Broadcasters spent about US\$16 million more on watermarking technology that ensures security, which is a huge issue in India.

In fact, security is the reason the process was broken up into 12 parts and given out to about 30 vendors.

"India needed a scalable yet value-for-money rating system. Given that our ad-to-GDP ratio is very low, these are



Partho Dasgupta

conflicting imperatives," he says.

Eventually, the cost of the meters was brought down to less than US\$400. By comparison, the TAM meters cost a reported US\$2,400 each.

Dasgupta isn't stopping there. "We want to get it down to US\$160," he adds.

At 50,000 meters, BARC could probably drive the cost down to that or less.

But will it solve the problem of cherry-picking data that niche channels – news, music – are inclined to do?

It was this cherry picking over a small, statistically unstable sample that caused the heartburn with TAM data in the first place.

How will BARC avoid similar pitfalls?

A definitive answer has not yet emerged. "We are debating it though it is a subject for the Indian Broadcasting Foundation," Dasgupta says.

An answer is critical because, within trade circles, the perception that BARC is dominated by the big broadcasters is gaining ground.

Dasgupta is unfazed.

"The Indian Broadcasting Foundation has a 60% stake in BARC. The Indian Society of Advertisers and Advertising Agencies Association of India have 20% each. If broadcasters are dominating they would dominate IBF, because it is between them that they need to work. Advertisers are very vocal members on the (BARC) board," he says. Clearly, so far so good.

– <http://twitter.com/vanitakohlik>

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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.

Iron Chef Thailand

Thailand's first, biggest and longest professional TV cooking competition show is *Iron Chef Thailand*, a local remake of Japanese format *Ryori no Tetsujin* produced by Fuji Television in 1993.

The Thai remake, which costs about THB1.5 million/US\$44,400 an episode, debuted on Thailand's terrestrial station Channel 7 on 25 January 2012 and has aired 180+ episodes (season 1-4d) over the last three years.

Being the first of its kind cooking showdown among professional local chefs, the greatest challenge for the production team of 70 is "keeping up with viewers' expectations and making it even better than the original", says Kittikorn Penrote, executive producer/chief executive of Heliconia Entertainment.

The strategy for the current season includes rescheduling the show from late-night Wednesdays (11pm-1am) to a more family-friendly, weekend afternoon slot on Saturdays (11.45am-12.45pm). This meant a 50% decrease in airtime.

The format began airing in the new time slot on 4 April this year, with one less segment – Cooking with Iron Chef, where guest celebrities learn simple dishes from the Iron Chef/Challenger Chef. The segment previously aired in the



Iron Chef Thailand



Palakorn Somsuwan, BBTB



Kittikorn Penrote, Heliconia Entertainment

second half of the two-hour show. "The reschedule targets family

households and fulfils audience demand," explains Palakorn Somsuwan, managing director of Bangkok Broadcasting & TV (BBTV Channel 7).

"Despite the late-night weekday slots, we realised how significant *Iron Chef* is to the local food scene. People began to take an interest in food, appreciating the food served on their table, respecting chefs and some even were inspired to become chefs themselves," Somsuwan says.

Iron Chef Thailand features seven Iron Chefs, each specialising in different cuisines. The Challenger Chef chooses one Iron Chef to compete with, and cooks at least five dishes

using two secret ingredients/cooking tools revealed at the start of the show. The first dish must be presented to the judges within the first 20 minutes of the battle.

Channel 7 also aired special/holiday versions, where celebrity guests and viewers tried to cook dishes demonstrated by the chefs.

Iron Chef Thailand's highest TV rating is 3.2 (25 TVS). The highest-rated localised format on Channel 7 is *The Money Drop Thailand*, with 10.8 TVR.

The original Japanese *Iron Chef* debuted in Thailand in 2003 on pay-TV TrueVisions, followed by multiple networks in Thailand, including terrestrial MCOT in 2010, and on Channel 7, which premiered the 2012 version of *Iron Chef Japan* on 15 June this year, on Mondays at 1am.

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ContentAsia Schedules – a look at scheduling strategies around the region.

StarWorld

Date	22-Jun-15	23-Jun-15	24-Jun-15	25-Jun-15	26-Jun-15	27-Jun-15	28-Jun-15
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6.55pm	New Girl S4 Ep20	Devious Maids S3 Ep4	Amsale Girls Ep2	Masterchef U.S. S6 Ep7	Grey's Anatomy S11 Ep24	Witches of East End S2 Ep5	Amsale Girls Ep2
7.20pm	New Girl S4 Ep21						
7.50pm	A To Z Ep7	Witches of East End S2 Ep5	Candily Nicole Ep1	Amazing Wedding Cakes S2 Ep2	Masterchef U.S. S6 Ep6	Amazing Wedding Cakes S2 Ep2	Asia's Next Top Model S3 Ep13
8.15pm	A To Z Ep8		Candily Nicole Ep2				
8.45pm	Suburgatory S2 Ep13	Devious Maids S3 Ep3	Amsale Girls Ep1	Masterchef U.S. S6 Ep6	Amsale Girls Ep2	Styled to Rock U.K. Ep10	Masterchef U.S. S6 Ep6
9.10pm	Suburgatory S2 Ep14						
9.40pm	New Girl S4 Ep20	Devious Maids S3 Ep4	Amsale Girls Ep2	Masterchef U.S. S6 Ep7	Devious Maids S3 Ep3	Masterchef U.S. S6 Ep6	Masterchef U.S. S6 Ep7
10.05pm	New Girl S4 Ep21						
10.35pm	A To Z Ep7	Witches of East End S2 Ep5	Candily Nicole Ep1	Amazing Wedding Cakes S2 Ep2	Devious Maids S3 Ep4	Masterchef U.S. S6 Ep7	Sex and The City S6 Ep4
11pm	A To Z Ep8		Candily Nicole Ep2				
11.30pm	Revenge S4 Ep3	Revenge S4 Ep4	Revenge S4 Ep5	Revenge S4 Ep6	Revenge S4 Ep7	Amsale Girls Ep2	Sex and The City S6 Ep5
11.35pm							

- Reality/competition: 6.5hrs/30%
- Drama/comedy: 5.6hrs/26%
- Reality/character-led: 5hrs/23%
- Reality/food: 2hrs/8%
- Drama/supernatural: 2hrs/8%
- Drama/romance: 1hr/4%

Date	20-Jul-15	21-Jul-15	22-Jul-15	23-Jul-15	24-Jul-15	25-Jul-15	26-Jul-15
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6.55pm	Cougar Town S6 Ep3	Devious Maids S3 Ep8	Amsale Girls Ep6	Masterchef U.S. S6 Ep11	Once Upon A Time S4 Ep6	Witches of East End S2 Ep9	Amsale Girls Ep6
7.20pm	Cougar Town S6 Ep4						
7.50pm	A To Z Ep11	Witches of East End S2 Ep9	Victoria's Secret Swim Special 2015	Amazing Wedding Cakes S2 Ep6	Masterchef U.S. S6 Ep10	Amsale Girls Ep6	America's Next Top Model S21
8.15pm	A To Z Ep12						
8.45pm	Suburgatory S2 Ep17	Devious Maids S3 Ep7	Amsale Girls Ep5	Masterchef U.S. S6 Ep10	Amsale Girls Ep6	Amazing Wedding Cakes S2 Ep6	Masterchef U.S. S6 Ep10
9.10pm	Suburgatory S2 Ep18						
9.40pm	Cougar Town S6 Ep3	Devious Maids S3 Ep8	Amsale Girls Ep6	Masterchef U.S. S6 Ep11	Devious Maids S3 Ep7	Masterchef U.S. S6 Ep10	Masterchef U.S. S6 Ep11
10.05pm	Cougar Town S6 Ep4						
10.35pm	A To Z Ep11	Witches of East End S2 Ep9	Victoria's Secret Swim Special 2015	Amazing Wedding Cakes S2 Ep6	Devious Maids S3 Ep8	Masterchef U.S. S6 Ep11	Sex and the City S6 Ep19
11pm	A To Z Ep12						
11.05pm							Sex and the City S6 Ep20
11.30pm	Revenge S4 Ep23	Suburgatory S2 Ep1	Suburgatory S2 Ep3	Suburgatory S2 Ep5	Suburgatory S2 Ep7	Amsale Girls Ep6	How I Met Your Mother S1 Ep1
11.35pm		Suburgatory S2 Ep2	Suburgatory S2 Ep4	Suburgatory S2 Ep6	Suburgatory S2 Ep8		
11.55pm							

- Reality/competition: 5.6hrs/26%
- Drama/comedy: 5hrs/23%
- Reality/character-led: 5hrs/23%
- Drama/supernatural: 3hrs/13%
- Fashion: 1hr/4%
- Drama/romance: 1hr/4%
- Reality/food: 2hrs/8%

Channel's primetime (red-outlined border): 7pm-10pm
Source: StarWorld, schedules correct as of 26 June 2015

If there's one big content question for StarWorld right now it's this: Who's going to produce season four of *Asia's Next Top Model*? That there will be a season four is a point raised only by the most cynical.

Although Fox International Channels (FIC) hasn't gone public with confirmation

of the next season yet, there's little reason to think it won't ride the brand at least one more time and possibly again after that. Particularly since it did so well, according to ratings provided by FIC.

FIC reports "unprecedented ratings" for season three and says the series earned

significant season-on-season growth, and put the network up 2,577% on the timeslot's three-month average among the target demo.

Sun Young Moon, FIC's vice president – programming and channel head of

More on page 10

From page 9: Schedule

National Geographic Channel Asia, StarWorld Asia and Channel V International, says a key focus "is to raise the regional standard of production to the international level".

If FIC picks Asia's *Next Top Model* season three producer – Beach House Productions – it will have broken a habit set when it hopped from Ice House, to active TV, to Beach House for the first three editions.

Major production houses are believed to be eager to step in for season four, although there are some who believe StarWorld may not want to discard yet another set of learnings on season three by going with yet another production house and starting from scratch. No decision had been announced by press time.

StarWorld, meanwhile, is sticking to its guns on early releases, and first and exclusive Hollywood content. Recent/upcoming flagship titles are *MasterChef U.S.* season six, which premiered in Asia on 21 May (20 May in the U.S.); *Scandal* season five, which premieres in Asia on 25 September (U.S. premiere on 24 September); and *Empire* season two, which premieres in Asia on 24 September (23 September in the U.S.).

"Our strategy and prime focus is to



Sun Young Moon

acquire more 'same day as the U.S.' titles and live special events to bring exclusive content to audiences in Asia as quickly as possible," she says. Current same-day titles include *Glee* season six, *Scandal* season four, *Revenge* season four, *Devious Maids* season three, *MasterChef U.S. Junior* and *MasterChef U.S.*

StarWorld also plans to expand its SVOD platform to more markets in Asia. "Our goal is to ensure that the experience of our viewers is convenient and accessible," she adds.

About 26% (5.6 hours) of the channel's 7pm-10pm slots for the week of 20-26 July are reality/competition series, including *MasterChef U.S.* season six on Thursdays at 6.55pm (repeats Thursdays 8.45pm, Fridays 7.50pm, Saturdays 9.40pm, Sundays 8.45pm) and season 21 of supermodel competition series *America's Next Top Model* (Sundays, 7.50pm).

Comedy drama series, which filled about 23% (five hours) of the weekly prime-time 7pm-10pm line up in July include two back-to-back episodes of *Cougar Town* season six (from 6 July), airing at 6.55pm on Mondays (repeat at 9.40pm Mondays); two back-to-back

episodes of *Suburgatory* season two, about single father George Altman and his 16-year-old daughter Tessa, at 8.45pm on Mondays (repeats stripped at 11.30pm Mondays to Fridays from 21 July, replacing drama series *Revenge* season four); and *Devious Maids* season three at 6.55pm on Tuesdays (repeats at 8.45pm on Tuesdays and 9.40pm on Fridays).

The same weekly prime-time July offering also includes 23% (five hours) character-led reality show *Amsale Girls* (Wednesdays, 6.55pm with repeats at 8.45pm Wednesdays and Fridays, 7.50pm Saturdays and 6.55pm Sundays). *Amsale Girls* follows bridal gown fashion designer Amsale Abera.

During the week of 22-28 June, competition series, comedy drama and character-led reality programming also dominated StarWorld's prime-time schedule, with reality/competition series (earlier episodes of *MasterChef U.S.* season six and *Asia's Next Top Model* season three) occupying 30%/6.5 hours, comedy drama (*New Girl* season four, *Grey's Anatomy* season 11 and earlier episodes of *Suburgatory* season two and *Devious Maids* season three) with 26%/5.6 hours and character-led reality series (*Amsale Girls* and *Candidly Nicole*) with 23%/five hours from 7pm to 10pm.

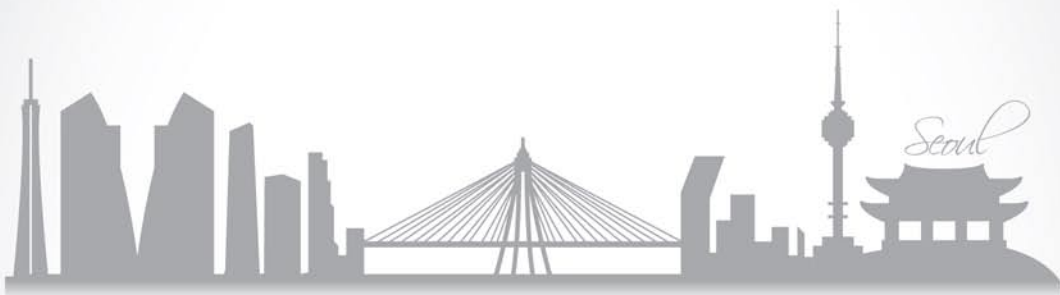


Asia's Next Top Model season three

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“Almost no one in power really gets the enormity of how the digital space is turning public information on its head.”

Nik Gowing, international broadcaster and visiting professor, King's College, London, U.K., during a panel discussion entitled Foreign Policy In 140 Characters: How Technology Is Redefining Diplomacy.

“Millenials have gone beyond sustainability. They are going for re-generation, becoming the regeneration generation.”

Scilla Elworthy, three-time Nobel Peace Prize nominee; founder of Oxford Research Group, Peace Direct and Rising Women Rising World; Councillor of the World Future Council, U.K., in her closing keynote

“The courage to see beyond personal gain is part of the skill set of future leaders.”

Scilla Elworthy

“There is a lack of female messengers and mentors in the battle against ISIS.”

Marie Lamensch, researcher and assistant to the director, Montreal Institute for Genocide and Human Rights Studies, Concordia University, Canada, in the Social Media vs Digital Jihad workshop

“We are lacking a counter narrative [to ISIS], particularly for women.”

Marie Lamensch during the Social Media vs Digital Jihad workshop

“The radicalisation of women is similar to men, although this becomes more gendered with time.”

Marie Lamensch during the “Social Media vs Digital Jihad” workshop

“Journalists on social media desks repeatedly exposed to violent images are at risk of PTSD.”

Gavin Rees, director, Dart Centre Europe for Journalism and Trauma, U.K., during a session entitled Social Media vs Digital Jihad

“It's not the business of journalists to carry out anti-jihad campaigns. Our job is to shed light on truth behind the claims.”

Gavin Rees during the Social Media vs Digital Jihad workshop

“We need to develop counter narratives to what ISIS is selling.”

Kyle Matthews, senior deputy director, Montreal Institute for Genocide and Human Rights Studies, and founder, Digital Mass Atrocity Prevention Lab, Concordia University, Canada during the discussion on social media and digital jihad

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