

Turner shifts creative services to Singapore

Senior management team will continue to call Hong Kong home

Turner is shifting more of its creative services out of Hong Kong to Singapore, expanding its regional presence and taking advantage of new cutting edge technology on offer in Singapore. But there's no truth to last week's rumour that the entire operation is shifting out of Hong Kong, Turner execs say.

Full story on page 8

India's soap queen goes over the top

Balaji's Ekta Kapoor all set for OTT debut

India's high-profile TV creator, Ekta Kapoor, is going full tilt at digital audiences with a new US\$23-million purse and her eye on four million SVOD subscribers in the next four years. A key element of the new plan is Balaji's determination to shatter India's long-held production model and create IP it owns.

Full story on page 14

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Who was at ContentAsia's 10th anniversary party in Singapore



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Toast to 10 years of ContentAsia



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James Moore, Turner; Jennifer Doig, Sony Pictures Television Networks Asia



Monty Ghai, BBC Worldwide; Derek Chang, Scripps Networks Interactive Asia Pacific



Andy Chang, Celestial Tiger Entertainment; Omar Gepiga, RTL CBS Entertainment Networks



Gregg Creevey, Multi Channels Asia



Indra Suharjono, Next Animation Studio; Syahrizan Mansor, Nickelodeon; Adeline Ong, Viacom



Katheryn Lim, HBO Asia; Avi Himatsinghani, Rewind Networks

More party pics at [Facebook.com/contentasia](https://www.facebook.com/contentasia) and in ContentAsia's print issue for Mip TV & APOS.

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Thai media ethics in the spotlight

Outcry over host on air after ad scam conviction

Popular Thai TV host, Sorrayuth Suthas-sanachinda, remains at the centre of a controversy raging in Thailand over why Channel 3 bosses allowed him back on air after his conviction for a TV ad revenue scam.

Sorrayuth and his company, Rai Som, were found guilty of defrauding Thailand's Mass Communications Organisation (MCOT) out of THB138 million/US\$3.9 million in ad revenues from his Channel 9 news talk show in 2005/6. He has been sentenced to 13 years in prison and is out on bail pending appeal.

Even though Sorrayuth has stepped down, the National Broadcasting and Telecommunications Commission (NBTC) is insisting that management of Bangkok Entertainment Company, which operates Channel 3, explain themselves.

Meanwhile, NBTC consumer protection guardians have set in motion initiatives designed to make broadcast regulations absolutely clear to all digital terrestrial stations. Local pundits say the committee will use the Sorrayuth case as an example of what should not be happening.

Meanwhile, local media are on high alert for a revenue flight out of Channel 3 by spooked advertisers and are publishing hot-and-cold running comment from pundits hammering the allegedly sorry state of Thai media.

Scripps Asia greenlights Anna Olson show

Six-country Asia shoot kicks off this month



Inspired with Anna Olson

Scripps Networks Interactive Asia Pacific has green-lit new 10-part original series, *Inspired with Anna Olson*.

The celebrity chef series, developed by Peace Point Rights in Canada, starts shooting this month in Singapore, Malaysia, Indonesia, Vietnam, Hong Kong, Philippines and Thailand.

Inspired with Anna Olson has also been licensed to Canada's Shaw Media.

The series follows Olson on a hunt for the region's best-loved signature dishes, which she will adapt to create her own versions.

Carl Zuzarte, Scripps' Singapore-based production and promotions head for the region, says Olson has worked well in Asia already and that the new series aims to "connect more closely with our viewers via familiar scenes and tastes from the region".

The series follows the success of *Bake with Anna Olson*, which has been jointly commissioned for a third season in 4K Ultra-HD by Scripps Networks and Shaw's Media's Food Network Canada.

Inspired with Anna Olson will air on the Asian Food Channel in mid-2016

Viu OTT expands to India

PCCW Media's Viu OTT mobile entertainment platform has expanded to India, following launches in Hong Kong, Singapore and Malaysia.

Viu India offers more than 17,000 hours of "First on Viu Bollywood" Indian movies and music videos.

The India service also features a Viu Originals' chat show, *What the Duck*, co-created with CA Media Digital's celebrity network, Fluence. The 10-part series is hosted by stand-up comedian, cricket humourist and author, Vikram Sathaye. Each of the episodes features a cricket celebrity.

Indian viewers will also have access to Hollywood and regional content.

Singapore up 40% at Filmart 2016

250 hours on show in Hong Kong this year

Singapore filmmakers head to Hong Kong's Filmart this month with about 250 hours of original content – 40% up on last year. The four-day Hong Kong International Film & TV Market (Filmart) runs from 14-17 March.

Singapore titles at the show this year include the country's first cosplay-themed film, *Young and Fabulous* from Encore Films; comedy *Lucky Boy*, directed by Boris Boo and produced by Clover Films and mm2 Entertainment.

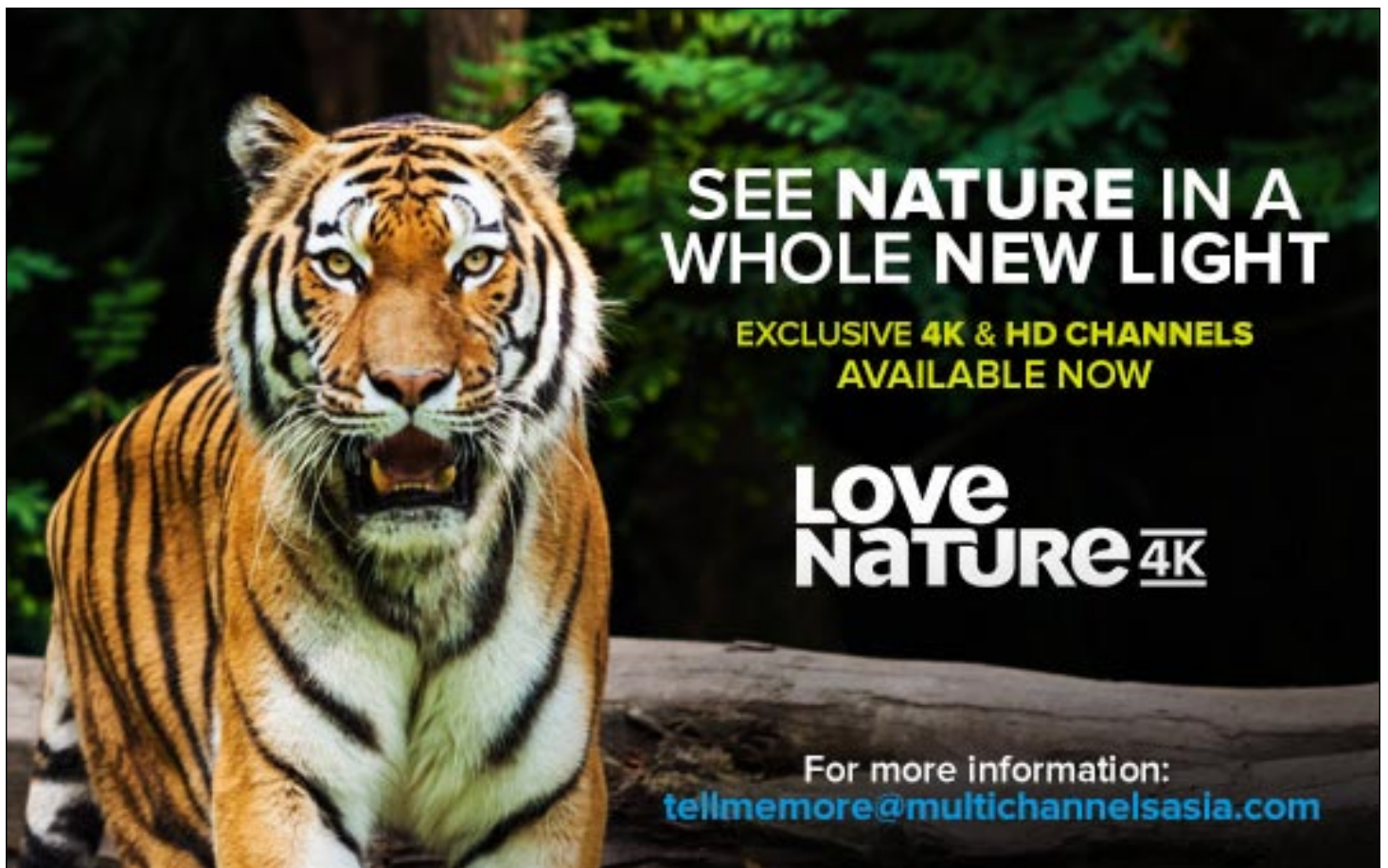
36 companies are exhibiting at the Singapore pavilion, hosted by the Media Development Authority (MDA).

While this is slightly up on last year's 34, the mix has shifted, with TV producers this year taking a higher profile.

Last year, the pavilion hosted 17 film and six TV production companies as well as two animation studios and nine other media-related services. This year, the split is 14 film, 10 TV companies and two post houses.

Newcomers this year include film production company Kawi Content and digital content specialist Brand New Media.

New titles this year also include romantic film *My Love, Sinema*, the story of a starry-eyed 20-year-old Qiang (Tosh Zhang) who moves from his village to the city where his passion for cinema is ignited; and Singapore-Philippines co-production *A Lullaby to the Sorrowful Mystery*, directed by Lav Diaz and a winner of the Alfred Bauer Prize at the Berlin International Film Festival 2016.



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PCCW's Viu free TV station launches on 6 April

PCCW's Chinese free-to-air television channel, ViuTV, launches on 6 April, kicking off a new era in Hong Kong commercial broadcasting dominated for more than 40 years by free-TV broadcasters TVB and ATV.

An English-language channel is scheduled to follow in the next 12 months.

The TV channels are part of PCCW's broader Viu brand, which includes mobile platform Viu rolling out across the region.

ViuTV has ambitious original content plans, including two 30-minute news broadcasts every evening at 6pm and 8pm. Acquired content includes Japanese animation.

Hayden Majajas to drive Bloomberg diversity in A-P



Bloomberg has hired Hayden Majajas to drive diversity and inclusion (D&I) initiatives in Asia Pacific, effective immediately. Majajas is based in Singapore. He was most recently D&I director at BP, and was previously part of D&I teams at Lehman Brothers, Nomura and UBS.

Celestial, LeEco launch Thrill 360

Horror brand extends presence with OTT value adds



Open Grave

Asian entertainment channels operator, Celestial Tiger Entertainment (CTE), has signed a multi-platform carriage deal with China's LeEco (the former Letv) for horror/suspense channel Thrill 360.

The agreement puts Thrill 360 on LeEco in Hong Kong as both a linear channel and an on-demand service.

Thrill is already available on multiple platforms in Hong Kong, including PC-CW's Now TV, Hong Kong Cable TV and

TVB Network Vision.

Thrill 360's March schedule features three themes – The Spring Feast of Horror, Zombie Resurrection and Bunshinsaba Trilogy – with movies such as *Meat Grinder*, *Spicy Killer*, *Night of the Living Dead* and *Open Grave*, as well as three movies by Korean filmmaker Ahn Byeong-ki.

TV series include *Ghost Hunters* and paranormal docu-drama series *When Ghosts Attack*.

Nippon TV-Red Arrow debut at @ Mip TV

First co-developed format kicks off new alliance

Japanese commercial broadcaster Nippon TV is bringing its first project co-developed with Red Arrow Entertainment to Mip TV in Cannes in April.

Battle of the Homes is part of the development initiative announced with Red Arrow Entertainment at Mipcom 2015.

The 60-minute game show is one of three new formats Nippon TV will present in Cannes.

The other two are *Love Liar*, a 30-minute outdoor dating game show, and *Celebrity Style Battle*, a 30-minute fashion competition.

Singapore media giants join forces StarHub, SPH MoU "only the beginning"

Singapore Press Holdings (SPH) and StarHub are planning to work together on ad sales, content creation and carriage, data analytics and marketing.

The MoU announced on 7 March is, the two companies said, "only the beginning", although they gave few details beyond "joint campaigns to... bring richer content across each others media platforms".

StarHub CEO, Tan Tong Hai, said the strategic partnership was the result of a "shared vision to drive greater benefits and a more integrated experience for our customers".

Tan said StarHub brought product offerings and experience in running the TV business, while SPH contributed its expertise in news and content production.

"In this way, customers can look forward to more localised content that

is close to their hearts, across platforms. Businesses will also welcome our co-operation on the media sales front as it will give them more integrated advertising solutions to reach out to their target audiences more effectively," he added.

SPH chief executive, Alan Chan, said the partnership furthered SPH's aims to build an integrated, multi-platform business "to better serve the needs of our readers and advertisers". Chan also talked about keeping at the "forefront of the evolving media landscape".

StarHub and SPH have a long history of collaboration going back more than a decade.

Projects include the eight-episode talk show, *Ministerial Coffee Talk*, produced by SPH and aired on StarHub in August last year.

TVB rolls out OTT, broadband bundles Distribution tie ups run alongside stand-alone SVOD

Hong Kong's dominant broadcaster, Television Broadcasts Ltd (TVB) is looking at 400,000 subscriber sign ups in the next 18 months as a direct result of its content/broadband alliance with Hong Kong Broadband Network (HKBN).

HKBN chief executive, William Yeung, also said at the launch of the new bundles earlier this month that the company would expand its fibre customer base to more than one million in the next two years. HKBN current has just under 800,000 subs.

The combo deals unveiled this month bundle fibre-broadband with TVB's myTV Super box/app for between HK\$148/US\$19 for the 100Mbps

plan and HK\$198/US\$25.50 for the top-end 1Gbps plan.

Video content includes 20 themed channels – including five TVB channels and Disney Junior content – and about 3,000 hours of TVB shows. The platform also offers drama from mainland China, Korea, Taiwan and Japan as part of a total 11,000 hour offering.

TVB is also moving forward with stand-alone access for the OTT platform, which soft launches on 15 March. The commercial launch is scheduled for 18 April.

MyTV Super will be available on TV sets and mobile devices for a basic monthly fee of HK\$68/US\$8.75.

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ABS secures Brazil rights

Asia-based satellite company ABS has been granted landing rights from the Brazilian National Telecommunications Agency (ANATEL) to operate its first satellite in Brazil.

The new ABS-3A satellite, with both C- and Ku-band capacity, entered into commercial operation in August last year and will deliver a range of services – including mobility and rural broadband – across Brazil.

The satellite also covers Europe, the Middle East and Africa.

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Turner shifts creative services to S'pore

Senior management continues to call Hong Kong home

Turner is shifting more of its creative services from Hong Kong to Singapore, expanding its regional presence and taking advantage of the new cutting edge technology on offer in Singapore.

But there's no truth in last week's rumour that the entire operation is shifting out of Hong Kong, Turner execs say.

While Turner has expanded its presence across the region, the company's regional Asia-Pacific corporate HQ and senior management team will continue to be based out of Hong Kong.

The move to Globecast's facility in Singapore follows the end of Turner's tech and broadcast operations arrangement with British telecommunications company Arqiva.

Turner says the company is "taking this opportunity to take advantage of the latest broadcast technology".

The deal with Globecast, which is owned by France Telecom, allows Turner to deploy the latest file-based server technology, the company said this week.

At the same time, Turner has expanded its existing year-old partnership with Singapore's Infinite Studios.

In addition to Singapore and Hong Kong, Turner has creative resources in Thailand, Mumbai, Tokyo and Seoul.

Turner says that the structure enables the company to develop promotional creative that is more relevant and engaging to local audiences.

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*Source: Ipsos Affluent Survey APAC Q3 2014 to Q2 2015, #1 daily time spent viewing channel, compared to BBC World News, Bloomberg TV and CNN.

ITV Studios makes Talpa's Cannonball for Australia's Seven

ITV Studios Australia is making a local version of Talpa's outdoor water-based show *Cannonball* for Seven Network. This is the first production announced post ITV Studios/Talpa exclusive production partnership, which followed ITV's acquisition of Talpa in 2015. The format features 15 couples competing to jump/fly the highest and slide the furthest.

Banks heads Endemol Shine Aus new drama division

Imogen Banks will head Endemol Shine Australia's new drama division, Endemol Shine Banks. Banks reports to CEOs Mark and Carl Fennesy. Her credits include Foxtel drama

Imogen Banks *Dangerous*, ABC miniseries *Paper Giants* and Nine Network's *Galipoli*. Banks' most recent work was the retelling of *Anna Karenina* in the six-part miniseries *The Beautiful Lie* for ABC.

ABS-CBN buys 50 hours from Prime Entertainment

Philippines' network ABS-CBN has picked up worldwide rights to 50 hours of content for its Lifestyle Network from European distributor Prime Entertainment Group. The package includes 70-minute special, *The Secret Album of Clint Eastwood*.

Star India celebrates Turkish success

Iss Pyaar Ko Kya Naam Doon lifts Kanal 7 ratings 4x

Star India's first long-running drama series in Turkey, *Iss Pyaar Ko Kya Naam Doon*, has quadrupled Turkish channel Kanal 7 ratings for the time slot, the Mumbai-based network says.

The romantic soap/drama, known in Turkey as *Bir Garip Ask*, premiered on Kanal 7 in November last year dubbed in Turkish.

Iss Pyaar Ko Kya Naam Doon (*What Name Do I Give This Love*) ran on Star India's Star Plus from mid-June 2011 to end November 2012.

An online sequel of eight 10-minute

episodes aired on Star India's Hotstar OTT platform in November last year, and is being followed by a new TV season from this month.

The soap opera stars Barun Sobti as an arrogant tycoon and fashion boss, and Sanaya Irani, a simple god-fearing girl he hires as his temporary assistant.

Star India says the drama is the first Indian series in Turkey, which has a vibrant domestic drama production industry and is increasingly exporting its long-running scripted drama shows around the world.

Priyanka Chopra vs Jimmy Fallon

Quantico actress wins chicken wings eating contest



Priyanka Chopra and Jimmy Fallon

Quantico actress Priyanka Chopra beat talk show host Jimmy Fallon in a chicken-eating contest on Comedy Central's *The Jimmy Fallon Show* earlier this month.

Indian media made much of Chopra being the first Indian to appear on the

show.

Meanwhile, Disney/ABC's *Quantico*, which airs on the Sony Channel in Asia, has been green lit for a second season, putting Chopra back on screens in the region as young FBI recruit Alex Parrish.



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BBC World News turns 25

BBC World News celebrates its 25th anniversary on 11 March, followed in November with the channel's 25th year in Asia. The service launched in 1991 as a half-hour bulletin across Europe. BBC World Service Television became a 24-hour channel in November 1991, with carriage deals in Asia and the Middle East. The news platform says it celebrates its anniversary with 85 million viewers a week.

GMA Network tops Feb ratings in Urban Luzon, Mega Manila

Philippines' GMA is claiming top spot in Feb for total day viewers across Urban Luzon and Mega Manila, based on Nielsen data. Top shows included live coverage of the first leg of election-related debate show, *Pilipinas Debates 2016*, and *Lip Sync Battle Philippines*, which rated highest in Mega Manila.

CCTV, Tencent ban HK Film Awards

Mainland China's state broadcaster, CCTV, and online platform Tencent have turned their backs on this year's Hong Kong Film Awards in early April, supposedly because of indie political film *10 Years*. Both have live rights to the 35th annual ceremony. *10 Years*, set in 2025, features five fictitious vignettes showing a bleak Hong Kong under mainland control. The decision has prompted speculation that Taiwan's Golden Horse Awards may also be blocked. CCTV has been airing the Golden Horse Awards since 2001.

ABC buys 75 half hours of kids shows

Three 9 Story titles return to ABC3, ABC Kids

The Australian Broadcasting Corporation (ABC) has acquired more than 75 half hours of animated kids programming in a new licensing deal with Canada's 9 Story Media Group.

The deal includes second seasons of *Camp Lakebottom*, *Numb Chucks* and *Peg + Cat* for a total of 154 11-minute episodes.

Camp Lakebottom season one airs on ABC3 along with *Numb Chucks*, while the Emmy-award-winning pre-school show, *Peg + Cat*, airs on ABC Kids.



Camp Lakebottom

IPTV overtakes pay-satellite TV in A-P

123.5m IPTV subs forecast by 2021 – Digital TV Research

The number of paying IPTV subscribers in the Asia-Pacific region overtook paying satellite TV ones in 2015, a new report from the U.K.-based Digital TV Research shows.

The Digital TV Asia Pacific Forecasts report, covering 22 countries in the region, predicts 123.5 million IPTV subscribers by 2021.

China will contribute 78.4 million IPTV subs (or nearly two-thirds of the region's total) by 2021.

Of the 314 million digital TV homes that will be added between 2015 and 2021, 107 million will come from digital terrestrial (DTT). At the same time, analogue terrestrial homes will fall by 158 million.

Digital cable will contribute 113 million additional homes over the same period, with analogue cable losing 72 million.

Pay satellite TV will supply an extra 30 million, with free-to-air satellite TV adding 10 million.

Pay-TV penetration will rise from 61.1% in 2015 to 69.2% in 2021, adding 127 mil-

lion subs to take the total to 647 million, says Simon Murray, Digital TV Research's principal analyst.

"Even more impressive is that digital pay-TV penetration will climb from 21.2% in 2010 to 44.9% in 2015 on to 68.3% in 2021.

"Digital pay-TV subscribers will nearly quadruple from 164 million in 2010 to 639 million by 2021," Murray adds.

China leads with 329 million pay-TV households by 2021, with India second at 178 million.

Legitimate pay-TV penetration will be lowest in Thailand (30.2%), Australia (31.7%) and Indonesia (32.6%) by 2021.

Despite the economic growth slowdown and devaluation of most currencies against the U.S. dollar, pay-TV revenues in the Asia Pacific region will reach US\$40 billion in 2021; up from US\$24.34 billion in 2010 and US\$31.94 billion in 2015.

Digital pay-TV revenues will triple from US\$14.4 billion in 2010 to US\$39.61 billion in 2021.

Fox Networks Group Asia on track for ATV remakes

Cora Yim kicks off with *My Date with a Vampire*

Fox Networks Group (FNG) Asia is making a 20-episode version of 1998 cult classic, *My Date with a Vampire*. Shooting may begin this year.

The remake of the Hong Kong fantasy romance follows FNG's acquisition in May last year of 840 hours of drama – 28 TV series – from ailing Hong Kong free-TV network Asia Television Ltd (ATV).

My Date with a Vampire is a love story between vampire, Fong Tin-yau, and vampire slayer, Ma Siu-ling.

Taiwan lawmakers push for live coverage

Hunt launched for free TV channel willing to step up

Taiwanese lawmakers have committed to legislative transparency, agreeing in March to commission one of the country's broadcasters to cover proceedings live.

The TV coverage is in addition to upgrading live online webcasts that have been running since 2009.

The move into live TV broadcasts is expected to be implemented with a trial service during the current session but no confirmed date has been published.

Formal TV broadcasts are planned for the next legislative session in September.

Local daily, the Taipei Times, says four political parties have agreed to promote increased transparency and are now on the hunt for a TV station who will step up and agree on terms such as no advertising or commentary during floor proceedings and committee hearings.

Financial details of the plan have not been confirmed.



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Headquartered in Hong Kong, CTE's majority shareholders are Saban Capital Group, a leading private investment firm specializing in the media, entertainment and communications industries; Celestial Pictures, a diversified Asian entertainment company owned by Astro Overseas Limited; and Lionsgate, the world's largest independent filmed entertainment studio.

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India's soap queen goes over the top Balaji Telefilms' boss Ekta Kapoor all set for OTT debut

India's largest TV production company, the 22-year-old Balaji Telefilms, has made its biggest move ever – raising US\$23 million to finance and build a direct-to-consumer subscription video-on-demand (SVOD) platform, ALT Balaji.

ALT (meaning alternative) is scheduled to launch in mid-2016 and intends to offer 200-300 hours of original programming a year.

Group CEO, Sameer Nair, forecasts four million subscribers by 2020, each paying anywhere between Rs60/US\$1 and Rs120/US\$2 a month. He estimates that by then, Balaji's revenues will be evenly split between TV, films and digital.

"Five years later, ALT should be bigger than TV and films," he adds.

Currently TV content brings in 80% of revenues and films 20%.

Ekta Kapoor, Balaji's joint managing director and creative lead, says the aim is an online direct-to-consumer model. "The day we own our IP, the business will change," she says.

Balaji today owns a fraction of its IP. The bulk of its revenue comes from programming commissioned by broadcasters.

India's US\$7.2-billion television industry has always been a buyers market, awash with producers scrambling to undercut each other and broadcasters demanding IP ownership.

At US\$321 million in topline, over 1,200 hours of programming every year and with 20% of the total viewership of the top Hindi general entertainment channels, Balaji is by far India's biggest content creation success story.

Much of this is attributed to Kapoor and her mom Shobha, Balaji's operational brains.

Kapoor began small with a couple of shows for Zee TV in 1994 – fiction thriller *Mano ya na Mano* (*Believe it or not*) and family sitcom *Hum Paanch* (*We Five*). Both did well and Balaji took off, going public in mid-2000 and premiering its big-

gest hits – *Kyunkii Saas Bhi Kabhi Bahu Thi* (*Because the mother-in-law was also a daughter-in-law once*) and *Kahanii Ghar Ghar Kii* (*The story of every household*).

Kahanii Ghar Ghar Kii aired in the slot after Star Plus's *Kaun Banega Crorepati* (*Who wants to be a Millionaire*), credited with turning around the fortunes of Star TV and Rupert Murdoch in India. Kapoor turned the spill-over viewers into loyal audiences for eight years, and Balaji became known for lavish productions full of impossible plot twists and women who cooked and slept in full finery.

But Kapoor has also been accused of regressive television for the way her shows portray women. She, however, maintains that TV is a mass medium on which only so much envelope-pushing can happen.

She points to *Love, Sex aur Dhoka* (*Love, Sex and Betrayal*), the first film Balaji produced, which uses honour killings, sting operations and news media to tell a satirical tale.

"We wanted to do something completely different from what Balaji Telefilms

stood for," she says today.

The corporate direction she needed came from an 18-day workshop at Harvard for owner/managers in 2013.

The first thing she did on her return to India was establish an advisory board, which in turn hired Nair, formerly with Star TV and NDTV as group CEO.

Of all the ideas discussed, the one being implemented most seriously is IP ownership across all platforms.

It is an idea that suits her at this stage of life. "TV is very mass, especially now that boxes are shifting to small towns. The net is more about youth and about urban audience that has been marginalised (by mass TV)," she says.

She adds that ALT Balaji is about an upmarket, urban audience wanting to see more contemporary stuff. The people watching *Scandal*, *Narcos*, *Empire* or *Shameless*, the shows she is devouring these days.

"As a producer I would like to explore human psychology and urban dilemmas," Kapoor says, warming as always to talk that turns creative.

India's single TV homes and family viewing habits restrict that. With ALT Balaji, she hopes she can push the envelope.

Has her creative instinct, which has so effectively captured the pulse of audiences across film and TV, changed over 20 years of writing and creating entertainment?

"It hasn't changed", she says, adding: "But it has sharpened".

And she has a US\$23m+ bet that this will work well for digital. – Vanita Kohli-Khandekar



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Programming analysis and priorities for 2016

Date/Day	1 February 2016	2 February 2016	3 February 2016	4 February 2016	5 February 2016	6 February 2016	7 February 2016	Date/Day
HK Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Indon Time
6pm	Beyond Magic With DMC Crossfire	Don't Tell My Mother S4 Kazakhstan (C)	Nat Geo Originals Drain The Bermuda Triangle	Building Wild Backwoods Bus	King Fishers Ep. 3	Engineering Connections S2 Millau Sky Bridge	Dog Whisperer S3 Ep 19: Cotton, Ricky & Jordan, And Duke & Lila	5pm
7pm	Dog Whisperer S2 Ep 12: Katrina Dogs Part 2, Major Jones, Hardwood Hell	Dog Whisperer S3 Ep 7: Dasher, Riley And Fosse	Living In Space!	Dog Whisperer S3 Ep 19: Cotton, Ricky & Jordan, And Duke & Lila	Cesar To The Rescue Dog Fight	Supercar Megabuild Aston Martin Vantage	Primal Survivor Into Raging Waters	6pm
8pm	About Asia Stunt China From Above Ep 1	About Asia Stunt China From Above Ep 2	About Asia Stunt Bridge The Gap Mongolia (De)	About Asia Stunt Megastructures China's Ultimate Port	About Asia Stunt Kung Fu Motion Skills (S)	Nat Geo Originals Drain The Bermuda Triangle	Engineering Connections S2 Millau Sky Bridge	7pm
9pm	Lawless Island Broken Lines	Big Fish, Texas Deckhand Down	Explorer Call Of The Wild	Supercar Megabuild Aston Martin Vantage	4 Babies A Second Ep 10 (De)	Entertain Your Brain How To Win At Everything Ep 9	The Yard Havoc at High Tide	8pm
10pm	Primal Survivor Into Raging Waters	Underworld, Inc. S2 Moonshine Mayhem	Entertain Your Brain How To Win At Everything Ep 9	Scam City 2 Mexico City (M)	Evacuate Earth Flooded Earth	Beyond Magic With DMC Burning Man	Nat Geo Originals The Quest For Gold	9pm
11pm	Nat Geo Originals Drain The Bermuda Triangle	To Catch a Smuggler	Engineering Connections S2 Millau Sky Bridge	Underworld, Inc. S2 Moonshine Mayhem	Primal Survivor Into Raging Waters	Evacuate Earth Flooded Earth	Lawless Island Broken Lines	10pm

Buildings/engineering 7hrs/16.7%	Survival 5hrs/11.9%	Animal/pets 5hrs/11.9%	Science 5hrs/11.9%	Business/Jobs 4hrs/9.5%	Activities/sports 3hrs/7.1%	Investigative 3hrs/7.1%
Automobile 2hrs/4.7%	Mythological/Supernatural 2hrs/4.7%	Travel 2hrs/4.7%	Action/Adventure 1hr/2.4%	Nature 1hr/2.4%	History 1hr/2.4%	People 1hr/2.4%

Date/Day	7 March 2016	8 March 2016	9 March 2016	10 March 2016	11 March 2016	12 March 2016	13 March 2016	Date/Day
HK Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Indon Time
6pm	Danger Decoded Ep 5	The Truth Behind S2 Atlantis	Nat Geo Originals Billy the Kid: New Evidence	Building Wild S2 Waterfall Cabin	King Fishers Ep. 8	Supercar Megabuild Nissan GTR	Cesar To The Rescue S2 Raging Pit Bull	5pm
6.30pm	Danger Decoded Ep 6							5.30pm
7pm	Cesar To The Rescue S2 Holly's Terror	Cesar To The Rescue S2 Caged And Confused	Bones of The Buddha (C)	Cesar To The Rescue S2 Raging Pit Bull	Cesar to the Rescue Asia Trouble At The Hang Kong Dog Café	Nat Geo Originals Billy the Kid: New Evidence	Mine Kings Colombian Emeralds	6pm
8pm	Exploring Asia I Wouldn't Go In There India: Part Of No Return (De)	Classified CIA Confidential: Pakistan Undercover (C)	Exploring Asia Access 360° World Heritage S2 Angkor Wat	Exploring Asia Mega Factories Tata Nano	Exploring Asia Don't Tell My Mother S3 Delhi		Dirty Rotten Survival Swamped	7pm
8.30pm					Exploring Asia Don't Tell My Mother S3 Manila (C)			7.30pm
9pm	Dirty Rotten Survival Swamped	International Women's Day Special He Named Me Malala	Brain Games S5 Life of The Brain	Supercar Megabuild Nissan GTR	Locked Up Abroad S6 Prisoner of Love (M)	Danger Decoded Ep 7	The Yard Houseboat SOS	8pm
9.30pm						Danger Decoded Ep 8		8.30pm
10pm	Mine Kings Colombian Emeralds		Cesar Millan: Doggie Nightmares	The Yard Alaskan Nor'easter	Taboo S7 Strange Love (M/C)	Brain Games S5 Life of The Brain		9pm
10.30pm		International Women's Day Special I Am A Girl					Nat Geo Originals He Named Me Malala	9.30pm
11pm	Nat Geo Originals Billy the Kid: New Evidence		Supercar Megabuild Jeep Wrangler	Dirty Rotten Survival Swamped	I Am A Girl	Taboo S7 Strange Love (M/C)		10pm
11.30pm		Don't Tell My Mother S3 Mexico City (C)						10.30pm

People/Bio 6.5hrs/15.5%	Action/Adventure 5.5hrs/13%	Investigative 5.5hrs/13%	Travel 3.5hrs/8.3%	Animal/pets 6hrs/14.3%	Automobiles/Planes/Trains 3hrs/7%	Culture/tradition 2hrs/4.8%
Nature 2hrs/4.8%	Business/Jobs 2hr/4.8%	Science 2hrs/4.8%	History 1hr/2.4%	Activities/sports 1hr/2.4%	Mythological/Supernatural 1hr/2.4%	Buildings/engineering 1hr/2.4%

Source: Fox Networks Group Asia, correct as of 10 March 2016

Global Hollywood-style mega-event series will define Nat Geo in Asia this year, part of a strategic programming shift that has the region's factual networks spread across genres more broadly than ever and following increasingly divergent paths.

While National Geographic Channel (NGC) lists *Mars*, *The Story of God with*

Morgan Freeman and *He Named Me Malala* as three of its brand-defining global premieres this year, Discovery is going big on digital and doubling down on localisation on multiple levels, including a Bear Grylls co-production for China. The 12x75 minute celebrity survival series, which aired in prime time on Dragon TV

and is going into a second season, catapulted Discovery Asia into the multi-million dollar local production sphere for the first time. A+E Networks Asia's History, meanwhile, is counting down to the global premiere of drama *Roots*, and is fresh off its highest premiere ratings since January last

More on page 17

From page 16

year for season four of *Vikings*, which aired in Asia on the same day as the U.S. BBC Earth, meanwhile, has been flying the flag for natural history since it replaced BBC Knowledge in Asia in October last year.

National Geographic's bet on big, bold and global has been running for a while, and moved forward this year with international production centralised in the U.S. under new global head, Courteney Monroe.

Monroe, who became CEO of National Geographic Global Networks in November 2015, oversees programming, marketing and operations for all Nat Geo-branded channels around the world. She also heads up production unit, National Geographic Studios.

Among other things, this means the exit of Mark Francis, who shifted from Hong Kong to London at the end of 2014 to take up the position of vice president, commissioning and regional programming at National Geographic Channels International's global content hub in the U.K.

It's too soon for an objective assessment of the impact on Nat Geo in Asia, but Fox Networks Group (FNG) says the channel will benefit from big, bold, top-flight programming, driven centrally, and backed by Hollywood talent in front and behind the camera.

NGC will continue to back regional and/or local programming across Asia where it makes sense, "in particular productions produced together with brands and other partners," says Keertan Adyanthaya, FNG's executive vice president, content and communications, Hong Kong and Southeast Asia.

Nat Geo's global titles are being supported across all branded assets, including the magazine, digital assets and live events. Company execs describe the result as "truly global, cross-platform 'event-ised' campaigns".

Flagship titles on the schedule in February were the return of *Brain Games* and new show *Supercar Megabuild* with entrepre-



Keertan Adyanthaya

neur Afzal Kahn and a couple of expert mechanics on high-end modification quests. This followed January's eight-part *Primal Survivor*, which followed adventurer Hazen Audel on some of mankind's most rigorous journeys.

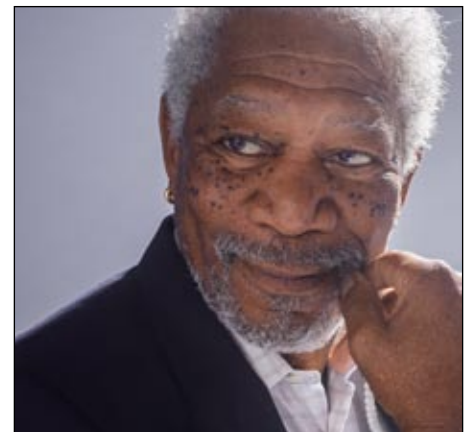
A March tentpole is *He Named Me Malala*, which looks at the events leading up to the Taliban's attack on young Pakistani schoolgirl Malala Yousafzai for speaking out on girls education and the aftermath.

Other March titles include season three of *Cesar to the Rescue*, which deals with communities struggling with problem dogs; and *Mine Kings*, which tracks gem hunter Guy Clutterbuck and a team he has assembled in Sri Lanka to make a killing in the gem trade.

National Geographic's core slate, created with an international audience in mind, is supplemented on the ground in Asia with shows such as *Route Awakening* (premiered 8 Oct 2015), which follows American adventure and traveller Harry Yuan on a 10,000km off-road journey in search of China's cultural and natural herit-



He Named Me Malala



The Story of God With Morgan Freeman

age; and *BSF: India's First Line of Defense* (January 2016), which sheds light on India's Border Security Force and "highlights its distinct identity as saviors of peace".

2015/2016 comparison on page 19

Excerpt from *ContentAsia's print issue for Mip TV 2016*, published on Tuesday, 29 March, and distributed at Mipdoc (2-3 April), Mip TV (4-7 April) and Asia-Pacific Video Operators Summit (APOS, 26-28 April 2016)

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National Geographic Channel: 2016 vs 2015

Genre/date/time:	1-7 Feb 2016	7-13 Mar 2016	9-15 Mar 2015	6-12 Apr 2015	Avg. %/week Feb-Mar 2016	Avg. %/week Mar-Apr 2015	Changes
	6pm-12am	6pm-12am	6pm-12am	6pm-12am			
Survival	11.9% (5 hours)	-	-	-	6% (2.5 hours)	-	+6% (+2.5 hours)
History	2.4% (1 hour)	2.4% (1 hour)	4.8% (2 hour)	3.6% (1.5 hour)	2.4% (1 hour)	4% (1.75 hour)	-1.6% (-0.75 hour)
Investigative	7.1% (3 hours)	13% (5.5 hours)	2.4% (1 hour)	9.5% (4 hours)	10% (4.25 hours)	6% (2.5 hours)	+4% (+1.75 hours)
Automobile	4.7% (2 hours)	7% (3 hours)	-	-	6% (2.5 hours)	-	+6% (+2.5 hours)
Culture/tradition	-	4.8% (2 hours)	4.8% (2 hours)	7% (3 hours)	2.4% (1 hour)	6% (2.5 hours)	-3.6% (-1.5 hours)
Food/chefs	-	-	23.8% (10 hours)	7% (3 hours)	-	15.5% (6.5 hours)	-15.5% (-6.5 hours)
Mythological/supernatural	4.7% (2 hours)	2.4% (1 hour)	4.8% (2 hour)	6% (2.5 hours)	3.6% (1.5 hours)	5.4% (2.25 hours)	-1.8% (-0.75 hour)
Business/jobs	9.5% (4 hours)	4.8% (2 hours)	-	-	7% (3 hours)	-	+7% (+3 hours)
Animal/pets	11.9% (5 hours)	14.3% (6 hours)	12% (5 hours)	12% (5 hours)	13% (5.5 hours)	12% (5 hours)	+1% (+0.5 hour)
Travel	4.7% (2 hours)	8.3% (3.5 hours)	4.8% (2 hours)	-	6.5% (2.75 hours)	2.4% (1 hour)	+4.1% (+1.75 hours)
Science	11.9% (5 hours)	4.8% (2 hours)	7% (3 hours)	9.5% (4 hours)	8.3% (3.5 hours)	8.3% (3.5 hours)	Unchanged
Military	-	-	-	-	-	-	Unchanged
Technology	-	-	9.5% (4 hours)	3.6% (1.5 hours)	-	6.5% (2.75 hours)	-6.5% (-2.75 hours)
Buildings/Engineering	16.7% (7 hours)	2.4% (1 hour)	9.5% (4 hours)	9.5% (4 hours)	9.5% (4 hours)	9.5% (4 hours)	Unchanged
Activities/sports	7.1% (3 hours)	2.4% (1 hour)	-	-	4.8% (2 hours)	-	+4.8% (+2 hours)
Medical	-	-	2.4% (1 hour)	-	-	1.2% (0.5 hour)	-1.2% (-0.5 hour)
Weapons	-	-	2.4% (1 hour)	-	-	1.2% (0.5 hour)	-1.2% (-0.5 hour)
Biography/people	2.4% (1 hour)	15.5% (6.5 hours)	-	6% (2.5 hours)	9% (3.75 hours)	3% (1.25 hours)	+6% (2.5 hours)
Action/adventure	2.4% (1 hour)	13% (5.5 hours)	9.5% (4 hours)	19% (8 hours)	7.7% (3.25 hours)	14.3% (6 hours)	-6.6% (-2.75 hours)
Nature	2.4% (1 hour)	4.8% (2 hours)	2.4% (1 hour)	7% (3 hours)	3.6% (1.5 hours)	4.8% (2 hours)	-1.2% (-0.5 hour)

Source: Fox Networks Group Asia, correct as of 18 February 2016, and ContentAsia Factual 2015

What's on the prime-time grid

Prime time on National Geographic Channel is defined as 6pm to 1am, differing slightly from country to country across Hong Kong/Southeast Asia.

The typical NGC Asia grid continues to offer a wide mix of more than 13 factual genres ranging from buildings/engineering and survival to people/biography and action/adventure.

The week of 1-7 February is made up of 16.7% (7 hours) buildings/engineering; 11.9% (5 hours) survival; 11.9% (5 hours) animal; 11.9% (5 hours) science; 9.5% (4 hours) business/jobs; 7.1% (3 hours) activities/sports; 7.1% (3 hours) investigative; 4.7% (2 hours) mythological/supernatural; 4.7% (2 hours) travel; 4.7% (2 hours) automobile; 2.4% (1 hour) action/adventure; 2.4% (1 hour) nature; 2.4% (1 hour) history; and 2.4% (1 hour) people programming.

For the week of 7-13 March, the schedule is 15.5% (6.5 hours) people/biography series; 13% (5.5 hours) ac-

tion/adventure; 13% (5.5 hours) investigative; 8.3% (3.5 hours) travel; 14.3% (6 hours) animal/pets; 7% (3 hours) automobiles; 4.8% (2 hours) culture/tradition; 4.8% (2 hours) nature; 4.8% (2 hours) science; 4.8% (2 hours) business/jobs; 2.4% (1 hour) buildings/engineering; 2.4% (1 hour) history; 2.4% (1 hour) activities/sports; and 2.4% (1 hour) mythological/supernatural series.

2016 vs 2015

Based on this year's February-March weekly 6pm-midnight schedules and last year's March-April (source: *ContentAsia Factual 2015*, page 13), the profile of food and business/jobs programming during prime time changed the most.

Food shows dropped from 6.5 hours (15.5% of the 6pm-midnight weekly February-March broadcast schedule) to nil hour this year.

People/biography series jumped to three hours (7% of the 6pm-12am weekly Feb-Mar 2016 broadcast schedule)

from zero in last year's 6pm-midnight weekly March-April 2015 broadcast schedule.

This year's prime-time picks are a mix of new and returned series.

Returned series include *Brain Games* season five (premiered in February), *Cesar to the Rescue* season three (premiered in March), *Wicked Tuna* season five (premiered April), *Nazi Megastructures* season three (premiered April), and *Science of Stupid* season three (premiered June).

New series include *He Named Me Malala* (premiered in March), *Mine Kings* (premiered in March), *The Story of God with Morgan Freeman* (premiered in April), *World War Weird* (premiered in August), *Mars* (premiered in November) and *Deep Freeze* (premiered in December).

Last year's March/April prime-time line up was led by adventure fishing reality show *Wicked Tuna*, extreme expedition series *Die Trying* and docu-drama *Killing Jesus*.



ContentAsia turns 10 in March. Among other things, we're marking the occasion by looking back (and maybe marveling a bit at everything that's happened since). We kick off with our first issue ever...

CONTENTASIA

INSIDE

- PVR's come to Singapore
- HK's new best friends
- IPTV – are you safe?
- Nielsen's new cable diary

LAUNCH ISSUE: March 6-19, 2006

Astro rolls out Indonesian service

By Janine Stein

Malaysia's monopoly direct-broadcast satellite operator, Astro, has rolled out its US\$200-million joint venture direct broadcast satellite platform, Astro Nusantara, in Indonesia.

The month-long delay ended after foreign ownership and control issues were ironed out. The platform, which has been up on the Measat-2 satellite since December last year, originally scheduled the commercial launch in the third week of January.

Astro Nusantara, which started taking orders on Tuesday (February 28) carries about 48 channels, including E!, Disney, HBO Asia, MTV, Discovery, National Geographic, Bloomberg, CNN International, ESPN International, Sony's AXN and Animax, and Nickelodeon.

The revamped free-TV channel, ANTV, in which News Corp's Star has a 20% stake, will also be carried along with three Star pay-TV channels.

Malaysia's Astro owns or has interests in 11 channels on the new platform. These include joint venture sports channels Goal TV1 and Goal TV2, movie channel Celestial Movies and a new Chinese infotainment channel, WaTV.

Additional channels will be added when new satellite, Measat-3, launches in mid-2006.

Astro Nusantara, a jv with Lippo Group subsidiaries, hopes to have 3.5 million subscribers in Indonesia in the next five years.

Indonesia has about 30 million television households and is expected to have up to 10 mil-



lion pay-TV households by 2010, according to Astro data.

Astro Nusantara's entry price point is Rp150,000/US\$16. The two existing platforms' programming packages range from US\$19 to US\$26 a month.

Astro Nusantara also offers a simple selection of premium bundles for Rp50,000/US\$5.44 each. These are the three-channel cinema package (Star Movies, HBO and Cinemax); a five-channel sports bundle; and a six channel Chinese-language entertainment bundle.

The basic package plus all three premium packages costs Rp280,000/US\$30.50.

Rival satellite platform, Indovision, has approximately 80,000

Continued on page 4

Theron leaves UBC

Thailand's United Broadcasting Corporation (UBC) chief operating officer, Francois Theron, is leaving the Bangkok-based pay-TV platform.

An official announcement has not yet been made, although UBC staffers and other industry heads have been told.

Theron's departure follows the exit of South African partner MIH in December last year. UBC's other major shareholder, the True Corporation, acquired MIH's stake.

Theron was not available for comment.

Chief financial officer, Basil Sgourdos, will stay at UBC after its acquisition by True Corporation and UBC's delisting from the Thai Stock Exchange.

March 16 is the deadline for

Continued on page 5

Hallmark re-opens Singapore office



Andrew Hanna

The Hong Kong-based Hallmark channel is ramping up its regional presence, beginning with a new office in Singapore.

Two staffers have been employed so far. They are Jenny Tan, sales director for Southeast Asia, and Rosanne Lo, marketing manager for Southeast Asia.

Hallmark's previous Singapore operation was shuttered in about 2002, before the

Continued on page 5

Continued on page 10

US\$8.7B pay-TV ad revenue by 2015, MPA forecasts

Regional advertising revenues for international broadcasters in Asia could grow from US\$186 million in 2005 to reach over US\$350 million by 2010 and US\$452 million by 2015, according to Media Partners Asia's (MPA) report, *Asia Pacific Pay-TV and Broadband Markets 2006*.

Total Asia Pacific pay-TV channel ad revenue is expected to grow from about US\$4 billion in 2005 to US\$7 billion by 2010 and more than US\$9 billion by 2015.

"Our estimates show that local pay-TV advertising could grow from a base of US\$3.7 billion in

2005 to reach US\$8.7 billion over the next decade."

MPA says Asia's dependence on advertising will reduce over time. Pay-TV channels in Asia (ex-Japan and Australia) are forecast to grow revenue from US\$5.1 billion in 2005 to US\$9.6 billion by 2010 and US\$14.3 billion by 2015.

Subscription revenue is predicted to scale up from 30% of total revenue in 2005 to 38% by 2010 and 42% by 2015. The inclusion of Japan and Australia means that the subscription portion of channel revenue is higher, at 48% in

2005, growing to 52% by 2015.

MPA also predicts a bright future globally for local-language content creators targeting Chinese, Indian and Korean audiences, says Vivek Couto, MPA director of content and research.

"Producers and broadcasters of Chinese, Indian and Korean language video content will continue to grow

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Viet filmmaker clashes with VTV over piracy State broadcaster's YouTube channel remains off air

Vietnam's state TV YouTube channel remains off air while a standoff continues between the country's broadcast officials and the local filmmaker who says his footage was used without his consent.

The channel went dark at the end of February because of copyright violations.

All content, VTV branding and details have been removed.

A note posted at the top of the official YouTube channel says the service "has been terminated because we have received multiple third-party claims of copyright infringement regarding material the user posted".

The material involved was filmed by drone enthusiast Bui Minh Tuan, who says he has so far failed to stop VTV from stealing his footage despite numerous complaints.

He eventually complained to YouTube, which took the VTV channel down at the end of February.

Now, Vietnamese TV authorities look like they are digging their heels in, refusing to meet Bui Minh Tuan because, local media outlets say, they consider his behaviour "disrespectful".

Bui Minh Tuan told local news site Baomoi that VTV did not turn up at a scheduled meeting to resolve the issue.

VTV later said in a press release that the meeting with Bui Minh Tuan was no longer necessary.

This is despite admitting that VTV producers violated copyright conditions on some programmes. Shortly after the channel was taken down, VTV also committed to resolving the issue so that the

YouTube service can be reactivated.

It is unclear why VTV execs didn't show up to the meeting, but it may have something to do with Bui Minh Tuan setting up a multi-camera/screen streaming facility at his home to air the meeting live on his own YouTube channel, Yamaha Trung Ta. He also erected large screens outside to broadcast the meeting to passers by.

"I need VTV to apologise because I want them to know that in this time of global integration, copyright issues should not be neglected and as a state entity it should set the example for other firms to follow," he is quoted as saying.

VTV, meanwhile, issued a statement saying no one from the station was going to meet with the bolshy filmmaker because he had publicised the meeting without discussing it with them first.

VTV also accused Bui Minh Tuan of duplicity because he knew the meeting had been cancelled but hadn't notified the media. VTV now says it will respond in writing, rather than face to face.

Baomoi said the 18-month-old YouTube channel had about 95,000 subscribers and almost 10,000 videos posted before it was shut down. VTV is also said to have admitted that some of its online editors had uploaded content without proper authorisation and/or credit.

The broadcaster promised stricter production controls. At the same time, VTV continues to air content on its own website and mobile app.



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