

Education deal for Next Animation, Discovery

Taiwan animation house to provide 1,000 videos for U.S. classrooms

Taiwan-based digital content production house, Next Animation Studio, has partnered with Discovery Education in the U.S. to provide 1,000 animated videos for science, math and social studies students.

Full story on page 3

The Voice Kids hits Philippines' high note

Season 3 premiere tops weekend charts

The Philippines' version of Talpa format, *The Voice Kids*, returned triumphant to free-TV network ABS-CBN for a third season on Saturday, 28 May, as the country's most-watched TV show. ABS-CBN said ratings for the premiere episode were almost double that of its closest rival in the slot.

Full story on page 3

**ContentAsia's
Totally OTT Report – out now!**

www.contentasia.tv/OTTJune2016

Satellite heads not bowed by OTT rush

Operators stress significant role in reliable delivery



Measat booth at CommunicAsia 2016

OTT may be the video delivery darling *du jour*, but Asia's satellite operators are far from preparing to pack up and move elsewhere.

Asked what impact the region's burgeoning OTT environment has had on the satellite business in the region over the past year, three major operators say satellite maintains a significant role in reliable delivery of quality signals across a broad and diverse geography.

Hong Kong-based regional operator AsiaSat's president and chief executive officer, William Wade, says the extent of OTT's impact on the satellite broadcasting industry going forward is "dependent on how OTT providers can resolve bandwidth constraints and distribute more content with greater flexibility".

"Continued expansion of terrestrial network infrastructure will be essential in order to have a significant impact on the satellite industry in the long run," Wade says.

"While the environment is changing, a little perspective is useful," says Peter Ostapiuk, Intelsat's head of media product services.

According to Digital TV Research's June 2015 report, last year there were a little over 171,000 OTT TV and video households in the Asia Pacific; that number is expected to increase by about 26,000 in 2016 to end the year at less than 200,000.

"This is in stark comparison to the 825 million households in Asia Pacific that receive content via traditional linear programming," Ostapiuk says.

"While we expect the fragmentation of the media market to continue as more OTT programming is introduced, linear TV is still the number-one way viewers are consuming content – today and for a very long time to come. So we haven't seen much impact at all," he adds.

AsiaSat's Wade points out that while

More on page 10

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Totally OTT: Who's who and what all the excitement is about

Satellite operators talk about life after OTT

PLUS: Asia-Pacific video industry in numbers

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The Voice Kids hits Philippines' high note

Season 3 premiere tops weekend charts



Coach Lea Salonga, *The Voice Kids Philippines*

The Philippines' version of Talpa format, *The Voice Kids*, returned triumphant to free-TV network ABS-CBN for a third season at the end of May as the country's most-watched TV show.

According to viewership data from Kantar Media, the premiere garnered a national TV rating of 35.6% on Saturday (28 May). ABS-CBN said this was almost double that of its closest rival in the slot.

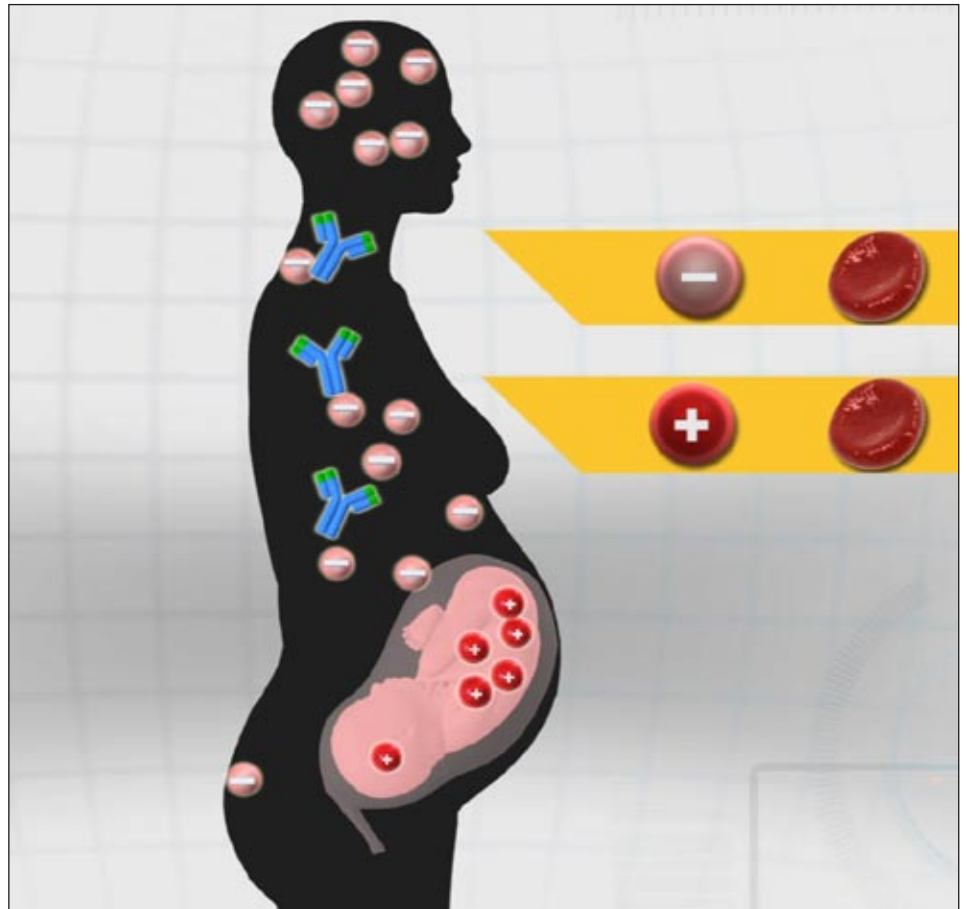
On Sunday, *The Voice Kids* registered 36.6%, a 22-point lead on its closest rival.

Coaches this season are Lea Salonga, Bamboo and Sharon Cuneta.

The Voice Kids airs Saturdays at 7.15pm and Sundays at 7pm on ABS-CBN's free-TV and on ABS-CBN HD on pay-TV platform SkyCable.

Next Media ties up with Discovery Ed

Taiwan studio to provide 1,000 videos for U.S. classrooms



Taiwan-based digital content production house, Next Animation Studio, has partnered with Discovery Education in the U.S. to provide 1,000 animated videos for science, math and social studies students.

The videos will be incorporated into Discovery Education's Streaming Plus and Science Techbook services, which are available in 50% of all U.S. classrooms.

The five-year non-exclusive agreement marks Next Animation Studio's expansion into the education sector for the first time.

The production house has until now been best known for its animated news videos, which are distributed online as well as via news platforms such as Reu-

ters, MSN, Yahoo! News and Spanish-language television network Univision.

The push into education is being driven by Indra Suharjono, who took over as chief executive in July last year.

The animated videos cover a range of topics: from the presidential primary elections in the U.S. to the technologies scientists are developing to tackle climate change.

Discovery Education's services, which are aligned with state standards, support tech-rich learning experiences. In addition to video, the platforms include primary source documents, podcasts, virtual labs, oral interviews, audio books and articles, among other features.

BabyFirst rolls out in China Dual-language slate on You+ Kids

HBO Asia has licensed a slate of BabyFirst kids content to China's Beijing You Peng Technology Co in an exclusive multi-year agreement. Deal details remain under wraps.

The shows will be offered on You Peng's new kids video-on-demand platform, You+ Kids, from mid-June this year.

The deal gives BabyFirst reach across 40 million homes through You Peng's 46 provincial telco affiliates, 12 cable operators, and five SmartTV and set-top box manufacturers.

Programmes will stream in HD with a choice of Mandarin and English-language audio tracks and with Chinese subtitles.

HBO Asia hasn't disclosed how many hours are involved in the China deal, but said this week that the You+ Kids slate would be curated from BabyFirst's 4,000 episodes.

This is HBO Asia's first China deal. In the past seven years, the Singapore-based regional network has signed carriage agreements with platforms in eight territories – Cambodia, Hong Kong, Indonesia, Malaysia, Nepal, Philippines and Singapore.

Toggle pushes Red Button Combo service ups interactivity

Singapore's Toggle introduces its "Red Button" service to mass audiences at the end of June, promising new levels of interactivity for free-to-air content from monopoly broadcaster Mediacorp.

The new service combines broadcast and broadband, using Hybrid Broadcast Broadband TV (HbbTV) technology. This offers viewers the ability to watch free-TV and on-demand content through a single interface.

Users with Red Button-enabled TV sets will be able to access live linear TV as well as 12,000 hours of library content. Toggle is also promising thematic streaming channels and in-programme features such as contests. Future services include stock quotes and personalised watch lists.

The Red Button service will begin with Toggle's free content. A paid tier will be added later.

The new platform gives Mediacorp access to big data insights, which the broadcaster says will enhance targeting solutions for advertisers.

Toggle Red Button will be delivered via certified HbbTV-enabled smart TV sets available on selected models.

Mediacorp has not disclosed details on the number of enabled TV sets in the market.

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Huawei drives 4K co-operation

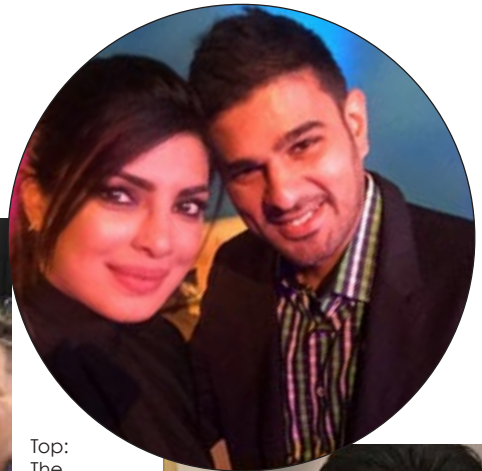


From left: Vivek Couto, Media Partners Asia (MPA) and Mihai Crasneanu, Greyjuice Lab, at Chinese tech company Huawei's closed-door 4K forum at this year's CommunicAsia/BroadcastAsia event in Singapore.

Who was at this year's L.A Screenings



At Warner Brothers' screenings: Back: Avi Himatsinghani, Sandie Lee, Rewind Networks; Adrian Lim, StarHub. Front: Virginia Lim, Sony Pictures Television Networks Asia; Janine Stein, ContentAsia; Airin Zianul, Media Prima Malaysia



Top: The Walt Disney Company Southeast Asia's Amit Malhotra with *Quantico* star Priyanka Chopra at Disney's international upfronts



Mabel Yeung, Mark Chan, Janet Eng, The Walt Disney Company Southeast Asia



At CBS Studios' International screenings: (from left) Nurlisa Mohd Nadzri, Kamal Khalid and Jahaliah Hasan from Malaysia's Media Prima with *The Great Indoors* star Stephen Fry



At CBS Studios' International screenings: Fox Networks Group's (from left) Prakash Ramchandani, Kiertan Adyanthaya and Michael Dick with the cast of CBS Studios' new show, *No Tomorrow* – Tori Anderson, Sarayu Blue and Jonathan Langdon



At CBS Studios' International screenings: (clockwise) *Bull* star Michael Weatherly with CBS Studios International's Nicole Sinclair, and ContentAsia's Leah Gordon and Janine Stein

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AsiaSat-8 supports TAI mobility Ku-band high-power boost over Southeast Asia

Thailand's Thai Aerospace Industries Company Limited (TAI) has tapped Hong Kong-based regional satellite operator AsiaSat to support mobility services in Southeast Asia.

TAI will use Ku-band capacity on AsiaSat-8, which provides the highest power over Asia, AsiaSat said as this year's CommunicAsia/BroadcastAsia shows in Singapore opened on Tuesday, 31 May.

The satellite enables high throughput and the use of very small antennas while on the move.

AsiaSat said that Southeast Asia was one of the world's fastest growing markets for satellite service.

"With increased commercial and government communications, we see immense opportunities for satellite solutions that support high quality land, sea and air-based data networks in the region," said Philip Balaam, AsiaSat's VP, sales and business development.

TAI provides TV broadcast and mobility services across Southeast Asia and the Middle East for TV broadcast and mobility service for cruise and ferry, commercial shipping, aero and land-based transportation.

Eutelsat taps Lin for China

European satellite operator Eutelsat has appointed Philippe Lin as CEO of its China office. Lin joins Eutelsat from Airbus China after 15 years as vice president and chief representative. Lin previously worked for Total in Beijing and in Paris, as well as for China's Council for Promotion of International Trade.

Who was at Korea's KOCCA lunch in L.A. in May



Iljoon Kim, KOCCA USA; Jiwan Park, CJ E&M; Linda Kim, KBS America; Ann Lee, JTBC; Sean Dulake; Edgard Elizarraras, MBC America; Jaewon Chung, SBS International



Eva Obadia, International Academy of Television Arts & Sciences; Cyrus Farrok, Electus; and Amanda Krentzman, Netflix



Patty King, AAZA; Jane Choi, AT&T; and Jay King, AAZA



Lee Jae-Moon, Producer (*Misaeng/Incomplete Life*) and Diane Min, CJ E&M

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Thailand's BBTV re-focuses on core genres

Free-TV network ups quality on four genres

Thailand's Bangkok Broadcasting & TV Co Ltd (BBTV Channel 7) has reworked its line up in an effort to halt the dent being made by the country's expanded free-TV broadcasting environment.

The move comes as audience research data shows a double-digit dip in Channel 7's share this year compared to last year.

Nielsen Thailand figures for April show Channel 7's share at 32.7%, down from 39.5% in April last year. Digital terrestrial players launched two years ago.

Channel 7 programming bosses are focusing on four genre categories to keep ahead. The genres are variety/ game shows, prime-time dramas, news programmes and top-tier sports events, including the AFC (Asian Football Confederation) Champions League 2016 live and FIVB World Grand Prix 2016 international round.

Managing director Palakorn Somsuwan reiterated the channel's commitment to mass audiences, including prime time soaps *Ploeng Pranang*, *Tilip See Thong* and *Likhit Risaya*.

Reality series include the new Sunday talent show, *World War Star Thailand*, produced by Heliconia H Group (*Iron Chef Thailand*). In July/August, Channel 7 brings back *Miss Thailand* in the form of a Wednesday late-night reality show.

CCTV, WildBear wrap factual co-pro

Two-parter airs in China in July, Australia in September



The War that Changed the World: The Making of a new China, WildBear Entertainment

Aussie factual producer WildBear Entertainment has completed its two-hour co-production with mainland Chinese factual channel, CCTV10.

WildBear has also signed a licensing agreement for *The War that Changed the World: The Making of a new China* (2x50 mins) with Foxtel History Channel.

The show will air on CCTV10 in July this year, followed by a premiere on the History Channel in Australia in September.

The two-parter, targetting both Chinese and international audiences, is the story of

the war between China and Japan from 1931 through World War 2, the development of the Chinese Communist Party and the emergence of Mao Zedong and the "new China".

WildBear says the special uses footage from Chinese archives not previously seen outside of China, combined with other archive and contemporary footage, "to tell a violent, destructive story of pitched battles and guerilla actions, famine and forbidden weapons – all of which saw 20 million Chinese lose their lives".

Sony India launches HD movie channel

Sony Pictures Networks India is planning to launch Sony Le Plex HD, a high-definition premium English-language movie channel, in June this year.

The Mumbai-based network is promising to present "the movies in a manner not seen before", targeting viewers "who seek entertainment beyond the mainstream movies from Hollywood".

Titles listed so far include Academy Award winner *Spotlight*, *Ex-Machina*, *Foxcatcher* and *Straight Outta Compton*, along with classics such as *Schindler's List* and *Taxi Driver*.

Final regulatory approvals are being sought.

Astro ups domestic penetration to 69% Pay-TV subs flat at 3.5m, free service NJOI hits 1.4m

Malaysian pay-TV platform Astro closed its latest quarter at 69% household penetration, with just over 80,000 new homes signing up across the three months from February to April.

Astro now has a total customer base of 4.9 million subscribers, including 3.5 million paying subs, which is the same as this time last year. Free-TV NJOI platform ended the quarter at 1.4 million users, a 37% increase year-on-year.

Average revenue per user (ARPU) was flat at RM99/US\$24.

Advertising income grew by 10% year on year to RM150.3 million/US\$36.8 million.

Astro said more than 40% of its customers now subscribed to value-added serv-

ices, including HD, PVR and Multiroom. Premium services Astro First and Astro Best, which offer local and international blockbusters, registered total buys of 994,000 during the quarter.

On-demand viewing grew more than fourfold to 300,000 video downloads a month in connected homes.

Astro on the Go (AOTG) app downloads increased 58%, culminating in 2.2 million total downloads. Average weekly viewing time rose to 173 minutes, Astro said.

Churn was 10%, the same as this time last year.

Two shows – *Maharaja Lawak Mega 2016* and *Anugerah MeleTOP ERA* – surpassed the four-million viewership mark.

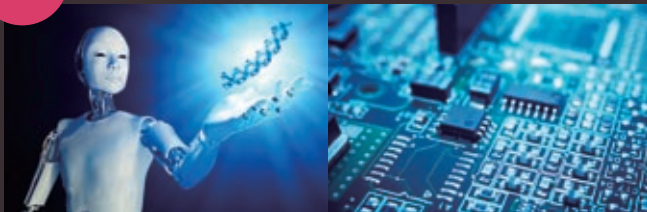
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From page 1

OTT has a growing impact on the satellite broadcasting industry, this impact is greatest in more developed countries where broadband penetration is high.

"In Asia, there are still many countries where communications infrastructure is inadequate and OTT is not an immediate solution for broadcasters to access those markets," Wade says.

Tan Tian Seng, Singapore-based operator Singtel's director of capacity management and business development (satellite, business group), expects this reality to continue for some time.

"Many Asian countries are unable to provide affordable broadband connectivity," he says, adding: "Hence, we do not expect the impact of OTT on the satellite business to be too significant as the satellite demand of DTH is still here to stay in the next few years".

Even developed markets are not without connectivity challenges.

"As the demand for delivering reliable, high-quality, linear OTT content increases, terrestrial content delivery networks are coming under pressure in terms of service reliability and costs," Ostapiuk says.

"Surges in OTT viewership for live events often lead to crashing, buffering, slow start-up time and significant latency compared to broadcast feeds. The internet is not designed to accommodate these traffic surges and the resulting strain on the terrestrial network translates to a poor viewing experience. This presents an opportunity for alternative cost-effective solutions to provide the high-quality viewing experience viewers demand, and broadcasters and advertisers expect," he adds.

“While we expect the fragmentation of the media market to continue as more OTT programming is introduced, linear TV is still the number one way viewers are consuming content – today and for a very long time to come.”

Peter Ostapiuk, Head of Media Product Services, Intelsat

Whatever happens down the line, satellite's role in regional content delivery in Asia will be strong in 2016.

"While satellite has not been the primary distribution infrastructure in some Asian countries, its value of providing large coverage, saving substantial investment in terrestrial networks, and providing immediate access to markets offers flexibility and economies of operation that other means of content distribution cannot replicate," AsiaSat's Wade says.

Intelsat's Ostapiuk echoes the advantages of satellite.

"Satellite remains the most cost effective way to multicast linear channels at a predictable cost and will continue to provide solutions for traditional and new ways of viewing content while delivering large-scale transmissions that are high quality, reliable and secure – regardless of the screen," he says.

Different ways of distributing content are likely to coexist in Asia in the foreseeable future.

"DTH, IPTV, cable, OTT and mobile platforms are all available forms of video distribution in Asia that can be complementary

with each other in offering convenient access to quality content at affordable prices," Wade says.

Rather than looking specifically at satellite versus OTT and how this scenario will play out, Intelsat's Ostapiuk says the industry should be talking about what OTT means from a business model standpoint "and how content owners should adapt their networks to maximise revenue opportunity from all viewer outlets".

"While consumer viewing habits are rapidly shifting, media companies are still developing business models that will monetise viewers consuming content via traditional linear TV as well as those viewing content on multiscreen devices," he says, adding: "As this creates a complementary revenue stream, we do not foresee multi-screen viewing completely replacing linear TV. Instead, we believe it represents another way to view content".

This feature first appeared in ContentAsia's June 2016 print issue, published for Casbaa Satellite Forum (30 May 2016), CommunicAsia/BroadcastAsia (31 May-3 June 2016)



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India's Dish TV adds 1.5m subs

Net quarterly profit up 1,283%

Indian direct-to-home (DTH) platform, Dish TV, added 1.5 million net subs in the year to the end of March, closing its financial year at 14.5 million subscribers.

Of those, 508,000 new subscribers were added from January to March 2016. Dish TV said this was a record increase for a quarter in the past five years.

Dish TV posted a consolidated net profit of Rs4,828 million/US\$72 million for the quarter ended 31 March, up 1,283% from Rs349 million/US\$5.2 million in the same three months the previous year.

Chairman and managing director, Jawahar Goel, said price hikes of up to 8%, along with various programming and tech upgrades and campaigns drove the year's performance.

But he also said platforms remained unable to recover increasing service taxes from consumers. This was adversely impacting business.

Dish's ARPU was Rs174/US\$2.60 for the year to end March compared to Rs168/US\$2.50 the previous year.

Subscription revenue for the year was Rs28,275 million/US\$420 million; up 15.4% year on year.

Churn for the quarter to end March 2016 remained steady at 0.7% a month.

Dish TV added eight channels to its platform in April this year, bringing the total bouquet to above 525 channels.



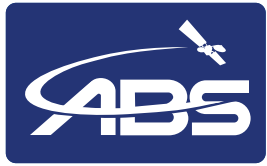
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I want...

A quick look at some of Asia's buyers' shopping list for this year.

Who	Buying	Rights
<p>Virginia Lim Vice President and Head of Content, Production and Marketing Sony Pictures Television Networks, Asia</p> 	<p>Animation Drama* Entertainment Feature film Formats/Game show* Lifestyle/Travel Kids/Youth Korean drama Japanese anime* Reality* Music Sci-fi</p>	<p>Pay-TV Online/digital Mobile</p>
<p>Wong Siah Ping Vice President, Chinese Customer Business, Content Astro Malaysia</p> 	<p>Animation Documentary Epic Chinese drama series Kids educational* Entertainment* Feature film Food/Lifestyle/Travel Kids/youth Reality/variety* Music News</p>	<p>Pay-TV New media rights/ OTT</p>
<p>Joy Olby-Tan Vice President, Acquisitions, Customer Group Mediacorp TV, Singapore</p> 	<p>Animation Arts Documentary Drama Educational Entertainment Feature film Formats Food/Lifestyle/Travel Kids/Youth Korean drama Reality Music Sci-fi Sports</p>	<p>Free-TV OTT</p> <p>... buying a good mix of the indicated genres</p>
<p>Lynn Ng Director of Content Strategy and Acquisitions Discovery Networks Asia-Pacific</p> 	<p>Documentary Entertainment Factual* Formats Lifestyle* Food Travel Reality Youth</p>	<p>Cable/satellite Online/digital</p> <p>... looking for more multi-platform and digital opportunities</p>
<p>Jenny Fok Content Partnerships & Acquisition, Senior Manager Celcom Axiata, Malaysia (ESCAPE)</p>	<p>Animation Drama Feature film Lifestyle Kids/Youth Japanese anime Reality Music</p>	<p>OTT Online/digital</p> <p>... wants more webisodes and local content</p>

*Buying more this year. Source: Buyers, ContentAsia



ABS is one of the fastest global satellite operators in the world. Its extensive teleport network provides comprehensive coverage to 80% of the world's population across five continents. ABS has strategic alliances and partnerships with state-of-the-art communication hubs, to deliver the best possible satellite solutions. Headquarters in Bermuda, ABS has offices in the United States, Dubai, South Africa, Germany, Philippines, Indonesia and Hong Kong. ABS is majority owned by funds managed by the European Private Equity firm Permira.

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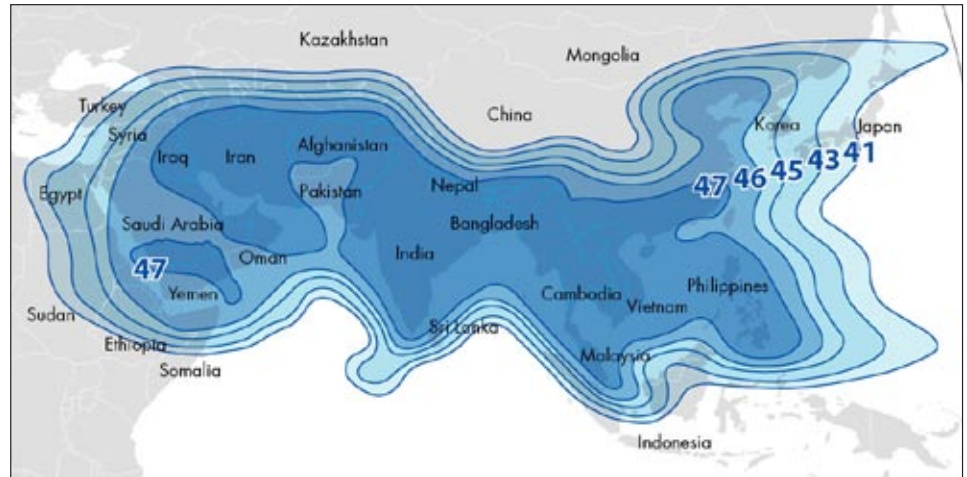
Who's who...

Tom Choi Chief Executive Officer

Mohamed Youssef Chief Operating Officer

Raymond Chow Deputy COO/ MD Asia

Simon Chow Director, Broadcasting Products and Projects



ABS-2 Ku Southern Beam

Satellites in orbits

ABS-2

Launch date: February 2014
Design life: Estimated 2028
Orbital position: 75°E
Transponders: 89 C, Ku & Ka-band
Geographic coverage: South Asia, SE Asia, Korea, Russia, MENA & Africa

ABS-3A

Launch date: March 2015
Design life: Estimated 2030
Orbital position: 3°W
Transponders: 24 C & 24 Ku-band
Geographic coverage: The Americas, Africa, Middle East & Europe

ABS-4/Mobisat-1

End of Life: 2020
Orbital position: 61°E
Transponders: High-powered cross polarized Ku/S band
Geographic coverage: MENA countries

ABS-6

End of life: 2023
Orbital position: 159°E
Transponders: 28 C & 16 Ku-band
Geographic coverage: East Asia & Pacific Ocean

ABS-7

End of life: June 2018
Orbital position: 116.1°E
Transponders: 30 Ku & 3 Ka-band
Geographic coverage: the Middle East & Afghanistan

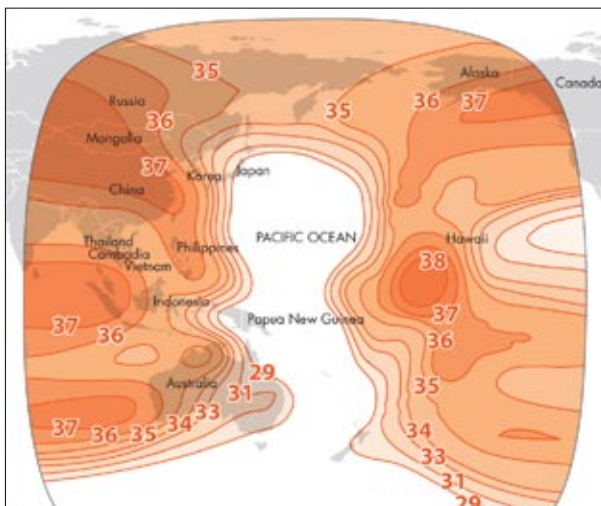
Planned launches

ABS-2A (Launching 2016)

End of life: 15 years
Orbital position: 75°E
Transponders: Ku-band
Geographic coverage: SE Asia, South Asia, Africa, MENA & Russia

ABS-8 (Future deployment)

Orbital position: 116.1°E
Transponders: C, Ku & Ka-band



ABS-6 C-Band A-Beam Odd transponder



AsiaSat has been Asia's premier satellite operator for over 25 years. Through a fleet of high performance satellites located strategically over Asia's massive landmass and surrounding oceans, AsiaSat delivers satellite solutions with the highest quality and reliability to its clients. AsiaSat's broadcast platforms are amongst the world's most-watched. Broadcasters use AsiaSat to deliver premium content instantaneously to all major Asian broadcast networks and pay TV platforms, serving millions of viewers across the region. Partnering with content and technology partners, AsiaSat established a research laboratory in UHD broadcasting via satellite to promote UHD in Asia through its "4K-SAT" UHD channels.

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Who's who...

- William Wade** President & CEO
- Sabrina Cubbon** Vice President, Marketing & Global Accounts
- Philip Balaam** Vice President, Sales and Business Development
- Zhang Yan** Vice President, China



William Wade

Satellite Details

- AsiaSat 3S** 28 C-band + 16 Ku-band
- AsiaSat 4** 122°E; 28 C-band + 20 Ku-band; Coverage: C-band – Asia, Australasia, Middle East, Central Asia. Ku-band – East Asia, Australasia and Hong Kong BSS beams
- AsiaSat 5** 100.5°E; 26 C-band + 14 Ku-band; Coverage: C-band – Asia, Australasia, Middle East, Central Asia. Ku-band – East Asia, South Asia, and one steerable beam. Ka-band – Regional beam
- AsiaSat 6** 120°E; 28 C-band; Coverage: Global and Regional Beams – Asia, Australasia, Central Asia and Pacific Islands
- AsiaSat 7** 105.5°E; 28 C-band + 17 Ku-band + Ka-band payload; Coverage: C-band – Asia, Australasia, Middle East, Central Asia. Ku-band – East Asia, South Asia and one steerable beam. Ka-band – Regional beam
- AsiaSat 8** 105.5°E; 24 Ku-band + Ka-band payload; Ku-band Coverage: India beam, China beam, Middle East beam and South East Asia beam. Ka-band – Regional beam

Planned launches

- AsiaSat 9** To replace AsiaSat 4 at 122°E in late 2016/early 2017; 28 C-band + 32 Ku-band + Ka-band payload; Coverage: C-band - Asia, Australasia, Middle East, Central Asia; Ku-band – Australasia beam, East Asia beam, Indonesia beam, Mongolia beam and Myanmar beam

Available transponders for Asia in 2016

Total: 138 C-band + 91 Ku-band

AsiaSat's wide-ranging MCPC platform services

AsiaSat 7/AsiaSat 5 C-band DVB-S2/S platforms

- Asia's popular TV satellites with superb channel neighbourhood and audience access
- Direct access to all major MSOs, DTH, pay TV platforms and hotel networks in Asia
- Uplink locations: AsiaSat Tai Po Earth Station, Hong Kong and trusted partners worldwide

AsiaSat 4 C-band UHD platform

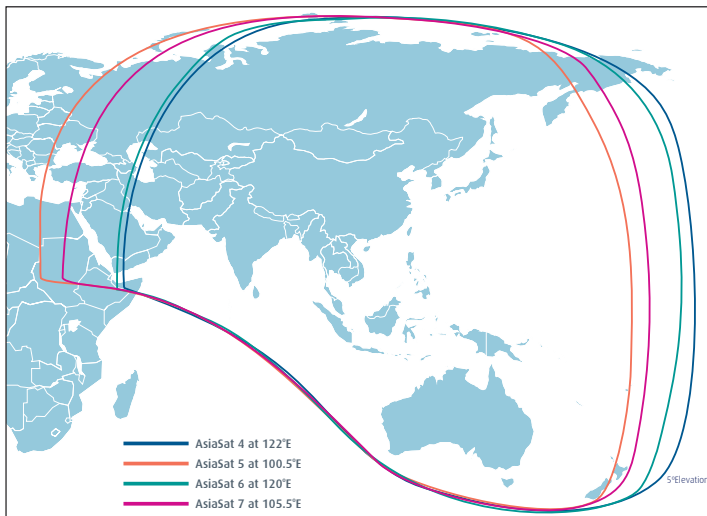
- Free-to-air HEVC DVB-S2 platform at 122°E
- True UHD content broadcasting at 50fps and 10-bit colour depth

AsiaSat 4 Ku-band DVB-S2 platform

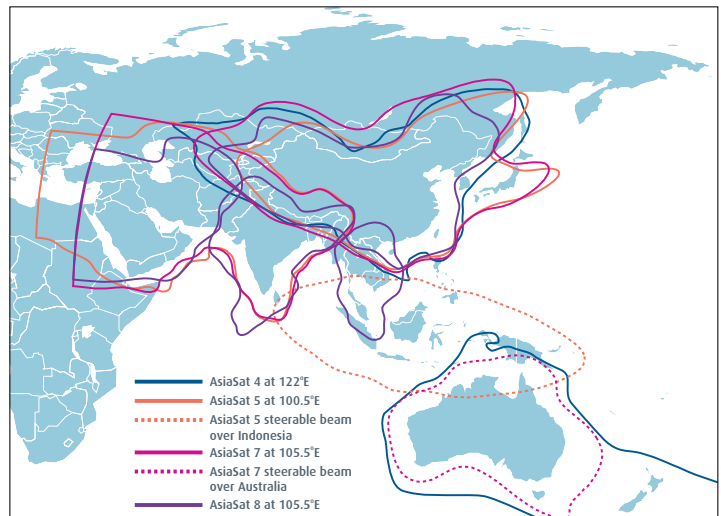
- Provides multicultural DTH programming to audiences across Australia
- Established suite of TV and radio channels in Russian, Chinese and Hebrew languages
- Uplink location: Taiwan



AsiaSat 9



AsiaSat C-band coverage



AsiaSat Ku-band coverage



MEASAT is a premium supplier of services to leading broadcasters, Direct-To-Home (DTH) platforms and telecom operators. With capacity across six (6) communication satellites, MEASAT provides satellite services to over 150 countries representing 80% of the world's population across Asia, Middle East, Africa, Europe and Australia. Working with a select group of world-class partners, MEASAT also provides a complete range of broadcast and telecommunications solutions. Services include UHD/ HD and SD video play-out, video turnaround, co-location, uplinking, broadband and IP termination services. For more information, please visit www.measat.com.

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Yau Chyong Lim Chief Commercial Officer
Dr Ali Ebadi Senior Vice President – Space Systems Development



Paul Brown-Kenyon



Yau Chyong Lim



Dr Ali Ebadi

Satellites in orbit

AFRICASAT-1a

Orbital position: 46°E
Transponders: 16 C-band
Geographical coverage: Africa, Middle East, Europe and Southeast Asia

MEASAT-2

Orbital position: 148°E
Transponders: 6 C-band, 6 Ku-band
Geographical coverage: C-band: Asia Pacific and Hawaii
Ku-band: West Malaysia/Indonesia (Sumatra & Java), Taiwan, Eastern Australia, Vietnam and the Philippines

MEASAT-3

Orbital position: 91.5°E
Transponders: 24 C-band, 24 Ku-band
Geographical coverage: C-band: Asia, Australia, Middle East, South Eastern Europe and Eastern Africa
Ku-band: Malaysia, Indonesia and South Asia

MEASAT-3a

Orbital position: 91.5°E
Transponders: 12 C-band, 12 Ku-band
Geographical coverage: C-band: Asia, Australia, Middle East, South Eastern Europe and Eastern Africa
Ku-band: Malaysia and Indonesia

MEASAT-3b

Orbital position: 91.5°E
Transponders: 48 Ku-band
Geographical coverage: Malaysia, Indonesia, South Asia and Australia

MEASAT-5

Orbital position: 119.5°E
Transponders: 1894 MHz / 7 spot beams
Geographical coverage: Malaysia

Planned launches

MEASAT-2a

Launch date: H2 2018
Orbital position: 148°E
Transponders: 36 C-band,
10 – 15 Gbps Ku-band,
15 Gbps Ka-band

Geographical coverage: C-band: Global, South East Asia, and Papua New Guinea
Ku-/Ka-band HTS: Various

Major clients

MEASAT Broadcast Network Systems Sdn Bhd (Astro), Reliance Digital TV, Sun Direct, PT Digital Vision Nusantara (K-Vision), PT Indonusa Telemedia (Transvision), Antrix Corporation Limited, Encompass Digital Media Pte Ltd, Globecast Hong Kong Ltd, RRMEDIA Inc, A+E Television Networks, AMC Networks International, Celestial Tiger Entertainment, CNN Philippines, Discovery Asia Inc, Fashion One Television Ltd, Media Prima Berhad, PlanetCast Media Services Ltd, Radio Television Malaysia (RTM), Scripps Networks Interactive Inc, Solar Entertainment Corporation, SPE Networks Asia, TERN International, Turner International Asia Pacific Ltd, Viacom18, and others.



10 Years Ago This Week...

ContentAsia celebrated its 10th anniversary in March 2016. Among other things, we're marking the occasion by looking back (and maybe marvelling a bit at everything that's happened since) at what happened this week in 2006....

NEWS

- Vietnam TV fears new film law
- Japan plans global news service
- ESPN Star kicks off mobile strategy
- APTN opens Pyongyang office
- Indonesia content heads right
- Taiwan ops under ownership fire
- Star, PCCW thaw complete
- Media Prima's ad share at 83%
- India in for another sports war
- UBC aims for 600,000 by year-end
- CNBC Asia returns to Korea
- Giga offloads ADSL in \$18m deal
- ODD Family in \$2.27m Euro deal
- Scott joins Australia's ABC
- Korean Wave on Jap mobile

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CONTENTASIA INSIDER

The headlines above along with the full news stories and more were delivered during May to subscribers to *ContentAsia's Insider* – a BlackBerry-friendly service that gets you your Asian media news first, fastest and more frequently. Fully searchable archive access to all *ContentAsia* magazine and *ContentAsia Insider* articles is included in your paid subscription. For more information, please email i_want@contentasia.tv

Vietnam takes top spot in new deals

Not the highest revenue, but the most interest, companies say

In the grand scheme of Asian television, few markets are as cool to talk about at the moment than Vietnam.

For one, it's relatively unexplored for the majority of foreign broadcasters and programmers, so interest is high.

Secondly, although propaganda-TV still rules, there's more and more space for the kind of content that keeps audiences awake – and advertisers happy.

And third, the State is making all the rights kinds of welcome noises to international communities, which means business prospects are looking good.

Although few pretend that cur-



rent revenues out of Vietnam are significant, increasing competition between state-owned platforms and channels in main cities like Hanoi and Ho Chi Minh means opportunities are rampant.

In the last month, Disney, Sony Pictures Television International, and Endemol have announced deals ranging from renewing series, to major new productions as well as the rollout of unprecedented merchandising operations in Vietnam.

"It would take me half a year to talk to you about all the growth in Vietnam television," says Pham

Thi Dung, the managing director of Kiet Tuong Advertising Company, which has rights to Endemol's *Deal or No Deal*.

These include Endemol's *One Versus 100*, which is the biggest game show in Vietnam. From a technical angle, it's also Endemol's biggest game show set-up ever in Southeast Asia, says regional managing director, Ed Sharples. The 52-week series is sponsored by a single company – Nokia.

Why's he doing it in Vietnam first? "Because they asked for it first," Sharples says.

Shooting started mid-May. The show is a production between Vietnam Television (VTV) and local production house/ad agency Goldsun Media.

To Endemol, Vietnam represents the "biggest change in any of the markets I've seen," Sharples says.

"We have had more interest
Continued on page 10

Naspers still gung ho on China & India

South African company, Naspers Ltd, which at the end of last year offloaded its stake in Thailand's UBC for US\$160 million, remains on the lookout for investments in India and China, the company said while doing the media rounds for its latest acquisition – a minority stake in Brazilian media conglomerate, Abril SA, for US\$422 million. Naspers operates its pay TV and tech businesses through MIH Holdings.

Asia's presence on Naspers' bottom line has dipped dramatically in the past few years. Last year, Naspers said revenue from Asia was down 40%. At the same time, revenue from the US was up 26%. Towards end 2005, Naspers told investors China's economy was expanding rapidly

Continued on page 10

50% of India's cable MSOs plan more channels as TataSky launch looms

Three of India's six multi system operators are planning to add between 15 and 200 channels to their bouquets in the next year as the county's cable environment migrates to digital and begins fighting off the threat from digital direct-to-home (DTH) services.

Another two MSOs – Home Cable Network and Asianet Satellite Communications – told *ContentAsia* they had not yet finalised their plans.

The platforms that plan to add

channels are Indian Cable Net, Siti Cable Network, which is part of Subhash Chandra's Essel/Zee empire, and IndusInd Media and Communications.

Hathway Cable & Datacom, in which News Corp maintains a stake, already offers more than 150 channels on its digital platform and for the moment says it has no plans to add any more international channels to its bouquets.

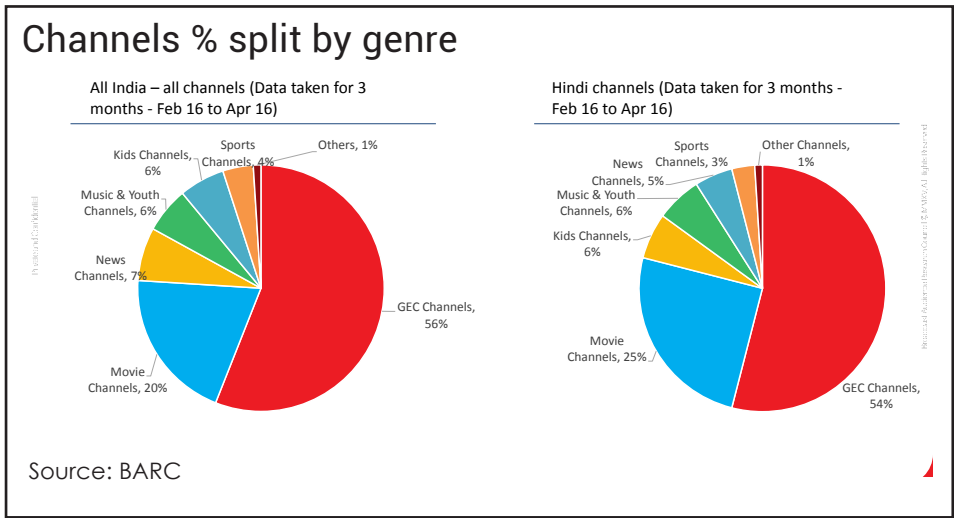
Continued on page 10

JUST WHAT YOU NEED WHENEVER YOU WANT IT

CONTENTASIA

India's BARC turns one

New measurement system confirms GEC channels' reign



India's long-awaited Broadcast Audience Research Council (BARC) may be twice the size of the country's former measurement system. But, at the one year mark, its findings are not significantly different from TAM Media Research, which was India's main ratings body for almost two decades.

Officially the world's largest television audience measurement system, the industry-promoted, TV ratings body measures viewership habits of India's 153.5 million TV households – 77.5 million in urban India and 76 million in rural India. Currently 22,000 homes are seeded with BAR-O-Meters. Of these, 30% are rural homes.

According to BARC's latest published findings, general entertainment channels (GECs) dishing out a mix of soaps, reality shows and films remain the bulwark of the US\$8.4-billion Indian television indus-

try, taking 56% of all TV viewership in a market of 800 million TV viewers. Of this, Hindi gets half. The other half is split across other languages such as Telugu, Tamil and Marathi.

BARC data shows a rise in sports channel viewership, driven no doubt by massive investments both Star India and Sony are making into non-cricket sporting leagues and events.

Overall film viewership is also up in BARC results to 20% from the 14%-16% shown in the TAM data. The reasons remain unclear.

BARC measures viewership as a percentage of impressions - the total number of the target group who saw a particular programme, commercial or slot at a particular time. It is a time weighted average of the number of people watching TV and the time spent by them. – Vanita Kohli-Khandekar

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