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## asiacontentwatch

**What goes where:** Malaysian media conglomerate Media Prima has made its first foray into the pay-TV space with a 'retro' channel aimed at tech-savvy Malay audiences.

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## Kimchee craze sweeps Disney Major Korea channels play kicks off



From left (front): Luke Kang, So Jin-Woo, Moon Kim, Carolina Lightcap, Greg Park; (back) Laura Wendt with cable colleagues Gil Jong Seop and You Jae Hong

Disney's first-ever wholly local Korean channel went up on Friday (1 July) as part of the year-old Television Media Korea (TMK) joint venture with Korean telco giant SK Telecom.

The new channel, which re-

places the English-language Disney pass-through channel on all platforms in Korea, will be followed on 11 July with a Korean version of Disney Junior. Disney's current number of subscriber

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## Viacom ups Vietnam focus

New MTV channel launched with BDH Media subsidiary

Viacom Int'l Media Networks has launched dedicated Vietnam MTV channel with local partner UTV, a subsidiary of production company BDH Media.

MTV Vietnam has carriage on VCTV, HCTV, K+, VTC, MyTV, and HCATV, and a reach of about 900,000 homes.

Local content includes request show *MTV Thich Mê* in the two-hour prime-time weekday block. Local angle on weekend shows, *MTV K-Pop Top 50* and *MTV Chart Attack Top 20*, is local VJs – Vu, Khoa and Chi. The idea eventually is a fully localised channel.



## downtherabbit hole

What's really going on out there...



So, the long-awaited D-day for mandatory cross carriage in Singapore is 1 August (See *ContentAsia Insider*, 1 July).

Our bet is that the mainstream pay-TV industry, which has had 16.5 months to digest this regulatory turn, isn't going to skip any more beats.

No one is going to call friends at the WTO bleating about IP infringements, or demand guns-blazing global intervention. And they won't downgrade (or upgrade) Singapore on their priority lists as a result.

If Singapore does come up in conversation, it's much more likely to be how to get kids into school ([www.moe.gov.sg/education/admissions/international-students/](http://www.moe.gov.sg/education/admissions/international-students/) or [www.singaporeexpats.com/guides-for-expats/international-schools.htm](http://www.singaporeexpats.com/guides-for-expats/international-schools.htm)); to ask whether Singapore is really as boring to live in as some say it is (no); and where to buy stuff (Marina Bay Sands' Shoppes, ION, Tiong Bahru Market...).

It's a whole other story on the consumer end of this new

More on page 12

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## “If you only have 2D, you’ll be left behind”

*3D biz up 800% in the past year, 3ality’s Schklair says*

3D box office in the U.S. may have dipped so far this summer, but even if audiences aren’t going for the stereoscopic 3D versions of big summer releases like *Kung Fu Panda 2*, there’s little sign that industry optimism for the medium is wilting.

All that’s happening is that “the novelty of 3D is starting to wear off,” says Steve Schklair, chief executive of stereoscopic 3D specialist, 3Ality Digital, which is involved in films such as *The Amazing Spiderman* and *Jack the Giant Killer*.

And that audiences are being a bit more picky about what they’re getting in return for a higher price and glasses.

In Singapore for the BroadcastAsia exhibition in June, Schklair said there was no substitute for a good story and that 3D was “a tool, not an end... 3D can’t be arbitrarily slapped onto a movie so that the marketing de-

partment can go out and sell tickets”.

“You need good content if you want people to watch,” Schklair says, adding: “3D layered on top of a bad movie is nothing more than a bad movie with 3D.”

Exploitative content won’t stop 3D growth, but it will have an impact on the timing, Schklair says. “Good content will grow the industry. Content with 3D just layered on top doesn’t help the industry,” he adds.

Schklair says 3D “is a language waiting to be developed”.

3D gives filmmakers the chance to integrate depth into their stories. Schklair says good use of 3D might, for instance,



Steve Schklair

be in using depth to illustrate a character’s isolation.

At the same time, 3D knowledge has already spread wide, with no shortage of post houses capable of managing 3D delivery.

Schklair forecasts four to five years before the majority of content is shot with a 3D option – and 10 years to a glasses-free 3D experience. “\$100 glasses are a barrier to entry,” he says.

At the same time, as more 3D projects finish on schedule, more 3D production is being added to the TV archive.

“If you only have 2D, you will be left behind,” Schklair says.

Schklair also says producers are most worried about what 3D will do to their production schedules. “The most expensive part of a production are the days. If you’re not extending the days, you’re not increasing the price. Adding two people and four cameras is not a big deal”.

### MCA seals exclusive Kiteboard Tour for Outdoor

Asia Pacific channels distributor, Multi Channels Asia (MCA), has signed an exclusive regional deal to air Kiteboard Tour Asia (KTA) watersport events on its Outdoor Channel. Outdoor said on Friday (1 July) that it would provide full regional coverage of the KTA 2011 and 2012 tours.

### Nick celebrates S’pore high

Singapore kids between 10 and 14 are loving Nickelodeon, putting it in top spot among cable channels for seven consecutive months from November 2010 to this year.

Nick’s latest viewership data release says monthly ratings for May increased to 0.42% (+17%), primarily due to a 53% increase among the 10-14 age group.

Much of the credit goes to *SpongeBob Squarepants*, which took eight of the top 10 programme/episode spots for the 10-14 demo and six of the top 10 spots for the 4-14 age group. Nickelodeon said Malaysian ratings were holding steady at the same time as ratings for the competition was dipping.

### Bananas headed for Disney Junior in SE Asia

Disney Junior has picked up the CGI animated version of Australian series *Bananas in Pyjamas* for its Southeast Asia feed, which launches 11 July. ABC Commercial has also sold the 104-ep series to free-to-air broadcasters in Thailand (BBTV and Tiga), Singapore (Okto), the Philippines (ABS-CBN), and Hong Kong (TVB).

## 3D – more than just a tech challenge, experts say

*Great user experience, native 3D content will drive take up*

3D requires a completely new and native approach to content production, delegates at this year’s BroadcastAsia conference heard.

“3D is more than just a technology challenge. It is not just a new technology for old content,” Detecon Asia-Pacific senior consultant, Michael Fritsch, said in his presentation, 3DTV – Hype or a Sustainable Business.

Fritsch said 56 million 3DTV sets were forecast to be sold in 2014, and that 3DTV households penetration would be up 7.5% globally in 2014. Leading countries were U.S., U.K., France and Japan.

However true mass market take-up would take longer. “What the business needs now is high-quality affordable content. Price skimming risks ruining a market that still needs to be developed,” he said.

“Quality means native content with story-boarding and content production optimised to suit the particularities of 3D entertainment,” Fritsch said.

Albert Canigueral, ADB’s Asia Pacific deputy general manager, said the consumer experience would make or break 3DTV.

“People’s expectations of the TV experience are really really high,” he said.

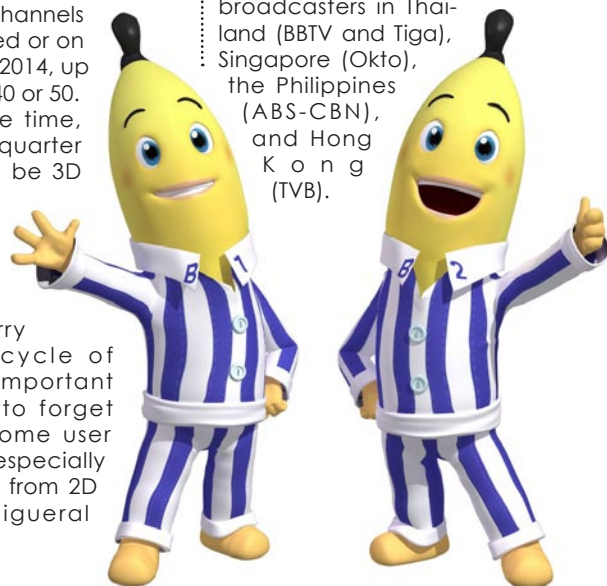
He added that the user’s 3D experience had to be simple and consistent, given all the other things viewers were doing at the same time as watching TV.

“The important thing here is to be consistent. When you move from 2D to 3D, the experience has to be the same,” Canigueral said. 3D effects could also not be too exaggerated. “If you have too many effects, it will create confusion, dizziness.”

Urging the industry not to be concerned about current “depressing” reports about the 3D industry, Canigueral said there could be more than 400 3D channels either launched or on the horizon in 2014, up from today’s 40 or 50.

At the same time, just under a quarter of TV sets will be 3D enabled. Top 3D content would be either sports or live, he said.

“Don’t worry about the cycle of hype... the important thing is not to forget about the home user experience, especially when moving from 2D to 3D,” Canigueral added.



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Ross launches Lightning

ITV's former Asia head, James Ross, has formed Lightning International, to "provide content owners from around the world with a launch platform into Asia". Lightning International, based in Hong Kong, launches with France's Trace TV as its first client.



1st Money Drop hits Asia

Endemol Asia and Singapore's free-TV broadcaster MediaCorp premiere *The Money Drop* in a prime time slot on 9 August. The debut on English-language Channel 5 on Singapore National Day is the game show format's first local appearance in Asia.

Nielsen talks about new form of co-viewing

Social media has created a new form of "co-viewing", according to The Nielsen Company's SVP analytics and insight, Jon Gibs. Simultaneous TV and online usage data shows "an awful lot of usage of social media... it's one of the highest things that's used during the time that people are watching television," Gibs said recently, adding that people were watching TV together, but virtually over social media rather than in the same room. This allowed programmers to embed social media cues within their programming.

10th Discovery HD channel for Asia

Malaysia's dominant pay-TV platform, Astro, has added factual network Discovery HD World to its B.Yond HD bouquet. The channel – Discovery's 10th HD channel in Asia since Japan launched in 2005 – will also be carried on Astro's IPTV platform.

The channel carries a unique HD line up, including *Ultimate Power Builders*, which looks at big, ambitious and environmentally friendly projects that will shape the Earth's landscape for future generations; *Elizabeth 1: Killer Queen*, which investigates whether one of the most controversial royal love affairs in history led to savage murder; and aerial show *The World From Above*.



Ultimate Power Builders, Discovery HD

Karate Kid sweeps HBO to top of Asia's movie charts

Hollywood channel a hit in Malaysia, Taiwan, Philippines, Singapore

Movie channel HBO has topped English-language movie channel charts in Malaysia, Taiwan, the Philippines and Singapore for the year to 20 June, the Singapore-based regional network says.

The Asian TV premiere of 2010 hit *The Karate Kid* on 19 June was the top English-language movie among all viewers on cable and satellite TV across Malaysia, Taiwan

and the Philippines for the period.

The top movie among all English-language movie cable/satellite channels in Singapore was *Transformers: Revenge of the Fallen* (4 February).

Other cable and satellite chart toppers in the four territories were *Robin Hood: Prince Of Thieves*, *The Blind Side* and *Troy*, all of which aired on HBO.

Quoting data from Kantar Media (Singapore, Philippines) and AGB Nielsen (Malaysia, Taiwan), HBO Asia said HBO was also the most watched international channel year-to-date across Asia with the highest combined reach of 77% or more than 31 million cable and satellite television viewers in Malaysia, Taiwan, the Philippines and Singapore.

HBO: Top 2 English-language movies in four markets

| Rank   | Title                               | Date      | Day of Week | Start time | Rtg% |
|--|-------------------------------------|-----------|-------------|------------|------|
| <b>Singapore (Target Audience: Cable 4+)</b>   |                                     |           |             |            |      |
| 1  | TRANSFORMERS: REVENGE OF THE FALLEN | 4/2/2011  | Friday      | 22:35      | 2.87 |
| 2  | TROY                                | 15/5/2011 | Sunday      | 13:00      | 1.85 |
| <b>Malaysia (Target Audience: Astro 4+)</b>    |                                     |           |             |            |      |
| 1  | THE KARATE KID                      | 19/6/2011 | Sunday      | 22:00      | 1.26 |
| 2  | ROBIN HOOD: PRINCE OF THIEVES       | 28/5/2011 | Saturday    | 15:15      | 1.13 |
| <b>Philippines (Target Audience: Cable 2+)</b> |                                     |           |             |            |      |
| 1  | THE KARATE KID                      | 19/6/2011 | Sunday      | 21:00      | 5.98 |
| 2  | THE KARATE KID                      | 20/6/2011 | Monday      | 13:00      | 4.07 |
| <b>Taiwan (Target Audience: Cable 4+)</b>      |                                     |           |             |            |      |
| 1  | THE KARATE KID                      | 19/6/2011 | Sunday      | 21:00      | 2.31 |
| 2  | THE BLIND SIDE                      | 17/4/2011 | Sunday      | 21:00      | 1.76 |

Source: HBO Asia; Kantar Media (Singapore, Philippines) and AGB Nielsen (Malaysia, Taiwan)



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**From page 1: Disney Korea**

homes has not been disclosed.

In Seoul last week for the launch, Disney Channels Worldwide president, Carolina Lightcap, outlined a strategy that will eventually include content creation and production on the ground in Korea.

Hyunjoo Lee is heading up TMK's programming and production.

At launch this month, the channels will carry the required 40% quota of local content.

The balance – including signature programmes such as *Phineas and Ferb*, *Stitch* and *Good Luck Charlie* – will come from Disney. The launch slate also features films such as *Ratatouille*, *Camp Rock* and *Pirates of the Caribbean: The Curse of the Black Pearl*.

Like elsewhere in the region, Disney Junior goes up in Korea with *Jake and the Neverland Pirates* and *Mickey Mouse Clubhouse*.



Phineas and Ferb in Korea

All shows have been customised, including reworking names and fonts to appeal to Korean audiences. Disney also created its own font for the Korea service.

English-language programming will continue to be offered through Disney's existing subscription video-on-demand



Hyunjoo Lee, Director, Programming and Productions, TMK

Full caption from page 1: Luke Kang, MD, The Walt Disney Company, Korea; So Jin-Woo, President, Platform Business and Co-CEO, SK Telecom; Mun Yeon (Moon) Kim, GM, TMK; Carolina Lightcap, President, Disney Channels Worldwide; Greg Park (SVP and Head, New Media Business Division, SK Telecom. Back: Laura Wendt, VP and MD, Disney Channels, ANZ, Korea and SEA; Gil Jong Seop, President, KCTA; You Jae Hong, MD, Channel A.

(SVOD) platform. SVOD usage was one of the metrics available to Disney in choosing content for Korea, says Laura Wendt, vice president/MD, Disney Channels Australia, New Zealand, South-east Asia and Korea.

Online destinations – Disney-Channel.co.kr and DisneyJunior.co.kr – are being rolled out at the same time.

Local content is currently acquired, but the plan is to move into local production. Details are still being worked out. "There are great production companies here with whom we could partner, at least to get started and then we will decide what's to come," Lightcap says.

About 20%-30% of Disney Channel/Disney Junior current and upcoming programming is currently outsourced to Korean companies, including episodes of *Phineas and Ferb*, *Special Agent Oso* and *Gravity Falls* (2012).

"In some markets where we do significant production we have in-house people guiding

the development. In other markets where it's more nascent we have one point person with all of the work done outside. It will be a case-by-case decision once we understand what there is to do," Lightcap adds.

TMK will own rights to content produced locally – and will be encouraged to add Korean productions to Disney's global network. Disney retains rights to the Korean dubbing of Disney shows for the Korea networks.

Disney has production units in Japan, Latin America and Europe, and Lightcap says "whatever we can make there that travels, we are very happy to see travel. I would hope Korea would be no exception. But we still have a way to go. We need to get started".

Lightcap says the Korean joint venture may be replicated elsewhere in the region, depending on the market and the partner. "It would have to be a market that is worth it for us, like Korea, a market with great potential," she says.

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**Cartoon Net in new hunt for Singapore creativity**

Cartoon Network has tied up with Singapore's MDA to find creative talent in Singapore. No details yet on the money angle of the Snaptoons project, but the partners did use words such as "investing" in the official announcement at end June. Snaptoons is already up and running in India, Malaysia and Australia. Singapore submissions deadline is 30 September.

**Disney bets on India 3D**

Disney has released Blu-ray 3D discs in India, making it the first studio to back the format in India's home entertainment space. Debut titles are *Tron: Legacy* and *Tangled*. Another 16, including *Alice in Wonderland* and *Bolt*, are scheduled for a September release, followed in 2012 by 35 titles. The discs cost Rs1,299/US\$29.

**Content Television picks up China heritage series**

Content Television has bought worldwide rights (excluding China and Japan) to factual series *World Heritage of China*. The HD series, which took eight years to make, is produced by China Central Television (CCTV), China's Oriental Media Co and Japan's China Stories Inc. Producers have promised never-before-seen images, including Juizhaigou Lake and the classical gardens of Suzhou.

**Suphajee in at Thaicom**

Suphajee Suthumpun has been appointed chief executive officer of Thai satellite operator Thaicom from 1 August. She replaces Arak Chonlatanon, who is retiring but will stay on as chief advisor until the end of September this year. Suthumpun previously worked with IBM Thailand.

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[www.apscs.or.kr/apscs2011.html](http://www.apscs.or.kr/apscs2011.html)

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*iPads changed our lives, apps are our new best friends, you're either engaging with social media or risking irrelevance, and being liked is the next great measure. ContentAsia's 2011 section, My 360° Life, asks media industry execs what differences the latest gadgets, tablets, applications & other tech wonders are making to their lives and thoughts – on the job and off.*

**Gerald Smith, Director Asia  
Endemol Worldwide Brands**

**What's the biggest difference the multi-device consumption environment has made to the way you do business in Asia?** "Multi device consumption is always top of mind when we develop or sell formats. It is how audiences are increasingly experiencing our content and we need to cater for this... [Endemol] believes so strongly in this growth that we set up a global division – Endemol Worldwide Brands – to handle just that. It is all about extending our brands beyond the TV set, whether that is into digital, gaming, merchandising or live events."

**What differences have devices such as smartphones and tablets made on the way people interact with Endemol?** "It has led to a shift in the way we view our products. Endemol's latest global game show, *The Money Drop*, for example isn't just a TV show. It is an entertainment brand that exists in online games, mobile applications and on social media networks. The experience continues even when the show is off air... all of these devices provide us with more ways to engage audiences and to create a richer entertainment experience."

**What's the hardest part (if there is one) of moving brands into the multi-device environment?** "Broadcasters and brands are very open to multi platform and branded content. But there is a tendency to view interactive applications as nice-to-haves, 'extensions' or promotional tools for the TV product. Our challenge is trying to illustrate that a multi-platform experience means that each platform adds an additional face to the programme as

a whole and everything outside of the TV box is an important part of the overall product. It isn't just about promoting TV shows via social media and online applications."

**What's the most innovative 360° thing you've done for a client in Asia so far?** "You could argue that *Big Brother* was the first true 360°-format back in 1999, with sms-voting and web-streams. Next to *Big Brother* there are other iconic brands in our portfolio, including *Deal or No Deal*, *1 vs 100*, *WipeOut* etc, which all have a long history of cross-platforms activation. In that sense Endemol has a reputation to uphold. Local versions of *The Money Drop*... coming soon in Taiwan, Singapore and Malaysia will all have live play-along games, 24/7 stand-alone games, events, social media etc."

**What is the most challenging part of living and working across multiple platforms?** "Distilling what a platform offers, and creating content that really makes use of it. While 'TV everywhere' is great and opens a lot of possibilities, it isn't true digital engagement. Only when you make digital platforms an integral part of the brand, bringing it to life and making the experience interactive, you fully utilise its potential. That's why, as content creators, we are so excited about all these new tools."

**Is social media useful to you in a business sense?** "Social media platforms form a large part of our content itself. We often include social media applications or interactivity via social media in our



# my 360° life

“ A multi-platform experience means each platform adds an additional face to the programme as a whole... it isn't just about promoting TV shows...”

programme formats. For example, reality shows *Married on MySpace* and *The GAP Year* were solely produced for and distributed on social media platforms. I always say 'we are moving where the eyeballs go' in our efforts to follow and satisfy our fans wherever they are. So we are moving into social gaming as well."

**For all the talk of online and alternative entertainment options, traditional linear TV viewing is increasing...** "Linear TV programming is still strong, but we believe that non-linear, multi-channel consumption complements it. TV programmes have always been

a social driver, providing 'water cooler' conversations. Now the new devices allow users to share those conversations with others, whenever and wherever. It reinforces the TV brand – and drives audiences back to TV. It's a full circle ecosystem."

**Is there anything you wish would be happening in the 360° environment that isn't – yet?** "Content must be social and shareable... Interactive content allows producers, broadcasters and sponsors to create a dialogue with their audiences and customers. So I can see a lot happening in the social TV space moving forward."

ContentAsia's *INproduction* looks at local production houses, what they're making and what they're thinking.



Apa Dosaku



Clever



Mahathir

## Red Communications Sdn Bhd (Malaysia)

**Background** Red Communications, based in the Malaysian capital of Kuala Lumpur, was set up in 1999 as a production house with a "mission to inspire change through innovative content". Has made a name since with programmes that draw attention to women, children and youth issues. Set up film subsidiary, Red Films, in 2004.

**Who's who** Lina Tan, managing/creative director; Lee Mee Fung, business development director. Employs 28 full-time staffers

**Genres** Drama, reality, magazine, infotainment, documentaries, TV commercials

**Production hours a year** 52 hours of TV content, one movie and average 10 TVCs. Excludes average of five international production support for shoots in Malaysia.

**Budgets** Ranges hugely. Production budgets in Malaysia are among the region's lowest.

**Equipment/facilities** Cameras, lights, grip, dolly, tracks, sound equipment, 3 editing suites, 1 audio suite, mini studio, production vehicles

**HD production capabilities** 3 HDV cameras and 2 full-HD edit suites

**Among 2010's top productions are...** *Apa Dosaku* (8x45 mins + 120 min telemovie) for Astro Citra, an eight-episode mini series set in the 1940s. The series tells the story of Sybil Kathigasu, a war hero, wife and mother who found extraordinary courage and resilience to defy the Japanese Army in Malaya

during World War 2. Winner, Best Director and Best Actress in Malaysia's Seri Angkasa Awards 2010

*Waktu Rehat* for Disney Channel Southeast Asia (season 1, 16 episodes; season 2, 21 episodes). A school sitcom targeting eight to 14 year olds. Based on a Disney Channel short-form series in Italy, *Quelli dell'Intervallo*.

*Mahathir* for AETN All Asia Networks (2x45 mins). A documentary about Malaysia's longest serving Prime Minister. The programme explores the former premier's life from his school days to his courtship of his wife, his vision for a modernised Malaysia, the controversies and scandals that plagued his administration, as well as his outspokenness.

*Clever* (Malaysia Edition) for TVIQ (13x45 mins). An infotainment programme targeting primary school children featuring science experiments in a quiz show format. Each episode consists of up to five experiments. Based on the international format *Clever – Die Show, die Wissen schafft* by Germany's Constantin Entertainment.

**Rights arrangements** "We create a lot of content that is 100% sponsored by advertisers and we keep the IP rights. For example, we produced an eight-episode drama series for HSBC, *8 Bulan* (8 Months) about how a married couple turn their lives around in 8 months when an unexpected pregnancy happens. This was targeted at young couples who are starting out a family and injected financial issues into the drama. The drama also went

online, where info about HSBC's latest product was available."

**What would you most like to see happen in Asia's production industry?** "Increase in production budgets for content creation, especially Southeast Asia. This can be achieved if countries with similar cultural and language audiences come together to fund productions to target a wider audience." (Lina Tan)

**If there was one thing you would do to make a positive difference to local production in Asia, what would it be?** "Have more platforms for local producers from different countries to come together and discuss common production problems, which are mostly funding, censorship controls and skilled manpower, and invite local stations and agencies to participate. From here we could form a producers' network to come together to create new solutions to ongoing issues on content creation. [At the] end of the day, everyone wants to get to the audience." (Lina Tan)

**What's the hardest part of producing TV content in Asia?** "Understanding the multicultural differences, language and sensitivities. Just in Malaysia, Truly Asia itself we have to create different content for the Malay market, Chinese market and Indian market and even then its divided into sub-categories – urban, non-urban. Hence budgets from stations and advertisers are smaller as they have to make a variety of programmes to satisfy different audiences. But the upside is that producers in Malaysia become very savvy in varied Asian tastes." (Lina Tan)

ContentAsia's ongoing focus on Asia's most important buyers explores how they think and what they want.

Mohd Mokhtar Abdul Rahman, Acquisition and Programming Manager, Alhijrah Media Corporation (Malaysia)



Alhijrah Media Corporation's Mohd Mokhtar Abdul Rahman acquires terrestrial and satellite rights for a broad range of genres, including international movies, Malay and Korean drama series, travelogues and kids content. He steers clear of anything violent, including wrestling, beauty pageants and adults-only content. Rahman previously worked for Malaysia's leading free-TV channel, TV3. He joined Alhijrah Media Corporation in April 2010 to oversee acquisitions and programming for Islamic lifestyle channel, TV Alhijrah.

**What kinds of sales pitches do you respond best to?** "Even though we attend regional/international trade shows and get frequent updates from content suppliers, I always believe in self effort. After being in the industry for so long (almost 15 years), the key to being unique is to ensure that I am the first one to get that content... a lot of homework needs to be done. I make it a point to keep abreast of new content/product, trends among others."

**How much of a show do you watch before you decide?** "For a 26-episode series, we preview five to six episodes and for a 13-episode series, we watch about three to four episodes."

**Do you remember the first programme you bought?** "When I was a brand manager for TV3, I bought *Sesame Street*, which was already on RTM. The aim was to take the content to a new level and make the most of it. We held on-ground events

and gathered a lot of interaction with viewers. It is important to recognise the essence of content that could ultimately turn into a powerful product."

**What is your best buy ever?** "Other than *Sesame Street*, it has to be *The Dr. Oz Show* from Sony Pictures Television Asia."

**Is there any show you wish you had bought?** "I wish I could buy more variety shows such as *Just For Laughs* and *The World's Best Comedy Show* from France's Novavision as well as documentaries from BBC, Nat Geo and other independent producers."

**If money was no object, what would you buy?** "Indonesian movie, *Dalam Mihrab Cinta*, written/directed by Havibur Rahman, who also wrote and directed popular movies such as *Ayat Ayat Cinta* and *Ketika Cinta Bertasbih*. Although sometimes the pricing is subjective, we have to compete to get quality content. So far I do not have any issue of not having enough money... the key challenge sometimes is getting suitable content and approvals from management and stakeholders."

**What would you consider to be among your more expensive acquisitions?** "Documentary, *Al Quran The New Dawn*, which is not really hard preaching stuff, it is more philosophical, like teaching one how to live in harmony, in peace, to respect other religions, for a peaceful world. We got it from a Middle East company for a three-year multiple-runs deal. We consider this a good buy, es-



The most important part of my job is to be relevant in an ever-changing world."

pecially being a new station and costs are escalating, we need something flexible. There are also variety candid gag show, *Law Kana Bainana* ('If he, Prophet Muhammad, is still with us'), and 174 episodes of *The Dr. Oz Show*, which offers about 50-60 bonus vignettes about health care, positive lifestyle, etc."

**What do you find most difficult about the programming/acquisition process?** "Buying content is also about working hand in hand with management and slot custodians (brand management team, brand managers). The way I look at it, as an acquisition person, I am also the middle person for all the brand managers. I source content that not only meet viewers' and advertisers' expectations, I also need to meet budgets... The hard work involved doing thorough research, sourcing the right content and ensuring that we get the right content. We don't want to have a conflict of interests, so I have to work closely with all the respective groups."

**What do you hate most about the acquisitions process?** "I love the job. What I fear most is the in-

ability to get the right information (trends/insights/feedback... in some cases we do focus groups to get direct response from viewers). In this ever changing world, we should always be informed and be aware. I hate not knowing or failed to be updated."

**Is there anything you wish programme licensing and distribution people would do that they are not doing now?** "More support in terms of how they can help to enhance our channel brand, their understanding to our station's standing and offering customised, relevant content. It is a bonus for us if they can support us marketing/branding wise."

**What do you think the most important part of your job is?** "To be relevant to the ever-changing world. To be aware and able to analyse trends in the most effective way. Plus being able to meet viewers' and advertisers' expectations."

**What programme do you watch most often for your own enjoyment?** "Movies. Movies that inspires, motivates, that offer a real life experience. And docu dramas. I love to learn from other people's experience."

# Emas, Malaysia

by Malena Amzah

Malaysian media conglomerate Media Prima has made its first foray into the pay-TV space with a 'retro' channel aimed at tech-savvy urban Malay audiences.

A Malaysian first in the genre, Emas launched on Telekom Malaysia's IPTV platform HyppTV in early June. The channel will also be offered on a range of tablets and other devices.

Core content is retro/classic, Malay programming from the 1980s and 1990s. Media Prima is billing the channel as a taste of yesteryear's best.

Media Prima chairman Datuk Johan Jaafar said many of the shows on Emas had created a benchmark for current programmes. He added that younger audiences should be

given the opportunity to watch past favourites.

Emas has access to about 30,000 hours of classic content from Media Prima's library.

Tentpole slots for premiere shows are 1pm-3pm and 8pm to midnight. Most of the rest of the schedule will be repeats.

Entertainment/variety/talk shows dominate Emas' week

27 (4-10 July 2011) grid with 36 hours/21.4% of the overall weekly schedule, followed by drama 28 hours/16.7% and women-/family-oriented shows 28 hours/16.7%.

Week 27's grid also carries 16 hours/9.5% movie, 14 hours/8.3% cooking, 14 hours/8.3% travel/deco and 14 hours/8.3% comedy.

**More on page 13**

| Date     | 4 July 2011   | 5 July 2011  | 6 July 2011                                     | 7 July 2011  | 8 July 2011   | 9 July 2011                                      | 10 July 2011   |
|----------|---|--|---|--|---|--|--|
| Day/Time | Monday  | Tuesday  | Wednesday                                       | Thursday   | Friday  | Saturday   | Sunday   |
| 6.30am   | Nona (1986) # 5                                       |  |   | 6.30am: WOMEN/FAMILY<br>Wanita Hari Ini (2003) # 29-34                 |   |  |  |
| 7.30am   | Kuali (1994) # 13-14                                  |  |   | 7.30am: COOKING<br>Rasa Rasa Ikan # 3-5                                |   | Dari Dapur Istana # 1-2                          |  |
| 8am      |   | Dekorasi # 1-3   |   | 8am: TRAVEL/HOME DECOR<br>Lanskap # 5                                  | Suasana # 7   |  | Kenali Malaysia Sr. 1 # 11 "Endo" & #12 Burung Wak Wak |
| 8.30am   | Sembilu Kasih # 14-15                                 |  | Begitulah Cinta # 9-10                          | 8.30am: DRAMA  |   | Defektif # 11-12                                 | Sembilu Kasih # 16                                     |
| 9.30am   |   |  |   | 9.30am: ENTERTAINMENT / VARIETY / TALK SHOW<br>Melodi (1993) # 19 & 23 |   |  | Apa Apa Aje (2005) # 11-12                             |
| 10am     |   | Sinaran (1995) # 1, 3 & 4  |   | (10am) Persona Bintang # 11 & 13                                       |   |  |  |
| 10.30am  | 10.30am: MOVIE<br>CERKA PERDANA<br>Airmata Ibu (1995) | 10.30am: MAGAZINE<br>Majalah 3 Yr. 1985 # 9-10                                 |   | "Pikal" Pt. 3  | "Kasih Tanpa Sayang" Pt. 1  | "Kasih Tanpa Sayang" Pt. 2                       | "Sekolah Memandu" Pt. 1                                |
| 11am     |   |  |   | # 2  | 11am: TRAVEL/HOME DECOR<br>Dekorasi # 3                           | # 4  | 11am: MOVIE<br>CERKA PERDANA                           |
| 11.30am  |   | Kuali (1994) # 13  | # 14  | 11.30am: COOKING<br># 3  | Rasa Rasa Ikan # 4  | # 5  | Cuba Test (1994)                                       |
| 12pm     |   | 12pm: TRAVEL/HOME DECOR<br>Kenali Malaysia Sr. 1 # 10 "Sabah/Masyarakat Bajau" | # 11 "Endo"                                     | # 9 "Waslat"   | 12pm: ENT/VARIETY/TALK SHOW<br>Kisah Benar Sr. 1 # 10 "Lipat Mau" | Konserf Sudirman                                 |  |
| 12.30pm  | Identifi # 5  | Kolej # 5  | 12.30pm: LIGHT DRAMA<br>Datin & Co # 5          | Cinta Tsunami # 6  | Emil Emilda # 6   |  |  |
| 1pm      | # 29 (aka # 030303)                                   | # 30 (aka # 040303)  | # 31 (aka # 050303)                             | 1pm: WOMEN / FAMILY<br>Wanita Hari Ini (2003) # 32 (aka # 060303)      | # 33 (aka # 100303)   | # 34 (aka # 110303)                              | Nona (1986) # 6 (aka # 270486)                         |
| 2pm      | # 3   | Rasa Rasa Ikan # 4   | # 5   | 2pm: COOKING (Rpt)<br>Kuali (1994) # 15                                | # 16  | # 1  | Resipi Keluarga # 2                                    |
| 2.30pm   | "Baby Sitter" Pt. 2                                   | Senario "Wrestling Championship"   | "Rumah Bujang"                                  | 2.30pm: COMEDY (1st. Run)  | # 9   | Pi Mai Pi Mai Tang Tu "Kasih Tanpa Sayang" Pt. 2 | "Sekolah Memandu" Pt. 1                                |
| 3pm      | Defektif # 10   | # 13   | Sembilu Kasih # 14                              | 3pm: DRAMA<br># 15   | Begitulah Cinta # 10  | Defektif # 11                                    | "Sekolah Memandu" Pt. 2                                |
| 4pm      | Malam Bintang Pujaaan                                 | # 1  | Sinaran (1995) # 3                              | 4pm: ENTERTAINMENT / VARIETY / TALK SHOW<br># 4                        | # 11  | Apa Apa Aje (2005) # 12                          | Konserf Sudirman                                       |
| 5pm      | 5pm: MOVIE<br>CERKA PERDANA                           | "Baby Sitter" Pt. 2  | 5pm: COMEDY<br>Senario "Wrestling Championship" | "Rumah Bujang"   | 5pm: ENTERTAINMENT/VARIETY/TALK SHOW<br>Melodi (1993) # 19        | # 23   | 5pm: MOVIE<br>CERKA PERDANA                            |
| 5.30pm   |   | 5.30pm: ENT/VARIETY/TALK SHOW<br>Kisah Benar Sr. 1 # 9 "Waslat"                | # 10 "Lipat Mau"                                | 5.30pm: TRAVEL/HOME DECOR<br>Lanskap # 5                               | (5.30pm) Persona Bintang # 11                                     | # 13   | Tomoi (1992)   |
| 6pm      | Cuba Test (1994)                                      | Identifi # 5   | Kolej # 5                                       | 6pm: LIGHT DRAMA<br>Datin & Co # 5                                     | Cinta Tsunami # 6   | Emil Emilda # 6                                  |  |
| 6.30pm   |   | 6.30pm: TRAVEL/HOME DECOR<br>Suasana # 6                                       | "Pikal" Pt. 1                                   | "Pikal" Pt. 2  | 6.30pm: COMEDY<br>Pi Mai Pi Mai Tang Tu                           | "Pikal" Pt. 3                                    | "Kasih Tanpa Sayang" Pt. 1                             |
| 7pm      | Wanita Hari Ini (2003) # 28                           | Nona (1986) # 5  | # 29  | 7pm: WOMEN / FAMILY<br># 30  | 8pm: DRAMA<br># 12  | Wanita Hari Ini (2003) # 31                      | # 32   |
| 8pm      | # 9   | Begitulah Cinta # 10   | # 11  | Defektif # 12  | # 16  | Sembilu Kasih # 17                               | # 18   |

|              |              |              |                                 |             |             |
|--------------|--------------|--------------|---------------------------------|-------------|-------------|
| 28 hrs/16.7% | Women/Family | 28 hrs/16.7% | Drama                           | 8 hrs/4.8%  | Magazine    |
| 14 hrs/8.3%  | Cooking      | 36 hrs/21.4% | Entertainment/variety/talk show | 14 hrs/8.3% | Comedy      |
| 14 hrs/8.3%  | Travel/Deco  | 16 hrs/9.5%  | Movies                          | 10 hrs/6%   | Light Drama |

Source: Emas, Week 27, July 2011 (Updated as of 24 May 2011)

The full schedule along with more than 70 others is available at [www.asiacontentwatch.com](http://www.asiacontentwatch.com)

**From page 1: Rabbit Hole**

arrangement, which has given QC a uniquely Singapore meaning.

QC (qualified content) channels are all the channels (we don't know how many yet) that signed exclusive carriage agreements or have implied exclusive arrangements with any platform since March 12 last year, when the Minister announced the with-immediate-effect news.

will confusion and complication do? Guess.

The Holy Grail is that all platforms carry everything, that new operators are given a fair crack at the market, and that all operators compete on service quality. That's the nice clear bit that's easy to understand.

The challenge is, as always, in the execution. For one, there are still exclusive contracts in place

**The objective of the cross-carriage regime is not to support inefficient and under-capitalised pay-TV retailers but to address MDA's concerns over the developments in the pay-TV market and how they are adversely affecting consumers."**

Media Development Authority closing note on Amendments to the Code of Practice for Market Conduct in the Provision of Media Services 2010: Implementation of the Cross Carriage Measure

We have it on fair authority that there aren't any, but there must be because, surely, the authorities wouldn't risk all this fuss only to have no one show up at their party. We just don't know what they are yet.

More importantly, how are Mr/Mrs Average Singapore going to know what's QC and what's not? And what are they going to say when they find out that they're not, after all, going to get everything they want for the same low price they pay now?

By some accounts, Mrs Average Singapore needs a lot of help just getting her Mio box to work. We didn't say it, SingTel did in a quite funny training video (<http://mio.singtel.com/miotv/default.asp#quick-guide>).

We're dying to hear conversations with SingTel/StarHub's already challenged service hotlines about QC, ECAs, SQLs, RQLs, and whatever else these new measures are adding to an environment already crazy with entertainment choice. And, by Motion Picture Association accounts, filled with more illegally downloaded content per capita than anywhere else in Asia. Clearly, no one needs an incentive to go elsewhere for their entertainment... what

that predate 12 March. So those channels won't be available.

And all the channels that have carriage deals with one platform but haven't closed deals with the other won't be available. Given the imbalance between subs numbers on different platforms, there could be some interesting conversations over pricing and value.

**"MDA is cognisant of efficiencies that arise from bundling and it reiterates that the Measure does not seek to interfere with pay-TV retailers' existing channel bundling strategies nor 'force' any change to their contractual arrangements with content providers. It is simply incorrect to view that the Measure 'forces operators to unbundle'."**

Will the MDA try to force programmers to sell their channels at knock-down prices to the other side? We don't think they will. And how many times will a platform be able to march to MDA HQ, soggy weepy tissues in hand, cry-babying that programmers aren't being nice to them and giving them quality channels for pennies on the dollar?

Back to Singapore's big cus-

tomer service issue: what to say to customers who have one subscription, have bought the consumer-comes-first line, and want channels and sports events they can't have?

While we think of a suitable answer to that one, we're on the hunt for QC channels. So far, we've pored through whatever documents MDA made available from 6pm on Friday night and can't find the list. [But, by the way, we love the suggestion from an unnamed industry source to introduce a "whistle-blowing scheme" to rat out anyone plotting to undermine the system? MDA says it will "review" the necessity of such a scheme but, in the meantime, there are other ways and means to ensure compliance. Who do you think could have suggested it?]

Meanwhile, in the great hunt for QC, we found a whole lot of previously undiscovered fabulous things. Apart from the training video, there are behind-the-scenes clips on SingTel's Exclusive Video section. Dirty word? No. The cross carriage doesn't apply to exclusive online content. There's *Glee's Try a Little Tenderness*, plus *The Making of Castle* and *No Ordinary Family*. SingTel also has a sms reminder for when a new episode is available on its

on-demand platform (of which we have always been, unashamed fans).

Whatever the sites do carry, there is not a peep about QC channels. We will bring them to you the minute we find them. Just like we'll be on the hotlines on 1 August, pressing lots of buttons and listening to a voice tell us how important our call is, to see what they say. Promise.

stuff2know

**Aus Network row rages**

The battle for control of the Australia Network rages on... and on. A decision, initially expected in early June, now looks unlikely before September, according to reports on the ground.

The current contract expires on 8 August and has been extended to 8 February 2012.

The two contenders are the publicly funded Australia Broadcasting Corporation (ABC), which holds the current contract, and Rupert Murdoch's Sky News, which has mounted an aggressive campaign to win the A\$200 million-plus prize.

Meanwhile, the government is being called upon to explain why the final decision on who will run the Asia-Pacific service for the next 10 years has been shifted from foreign affairs to the communications ministry, which oversees the ABC.

The Australia Network, part of ABC International, was established in 2001 and broadcasts to about 44 countries in the Asia Pacific region, including the Indian subcontinent.

**News Corp ups Farsi profile**

News Corp's JV with Middle East's Moby Group is launching a second Farsi-language entertainment channel.

Broadcast Middle East's (BME) female/family skewed *Zemzemeh* (whisper or hum in English) goes up on 9 July with a mixed schedule from the U.S., Europe, South America and Korea, including *Project Runway*, *Gypsies*, *Queen of the South* and *The Betrayal*.

BME's first channel was Farsi1. Both channels will be available to more than 100 million Farsi speaking people across the Middle East and Central Asia from BME's Dubai Studio City headquarters.

**War vet controversy hits KBS**

Tempers are flaring in Korea over whether or not Korean war vet General Paik Sun-yup should have been used by state broadcaster KBS as part of the Korean War anniversary commemoration in June.

Opposition lawmakers are deeply unhappy with the KBS docu, and said the General's Japanese connections should have disqualified him from veneration.

The issue was raised during a hearing on KBS' subscription/license fee increase.

Korea's *Joongang Daily* disagrees, and has called the opposition objections "reprehensible". In an editorial on 29 June, the paper said "the beneficiaries of a peacetime that came from the sacrifices of so many shouldn't dare utter such disgraceful words against our veterans".

The paper said Paik was a "war hero who staked his life to defend the principles that sustain our country today. He was rightfully highlighted in the television programme... aimed at younger Koreans who do not have war experience or the sense of danger of living in one of the world's most fortified lands".

**From page 11: Schedules**



*Sudirman Concert*

Light half-hour drama makes a brief appearance, with 10 hours/6% and magazine programmes come in at 8 hours/4.8%.

Programme highlights include magazine show *Majalah 3*, women-/family-oriented show *Wanita Hari Ini*, comedy *Senario* and entertainment/variety *Melodi*.

Emas is among Hypp TV's premium channels and costs RM3/US\$1 a month on an *a la carte* basis. HyppTV offers about 46 channels, including 31 premium channels, 14 VOD channels and 11 interactive channels.

**Taiwan authorities fast-track connected life**

Taiwan is aiming for 7.2 million fibre-optic network subscribers by 2015.

That's in addition to expectations that the country can top the 21 million wireless broadband subscriber mark over the next three years.

Government agencies also say they expect digital cable's penetration rate to reach the 75% level by 2015.

Progress is being pushed by communications authorities, who say they're fast-tracking next-gen

network construction and loosening regulatory controls.

In addition to bringing forward the analogue cut-off date by six months to June 2012, Taiwan authorities say the country is on track to reach 80% penetration of 100 mbps fixed broadband network and 50% penetration of videotex services.

The National Communications Commission (NCC) says coverage rate for digital signals will be 98% once the current gap filler project is complete next year.

**Small screens still top in India**

*Old style TV sets at 72% market share, report says*

Old-style CRT television sets still dominate in India, new consumer electronics numbers show.

Although their dominance is dropping slightly, CRT sets had a 72% market share in the first three months of this year, according to market research company, DisplaySearch.

At the same time, flat panel display penetration increased slightly, from 26% in the last quarter of 2010 to 28% in the first quarter of this year.

India made up 41.5% – or 3.7 million units – of the Asia Pacific TV market in the first quarter of 2011, the DisplaySearch Quarterly India TV Shipment and Forecast Database says.

Flat panel display TV set penetration in the Asia Pacific in the first quarter was 53% – the

lowest of any region, DisplaySearch says in its global report.

The most popular size for television sets in India is 22-24"; these had a 41% share in the first quarter of this year. The leading screen size in most regions is 32".

The leading size range for CRT TV sets in the India market is 14-21", which DisplaySearch calls "a very unique trend".

Sony dominated India's flat-panel market with a 20.9% share in the first three months of this year. Samsung was second with a 19.3% share, followed by LGE at number three 18.4%.

For 22-24" sets, Videocon had the highest share among all brands. DisplaySearch says this is due to its strong sales network.

**Google Android leads Japan's smartphone surge**

Google Android leads the acceleration in Japan's smartphone adoption with 4.6 million users at the end of March. This is more than double the subscriber base in December 2010, according to new data from research company ComScore.

Apple ranked second with 3.9 million mobile subscribers in Japan. Despite giving up its #1 position, Apple still grew 17% in the past six months, the new data shows.

The two leading platforms accounted for 87% of the smart-

phone market in Japan.

ComScore says that in March 2010, more than 9.7 million people owned smartphones in Japan (defined as phones that use the Google, Apple, Microsoft and other platforms). This is an increase of 71% from September 2010.

The surge in smartphone adoption during the past six months has been led by Android devices, which increased its installed base by nearly 3.8 million users while the market as a whole has grown by 4.1 million users, ComScore says.

**Editorial Director**

Janine Stein

**Assistant Editor**

Malena Amzah

malena@contentasia.tv

**Research Assistant**

Winnie Chen

winnie@contentasia.tv

**Design**

Rae Yong

artwork@contentasia.tv

**Production Assistant**

CJ Yong

cj@contentasia.tv

**Associate Publisher**

**(Americas, Europe) and VP, International Business Development**

Leah Gordon

leah@contentasia.tv

**Sales and Marketing (Asia)**

Masliana Masron

mas@contentasia.tv

**To receive your regular free copy of ContentAsia, please email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)**

Published fortnightly by:

Pencil Media Pte Ltd

730A Geylang Road

Singapore 389641

Tel: +65 6846-5987

Fax: +65 6742-9683

[www.contentasia.tv](http://www.contentasia.tv)

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