

450+ Asian buyers heading to Cannes

New MIPCOM profile for Indonesia, Thailand

Indonesia and Thailand have a whole new take on the international content scene this year.

As the global programming industry heads to Cannes for this year's MIPCOM market (3-6 October), organisers Reed Midem say that the two markets are the fastest growing of all Asian countries at the show this year.

About 1,200 participants from Asia are expected in Cannes this year, including 451 buyers. The largest delegations are from Japan, Korea, China, India and Singapore.

Eurosport HD launches in Asia Pac

Regional sports broadcaster Eurosport has launched an HD channel across the Asia Pacific.

The channel went up on 28 September with three distribution deals signed – TFN Media and Kbro in Taiwan and SkyLife in South Korea.

Eurosport HD will be a near simulcast of the current Eurosport standard definition channel.

Key HD content includes the Tour de France, WTA Women's Tennis Tour, IAAF Diamond League Athletics, World Touring Car Championships, 24 Hours of Le Mans, Rugby French Top 14, Eurocup Basketball, and World Championships of Alpine Skiing.

Viacom, SBS ink Korea joint venture

Local MTV, Nick to join SBS bouquet

Viacom International Media Networks (VIMN) and SBS Media Holdings have inked a joint venture to create localised Korean-language version of MTV and Nickelodeon channels.

The deal makes Viacom part of a growing community of international media brands that have thrown their Korea lot in with local media giant SBS. These include CNBC, ESPN and NBCUniversal's E! Entertainment.

The new venture, 51% owned

by SBS and 49% by Viacom, gives SBS its first children's channel in Nickelodeon Korea.

A new chief executive will be appointed to run the joint venture along with programming heads for both channels. The new entity will retain all existing permanent, full-time MTV Korea and Nickelodeon Korea staff.

The local services, scheduled to launch in December this year, will be distributed as part of SBS's

more on page 5

'Reimagined' Sinbad heads for KidsCo

1st long-form original series adds adventure to line-up

'Reimagined' hero Sinbad makes his first appearance on KidsCo screens in the second half of next year as part of the

global kids channel's original production expansion strategy.

Announced in April this year

more on page 8



Sinbad



downtherabbit hole

What's really going on out there...

The pay-TV question of the moment in Asia is... who's wearing what to the Casbaa Charity ball this year?

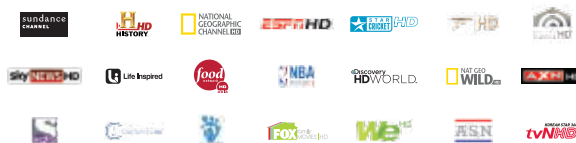
Big pay-TV Issue of the Day (aka obsession for the next month): What to wear to the Casbaa Costume/Charity Ball in Hong Kong on Thursday, 3 November. The theme this year is Hall of Games.

We're thinking our fave *Plants versus Zombies*... especially since the latest iPhone update includes a "Race to China" microgame. Or maybe *Angry Birds*, but now that the plush is all over 7-Eleven, maybe the birds are a bit yesterday. What about a costume in honour of the brand new shiny *SpongeBob* MMOG? Alternative: Poker, roulette, blackjack, slot machines? We have dibs on the Queen of Diamonds.

But some are saying it's more like tennis, cricket and basketball, so there is bound to be a parade of Serenas, Sachins and LeBrons and around the charity tables this year.

Still a month to sort it all out. We're counting down...

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All heads in space @ Asia's annual satellite confab

Euro uncertainty clouds satellite industry outlook, Asian leaders say

This year's Asia Pacific Satellite Communications Council annual gathering closed on Thursday (29 September) with uncertainty about Europe's economic situation and its impact on Asia, calls to grow demand for satellite capacity instead of moaning about too much supply, hopes that launch costs would soften with new competition, and applause all round at the return of Sea Launch to the market.

Delegates gathered in Bali for the three-day event also heard strong support for the local content market, which they agreed was a key growth driver for the satellite business.

It was also clear that, as much as has already been resolved in orbit, spectrum specialists at the ITU's WRC (World Radiocommunication Conference) meeting in Geneva in January 2012 have a major agenda to get through. This includes limiting in-orbit interference from operators moving their satellites around in space.

As global satellite attention from, among others, Malaysian operator Measat, turns to servicing the African market, the issue of orbital slots – or rather, the lack of them – for African nations is expected to grow increasingly thorny.

It's not that no one wants African countries to have their own slots, it's just that, while Africa wasn't looking up into space, all the spectrum was spoken for by others around the world who were, says Measat's senior vice president and ITU Radio Regulations Board member, Dr Ali Ebadi.

How will the International Telecommunications Union (ITU) resolve this one? Like much else in the satellite industry, there's no simple answer and whatever the solution does end up being, it's not going to come quickly.

The ongoing strength of satellite in markets like Indonesia was highlighted, particularly for its ability to deliver broadband across a cable-disabled geography.

Handhi Kentjono, PT MNC SkyVision vice president, also stressed SkyVision/Indovision's strengths, saying that "content and exclusivity are important and local is a must. Distribution is another key. We do not allow any third party to take charge of our distribution."

MNC has 125,000 hours of content in its library. The media group programmes a bouquet of powerful free-TV channels, including RCTI and MNC TV, in addition to nine in-house pay-TV channels on its own Indovision platform.

Outlining Indonesia's market situation, Kentjono said television was by far the country's most powerful medium and that use/growth of social media was stellar. Figures he presented showed that Facebook in Indonesia has 38 million users, making it the site's second largest market in the world. Indonesia is Twitter's number one market in Asia and the third largest worldwide after the U.S. and Brazil.

At the same time, internet penetration is a low 12.5%, and of that 83% is at internet cafes. Only 16% of internet users ac-

cess from home subscriptions, although growth is the strongest in the region. "Indonesia's geographic construct does not make internet access available to all. Only satellite can do that," Kentjono said.

Indonesia's pay-TV subscribers are estimated to reach 2.4 million by 2015.

Media Partners Asia (MPA) executive director, Vivek Couto, said television viewership would continue to grow in Southeast Asia and India. "There is no major disruptor," he said.

Another trend was the growth of broadband usage, particularly mobile. "We see this exploding in the next four to five years," he said, adding: "It will be interesting to see how television companies will work in that ecosystem".

This year's 50 million direct-to-home satellite subscribers in Asia are expected to grow to 107 million by 2015 and 158 million by 2020. Couto said the big driver was India's commercial industry. He also said DTH affordability was a huge issue, and that operators were emerging with low rates as their differentiator.

Leading markets by DTH subs in 2015

India	63.8 million
China	20.7 million
Korea	4.1 million
Japan	4 million
Malaysia	3.7 million
Indonesia	2.9 million
Vietnam	1.6 million
Philippines	0.6 million

Source: Media Partners Asia (MPA)

Who else said what in Bali...

"The high cost of launches today is a barrier to demand."

Christophe Bauer, Vice President, SpaceX

"Our dream is to lower the cost of access to space by making a little money on a lot of flights."

Christophe Bauer, SpaceX

"Sea Launch is back from bankruptcy with five missions this year, three missions next year and up to five in 2013."

Kjell Karlsen, President & General Manager, Sea Launch

"In future, MNC's local production will head for pay-TV before free-TV, reversing the current situation."

Handhi Kentjono, Vice President Director, MNC SkyVision

"Anything that makes a DTH customer stick to you, is a good thing. In India, it's a little more difficult."

Scott Zimmer, Senior Vice President, Echostar

"Even with all the challenges, we see DTH in Asia continue to grow rapidly."

Jarod Lopez, Director of Sales, Measat

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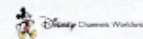
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Singapore MDA revamps funding schemes

Programmes slashed from 46 to 5, co-investment ditched

Singapore's Media Development Authority (MDA) has slashed its funding schemes from 46 to five, ditching previous "co-investment" policies in favour of a grant-based system.

The new structure is effective immediately. Existing projects under the 46 schemes will continue to be serviced to completion, the MDA said.

A total of S\$88 million/US\$68 million has been set aside for the five schemes. The new MDA Grant Schemes "seek to meet the evolving needs of the indus-

try at five key stages of growth from ideation, production, marketing, talent up-skilling to enterprise development."

Grants are available to seven sectors: broadcast, animation, film, music, interactive media, games and publishing.

MDA chief executive, Aubeck Kam said the shift from co-investment to grants also meant the MDA would no longer share rights for programmes.

Kam said Singapore's media sector generated S\$6.4 billion/US\$5 billion of value-added, and

was on track towards S\$8 billion/US\$6 billion by 2013.

He also said the new grant schemes "does not solve all problems".

In the same breath, he mentioned the ongoing reviews of the country's public broadcast and film sectors. These are scheduled to be complete over the next few months, he added.

Kam also said the new framework was not final. "We should operate on the basis that continuous adaptation and refinement will be necessary," he said.

from page 1: Viacom Korea

cable and satellite television channel bundle. The package includes SBS Golf, SBS Plus (drama/entertainment), SBS ESPN, SBS-CNBC and E! Entertainment Channel Korea.

The agreement, which comes 10 years after MTV launched its first 24-hour channel in Korea, involves rebranding MTV Korea as SBS-MTV.

The rebranded service will air music – including the ever-popular k-pop – and youth-oriented local and international programming from SBS Productions and MTV.

Viacom's other brands and brand extensions, including Comedy Central, VH1 and Nick Junior, are likely to follow the two flagship channels into Korea, although no timetable has been set, said Robert Bakish, Viacom International Media Networks president and chief executive.

The joint venture has committed to producing original Korean-language music, enter-

tainment and children's programming for the channels and for distribution across Viacom's global platforms.

The global channel exposure model will follow that set with channels such as Colors, produced out of India by Viacom's local JV with Network18, Bakish added. So far, Colors is distributed in the U.S. and the U.K.

Viacom will also represent the venture's consumer products interests outside Korea.

SBS Media Holdings will manage Korean advertising and affiliate sales and represent consumer products for both networks.

Programming details for the reworked Korean channels will be announced closer to launch.

To date, Viacom's Korean original programming has included *ME:TV*, *Dance Battle* and local



Robert Bakish

segments for the Korean telecast of the Nickelodeon Kids' Choice Awards.

Although the bulk of Viacom's business in Korea will be transferred to the joint venture, Paramount will remain separate as will the alliance with Chosun to provide content for its new general entertainment channel, Bakish said.

The joint venture will take over all Viacom staff and operations in Korea.

In an interview from Seoul shortly before the announcement, Bakish said the venture would strengthen MTV and Nickelodeon's household distribution and advertising revenue in Korea, in turn allowing the venture to boost investment in the services.

Korea's television advertising market is expected to be worth US\$300 million in 2012, rising to US\$422 million by 2015, according to PricewaterhouseCoopers' *Global Entertainment And Media Outlook 2011-2015*.

thetweetlife

Bits & pieces from our Twitter feed...

Turns out African gov'ts were asleep @ the wheel while global satellite giants nabbed all African orbital slots. So now they have none...

27 September 2011

Measat getting ready to add another 2 HD channels upping total to 23, but no clues on who yet. Jarrod Lopez on stage @APSCC in Bali now.

27 September 2011

APSCC discussion in Bali has turned to the top things u need in disaster situations (batteries, generators, centralised management...)

27 September 2011

Maaaajor space/satellite heart-to-heart looming @WRC Geneva early 2012. Regulations/policy panel @APSCC today just a teeny taste apparently.

27 September 2011

Had to happen: conversation has turned to piracy. Yes, important, but so yawn on a panel, especially when nothing new to say. @APSCC

27 September 2011

Zhiheng says Great Wall probably won't launch anything else on 18th of any month ever again because of multiple failures on that date.@APSCC

27 September 2011

China Great Wall Industry on track to break annual launch records this year, says VP Fu Zhiheng @APSCC in Bali

27 September 2011

Clearly no one told APT Satellite that sales pitches on conference panels is a yawn. Could have got that stuff off their website. @APSCC

27 September 2011



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



Paper Moon (Mandarin movie)



Bersalji Di Kuala Lumpur



Bangis

Double Vision

Elevator pitch 23-year-old production arm of Vision New Media. Has the full range of content creation capabilities. Produces hundreds of hours of programming a year in English, Bahasa Malaysia, Bahasa Indonesia, Tagalog, Vietnamese, Cantonese, Mandarin and German for companies in Asia and Europe.

Has production offices in Petaling Jaya, Malaysia (base) with regional production hubs in Jakarta and Manila. Employs 115 full-time staff

Best known for *Ah Long Pte Ltd*, Malaysia's highest box office hit for a local Chinese movie; Chinese drama series *The Iron Lady* and *Age of Glory* (won eight awards in the 2010 Malaysian Chinese TV Awards, including Best Drama); Tagalog drama series, *A Time For Us*, Malaysia's first International Emmy nomination, telenovela category; animation series *Tripping the Rift* (International Emmy Nomination); English comedy *Kopitiam*; Bahasa Malaysia comedy *Mat Dom Teksi*; Chinese interactive short-drama *Trio & A Bed*.

Who's who Low Huoi Seong, CEO Vision New Media; Ong Siew Min, CFO Vision New Media; Peggie Lim, COO Double Vision

Genres Dramas, sitcoms, tele-features, game shows, magazine shows, documentaries, children's programmes and variety shows for television and movies

Production hours per year Produce/co-produce up to 800 hours per annum (TV content and theatrical movies)

Production budgets Varies from RM25,000/US\$8,000 to RM20,000,000/US\$7,000,000

Co-production partners Nickelodeon; Singapore's MediaCorp Raintree Pictures and Scorpio East Pictures; Germany's FFP New Media GmbH; Philippines' ABS-CBN and GMA; Indonesia's RCTI and Indosiar; Malaysia's RTM, Astro Entertainment and Media Prima; among others

Rights arrangements Varies

Distribution/syndication Double Vision's productions are distributed through its sister distribution company, Vision Plus Entertainment

Equipment and facilities Two sizeable studios, production equipment (electronic field production units, multi camera production units), post-production suites (offline and online video editing suites, non-linear digital editing suites, audio post-production suites as well as tape transfer, digital mastering and standards conversion facilities), full-scale volume dubbing and subtitling services, supported by six in-house international standard audio studios, fully equipped with the latest Pro-tools technology

Current TV productions *Bangis*, Tagalog drama (65x30 mins) for TV5 in the Philippines. *Bangis* is a 30-foot crocodile who shares a kindred relationship with his master Eboy, a local boy who together with his family raises *Bangis* as one of their own. All is well in this crocodile farming area until a series of killings by a Giant Crocodile...

Forget Me Not Mandarin drama (30x60 mins) for ntv7 (Malaysia) about a young man who confesses to brutally murdering his mother. But the body cannot be found and he is released for lack of evidence. In the media frenzy that follows, mysterious details come to light...

Footprints in the Sand (30x60 mins) Mandarin drama series about a businesswoman and the lengths she goes to make her mark in the footwear industry. Produced for ntv7, Malaysia.

Bersalji Di Kuala Lumpur (telemovie, 2010) Malik learns about love and life while trying to make it snow in Kuala Lumpur – and keep his girl with him. Telemovie for Astro Citra.

What would you most like to see happen in Asia's production industry? "I would love to see moviegoers and television audiences embracing and watching local content – without them, there is no production industry." (Peggie Lim)

If there was one thing you would do to make a positive difference to local production in Asia, what would it be? "Greater and tangible government support for locally produced content in all languages, whether by way of direct or indirect funding or development of the industry." (Peggie Lim)

What's the hardest part (if there is one) of producing television content in Asia? "Low and relatively fixed pricing structures compared to those in the West that reflect unfavourably on locally produced content." (Peggie Lim)

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

Shaikh Hj Hanafiyah Shaikh Hj Ahmad, Head of TV Planning and Broadcasting, Radio Television Brunei (RTB)



Shaikh Hj Hanafiyah Shaikh Hj Ahmad is the head of TV planning and broadcasting for Brunei Darussalam's terrestrial station Radio Television Brunei (RTB). He works with the station's acquisition and channel managers in deciding the best appropriate content to air. The station's acquisition shopping list usually covers free-TV rights for drama, movies, children, documentary, magazine, comedy, telenovela, reality, lifestyle, factual and game shows. RTB operates five free-TV channels: RTB1 (infotainment, inspirational, lifestyle), RTB2 (education, general entertainment), RTB3HD (HD general entertainment), RTB5 (religion-oriented), and an international service RTB4 (100% locally produced programmes).

What kind of sales pitches do you respond best to? "As a government-owned free-to-air TV station, we are open to all kinds of sales pitches. What attract us most is content that are most suitable for our channels in terms of our culture, philosophy and Islamic values."

How much of a show do you watch before you buy? "The Selection and Evaluation Panel Preview of each channel watches at least one or two episodes before making recommendation and then the list of suggested titles are submitted and reviewed by the Foreign Programmes Purchasing Committee for approval."

Do you remember the first programme you ever bought and what were you thinking at the time? "Genre wise, we aired the first Korean drama series (on RTB2) in 2006 to attract more young audience and the first health/lifestyle talk show on (RTB 1) to give more health info and education to the general public."

What is your best buy ever – and why? "The standard procedures involved the acquisition managers in negotiating content deals, followed by the channel managers in selecting the best titles for their respective channels (with the support of a panel member). The best buy for RTB1 this year is docu/drama *Qamar Bani Hashim* (30x60 mins). We aired it daily during the holy month of Ramadhan this year and it was well received by our audience. The high-cost production title is not only rich in information and deep research fact findings but the overall Middle East setting also helps to create the Ramadhan mood to our Muslim audiences."

What has been the highest-rated programme you've bought in the past few years? "There are too many high-rated programmes to be named but one of them is U.S. drama series *Prison Break*. Korean drama series have been doing exceptionally well too."

Is there any show you wish you had bought? "Family-oriented

live entertainment and musical TV shows."

If money were no object, which three programmes would you buy tomorrow? "Latest blockbuster movies in HD."

What is/has been your greatest television extravagance? "Carrying out the promo/marketing of big key titles, which includes inviting the celebrities on-ground to meet with the audiences. Our yearly on-ground project, RTB Media Carnival, has been successful in attracting big crowds."

What do you find most difficult about the programming/acquisition process? "It would have to be the waiting game process, for title selections and the late responses from the suppliers."

What do you hate most about the acquisitions process? "The lengthy negotiation period. Preferably, I would love to get the deal done as quickly as to get the selected programmes in time."

Is there anything you wish programme licensing and distribution people would do that they are not doing now? "It would be preferred for them to willingly send telecast materials prior to payment."

What do you think is the most important part of your job? "Everything is important, from the acquisition stage to paying, airing and returning tapes (the process of returning the telecast materials to distributors)."

What programme do you watch most often for your own enjoyment? "During my free time, I love watching action pack-, epic-, family- and romance-oriented movie titles."

The key trade events that you will be attending this year and what will you be looking out for? "MIPCOM, MIPTV, ATF and TIFFCOM. We are looking for our highest-rated genres such as documentaries, reality and Korean drama, as well as all other relevant genres."

stuff2know

All eyes on Korea's Poseidon

Korea's much-anticipated maritime drama, *Poseidon*, has premiered on public broadcast network KBS with the country's Coast Guard at the centre of the action for the first time. Drama director Yoo Cheol-young says the show, which went on air on 19 September, would depict coast guard officers more broadly than just their fight against crime. *Poseidon* was written by Cho Kyu-Won, who also penned popular drama *Iris*.

Taiwan \$\$ for HD TV dev

Taiwanese media authorities have set aside almost NT\$1 billion/US\$33 million to support HD TV content development ahead of the 1 July 2012 digital switch deadline. Local daily, *The China Post*, quoted Government Information Minister Philip Yang as saying that in 2012, the government would funnel a third of the subsidy to support Taiwan Broadcasting System (TBS) programme production for the digital environment. Yang was speaking at the opening of the Taipei TV Festival 2011.

Discovery special for Taiwan's centennial

Discovery Channel celebrates Taiwan's centennial this year with a three-part HD special, *Taiwan Revealed*, that "showcases the events, forces and people that have shaped the island". Discovery says it has produced more than 250 hours of Taiwan-related content since 2003, including *Portraits: Taiwan*.

U.S. Asian TV homes up 10%, Nielsen

Ethnic Asian TV households in the U.S. are up almost 10% for the 2011-2012 TV season, adding more than 400,000 homes and bringing the total to 5,273,450 from last year's 4,812,310.

The Nielsen Company's latest TV Universe Estimate showed Asian homes growing at double

the rate of Hispanic/Latino TV homes, which will increase 4.6% this year from last year.

African-American/Black TV homes for the season are up 1.5% to 14,277,840.

Los Angeles remains the top market for both Hispanic and Asian TV households.

From page 1: KidsCo

but until now known only as the secret Project X, the new series is KidsCo's first long-form original commission.

Sinbad is also KidsCo's first HD series, and comes as the company prepares its first full HD channel. The series will air first in Asia, followed by KidsCo channels in other parts of the world.

Indian production house Image Ventures will animate the 26-part series, created by Malaysian Raja Masilamani out of London-based Creative Media Partners. Animation begins in November.

In addition to kicking off KidsCo's original long-form slate, *Sinbad* injects a new type of adventure into the line-up without deviating from the channel's original terror/malice/violence-free remit, managing director Paul Robinson says.

"We're expanding the brand," Masilamani adds.

Sinbad a la KidsCo involves time travel, adventures in new galaxies, a shape-shifter called Lana (who appears as everything from a lampshade to an elephant), a 3D futuristic look and strong environmental themes.

Problems *Sinbad* solves in distant galaxies include oil spills and toxic waste. Referencing current events means the show will work on lots of levels, for kids and parents, Robinson says.

The choice of *Sinbad* to kick off the long-form original content initiative was also parents-based. "We wanted a brand that parents know and are familiar with," Masilamani says.

In addition, a lead character who is not "totally Western" reflects KidsCo's global character, Robinson adds.

Sinbad is part of KidsCo's biggest investment so far in original production. "It's a logical next step in building our brand," Robinson said in an interview earlier this year. The goal remains to become the fourth global kids network, "and you can't do that with just library content. We need to have original and first run as well".

Chennai-based Image Venture was also behind *Bommi & Friends*, KidsCo's first acquisition from India earlier this year for Asia, Australia and Central and Eastern Europe. The exclusive rights agreement included a two-year hold back against free TV.

The *Sinbad* commission comes about two months after KidsCo announced the acquisition of its first Chinese programme – animated series *Traces*, co-produced by Taiwanese animation studio, Xanthus, and Swiss animation studio, Animagination. The HD show in Mandarin and English premiered on 5 September.

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