

## Malaysian all out for new regional content platform

### Year-end dates for media market & animation show

Malaysia is pulling out all content stops at the end of this year with a wide-ranging market/festival in Kuala Lumpur in November and a new two-day animation show in December by the organisers of Kidscreen in the U.S.

At the centre of the November content fest is the Kuala Lumpur Content & Communications International Market (KLCCIM, 15-18 November).

Malaysian media authorities are saying the aim is to be "Asia's leading communications, creative and content market".

The market, exhibition and conference will cover everything from film and television to games, merchandising and performing arts.

The content showcase also includes the first International Film Festival of Malaysia (IFFM), backed by film development agency Finas. The film festival will run from 10-18 November.

KLCCIM is organised by the Malaysian Ministry of Information, Communications and Cul-

**More on page 5**

## Superhero alert

### Marvel Universe all set for Asia debut



Ultimate Spider-Man

Dedicated Marvel block, Marvel Universe, premieres on Disney XD in India this month, paving the way for a new era of animated superheroes in the region.

The dedicated Marvel Universe TV block, announced in the U.S. earlier this year, was created as the home of Marvel's biggest superstars, including *Spider-Man*, *Iron Man*, *Hulk*, *Thor* and *Captain America*. The idea, Marvel said when the

block was announced, was to introduce "dynamic stories of action, adventure and heroism to a whole new generation".

The one-hour weekly India block launches at 5pm on Sunday, 24 June, with new series *Ultimate Spider-Man* and *Iron Man Armored Adventures*.

The block debuts as part of the new Disney XD in Malaysia in September, and makes its way across the rest of South-

**More on page 5**

## Singapore's VV turns 20

### Drama channel celebrates with Tiger Cubs deal

Singapore's home-grown drama channel, VV Drama, celebrates its 20th anniversary this year with a new line up of Hong Kong TVB drama, a new branded on-demand platform, and a goodie-bag of viewer special offers.

The anniversary celebrations kick off at 10pm on 24 June with the day-and-date premiere of TVB drama *Tiger Cubs*, starring Jessica Hester Hsuan and Joe Ma in the story of elite officers from the Hong Kong police

**More on page 7**



## dragon'sden

Our Year of the Dragon take on what's going on in Asia's content industry...

Some of our favourite people in the world – horror of all horrors – pirate TV content.

The reasons? One, they can't get the content they want any other way in the market they're in (Singapore in this case).

And two, they want to see the entire gloriously uncensored versions of programmes such as *Game of Thrones*.

Yes, we get it. But we're still sticking to our line that all copyright infringement is evil, that theft is theft and there are no exceptions unless you are Robin Hood, and that regulators need to back up widespread industry initiatives to get rid of this scourge.

To this end, we're flying the flag for site blocking (page 10). It's not a perfect solution, but it's a start...

SES at CommunicAsia

# Reach new audiences together

**Aussie adventure films head for Outdoor Channel**

Multi Channels Asia's Outdoor Channel has tied up with the Cairns Adventure Film Festival (CAFF) in a new pan-regional partnership that puts the festival's best titles on the Asian channel. CAFF covers a broad range of outdoor sports, including skydiving, surfing, mountain biking, whitewater rafting and mountaineering.

**Astro nod to 18 Measat transponders**

Malaysian pay-TV platform Astro has committed to 18 transponders on sister company Measat Global's new 3b satellite. The capacity will be used for Astro's DTH platform in Malaysia and Brunei.

The deal means the satellite company has filled 50% of the satellite's capacity.

The new satellite adds 48 Ku-band transponders to the 91.5°E location, bringing the total at the slot to 100. It will also serve Indonesia and India.

Measat-3b is currently under construction and is expected to launch in 2013.

**The Voice in ME, N.Africa**

MBC Group has bought rights to singing contest *The Voice* from Talpa and Sony Pictures Television Arabia.

**ABC eyes wide open for Asian talent**

*Hunt begins in India & Philippines, talent boss Lee says*

U.S. studio ABC is extending its talent outreach programme to Asia, paving the way for a possible slew of new faces from the region on U.S. and global screens.

The outreach will kick off in India and the Philippines, hopefully before the end of this year, says Keli Lee, ABC Entertainment Television Group's executive vice president of casting. Hong Kong is also on her radar.

The search will focus on actors able to speak English, with top billing, for the most part (and with some exceptions), given to neutral accents.

Speaking during the recent L.A. screenings, Lee said the expanded global talent outreach was less about making U.S. series more internationally appealing than it was about adding fresh faces and talent



Keli Lee

to ABC cast lists.

"We're all competing for the same talent... and the pool is actually pretty small," Lee says.

The key question Lee and her team ask as the studio rolls out into new parts of the world is: "Who are the actors we should get to know?"

The Asia hunt follows a successful outreach initiative in Latin America and Spain.

**Casbaa puts Asia at the heart of global growth**

*Satellite heavyweights gather for June forum*

Regional satellite body Casbaa puts Asia at the heart of global growth this month during the annual Casbaa Satellite Industry Forum 2012 in Singapore.

Sessions include a look at the latest trends, including the possible dawn (or not) of a new age of consolidation and co-operation for Asian operators and an in-depth look at the upside in China, Indonesia and Vietnam.

Indian satellite services take

centre stage in a dedicated session looking at the impact of cable digitisation and the government's determination to push into a new tech age.

DTH series and Asian broadcasters' needs will be discussed in a session that involves the tech/new media director of Malaysian platform Astro, David Thomas, as well as BBC Worldwide Channels' senior manager for tech ops, Ang Soo Khoon.

**tunein**

**HBO Asia opens billion dollar b'day month**

*Gladiator, Thor, Jaws top June schedule*

Ridley Scott's *Gladiator*, *Thor*, *Jaws* and *The Karate Kid* open HBO Asia's "Billion Dollar Month", which runs from Monday (4 June) to 1 July.

Also on the schedule of the highest grossing movies ever are *Fast Five* (10pm, Sunday, 10 June), an action-adventure story with Vin Diesel, Paul Walker and Dwayne Johnson; *Resident Evil: Afterlife*, starring Milla Jovovich (7 June); *Inception* (6 June) and *2 Fast 2 Furious* (9 June).

Leading into the 10pm billion dollar opening on 4 June is the HBO Original movie of the moment – *Hemingway & Gellhorn*, which premiered in the U.S. on 28 May.

The movie stars Nicole Kidman as war correspondent Martha Gellhorn and Clive Owen as writer Ernest Hemingway.

The two-and-a-half hour film, directed by Philip Kaufman, traces this great literary love story through Spain, China and Europe against the backdrop of World War II.

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**ContentAsia at BroadcastAsia, CommunicAsia & Casbaa Satellite Forum**



**Here's what we're seeing, saying, thinking and talking about in the latest print + multimedia issue...**

- Marvel TV head, Jeph Loeb, talks about the world's favourite superheroes and what goes into making them fly
- CCTV Vice President, Luo Ming, on China's international content ambitions. Plus the latest hot doc on mainland lips
- Distributors in Asia & their latest all-screen strategies
- What's on Asia's on-demand dial ... and more

**PLUS**

ContentAsia's *Satellite Focus 2012*: a total update

... click **here** for a whole lot more. Or look for us at the Casbaa Satellite Forum (18 June) and at BroadcastAsia and CommunicAsia in Singapore (19-22 June)

**Malaysia's Astro cuts TV-set chains**  
*New service offers all-device access*



Astro chief innovation officer, Brian Lenz, with Astro CEO Rohana Rozhan at the Astro On-The-Go launch

Malaysia's dominant pay-TV platform Astro moved into the second half of 2012 with a "wherever you go" service that allows subscribers to take live and other content on the road with them.

The launch-phase biggie is on the go access to the UEFA Euro 2012 matches. Astro subscribers will be able to access all 31 live matches as well as exclusive catch-up videos, and UEFA video-on-demand titles on the go.

The service is only available on PCs and iPads to begin with. 3G connected iPhones will follow, with Android-based devices supported from phase two, which kicks in on 1 September.

The new platform is available in three phases, beginning with a free preview until the end of August this year.

Eventually, the Astro On-The-Go platform will be available on all smartphones, tablets,

laptops and PCs, Astro has promised.

The preview went up this month with 11 TV channels, catch up, video on demand and live events.

The 11 channels include Disney Channel, Disney Junior, One HD and a selection of Astro-branded channels.

The video on demand titles include Astro First and Sundance channel movies.

The catch up element will be extended to include dramas such as Korea's *Secret Garden* and *Scales of Justice* as well as Disney's *Phineas and Ferb* and *Art Attack*.

The commercial roll out starts on 1 September this year to Astro B.yond IPTV subscribers and customers with more than one set-top decoder.

The third phase will offer on-the-go services to all customers, followed by non-Astro customers at the end of the year.

**tunein**

**SingTel opens Southfork gates**  
*Dallas tops summer on-demand slate*

The much-touted comeback of mini-series *Dallas* joins SingTel Mio's Season Pass on-demand slate in Singapore on 15 June.

The return of the series, which premiered in the U.S. in 1978 and ran for 12 seasons/357 episodes, stars Josh Henderson as JR Ewing III and Jesse Metcalfe as Christopher Ewing.

Larry Hagman returns as an 80-year-old J.R. Ewing, Linda Grey is back as the fabulously slurry Sue Ellen. Patrick Duffy has also resurrected his career highlight as Bobby.

Steve Kanaly and Charlene Tilton are back as Ray Krebbs and Lucy Ewing, and Ken Kercheval returns as Cliff Barnes.

Other new titles on Mio Season Pass this month are mystery series *Longmire* (5 June) based on Craig Johnson's novels; ABC Family series *Bunheads* (13 June), starring Sutton Foster as a former Las Vegas showgirl; and seasons one, two and three of ABC mockumentary, *Modern Family* (15 June).

*The Catalina*, a wild *Jersey Shore*-style reality show set in Miami, was on the schedule for June but appears to have disappeared. SingTel cites rights issues. We think it was just too racey.

**When you want to hear what Asia's content industry is really thinking & saying...**

## CSI "buries" SE Asia competition 148% lead in some markets, AXN says



CSI season 12

Sony Pictures Television's action channel AXN is pushing the performance of the latest seasons of *CSI* and *CSI: NY*, saying the franchise has "buried the competition" on the ratings charts for ad-supported international channels among pay-TV 4+ and PMEB audiences in Southeast Asia.

SPT networks' latest release is part of pay-TV channels' most aggressive play yet for a bigger share of the region's ad pie.

Data released at the end of May shows that among ad-supported international channels in Singapore, Malaysia and the Philippines, *CSI* had a 148% ratings lead for the slot over the closest English-language general entertainment competitor among professional/business

audiences (source: AGB NMR Malaysia, Kantar Media Singapore/Philippines).

In Singapore, *CSI* season 12 slot drew more than double the ratings of shows on the next English-language general entertainment channel and out-performed movie channels in its timeslot.

This performance carried through to Malaysia and the Philippines for the premiere of *CSI: NY* season 8 on 16 May, AXN said. In those markets, *CSI: NY* was the highest rated show on international channels during its timeslot among PMEB audiences, rating more than 10 times against programming on the next English GE channel.

### ***N. Korea threatens to blow up S. Korea media***

North Korea's military has taken aim at major media groups in South Korea, threatening war over critical reports of a Pyongyang event celebrating the 66th anniversary of the Korean Children's Union.

North Korea's official news agency said rockets were being aimed at the big three TV sta-

tions – KBS, MBC and SBS – as well as at the headquarters of the Chosun Ilbo and JoongAng Ilbo newspapers, among others.

North Korea's military pointed fingers at South Korean President Lee Myung-Bak for inciting negative coverage and accused South Korean media of "monstrous mud-slinging".

## the **JOB** space

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### Sony DADC

#### General Manager, China Licensing Services

Sony DADC is a global supply chain service and solution provider for the content and entertainment industry. Through its joint venture partner Shanghai Epic in China Sony DADC has, in the last 12 months, extended its distribution services so becoming the exclusive physical home entertainment licensee for four Hollywood studios.

#### Role and Responsibilities:

Based in Shanghai, this is a key role for an enthusiastic, visionary and motivational business professional experienced in the FMCG and/or Entertainment industry. You will be heading the business unit 'China Licensing Services' comprising responsibilities for –

- Business development and sales revenue
- Performance and service level achievement
- Excellent customer communication
- Operational excellence
- People management
- Bottom line profit

Working in partnership with the MD of Shanghai Epic and in close collaboration with our Studio partners, a key aspect of this role is the strategic direction of the Licensing function across China. Including business development and the exploration/definition of new business models and ideas will be an integral part of this role.

#### Job Requirements:

- Seasoned business manager with leadership and financial skills to create and execute strategic vision, managing business plans and budgets.
- Sufficient business, creative, financial and technical background in FMCG to understand consumer requirements.
- Strong Mandarin and English written and oral communication skills to deal with International content owners.
- Ability to manage multiple stakeholders and to work alongside joint venture partners.

**Interested candidates are invited to send your detailed CV to [dadc\\_chinagm@sonydadc.com](mailto:dadc_chinagm@sonydadc.com)**

**Eva Luna heads for Japan's TBS**

Japanese free-TV broadcaster Tokyo Broadcasting System (TBS) has signed a multi-platform rights deal for Venevision International's telenovela Eva Luna.

Venevision says this is the first Latin telenovela that the TBS has bought.

The series premieres on TBS' satellite channel, TBS Channel, in August this year.

The HD series, which has been adapted into 26 one-hour shows for the Asian market, will be dubbed into Japanese and made available for broadcast, video-on-demand and video streaming via the Internet and mobile devices.

Eva Luna, which has also aired in Indonesia, stars Blanca Soto and Guy Ecker in a modern love story about an enterprising young woman who comes to the U.S. with her father and sister in search of a better life.

**NDS, ADN seal digital cable deal**

Delhi-based cable platform ADN Networks has signed a deal with digital tech company NDS to launch digital cable services in the central and western areas of the Indian capital.

The new agreement includes dynamic advertising capabilities, a customised electronic programme guide and interactive TV applications.

Financial details of the deal were not disclosed.

**Marvel Universe: From page 1**

east Asia in 2013. The Marvel block will also air on Disney Channel in Taiwan and Korea, with *Ultimate Spider-Man* premieres in July.

The block launched on Disney XD in the U.S. on 1 April, with *Ultimate Spider-Man* and *The Avengers: Earth's Mightiest Heroes*.

The Marvel Universe block rolls out in the wake of blockbuster movie *Marvel's The Avengers*, which Marvel Television vice president Jeph Loeb says is "now our ambassador... people who didn't know who Marvel is, know about Marvel now".

A hard-core comic fan with a personal collection of 100,000 comic books, Loeb describes life as the head of Marvel Television in a post-Avengers-the-movie world as "thrilling".

"What makes the movie so exciting is that it's not the sto-

ry of one hero, there are nine heroes and a whole world we have always referred to as the Marvel Universe.

"There is a reason why our animated television block is called Marvel Universe; we want people to know this is not the story of one hero. This is the story of a whole universe of heroes, and it's okay to like one more than the other... We just want you to know that there is an entire smorgasbord of adventure for you," Loeb says, adding that "everyone has a different favourite part and that's where we think the real power of the Marvel brand is".

"Once you step into it, just like the way I got hooked on comics... you read an *Iron Man* comic book and it mentions the Avengers, then you buy the comic book, and pretty soon you wind up with 100,000 comics."

**Malaysia: From page 1**

culture and Finas. Helming the inaugural film fest are producer, Lorna Tee, and Finas director general Mohd Naguib Razak. The festival's artistic director is critic and programmer, Dennis Lim.

The new showcase is part of an ongoing bid to grow the country's "creative economy".

"The IFFM is the most ambitious and wide-ranging showcase of local and international films ever to be presented in Malaysia," Finas said during this month's Cannes Film Festival and Marche du Film 2012. The event will include master classes and panel discussions covering all aspects of film-making.

The inaugural Asian Animation Summit (AAS) is produced and owned by Kidscreen and is supported by Australia's ABC TV, Korea's KOCCA and Malaysia's MDeC.

The event (10-11 December) will showcase new animated projects from Australia, Korea, Malaysia and Singapore to potential co-producers, broadcasters, distributors and investors.

The AAS, designed to stimulate co-production and co-financing, will feature projects from each country in two categories – fully developed, partially funded projects seeking additional financing; and projects in development seeking market feedback.

omg\*

\*weird & wonderful stuff, things we like & don't, and bits & pieces that don't fit anywhere else

[Sunday, 3 June] Can't wait to do the whole Southfork thing again this month. Producers have promised that the new *Dallas* is not a remake and that the 2012 series simply picks up where the old one left off 21 years ago after 357 episodes and 12 seasons. Am bracing myself to watch teen crush Bobby Ewing as a 60-something...

[Saturday, 2 June] Spare a thought for satellite company Intelsat this weekend. What looked like a successful launch last week has gone a little wrong; no reasons yet for why there's been a delay in deploying one of two solar arrays on the new Intelsat 19. Intelsat is assuring the universe that the satellite is secure and that no customers or services are immediately affected. Plus, of course, it's all fully insured. Whew.

[23 May] Our fave Photog of the Moment is ABS-CBN's Leo Katigbak, who is ALL over the LA Screenings capturing every detail of new and noted TV shows, and sending us a running pic stream of Asian buyers and programmers. Go Leo.

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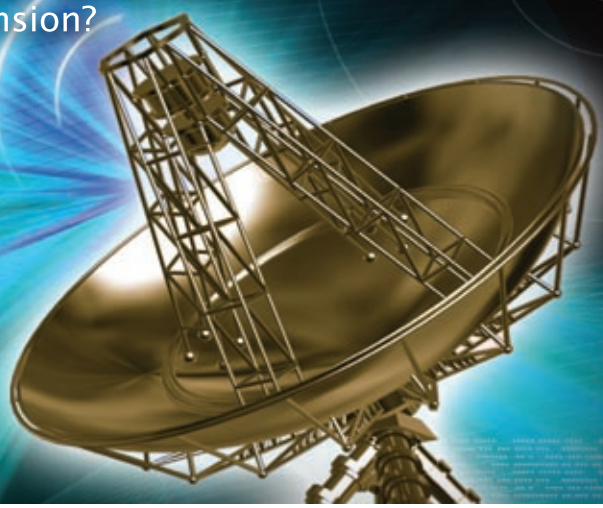
# Satellite Industry Forum 2012

At the Heart of Global Growth

18 June 2012 | Shangri-La, Singapore

Asia is at the heart of global growth for the satellite industry with the proliferation of high-definition channels, deregulation by governments and content being consumed at ever faster rates. But what are the hurdles that threaten continued expansion?

For more information or to register,  
 please contact: Kenneth Wong  
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## DDMG, twofour54 boost Middle East production

### New 150,000 sq-ft complex in Abu Dhabi planned for end 2015



DDMG John Textor with twofour54's Wayne Borg

Digital Domain Media Group (DDMG) is setting up a new animation and visual effects studio at Middle East media hub twofour54.

The new centre will be connected to DDMG's studios in Los Angeles, Vancouver, San Francisco, London, Florida and Mumbai.

The new 150,000 square foot centre, which includes a media

school, is designed to drive development of the local film, television and media production industry.

DDMG will begin production at twofour54 at the beginning of 2013. The new state-of-the-art entertainment production complex is expected to be operational by the end of 2015. Eventually, the studio will employ about 500 people.

### Singapore VV: From page 1

force Special Duties Unit.

The channel, launched in 1992 by the one-time monopoly cable platform StarHub, is also going back down memory lane through June with the best dramas from the past two decades. These include Japanese classics *Long Vacation*, *Love Generation* and *Hero* starring Takuya Kimura on Fridays at 10.30pm.

VV Drama, which kicked off the Korean Wave in Singapore, begins its third decade on air with a new weeknight time-belt dedicated to Korean dramas.

The new belt launches on 23 July with mega-hit *Jewel in the Palace* at 6pm followed by *Ojakgyo Family* (7pm).

From 28 June, a new VV Drama on Demand service will be bundled with the existing VV Drama, VV Drama (+ 3) and VV Drama Catch Up TV offered as the VV Drama Pack for S\$12.84/US\$10 a month. Once the new pack is launched, StarHub will



TVB's *Tiger Cubs*

no longer be offering the original VV Drama channel on an a la carte basis.

VV Drama On Demand will carry entire series of selected first-run titles once the first episode premieres on VV Drama. The series will also be offered in their original Cantonese soundtrack.

Among the special offers on the anniversary menu are tours



Japanese drama *Long Vacation*

to Hong Kong to visit TVB City and the sets where TVB dramas are filmed.

## things2do

More men than women online in Asia? Forget about it. In both Hong Kong and Singapore, more than 50% of web users are women. The two markets top the global list of countries with the largest proportion of women 15+ in internet populations, according to comScore data.

Here's another myth: women are driving online video. comScore also says that the most significant differences in women's and men's average time online are in countries where video usage overall is heaviest. Think the U.S., Canada, the U.K., and Germany.

All this, plus a discussion on how to get it right – virtually – in a world that's increasingly valuing how you work (and play) and connect online.

### Digital Me: Women Online in Asia

**When:** Thurs, 21 June 2012

**Where:** Google, 8 Marina View, 018960, Singapore

**Time:** 8am-9.30am (registration from 7.30am)

**Tickets:** S\$30 (WMN members, S\$40 (non-members) Breakfast included.

**Registration:** womenmedianetworks.com

### Speakers

**Kerry Brown**, The Nielsen Company • **Anne Lochhoff**, Regional Business Director, McCann Erickson • **Samantha Oh**, Account Director, Asia, comScore Inc • **Gina Romero**, MD, The Athena Network, Singapore & Asia Pacific. Moderator: **Aliza Knox**, Google

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## Singapore all set for week-long tech fest

*2,000 companies parade their wares at*



Sue Taylor, NDS; Glen Tindall, SES; Sabrina Cubbon, AsiaSat; Andrew Thorton, Harmonic; Scott Sprague, ABS; Brad Redwood, Masstech; Chris Grey, Sony Corp

Local and international broadcast and communications tech companies gather in Singapore this month against a vibrant backdrop of digital innovation, massive global demand for monetisation solutions, and myriad solutions to multi-screen carriage and capacity.

Organisers Singapore Exhibition Services (SES) said in the run up to BroadcastAsia/CommunicAsia and EnterpriseIT (19-22 June) that they are expecting about 2,000 exhibitors across all the events. This includes more than 300 first-time exhibitors.

Among the new features at BroadcastAsia this year is an OTT area showcasing groundbreaking OTT technologies. The broadcast show also looks more closely at content development this year during the Creative Content Production Conference.

One of CommunicAsia's highlights is the Cloud Services and Security Techzone.

Companies attending this year's events tell *ContentAsia* that meet and greets are a major activity all round, backed up by a demo-fest that includes on-site and off-site private workshops and seminars.

With so much OTT on the horizon, digital tech company NDS is demonstrating VideoGuard Connect, the digital rights management system for multiplatform TV, and other OTT solutions.

"One of the biggest influences on the pay-TV industry

this year has been over-the-top (OTT) content distribution," says Sue Taylor, NDS' senior vice president and general manager for the Asia Pacific.

"OTT holds great opportunity for the entire value chain if executed and secured well," Taylor says, adding: "For those with the content rights – namely the pay-TV operators – it is a case of selecting the right partner to enable multiplatform access to their content whilst maintaining the integrity of their service."

At GlobeCast, the priority at the show this year is to showcase a range of digital media services that go beyond "just simply platform distribution," says sales senior vice president, Soo Yew Weng, adding: "We are much more than that".

GlobeCast's expanded profile includes content management services with a full suite of playout offerings. This covers everything from creative and post-production services and acquiring content distribution rights to OTT/mobile platforms for both linear and non-linear content.

"What we want to tell our clients about is our ability to offer a full turnaround services without them having a headache of liaising with many service providers," Soo says.

GlobeCast says the biggest influences in its sector in Asia at the moment include the necessity for cater to cultural and geographical differences and to enable clients to increase

“ Over-the-top holds great opportunity for the entire value chain if executed and secured well.”

*Sue Taylor, NDS*

revenue streams through multiplatforms and localised feeds.

Drag-and-drop apps and other new wonders for post production and content creation are part of the conversation at Masstech, says international sales/marketing vice president, Brad Redwood.

Celebrating its 10th anniversary this year, Masstech is launching its product, Diamond Gates, in Asia at the show as well as previewing its new digital archiving solution.

Convergence of broadcast and internet distribution is a biggie for Harmonic this year, says Andrew Thornton, Harmonic's vice president of Asia/Pacific sales. He adds that this "brings new challenges and opportunities".

For Sony, image quality is at the centre of the digital message on the exhibition floor in Singapore.

"Our priority is to emphasise Sony's role in shaping the industry by putting image quality at the heart of its very latest developments in HD, 3D, 4K, 35mm and OLED technologies," says

Chris Grey, general manager of broadcast and content creation solutions, Professional Solutions Company (PSAP), Sony Corporation of Hong Kong Limited.

Grey says the biggest trend at the moment is the ongoing digital migration.

"Decisions for digital transmission... are driving the investment for HD production thus raising the quality of productions. In addition, our evolving digital world enables the delivery of this content through IP to connected TV's, mobile phones and tablets; further promoting the need for file-based production starting from the acquisition side," he says.

Satellite companies arrive in Singapore with new satellites up or going up, and new services and content driving demand for capacity.

AsiaSat's priority is to showcase service solutions, and to explore all the hi-tech on display from around the world over the four days.

Sabrina Cubbon, AsiaSat's

**More on page 9**

**Show preview: From page 8**  
sales and marketing vice president, says the biggest influence on the satellite sector at the moment is the continued growth in demand for content.

"This trend has enabled both national and international broadcasters to expand their channel portfolio. National players are launching new services beyond their borders to capture an international audience whilst international broadcasters are localising their services to achieve greater market acceptance," she says.

**“ Decisions for digital transmission... are driving the investment for HD production, thus raising the quality of productions.”**

Chris Grey, Sony

At Intelsat, the top FAQ is likely to be the impact of the delay in deploying one of the two solar arrays on the new Intelsat-19 satellite, which launched on 1 June. An investigation has been launched and Intelsat says the spacecraft "is secure at this time in geostationary transfer orbit".

Intelsat-19 is the planned replacement for Intelsat-8 at 166° East, which serves customers in the north and southwest Pacific region. Intelsat-8 will remain in service until the end of 2019.

Glen Tindall, SES's Asia Pacific sales vice president, says fleet expansion and ongoing inno-

vation will be a strong part of its conversations this year.

He says the biggest influence in the satellite sector is "the sheer pace of growth of satellite television in Asia via direct-to-home (DTH)... with High Definition (HD) channels and local content driving that demand".

"We see rapid growth in the DTH market throughout Asia like India, Philippines, Vietnam, Thailand etc. We are eager and committed to providing our customers with tailored solutions in achieving their business goals."

Scott Sprague, chief operating officer of Asia Broadcast Satellite (ABS), also lists rapid DTH growth as a major influence on the satellite sector.

Japanese operator Sky Perfect Jsat will be on the floor talking about new satellite JCSat-13, which went up on 16 May and will be used to carry the Lippo Group's new direct-to-home satellite service for Indonesia.

The Japanese company also says domestic customers are, since last year's earthquake/tsunami, much more conscious about disaster preparedness and business continuity – and this is driving satellite usage.

## AP rolls out new video hub

**Upgrade transforms video biz, news org says**

Global news organisation the Associated Press (AP has a whole new generation of online publishers in its video viewfinder.

Promising to simplify access and offering newspaper groups and others a broad range of multi-format video options, the global news organisation is pushing ever deeper into the online space with its new AP Video Hub.

Beta-launched in April, the hub is part of a multimillion dollar upgrade, started about 18 months ago, that AP says transforms its entire video business.

The upgrade included migrating all video news to full HD by the end of May, with a full AP Video Hub release scheduled for summer this year.

"The beta launch reflects the increase in demand for video news from a growing segment of customers – online publishers," AP said during the launch.

Perhaps the biggest innovation on the new platform is that video is curated rather than presented in time/date chronological order. The curation includes breaking news as well as archive footage.

"The idea is that all the videos around a story are presented together," says Andrew Shaw, AP's vice president, commercial, for Asia and EMEA.

Shaw called the new hub a "natural evolution" for the 160-year-old company that, like everyone else in the media



business, is reimagining its business for an online world.

AP estimates that the value of the online video news market across Asia will grow by 16% a year over the next few years.

Although its online platforms generally steer clear of news, China is among the region's most vibrant online video market. Shaw says mainland platforms' demand for entertainment and sports content is high and rising, as is the number of advertisers and brands willing to put money behind online content.

Shaw says frequently asked questions in Asia include questions about European newspapers' experiences with pay-walls and other efforts at monetising online content.

While there are no definitive right answers, Shaw says there is a growing pool of knowledge and experience around online businesses. "At the end of the day, no one knows what the right answer is but there are plenty of people scratching their heads figuring out how this might work and there's knowledge to be shared".



## China Film Co-Production Report — The Survivor's Guide

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## Block, stock & barrel

*Blocking pirate sites might not be a permanent solution to illegal downloading in Asia. But there's every indication that it's a very fine place to start.*

Pirate site blocking – and all the frenetic debate over whether it is effective or not – is a trending topic among the world's broadband providers.

In the U.K., Sky Broadband just became the latest platform to block user access to file sharing site, The Pirate Bay. Others – including BT – are expected to follow the U.K. High Court ruling that found the Swedish site facilitated copyright infringement.

Announcing its decision at the end of May, Sky said it had invested billions of pounds "in high-quality entertainment... because we know how much our customers value it. It's therefore important that companies like ours do what they can, alongside the government and the rest of the media and technology industries, to help protect their copyright".

Asia has a scary share of countries punching well above their weight in global illegal download rankings... and the pressure is mounting all round to block sites that infringe copyright.

The idea is a multi-pronged push that includes ISPs big and small, pay-TV providers and regulators, among others.

Even if some of them are dragged into it kicking and screaming, regulators have to be involved to ensure all ISPs apply site-blocking measures equally, and not only those with content interests.

Meanwhile, the stats remain staggering.

Taiwan, where English-language content is commonly believe to be a complete loser,

is nosing up to be 20th in the world by volume for downloading English-language TV titles such as *The Amazing Race*, *American Idol*, *Boardwalk Empire*, *Bones*, *Criminal Minds*, *CSI*, *Dexter*, *Glee*, *The Walking Dead*...

Eleven of the top 50 countries in the world – 22% – for infringing English-language TV shows by volume are in Asia.

China tops the global list, with Australia in fourth spot, Philippines in 10th, India at 11th, Malaysia at 19th and South Korea at 23rd. Singapore, a country of 1.1 million homes, is 24th in the world (and Asia's top culprit on a per capita basis). Hong Kong is at 38th spot, with Indonesia in 45th place and Japan coming in at 48th.

So far, regulators in Malaysia, India, Indonesia and Korea have sanctioned pirate-site blocking. This month, Korea implemented a cyberlocker registration rule.

Singapore, Thailand, Taiwan and Japan haven't – yet – and are in the anti-piracy lobby's cross-hairs.

Insiders say Singapore is an easy one, with no changes to the law required and major ISPs already behind the move to block pirate sites and protect their subscription revenues.

One of Singapore's major providers, StarHub says it is concerned by the growth in online piracy. StarHub has 440,000 broadband subscribers and 544,000 pay-TV subscribers.

"We believe that site-blocking (as has been implemented in Malaysia and in several other countries) could help to ad-

dress this problem," says Iris Wee, StarHub's Vice President of Home Solutions & Content.

But, she adds, "we believe that it is necessary for all ISPs to block the pirate sites, and that this could be implemented via a government obligation to block".

Singapore's other leading broadband provider, SingTel, is yet to tell us about its stand on site blocking, but insiders say the telco, which also has a major interest in pay-TV content, is all for it.

The Singapore government itself is absolutely 100% committed to IP protection and is in the midst of expanding Singapore's role as an IP hub for Asia.

Earlier this year, the Minister for Law spoke candidly in Parliament about the country's worst ranking in online piracy, saying too that six of the top 100 sites visited from Singapore were rogue overseas sites.

So what's the hold up? That bit is not really clear. Or not to us at least.

One of the arguments that is being made everywhere is that site blocking doesn't work for longer than the minutes it takes pirate sites to change their names and redirect their traffic.

At the same time, there is ample evidence from digital measurement and research agencies that shows site blocking – whatever the debate over its long-term effectiveness –

makes a difference. At least in the short term.

A surprisingly small number of sites are responsible for the bulk of illegal downloads. The site-blocking lobby is using this to make the case that blocking just a few sites could bring down illegal downloads by up to 80%.

Last year, Mark Monitor's "Traffic Report: Online Piracy and Counterfeiting," said there were more than 53 billion visits per year to just 43 digital piracy sites. Just three sites at that time (rapidshare, megaupload and megavideo) were responsible for about 40% of that traffic.

In Singapore, 16 sites contribute to the bulk of the problem with illegal downloads, including thepiratebay, which is 82nd on Singapore's list of top 100 sites. According to Amazon's Alexa Rankings, thepiratebay ranks higher than Golden Village movie theatre site (at 90th place) and pay-TV provider StarHub (at 92),

If just these 16 were blocked, a significant percentage of the country's problems with illegal downloading could disappear in the near term, say those in the know.

The problem is by no means confined to Singapore – and it in no way will be eradicated totally by site blocking. But, in the great big overwhelming and never-ending battle being fought, it's a good place to start.

*In the spirit of (and quest for) all things legal, even if barely, ContentAsia will in this new column highlight anything & everything IP-protection related, including hits, misses, wins and losses. Feel free to contribute. email [janine@contentasia.tv](mailto:janine@contentasia.tv).*

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

Mellannie Yazon-Tolentino  
Vice President, Programming & Programme Acquisition  
MediaQuest Holdings Inc (Philippines)



Mellannie Yazon-Tolentino, vice president of programming and programme acquisition at the Philippines' MediaQuest Holdings Inc, buys content for free-TV and pay-TV (with IPTV and DTT rights) platforms as well as for mobile streaming. Her shopping list covers direct-to-home satellite pay-TV platform Cignal Digital TV, which offers SD and HD channels and a pay-per-view service; magazine channel Colours (satellite); sports service Hyper (satellite); TV5 (free-TV); Aksyon (free sports/news TV channel); and AKTV (lifestyle/sports blocktime on free-TV channel IBC). Genres include news, entertainment, movies, suspense, animation, kids, documentary, educational, sports and lifestyle.

**What kinds of sales pitches do you respond best to?** "Presentations with complete information, which includes screeners (at least two episodes), rights availability, research (ratings or how it did in other countries), ball park/approximate rates and sales agents willing to work on my requirements (budget, platforms etc.)."

**How much of a programme/episodes of a series do you**

**watch before you decide to buy?** "Two to three episodes"

**Do you remember the first programme or series you bought and what you were thinking at the time?** "The first programme I bought here in MediaQuest was the Pacquiao fight for airing on myTV (DVB-H platform). I was thinking how exciting mobile subscribers would be to watch the live bout on their mobile phones anywhere."

**What has been your best buy – and why?** "I consider all acquisitions a best buy at that particular period."

**What has been the highest-rated programme you've bought in the past few years?** "The movies and boxing matches airing on various platforms."

**Are multi-platform rights a deal breaker, or does it depend on the programme?** "Yes. Multi-platform rights are definitely a deal breaker given that I service several platforms in the group. However, if only a particular right (i.e. free-to-air right) is available for a potentially high rating programme, then it will definitely be considered."

“ Multi-platform rights are definitely a deal breaker... However, if only particular rights are available for a potentially high-rating programming, then it will be considered.”

**What do you hate most about the acquisitions process?** "Review of very long contracts"

**Is there anything you wish programme licensing and distribution people would do that they are not doing now?** "None so far. I actually enjoy working with all of them."

**What do you think the most important part of your job is?** "(1) Knowing what's new in the market and which programmes/

channels are doing very well across the region and (2) being able to negotiate for the lowest license fee possible with all the necessary platform rights."

**What programme do you watch most often for your own enjoyment?** "I must admit I'm a fan of *Vampire Diaries*, tennis matches of Rafa Nadal and Roger Federer and entertainment/movie programmes – action/suspense, crime/police series etc."

asiaccontentwatch

Access the complete list of Asia's buyers, programmers & channel schedules at  
[www.asiaccontentwatch.com](http://www.asiaccontentwatch.com)

ContentAsia's newest regular section delves into the what, why & how of increasing channel stickiness, guiding viewers in Asia through linear schedules, and making sure multi-million \$\$\$ programming spend isn't being wasted.

Michele Schofield, Senior Vice President for Programming and Marketing, AETN All Asia Networks (AAAN)



**What's the biggest promo trend?**

"Promos are getting more attention in terms of internal resources. We are no longer seeing promos that are simply cut from the finished programme, wrapped up with a graphics and VO. Promo producers are going out on location, accessing the stars of the show, shooting bespoke pieces of promo footage, as well as obtaining channel greetings and customised tune-in messages."

**Given the multi-screen environment and multi-tasking habits, what's the best promo length for TV?**

"The best length still seems to be 30-seconds. Particularly as it's the industry-standard to facilitate sharing our promos with platforms for cross-promotion. We also create 45-second and 60-second versions for our own air, to give more depth or create more interest with more sampling of the content afforded in these longer versions. However, a well-known series can be promoted with as little as 10-seconds! When the audience knows what you're selling, your key message really becomes "new episodes", "day" and "time". These short versions are quicker to create and a handful of them can help avoid viewer fatigue."

**How are you using social media as a promo vehicle?**

"We are very much engaged with our History Facebook fan page. We have a *Pawn Stars* game on Facebook and utilise our FB fan page to run competitions, en-

gage with fans, and post video and tune-in content. We've learned that an engaging video is a strong tool that encourages sharing among FB friends, while having a real dialogue (engagement) with our FB fans is vital – over and above simply pushing a tune-in message or posting a promo."

**The average promo 10 years ago had a shelf life of three days to a week. What's today's scenario?**

"In a multi-channel environment, you can work your promos harder than that these days! On average, we'd have a generic 'series premiere' promo on-air for the entire first-run of the series – which is around two to three months. To complement that, and avoid fatigue of just one 30-second promo, we also create episode-specific promos that only have a shelf-life of one week, and/or we create a couple of generic versions and/or sneak peeks to take the burden off the one generic promo."

**How are you structuring your breaks?**

"We look for the first break out of a programme and the last break into a programme to be promoting one of our key priorities on the network. We keep our internal breaks to around two minutes each, while the last break of the hour – after the show has finished, before the next show begins – features short-form interstitial content (often Asian content), as well as promos."

**How many of your promos are**

“ Having a real dialogue with our Facebook fans is vital – over and above simply pushing a tune-in message or posting a promo.”

**made in Asia?**

"For History, we are able to source and repurpose at least half our promos from the U.S. This saves us time, increases the variety on-air and allows us to focus on other forms of on-air communication – whether it's for marketing, ad sales, or original productions and third-party acquisitions. For Crime & Investigation Network and Bio, we have more third-party content to promote as well as a smaller pipeline of promo content coming from our counterparts in the U.S., so therefore we create more fresh-cuts here for those two channels."

**What's the biggest difference between promoting your one-off specials and series?**

"We tend to give series more variety in terms of versions. If it's a series we've identified as an 'A priority' for the month or the quarter, you're more likely to see promos of various lengths (eg. a 30" and a 60"), a sneak peek, and possibly individual episodic promos. One-off specials will receive prominent promotion if they are local productions and others may be promoted to tie-in with anniversaries."

**How do you cross promote History, CI and Bio?**

"For example, on CI and Bio, you're likely to see at least one History promo

per break. On History however, where ad sales takes up a little more inventory, you'll see promos for CI and Bio but they won't have the frequency of every break, particularly in prime-time."

**How much time (% or minutes) is given to your top three properties?**

"From our promo airtime available, around 45% would be dedicated to our top three priority titles for that week."

**What's the biggest challenge facing promo producers in Asia. What would you like to see change?**

"We definitely work with smaller resources in Asia – leaner teams which forces tighter timelines, smaller budgets (than the U.S.), and the reliance on our U.S. teams for any customised promos and greetings. Ad sales on regional channels also demands creativity and very often, customisation for individual clients, which takes further time and resources. An ideal world, bigger budgets and more time/resources, would always be welcome but, hey, isn't that what most people would ask for?"

PromoMojo is published in association with Promax/BDA Asia [www.promaxasia.tv](http://www.promaxasia.tv)

# TV5, Philippines

by Malena Amzah

As the rumourmill ground away about a major acquisition that could put Philippines' free-TV stations GMA and TV5 under the same roof, TV5 was out there loud and movie proud in May with a feature film slate that filled more than 17% (about 24.5 hours) of its

weekly schedule.

May movies included *War of the Worlds*, *Chicken Run* and *Over the Hedge*. Movies, dubbed in Tagalog, were stripped Monday to Friday afternoons (12.45pm-2.45pm), and Monday to Saturday evenings (9.30pm-11pm).

TV5 also scheduled three afternoon movie slots – Saturdays at 12.30pm-2.30pm and 3.30pm-5.30pm and Sundays at 3.30pm-5.30pm.

Currently at number three (based on Nielsen TV Audience Measurement data), TV5's acquisitions budgets

are about the same this year as last year, says Mellannie Yazon-Tolentino, programming vice president for TV5 and direct-to-home satellite platform Cignal TV.

The station also went big on kids shows in May, with 20.75

**More on page 14**

Timeslot	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Timeslot
4:00 - 4:15 am								4:00 - 4:15 am
4:15 - 4:30 am								4:15 - 4:30 am
4:30 - 4:45 am	Tulak Tulak		Blog	Wanted				4:30 - 4:45 am
4:45 - 5:00 am		US	Juana	Anggao	Alagang Kapalit	Family Matters	Juana	4:45 - 5:00 am
5:00 - 5:15 am							Insider	5:00 - 5:15 am
5:15 - 5:30 am								5:15 - 5:30 am
5:30 - 5:45 am						Mourad Na Agrikultura	Blog	5:30 - 5:45 am
5:45 - 6:00 am								5:45 - 6:00 am
6:00 - 6:15 am			Good Morning Club			Alagang Kapalit	Sunday TV Mass	6:00 - 6:15 am
6:15 - 6:30 am								6:15 - 6:30 am
6:30 - 6:45 am						Handy Manny		6:30 - 6:45 am
6:45 - 7:00 am						Jungle Junction	Alagang Kapalit	6:45 - 7:00 am
7:00 - 7:15 am								7:00 - 7:15 am
7:15 - 7:30 am								7:15 - 7:30 am
7:30 - 7:45 am			Mickey Mouse Clubhouse					7:30 - 7:45 am
7:45 - 8:00 am								7:45 - 8:00 am
8:00 - 8:15 am								8:00 - 8:15 am
8:15 - 8:30 am			Fish Hooks			Mickey Mouse Clubhouse	Imagination Movers	8:15 - 8:30 am
8:30 - 8:45 am								8:30 - 8:45 am
8:45 - 9:00 am			Phineas And Ferb			Batibot	Jungle Junction	8:45 - 9:00 am
9:00 - 9:15 am								9:00 - 9:15 am
9:15 - 9:30 am			Codename Kids Next Door				Secret Saturdays	9:15 - 9:30 am
9:30 - 9:45 am							Teen Titans	9:30 - 9:45 am
9:45 - 10:00 am			Dexter's Lab					9:45 - 10:00 am
10:00 - 10:15 am			Ben 10				Ben 10: Alien Force	10:00 - 10:15 am
10:15 - 10:30 am	Cooking Kumares	Ben 10	Cooking Kumares	Ben 10	Cooking Kumares			10:15 - 10:30 am
10:30 - 10:45 am								10:30 - 10:45 am
10:45 - 11:00 am						Untold Stories	Scooby Doo	10:45 - 11:00 am
11:00 - 11:15 am							Sunday Funday	11:00 - 11:15 am
11:15 - 11:30 am								11:15 - 11:30 am
11:30 - 11:45 am			Road To Makeover					11:30 - 11:45 am
11:45 - 12:00 pm						Paparazzi	Loko Moko	11:45 - 12:00 pm
12:00 - 12:15 pm			Isang Dakot Na Luha					12:00 - 12:15 pm
12:15 - 12:30 pm			Felina					12:15 - 12:30 pm
12:30 - 12:45 pm								12:30 - 12:45 pm
12:45 - 1:00 pm								12:45 - 1:00 pm
1:00 - 1:15 pm								1:00 - 1:15 pm
1:15 - 1:30 pm						Sine Tanghali	Celebrity Samurai	1:15 - 1:30 pm
1:30 - 1:45 pm	Sine Tanghali	Sine Tanghali	Sine Tanghali	Sine Tanghali	Sine Tanghali			1:30 - 1:45 pm
1:45 - 2:00 pm								1:45 - 2:00 pm
2:00 - 2:15 pm								2:00 - 2:15 pm
2:15 - 2:30 pm								2:15 - 2:30 pm
2:30 - 2:45 pm								2:30 - 2:45 pm
2:45 - 3:00 pm								2:45 - 3:00 pm
3:00 - 3:15 pm			Korean drama: White Lies			Video Incredible	Kapitan Awesome	3:00 - 3:15 pm
3:15 - 3:30 pm								3:15 - 3:30 pm
3:30 - 3:45 pm			Korean drama: Love You A Thousand Times					3:30 - 3:45 pm
3:45 - 4:00 pm								3:45 - 4:00 pm
4:00 - 4:15 pm			Korean drama: Pink Lipstick					4:00 - 4:15 pm
4:15 - 4:30 pm						Sabado Sineplex	Sunday Sineplex	4:15 - 4:30 pm
4:30 - 4:45 pm								4:30 - 4:45 pm
4:45 - 5:00 pm								4:45 - 5:00 pm
5:00 - 5:15 pm			Sharon					5:00 - 5:15 pm
5:15 - 5:30 pm								5:15 - 5:30 pm
5:30 - 5:45 pm			Metro Aksyon (Live)			Wil Time Bigtime		5:30 - 5:45 pm
5:45 - 6:00 pm							Pidal's Wonderland	5:45 - 6:00 pm
6:00 - 6:15 pm								6:00 - 6:15 pm
6:15 - 6:30 pm			Aksyon (Live)					6:15 - 6:30 pm

14.3 hours/10.2% Public affairs	21 hours/14.76% News	14.75 hours/10.4% Talk show	3.25 hours/2.28% Reality/Format	8.5 hours/6% Drama
0.5 hours/0.35% Entertainment	3 hours/2.1% Comedy	19 hours/13.4% Game show	20.75 hours/15% Kids	8.75 hours/6.2% Korean drama
3 hours/2.1% Edutainment	0.75 hours/0.53% Cooking show	24.5 hours/17.22% Movies		

Source: TV5 Philippines

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

## TV5, Signal to get US\$1.4m from Philippines' telco

Philippines' telco, Philippines Long Distance Telephone (PLDT) subsidiary ePLDT is putting another Ps6 billion/US\$1.38 million into free-TV and radio broadcaster TV5 and direct-to-home (DTH) satellite platform Signal TV.

Speaking about the investment this month, PLDT said the additional funding was needed to maintain growth momentum.

The telco said that from 2007 to the end of 2011, TV5 had grown its market share from 2.3% to 18% in Metro Manila and from 2.7% to 15.6% nationwide.

PLDT also said Signal TV was now the largest DTH pay-TV operator in the Philippines, with over 250,000 subscribers.

"PLDT's financial investment in media is consistent with its overall strategy of evolving itself from a traditional telco into a multi-media service company," the telco told investors this month.

"It mirrors as well similar investments in media assets by other leading telecommunications companies," company bosses said.

PLDT chairman Manuel V. Pangilinan said "the financial investment in media is important and expected to create value over a longer time frame but is one that is necessary for our growth and transformation."

The PLDT's media investments are made and managed through MediaQuest Holdings, a wholly owned entity of the PLDT Beneficial Trust Fund.

Meanwhile, all eyes in the Philippines remain on who will be the first to put Ps100 billion/US\$2.3 billion on the table to acquire free-TV network GMA.

PLDT/MediaQuest is said to have had GMA in its sights for years.



Felina, TV5 Philippines

**TV5, Philippines: From page 13** hours of children's programming, or about 15% of the weekly schedule.

The genre dominated the morning belt from Mondays to Fridays (7.30am-10.15am) and weekends 7am-10.45am.

Even if their presence on TV5's schedule pales against movies and kids, local versions of international formats are a focus, says Yazon-Tolentino.

In May, formats occupied 3.25 hours/2.28% a week. Titles included a local version of Endemol reality format *Extreme Makeover: Home Edition Philippines* and *The Biggest Game Show Asia* (localised).

*Extreme Makeover: Home Edition Philippines* is the first local version in Asia. The show aired Sundays at 8.30pm-9.30pm.

*The Biggest Game Show Asia*, from French production company Mistral, is a competition game show featuring participants from across Southeast Asia. The show airs

in the Philippines on Sundays (9.30pm-10.30pm, as well as in Indonesia (RCTI), Vietnam (VTC9) and Thailand (Kantana).

TV5 also airs almost nine hours a week (6.25% of the schedule) of Korean drama. *White Lies* (weekdays 2.45pm-3.15pm), *Love You A Thousand Times* (weekdays 3.15pm-3.45pm) and *Pink Lipsticks* (weekdays 3.45pm-4.30pm) air back to back.

TV5's weekday prime time (6.30pm-10pm) kicks off with evening news *Aksyon*, followed in May by local game show *Will Time Bigtime* and closing with local drama *Valiente*.

On weekends, prime time slots are filled with game shows *Will Time Bigtime* and *Talented Pinoy*, edutainment series *Pidol's Wonderland* and *Pinoy Explorer*, comedy and the *Jose and Wally Show* starring Vic Sotto and reality series *Extreme Makeover: Home Edition Philippines*.

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ContentAsia refines today's info-deluge into usable, digestible, and reliable intelligence about entertainment content creation, funding, financing, licensing, distribution, and technology across the region. ContentAsia's products – including electronic, print and online publications – are tailor-made to deliver just what you need whenever you want it.

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