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PwC tells media co.'s to hang onto traditional biz

Legacy off-line revenue streams are still significantly larger than digital revenues and will remain so through 2014, PricewaterhouseCoopers says in its new report.

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asiacontentwatch

RCTI, Indonesia

When Indonesians want drama, the main place they go is local terrestrial broadcaster, RCTI.

www.asiacontentwatch.com

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Content costs "must come down"

Telco, cable bosses unite @ CommunicAsia Summit

A united front among cable and telco bosses over pay-TV programme pricing in Asia looks imminent... at least it did between Southeast Asia's two key markets during the CEO Perspectives panel at the CommunicAsia Summit in Singapore.

StarHub CEO Neil Montefiore and Telekom Malaysia CEO Dato Zam Isa were adamant that programming prices had to drop. "Content costs are get-

ting out of hand. There has to be a balance," Montefiore told a packed audience. StarHub has been fighting off a pay-TV challenge from telco SingTel, which launched its mio TV service in mid-2007. Although he said programmers hated Singapore's new regulations, he added that "we have to do something to bring prices down".

Dato Zam Isa called Singapore's new content model "fantastic".

3D shines at comms/broadcast shows

Consumer take-up still 3-5 years out, execs say

If there was a single sparkly crowd-pleasing attraction at this year's CommunicAsia/BroadcastAsia shows in Singapore, it had to be 3D.

As promises of the World Cup in 3D in cinemas across Asia mostly faltered (with the exception of Korea), delegates at this year's shows donned a variety of battery-operated glasses to see everything from 3D animated fish (Measat's 3D via satellite demo) and bike stunts (Panasonic) to a TV channel operations centre (Media Development Authority of Singapore).

But, even while the curious gathered for a turn at the glasses, few vendors said they expected 3D to become mainstream

anytime soon... or at least not in the next three years (some say five), and it won't be until there's glasses-free 3D.

Speaking about 3D at annual Casbaa Satellite Forum a day before CommunicAsia and BroadcastAsia opened, Sky Perfect JSat's satellite business EVP, Osamu Inoue, told about 280 delegates that "it may take some time, but eventually 3D will be an attractive entertainment option".

Affordability is a key issue. "If the TV is affordable, then I'm sure that 3D will be a bigger hit in developing countries than HD," Rudy Tanoesoedibjo, PT MNC SkyVision president/director/CEO,

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atiger's eyes

What's really going on out there...



Early bets are being made on what's going to happen in Singapore when the next round of Barclays Premiere League bidding opens.

After all, just look at what happened to StarHub and SingTel's maiden efforts to work together on the World Cup. Nice thought, brotherly love and co-operation to bring prices down...

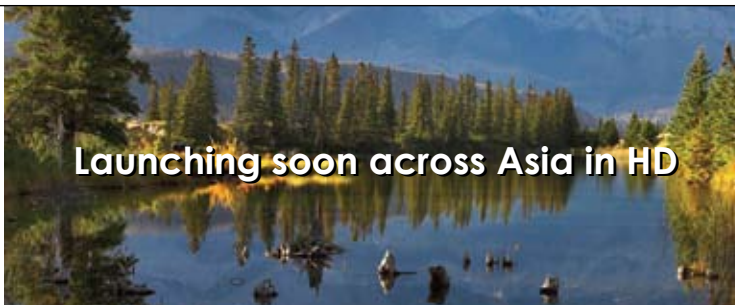
The results? Not so much. Ask the 25,000 irate fans who joined the Facebook protest to boycott World Cup subscription because of what they view as outrageous subscription prices, and applied for (and were granted) a license for a public demonstration. Protestors turned up full of red card fury, wailing about the almost-seven-fold increase in fees from US\$7 in 2006 to US\$48 this year. And that's for the early birds. The others had to pay US\$64.

If, between them, the two platforms get 100,000 World Cup subscribers by the time the last whistle sounds next month, they'll be lucky. And there's no advertising revenue

More on page 9



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Offline revenues will remain significantly larger than digital thru 2014 – PwC

New report outlines “seven critical factors” for operating in the new value chain

Legacy off-line revenue streams are still significantly larger than digital revenues and will remain so through 2014, PricewaterhouseCoopers (PwC) says in its new report, *Global Entertainment & Media Outlook 2010-2014*, released this month.

“This means the industry needs to ensure it embraces digital not as a competitor to traditional analogue services but as a complement,” the report says.

“The challenge of striking the right balance is increased by the fact that the growth potential of different online and off-line offerings varies in different markets,” the report says. For example, newspaper print advertising will rise in India at 12.8% compounded annually to 2014. Global forecasts for newspapers is flat.

PwC highlights seven critical factors for operating in the new entertainment and media value chain. “Strategic flexibility” is in top spot, followed by the ability to “deliver engagement and relationship with the customer through the consumption experience”. The list also includes “strong capabilities in partnership structuring and mergers and acquisitions targeting and integration” and the “ability to monetise brand/rights across platforms”.

PwC says digital migration and consumer adoption of new media experiences – while expected – was moving much faster than predicted. This is driving industry and audience fragmentation to levels not previously seen.

PwC's entertainment & media practise global leader, Marcel Fenez, says some companies “perceive the continuing fragmentation of the market as a threat but it should be seized upon as an opportunity. It offers companies the chance for creativity around the approaches to their buyers, be it via traditional channels to market or, more importantly, by embracing social media. Either way, it's imperative that they capture the hearts, minds and money of these consumers.”

While consumer power and influence is rising, their responses



Marcel Fenez

to new offerings and experiences haven't stabilised and continue to evolve.

The report says advances in digital technology “can actually re-establish and restore content's value for consumers”. Among the examples offered is that new electronic books

devices are prompting people to read more. “Similarly, HDTV is supporting television revenues, 3D is boosting film and authorised music sites are steadily restoring the value of recorded music that was lost to illegal peer-to-peer downloading”.

At the same time, many users of previously free and ad-funded content services have proved ready and willing to switch to paying for an ad-free service under the “freemium” model, which offers basic services for free while charging a premium for advances or special features. PwC identifies three themes of consumer influence: the rising power of mobility and mobile devices, the growing dominance of the internet experience over all content consumption, and increasing engagement and readiness to pay for content, driven by improved consumption experiences and convenience.

In the report's world-by-numbers, Asia's entertainment and media market will grow by at 6.4% compound annual rate (CAR) through to 2014 to US\$475 billion.

Overall TV subscription and license fee spend in the Asia Pacific is projected to rise to US\$47.1 billion in 2014 from US\$29.2 billion in 2009, a 10% CAR.

The Asia-Pacific internet and mobile advertising market will expand at a 14.3% CAR to US\$29.8 billion in 2014 from US\$15.3 billion in 2009, while both wired and mobile internet access will reach US\$126.2 billion in 2014 from US\$93.4 billion last year.

Who was at ... SES World Skies party during CommunicAsia



Patch Khan, Patchwork Media Consultants; Chris Keeley, MTV Networks Asia; Dorothea Ulrichs, Al Jazeera English



Jill Grinda, euronews; Nic van Zwanenberg, ESS



Diane Powers, Measat; Michele Schofield, AETN All Asia Networks



James Ross, ITV Studios Global Entertainment, Gregg Creevey, Multi Channels Asia



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Who said what at...

Casbaa's 10th annual Singapore Satellite Industry Forum on 14 June

"We aren't terribly excited about the launch of small DTH players where the technology is not as robust."

Ian Carroll, Executive VP/GM, Turner Broadcasting System, Asia Pacific

"If you take India out of the DTH growth equation, I'm not sure there is that much DTH growth in Asia."

Jonathan Spink, CEO, HBO Asia

"Protostar underestimated and did not respect radio regulations. We need cyber peace, not cyber war."

Ali Ebadi, Senior VP, Space Systems Development, Measat

"Operators want differentiation. I believe there is still a big opportunity in Indonesia for DTH."

Rudy Tanoesoedibjo, President/Director/CEO, PT MNC SkyVision

"If we put all our services in HD, there's hardly an operator in Asia who could carry them without dropping half their other channels."

Jonathan Spink

"Broadcasters know exactly which of the DTH platforms aren't secure. But they just keep providing signals."

Peter Jackson, Chief Executive, AsiaSat

"When something big happens, there's a tradeoff between speed and quality. Speed almost always wins out... it's hard to see that news stories will be gathered in HD with any regularity, until SNG equipment becomes more compact."

Ian Carroll

"Unfortunately there doesn't seem to be more money in HD. It's a cost without a return."

Jonathan Spink

"The Indian government has time to implement digital by the next elections in 2013."

Ravi Mansukhani, MD, Indusind Media & Communications

"Capacity is available. The challenge is to operate in the context of India's regulatory environment."

Ian Carroll, answering a question on satellite capacity over India.

"There isn't the same clamour for HD in Asia that there is elsewhere in the world."

Jonathan Spink

"The right thing to do is for operators to work responsibly with administrations.... Protostar was hopping around administrations. They didn't have good relationships."

Roger Tong, GM, Engineering AsiaSat

"Digitalisation is the only way out in India."

Vikram Kaushik
TataSky, India

"DTH is among the satellite demand drivers in Asia-Pacific... but 'there is still a market out there for the telco'.."

Terry Bleakley, VP, Commercial Operations, Measat

Who said what is edited from ContentAsia's tweet-by-tweet account, twittered live on the day from the Singapore conference. See what else was said: www.twitter.com/contentasia

China guarantees internet freedom of speech

1st internet white paper defends "public's right to know..."

The Chinese government will continue to guarantee freedom of speech online, and says the internet is "playing an increasingly important role in helping the government get to know the people's wishes, meet their needs and safeguard their interests".

"The Chinese government encourages and supports the development of internet news communication undertakings, provides the public with a full range of news, and at the same time guarantees the citizens' freedom of speech on the Internet as well as the public's right to know, to participate, to be heard and to oversee in accordance with the law," the white paper says.

Issued by the State Council's Information Office this month, the paper says more than 80% of China's netizens rely primarily on the internet for news.

The white paper says China "fully understands" the internet's "irreplaceable role" in a range of national progress and development initiatives, "and places emphasis on and actively supports internet development and application".

The paper also says the Chinese government "has a basic policy regarding the Internet: conditions "conducive to the development of the Internet"... and "endeavors to promote the sustained, sound and rapid growth of the internet in China so as to meet people's increasing demands for information".

At the same time, the white paper stresses that "China advocates the rational use of technology to curb dissemination of illegal information online" and is committed to "prevent and curb the harmful effects of illegal information on state security, public interests and minors".

Also on the no-go list is anything to do with "the spread of information that contains contents subverting state power, undermining national unity, infringing upon national honor and interests, inciting ethnic hatred and secession, advocating heresy, pornography, violence, terror and other information that infringes upon the legitimate rights and interests of others."

Authorities "will constantly adjust relevant policies to better match the inherent law and the objective requirements of the development and administration of the Internet," the paper added.

The white paper's aim is to outline China's internet facts, elaborate on basic policies and views, and provide a local and international picture "of the true situation of the internet in China".

The State Council also says the government has created market active use, scientific development, law-based administration and ensured security".

movies are like a fever, they will come and go".

DiGital Content Technologies' Zhang Yu said "no glasses" stereoscopic 3D technology had been available in Asia for two years already. "The overwhelming responses from movie *Avatar* has somewhat boosted the roll out of 3D demand worldwide but the lack of content is one of the greatest challenges so far", he added.

Quantel's MD, Julian James, also said content was the big challenge to 3DTV take up. "Technology is already in place... the next challenge is to get the content, which is lacking but it will definitely happen," James said.

DVS Digital Video Systems Asia-Pacific sales director, Eric Augereau, predicted a time line of less than three years. Take up would be driven by major sport-

ing events, like the Olympics, he added. Even if it's not clear whether viewers will watch 3DTV for more than a couple of hours (the length of a movie), Augereau said "it will definitely be the next big thing".

Korean companies are well into the 3D wave. Darimvision's Christina Bangeul Lee said 3DTV would be more popular in Asia in the next three years, following emerging 3DTV trends in Korea.

Korea-based 3D software company CGWave launches its 3D animation solution, which it has been working on since 2003, in July. The company is gearing up for major competition in the space.

Satellite capacity was not an issue in delivering 3D TV signals, satellite bosses agreed. "There are different ways to get 3D. None of them use significantly more bandwidth," Jackson said.

From page 1: 3DTV

told the Casbaa audience.

Perhaps the biggest barrier to 3DTV penetration was that viewers had only just bought big-screen HD TV sets, said AsiaSat chief executive, Peter Jackson.

As Singapore announced a one-year 3D trial, 3D was among the discussion topics during Ericsson's show showcase. VP, business development, EMEA/APAC, Solution Area TV, Noel Matthews said niche programming channels in Asia would trigger 3DTV. He added that the "future of 3DTV in the next three to five years will depend on the availability of quality glasses-free 3DTV in Asia".

At software company Benchmark, pre-sales manager Sathya Narayan said gaming would continue to trigger 3DTV home trends in Asia, perhaps in less than three years. But, he added, "3D

The Chinese government is determined to unswervingly safeguard the freedom of speech on the internet enjoyed by Chinese citizens in accordance with the law."

thetweetlife

Singapore telco SingTel has started the countdown to the 1 July switch of major sports properties from rival...

<http://fb.me/yKSF35m>

7:02 PM Jun 17th via Facebook

Turns out all that stomping & stamping over North Korea's legal/pirate access to World Cup matches might have had...

<http://fb.me/DcP8bx6c>

6:27 PM Jun 17th via Facebook

Peter Jackson to Gregg Daffner on Protostar: Stick to law and leave engineering to the experts.

5:45 PM Jun 14th via web

One of my favourite satellite topics up now: What went wrong with Protostar? Pity the panel is only 50 mins.

3:13 PM Jun 14th via web

Am loving the debate over what Digital Living is doing to our brains. "Technology Makes Us Smarter", says Harvard...

<http://bit.ly/bqtkSt>

9:23 PM Jun 12th via Facebook

Major drama in Indonesia over sex tapes all over the internet involving Indonesian TV presenter Luna Maya, model...

<http://bit.ly/bJGNT>

10:53 AM Jun 10th via Facebook

Singapore's World Cup fiasco update: Straits Times news reporters trawled 625 public housing units trying to find...

<http://bit.ly/9zAWcZ>

10:03 AM Jun 10th via Facebook

Oops. Looks like Ten Sports/Taj TV has lost another three senior execs following the US\$113-million Zee...

<http://bit.ly/dAx2MQ>

10:36 AM Jun 9th via Facebook



&v.quickly

Thaicom scandal brewing

A scandal is brewing in Thailand over insider trading ahead of a possible sale of Singapore's Temasek stake in Shin Corp, which holds a 41% stake satellite operator Thaicom. Reports out of Bangkok say the Thai government wants total control of the satellite company to avoid a repeat performance of Red Shirts using the fleet to spread their opposition messages. But, prime minister Abhisit Vejjajiva told *The Bangkok Post*, there will be no deal if the price is too high. Various ministries are exploring their options, and are keeping an fierce eye on any hint of insider trading. Thaicom, meanwhile, says the government has not been in touch about the issue.

Astro delist complete

Malaysia's Astro exited the Malaysia stock exchange on 14 June (*ContentAsia*, 17 March 2010). The delisting prepared for major spend over the next three years both domestically and internationally.

MTV picks Malaysia for this year's World Stage

MTV Networks Asia is holding its MTV World Stage live concert in Malaysia again this year. The event on 31 July features performances from Katy Perry, Tokio Hotel, the Wonder Girls and Bunkface. A two-hour TV version airs on MTV Southeast Asia on 21 August, and a one-hour cut will air globally later in the year.

Stronger spend drives up show attendance

About 55,150 people attended this year's CommunicAsia2010 and BroadcastAsia2010, the two shows organiser, Singapore Exhibition Services (SES), said on Friday as the week-long events drew to a close.

Close to 2,000 companies from 57 countries and regions exhibited at the two shows.

SES said overseas visitors were up 15%, with double digit growth from China, India, Japan and Korea compared to last year.

Overseas attendees from 100 countries and regions made up 56% of visitors this year, up from

49% last year

"The increase in overseas attendees, particular those from the Asia Pacific region, reflects the anticipated rebound in IT and media spending and how companies are ready to invest for further growth in Asia," said SES chief executive Stephen Tan.

Next year's events move away from the Singapore Expo. CommunicAsia2011 will be held at the flash new casino/resort development, Marina Bay Sands. Broadcast Asia will be held at Suntec Singapore. Next year's events run from 21-24 June.

Phoenix ready for Beijing centre build

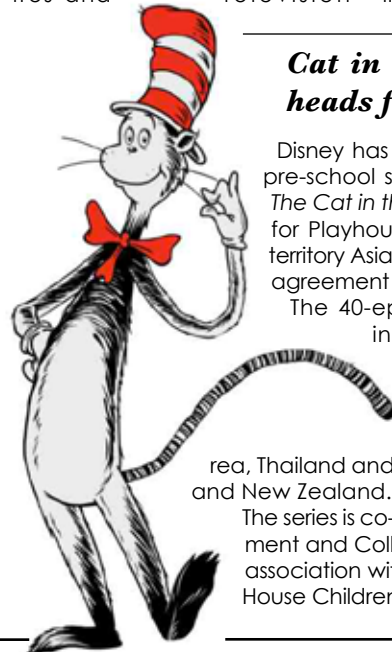
Phoenix Satellite Television is about to start construction on its RMB850-million/US\$124.5 million media centre in Beijing.

The Phoenix International Media Centre will house theatres and television

productions studios.

Once complete, the centre will become the Phoenix Group's programme production complex, and will bring all activities under one roof for the first time.

Cat in the Hat science show heads for Playhouse Disney



Disney has bought Portfolio International's pre-school science discovery programme, *The Cat in the Hat Knows a Lot About That!*, for Playhouse Disney Channels. The multi-territory Asia deal is part of a global licensing agreement announced this month.

The 40-episode half-hour series will air in India and the subcontinent and in Southeast Asia (including Cambodia, Hong Kong, Indonesia, Malaysia, Philippines, Singapore, South Korea, Thailand and Vietnam) as well as in Australia and New Zealand.

The series is co-produced by Portfolio Entertainment and Collingwood O'Hare Productions in association with Dr. Seuss Enterprises, Random House Children's Entertainment and PBS Kids.

satellite

BBC expands Intelsat deal

BBC World News has expanded its capacity on Intelsat and renewed transponder and teleport service agreements across Asia-Pacific and the Americas, Intelsat said this month. The distribution deal involved capacity on four satellites plus teleport and fibre services. The Asia-Pacific segment will use capacity on the Intelsat-8 and Intelsat-5 satellites,

India's Dish ups capacity

Indian direct-to-home satellite platform DishTV is increasing channel capacity in a tech upgrade deal with Ericsson. The new hardware, which includes a combined SD MPEG-2 and HD MPEG-4 AVC system in the same transponder space, will allow DishTV to add both HD and SD channels. Ericsson has promised that the new equipment will allow DishTV to "maximise bandwidth utilisation without the need for new customer equipment." The platform has about seven million subs.

Astra-3B up & running

SES Astra's new Astra-3B satellite has been successfully deployed at its orbital position 23.5° East and is ready for commercial operations, the operator said this month. Among other services, the satellite delivers public and private satellite communication networks across Europe and the Middle East.



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The real NCIS: alive, well & operating across Asia

Special Agent in Charge of Southeast Asia, Barry Marushi, takes ContentAsia behind the scenes...

CBS series *NCIS*, which airs on Fox in Asia, promises us "more than just an action drama", and there's plenty of that in the latest season as the team heads off to North Africa to find Ziva.

Spin-off *NCIS: Los Angeles*, which airs on AXN (Tuesdays, 10pm), takes us into the "high-stakes world of the Office of Special Projects", a division charged with "apprehending dangerous and elusive criminals that pose a threat to the nation's security".

That's the stuff that has helped put AXN at the top of viewership charts in Asia. And in acquiring first-run regional rights to *NCIS*, Fox International Channels must surely hope that the flagship show will do the same for the 24/7 crime network. Fox currently airs *NCIS* (season five) Mondays to Fridays (9.50pm), with four repeats through the week and an omnibus on Saturdays from 7pm-11pm. Season six airs in July, followed by season seven in August.

And then there's the real thing, which is alive and active, and, by their own admission, watching (and enjoying) the TV drama all over Asia.

Until earlier this month, Barry Marushi ran the Naval Criminal Investigative Service's (NCIS) Singapore-based Greater Southeast Asia Field Office as Special Agent in Charge.

The office, which has 35 agents on the ground in Singapore and 74 in the region, has the largest geographic area of responsibility within the NCIS, covering 27 countries (everywhere from Antarctica and Australia to Indonesia, Thailand, the Philippines and India), eight time zones, and 50 million square miles.

Perhaps the biggest difference between the real *NCIS* and the series is that "we don't solve cases in 43 minutes".

And that the real job involves a lot more of the not-so-exciting stuff – think paperwork – as real agents deal with everything from murder and espionage to terror-



From left: Rocky Carroll (Leon Vance), Michael Weatherly (Tony DiNozzo), David McCallum (Ducky Mallard), Pauley Perette (Abby Sciuto), Cote de Pablo (Ziva David), Sean Murray (Tim McGee), Mark Harmon (Leroy Jethro Gibbs)

ism and stolen submarines.

Plus, although there's no independent proof, it's probably unlikely that anyone on the cast of *NCIS* or *NCIS: Los Angeles* would be able to do the 55 push-ups in 60 seconds that would earn a real male agent under 30 years old an "excellent" fitness assessment.

Everything else is a collaborative mix of real situations, authentic cases, Hollywood gloss, and the voracious appetites of audiences all over the world for prime time crime.

For more than seven years, script writers and cast members have trod a steady path to *NCIS* offices, eager to get close to the real thing, and have been quoted as saying they wouldn't be able to do what they do without this kind of access.

Similarly, *NCIS* personnel have visited the set, and been treated like the show's real stars. Former agent Leon Carroll is technical director on the series.

"It's very interactive," Marushi says, describing the series as "absolutely a partnership" and the cast as "genuinely interested in getting it right".

Script writers have a mountain of material to choose from in crafting the 24 episodes per season. The real *NCIS*, which has 1,200 special agents worldwide, deals with 3,000-6,000 cases a year.

Very few of the kinds of crimes

upon which the series is based occur in Marushi's area, although two of the eight fugitives on the *NCIS*' current wanted list come from Asia, according to the *NCIS* Fugitive Apprehension Unit.

Destor Cabasada Gatchalian, a naturalised American born in the Philippines, skipped bail in 2005 after being arrested for three counts of child rape, and Govinda Bahadur Shahi from Nepal is wanted for domestic violence.

In Southeast Asia, activities are mainly counterterrorism and force protection.

"We make sure troops are safe wherever they are," says Marushi, who used to run the Office of Special Projects that *NCIS: Los Angeles* is based on.

The most dramatic impact the shows have had on the way the real *NCIS* operates in Asia is on the service's visibility. "We don't have to explain who we are," Marushi says.

This awareness of *NCIS* as a federal law enforcement body attached to the U.S. Navy makes agents' lives a whole lot easier. "People are aware of who we are and they understand what we do... we used to have to explain a lot more because the general population didn't really know who we were," he adds.

The two series are also overwhelmingly positive, which can't hurt, and hit TV drama makes



Barry Marushi, Special Agent in Charge, NCIS Greater Southeast Asia Field Office

recruiting special agents a whole lot easier. Marushi says *NCIS* gets about 4,000 applications for every 50 available positions.

The only negative – maybe – is the unrealistic time-frame expectations set for solving cases. And the sole regret, Marushi quips, "is that unfortunately I don't look like Mark Harmon, much to my wife's dismay".

However, this, like the dramatic license taken with story lines (the real *NCIS*, for instance, wouldn't have someone like foreign national Ziva David on its team), doesn't seem to bother anyone on the real side of the action.

Yes, Marushi might be a bit more critical than the average viewer. But, he says, he watches the series for entertainment just like anyone else.

If viewers want the totally factual, there is Discovery documentary *The Real NCIS*, which Marushi describes as "the real thing". It's there, for instance, that people find out strange but true facts; did you know that 320 species that can enter a body between the time of death and being reduced to a complete skeleton.

Is there a city in Asia that Marushi would choose as a setting for an *NCIS* spin-off? That's a tough one, he says. Because he's based in Singapore, "I would have to say Singapore, but the show does very well in Malaysia..."

&v.quickly

HBO ups Ew

HBO Asia has promoted Magdalene Ew to senior vice president, marketing, content and creative services to reflect an increased portfolio and responsibility. In her new role, Ew will oversee the content acquisition and inventory operations department and work with studio partners and independent distributors to ensure premium programming will continue to be carried across HBO Asia and HBO South Asia channels and services.

Reliance Capital buys 18% stake in Indian news venture Bloomberg UTV

Reliance Capital is buying an 18% stake in Indian business news channel, Bloomberg UTV. Reliance said the investment would form part of its exposure to the "fast-growing and high potential media sector". Reliance also has money in the Network 18 Group, which operates CNBC in India, CNN-IBN, IBN-7, Colors and Awaaz, and TV Today network, which operates the Aaj Tak and Headlines Today news channels.

Happy DTH days in Taiwan, Vietnam

Carriage deals for new DTH platforms in Taiwan and Vietnam are coming thick and fast (See *ContentAsia Insider*, 18 June 2010).

OFTA clears three for mobile TV spectrum bids

Hong Kong's Office of the Telecommunications Authority (OFTA) has green lit three companies to bid for spectrum to launch mobile television services. The three are China Mobile Hong Kong Corporation Limited; City Telecom (H.K.) Limited; and Hong Kong Telecommunications (HKT) Limited.

Mega-party at Hong Kong Cable



i-Cable boss Stephen Ng (centre) and senior Hong Kong Cable execs celebrated the World Cup kick off with a Carnival that will have the cable TV platform and hundreds of fans partying every night of the week for more than a month. The festivities include a 400-inch screen and live HD broadcasts from South Africa at the 25,000-square-foot venue. Hong Kong Cable has two HD channels dedicated to the World Cup, which ends on 12 July. In addition, the operator has three standard definition channels carrying matches. A fourth channel, Cable No. 1 Channel, carried the opening ceremony and match and will air the semi-finals on 7-8 July and the final on 12 July along with daily match highlights at 10pm.

From page 1: A Tiger's Eyes

because the deal was signed so so so late. The rights are rumored to have cost close to US\$20 million. Lowball and put the final figure at US\$17 million. Say half the subscribers paid the early bird rate of \$66/US\$47, that's US\$2.4 million. Add the other half who paid the full rate, \$90/US\$64, and you get another US\$3.3 million. It's still only a total of US\$5.7 million. There might be a few hundred thousand in commercial venue subscription.

Free-TV broadcaster MediaCorp probably put a large chunk down on the table for free-TV rights to the opening match, the semi's and the final. Add US\$2.5 million to US\$3 million. At the top end, that's still only US\$8.7 million in the pot. Even if Singapore Pools put in a few million, StarHub/SingTel are still woefully short of where they need to be to even dream about break even.

It's very likely to go down in Singapore broadcast history as the Big Bleed, and it doesn't

bode well.

The current anti-exclusive regulations in Singapore don't cover SingTel's existing licensing deal, which runs for the next three seasons. If prevailing regulatory sentiment prevails, there's no way BPL will escape the must-share rule. Even if the regulations are changed to exclude the majority of regular linear channels, sports – the biggest culprit of rocketing content costs – is unlikely to be excluded.

On the other side of the table, English Premier League negotiators know exactly what the Singapore rights are worth, even if they recognise that the stakes next time around are likely to be lower and that SingTel (like PCCW in Hong Kong) will have secured its subs base and won't need to bust the bank again.

At the same time, they're unlikely to go back to former levels set when the country's had one pay-TV player. Even if a joint bid is mandated, the price could be pretty much the same.

Miller starts peddling

Todd Miller, Sony Pictures Television's Asia Pacific executive vice president, international networks, begins his mega-ride across American today (21 June) to raise money for Cambodian children's charity, A New Day Cambodia.

The organisation currently supports 96 children, aged 7-21, who would otherwise not receive an education and have to scavenge the Steung Meanchey municipal garbage dump in Phnom Penh to help support their families.

Miller, who has been cycling for years, training for months and started blogging about The Ride in February, begins peddling in Astoria on the Oregon coast



Todd Miller

after a few food-and-family filled days of (in his own words) "going native" and back to his Southern roots in Tennessee.

Ride stats: 3,629 miles. 50 days. 9 states. It's not too late to donate if you haven't already. Details at <http://transamerica2010.wordpress.com/about/>

CORRECTIONS

Gremlins got into the picture system of *ContentAsia's* Issue 2. PT MNC SkyVision boss Rudy Tanoesoedibjo was incorrectly identified as Hary Tanoesoedibjo and Taiwan TBC CEO Thomas Ee was identified as i-Cable Communications William Kwan. We apologise for the errors. Corrections have been made to the digital issue at <http://viewer.zmags.com/publication/745f7326>

ContentAsia's 20/20 interview asks those who have been in the industry in Asia for the past 10 years at least to look back – and forward – and tell us what they see. As part of a series running through 2010, Ward Platt, Fox International Channels' president for Asia Pacific and the Middle East, talks about influences, hopes, disappointments, bungee-jumping and more.

What do you think the biggest influence on Asia's media industry in the past 10 years has been?

"Increased competition. On the channel side, the competition is from local players and new international entrants. It has driven up content acquisition costs and has forced channels to launch more dedicated local feeds to compete against local players, but in the end, it's a good development as it has driven us to make more locally relevant channels that have more traction with local viewers.

On the platform side – the competition is from IPTV players and other new entrants in the pay-TV space. There used to be many markets with only a single monopoly pay-TV provider, but now almost every market has at least two to three players and this competition has led to rapidly increasing pay-TV penetration (as pricing for an entry tier pack has dropped considerably over the past 10 years)."

Of all the things we have known and been excited over in the past 10 years, what do you think is the one (or two) that failed to live up to expectations?

"Everyone expected the Mainland China market to slowly open up to foreign players over the past decade, but in fact it has gone backward and there is more regulation than ever restricting foreign channels and foreign content on local channels. Even on the Web, foreign video content from the likes of National Geographic or other brands is being heavily regulated in terms of distribution (while illegal sites in China – full of the best content from China and around the world – seem to operate without any real regulatory effort to shut them down). Our

Mainland China business ranks near the bottom in terms of revenues and income among the 14 territory P&Ls we run across the Asia-Pacific and the Middle East regions. It will be the smallest of our businesses in the region in two years' time based on present trends. I'm pretty sure the story is the similar for other international TV channels players here in Asia. It's not to say that our business in Mainland China is a bad business (in fact we have a very healthy business on the National Geographic Channel side), it's just that it is difficult to expand the number of brands and channels we have in the market (which is how we gained scale in other markets)."

The forecasts that didn't come true... Or the ones that came true but not in the way you expected.

"Five years ago, people said there would be little take up of HD in Asian markets (other than maybe Japan). Now we see it on the verge of exploding across Asia, with all markets in the mix (Fox International Channels just did an HD deal for four channels in Vietnam and a few months ago for three channels in the Philippines). HD penetration is low in most countries, but operators are shifting from offering two to three HD channels for a lot of money to a model of an HD basic with 30-40 channels. In three to four years' time, HD will completely replace SD in homes that are being served by digital pay-TV operators."

What has been the biggest disappointment?

"Piracy."
Why? "Vicious cycle. If everyone paid for content, then the retail price of good video content could be massively reduced. It



The

20/20 interview

“If everyone paid for content, then the retail price of good video content would be massively reduced.”

may seem impossible to defeat piracy, but I've seen that cloud technology has helped reduced piracy on gaming software massively, so there is always hope. Most people wouldn't mind paying for good content, but the price is still too high in many markets and effectively legitimate buyers end up subsidising much of the pirating that take place. Particularly alarming is that young people are more rampant pirates than anyone. We need to take action against individuals that pirate, but we also need to provide viable alternatives (places where you can get the most recent content at a reasonable price)."

What do you think the cost of all the focus of speed and tech is?
 "It's a good thing. It enables us

to have information and entertainment in our hands at all times and in all places. If they take away the "on/off" button, then we're in trouble."

Crystal ball gaze for a moment... what do you think we will be talking about in 2020?

"The iFridge, iTable, iWindshield, iShades or something from Apple with an "i" in front of it."

Platt also speaks about competition drivers, the biggest operational differences, digital then & now, what he would (& wouldn't) do again, good advice from his grandparents, what he's still deeply unsure about, and more. Read the full interview at www.contentasia.tv

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

Jeffrey Selamutu, Turner Entertainment Networks Asia's associate director for programming and planning, buys factual, scripted series, movies and formats for pay-TV rights for channels truTV, Cartoon Network, QTV in Korea and WB.



What kinds of sales pitches do you respond best to? "The ones from sales reps who have done some homework [and have] an awareness of what could work for the Turner brands in the territories we operate in, and those are to the point."

How much of a programme/episode of a series do you watch before you decide to buy? "As many episodes as I can get my hands on."

Do you remember the first programme/series you ever bought and what you were thinking at the time? "It was a reality show about Britney Spears and her then-husband. I knew the series would find an audience, but having it rate so well was icing."

What is your best buy ever – and why? "Picking up first-run movie rights for Cartoon Network is a good feeling – it's always nice to be first."

Is there any show you wish you had ever bought? And why? "Oh, there's that series with those women and the clothes. 'Cos guilty pleasures can rate very well."

If money were no object, which three programmes would you

buy tomorrow? "All rights to huge TV series from the 70s/80s, seeing as how remakes and movie 're-imaginings' are here to stay."

What is/has been your greatest television extravagance? "My religious upbringing has instilled in me an abiding sense of...wait, what was the question again?"

What do you find most difficult about the programming/acquisition process? "The balance between brand-building and return on investment, and not rolling my eyes when I'm stuck with a pitch that's going nowhere fast."

What do you hate most about the acquisitions process? "I have a love-hate relationship with paperwork!"

Is there anything you wish programme licensing and distribution people would do that they are not doing now? "Generally speaking, I've been quite fortunate with the professionals that I've dealt with. That little extra effort in knowing our channels, territories and the competitive landscape goes a long way."

What's the biggest programming risk you've ever taken? "We're about to make a purchase of a potentially eyebrow-raising

series for truTV – I can't get into too much detail but let's just say you'll have to tune in."

What do you think the most important part of your job is? "Keeping an open mind to new content and knowing

“ “ That little extra effort [by distributors] in knowing our channels, territories and the competitive landscape goes a long way.”

when to wrap up a pitch that is DOA."

What programme do you watch most often for your own enjoyment? "I lean towards humour and unscripted content. It's always good to laugh."

The key trade events that you will be attending this year and what will you be looking out for? "Having done MIPTV, I'll most likely attend the Asia Television Forum (ATF) later this year. I'll be looking out for content that would appeal to our various

networks in the region including kids, movies, unscripted, travel, and our lad's channel Mondo 21 (Japan). I'll also be looking out for formats that could travel across the region from QTV in Korea to Imagine in India."

Jeff Selamutu is among about 500 buyers in Asia featured on ContentAsia's online subscription service, www.asiacontentwatch.com. For more information, please email i_want@contentasia.tv or call +65 6846-5988.

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RCTI, Indonesia

by Malena Amzah

When Indonesians want drama, the main place they go is local terrestrial broadcaster PT Rajawali Citra Televisi Indonesia (RCTI).

The station grabs top spot for drama series rankings of 25 terrestrial channels, according to the latest data from The Nielsen

Company.

Nielsen says RCTI's sinetron *Kemilau Cinta Kamila* has earned an average TV Rating (TVR) of 4.8% and TV Share (TVS) of 19% (2.385 million viewers) for the week of 6-12 June (all dayparts, all markets for adults age 15+), listing it as the number

one sinetron among all other drama series aired during the same period.

Kemilau Cinta Kamila moved up one spot from the previous week (30 May-5 June), to replace the then number one, SCTV drama series *Cinta Fitri* (season 5), which ran its final epi-

sode on 3 June.

That week, *Cinta Fitri* garnered an average TVR of 5.5% and TVS of 23.2% (250 million viewers) compared to *Kemilau Cinta Kamila*'s TVR 4.5% and TVS 20.1% (206 million viewers). SCTV's *Cinta Fitri* aired daily from 8.30pm

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Day/Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6.30am							Go Spot
6.45am	Go Spot				Publicity Stunt World Cup (Frozen In Time)	Go Spot	
7am						2010 Fifa World Cup	
7.15am	Dahsyat				Dahsyat	Dahsyat Weekend	
7.30am	Silet						
9am	Silet						
11am	Silet						
12pm	Seputar Indonesia Siang						
12.30pm	Sergap						Penyegaran Rohani Agama Kristen
1pm	Movie: Bukan Bebek Biasa	Box Office Movie Indonesia Platinum: Kata Maaf Terakhir	Movie: Cantik-Cantik Kok Bawa Monyet	Movie: Cewek Ojek Di Gang Becek	Anugerah Musik Indonesia Awards 13th	Acquired format: Spectacular Indonesian Idol 2010	
3pm	Kabar Kabar	Cek & Ricek		Kabar Kabar	Cek & Ricek		
3.30pm	Histeria Fifa World Cup 2010						
4pm	Local reality: Minta Tolong			Local reality: Bedah Rumah	Local format: Dunia Idola (Idola Cilik 3 Road Show)	Kemilau Mandiri Fiesta (live)	Kabar Kabar
4.30pm	Seputar Indonesia					Seputar Indonesia	
5pm	Seputar Indonesia						
5.30pm	Local format: Dunia Idola (Idola Cilik 3 Road Show)	Menuju Malam Puncak AMI Awards 2010		Red Carpet Anugerah Musik Indonesia 2010	Mega Sinetron: Kemilau Cinta Kamila	Acquired format: Spectacular Indonesian Idol 2010	Mega Sinetron: Kemilau Cinta Kamila
6pm	Mega Sinetron: Kemilau Cinta Kamila	Mega Sinetron: Kemilau Cinta Kamila	Mega Sinetron: Kemilau Cinta Kamila	Mega Sinetron: Kemilau Cinta Kamila	>Welcome to the Greatest 2010 Fifa World Cup	Mega Sinetron: Sejuta Cinta Marshanda	
6.30pm	Mega Sinetron: Sejuta Cinta Marshanda	Mega Sinetron: Sejuta Cinta Marshanda	Mega Sinetron: Sejuta Cinta Marshanda	Mega Sinetron: Sejuta Cinta Marshanda	Mega Sinetron: Sejuta Cinta Marshanda		
7pm	Box Office Movie: Night at the Museum		BOM: The Pacifier	Anugerah Musik Indonesia Awards 13th	BOM: Tomb Raider The Cradle of Life	Afrika Selatan Vs Meksiko (live)	Argentina Vs Nigeria (live)
7.30pm							Serbia Vs Ghana (live)
8.15pm							
8.30pm							
9pm							

Source: RCTI, 7-13 June 2010

Local drama (18.75 hours/11%)	News (20.5 hours/12%)	Sports (34 hours/20%)	Entertainment/Music (33 hours/20%)
Acquired drama (1 hour/0.6%)	Local movies (10 hours/6%)	Local reality (11.5 hours/7%)	Infotainment (17 hours/10%)
Local formats (1.5 hours/1%)	Acquired movies (11 hours/7%)	Current Affairs (0.5 hour/0.3%)	Religious (3.5 hours/2%)
Acquired formats (6 hours/3%)			

The full schedule along with more than 70 others is available at www.asiacontentwatch.com

Indonesia on web porn-hunt following celeb sex videos

Indonesia has launched a major campaign against internet porn following the scandal over sex videos involving Indonesian TV presenter Luna Maya, model Cut Tari and singer Ariel from pop-rock band Peterpan.

When the news first broke earlier this month, local papers said the Twitter search beat the search for info on new iPhone.

Meanwhile, police and clerics

went nuts to find whodunnit. So far, two men have been taken in for questioning.

Now the country's communications authorities are promising laws by year-end that will save youngsters from online smut.

This won't be the first time Indonesia has tried to use the law to limit access to internet pornography.

Although Indonesia's internet

penetration is a dismal 12.5% (Indonesian Internet Service Provider Association), officials cite a three-year-old survey as saying that 97% of high school students have accessed online porn.

New efforts include a blacklist and electronic filtering, although a total ban on websites is not yet on the cards. Local reports say sites will be asked to delete offensive material.

From page 12: RCTI, Indonesia

to 10pm. *Kemilau Cinta Kamila* is on from 6pm to 7.30pm (5.30pm-8.15pm during the World Cup) every day on RCTI.

Produced by local outfit Sinemart, *Kemilau Cinta Kamila* is the story of simple, good-hearted Kamila and her pursuit of a better life and the love she truly deserves. The show debuted on RCTI in March.

In second spot on RCTI for the same week (6-12 June) is sinetron *Sejuta Cinta Marshanda* (also by Sinemart), with average numbers of TVR 3.7% and TVS 12.6% (1.82 million viewers).

Sejuta Cinta Marshanda is another love story, featuring the bright and cheerful Marshanda and her quest to be accepted by her boyfriend's mother, who is actually a long-time friend/enemy of her own mother.

Third was TPI's *Si Mamat Anak Pasar Jangkrik*, with an average TVR of 3.2% and TVS 12.7% (1.596 million viewers). *Si Mamat Anak Pasar Jangkrik*, by local production house Starvision, is a light-hearted positive family-oriented series.

RCTI has consistently topped Nielsen's monthly audience share reports from January to April this year (May/June results had not been released by press time), with an average audience share of 16% (based on all telecast hours in all markets).

RCTI's programmer for foreign content Devi Noviana is confident the reign will continue through June, particularly because of RCTI's World Cup broadcasts.

The match between Argentina and Nigeria on 12 June has already put the channel on



Kemilau Cinta Kamila

top spot for overall programme charts for week 6-12 June, with TVR 9.2%/TVS 36.9% (4.568 million viewers). RCTI shares some of the matches with sister channel Global TV but most of it are offered on RCTI, Noviana added.

The station's schedule (7-13 June) is filled mostly with the World Cup matches and related programming, with about 34 hours/20%, followed by entertainment/music content (33 hours/20%), movies (local: 10 hours/6% and acquired: 11 hours/7%) and news (20.5 hours/12%).

The rest of the schedule is made up of drama series (20 hours/12%), infotainment (17 hours/10%), reality (11.5 hours/7%), formats (local: 1.5 hours/1% and acquired: 6 hours/3%), religious content (3.5 hours/2%) and current affairs (0.5 hour/0.3%).

Noviana cites SCTV and Trans

TV as the channel's closest competitors, which are also long-running number two/three on Nielsen Indonesia monthly audience share charts.

RCTI's biggest asset is its daily local drama prime time belt from 6pm to 10pm.

Challenges include sourcing relevant and appropriate foreign content to satisfy local tastes, says Noviana, adding that the shopping list for foreign content includes formats like *Deal or No Deal* (localised), *Idol* (localised), movies (*Lara Croft The Tomb Raider*, *Casino Royale*), animation (*Crayon Shinchan*, *Doraemon*).

RCTI schedules a few international dramas. Only one – *Prison Break* – is running at the moment (Saturdays, midnight).

RCTI claims an audience reach of 180 million/80% coverage in 302 cities, transmitted via 48 relay stations in Indonesia.

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