

asiacontentwatch

AXN Beyond

ContentAsia's dedicated schedule analysis service, *AsiaContentWatch*, takes an in-depth look at Sony Pictures Entertainment Networks' linear network, AXN Beyond. The first Asian network into the 24-hour TV channel space that covers all things "beyond the imagination", AXN Beyond has distribution on 13 pay-TV platforms in 11 markets. 74% of its schedule is TV series. It's all on page 12. www.asiacontentwatch.com

Singapore regulations fight rages *Regulator vs Casbaa over new pay-TV rules*

Singapore's long-brewing regulations fight got louder in May, with the strongest statement ever by pay-TV industry association Casbaa and a subsequent media statement with sections in bold and underlined from Singapore regulator, the Media Development Authority (MDA).

And, although the results of the industry consultation aren't final (or haven't been released), it's clear that peace – or at least a

truce – is still a long way off.

At the heart of the fight between the regulator and programmers is the gap between theory, practise and interpretation of WTO rules, exacerbated in some cases by a set of pre-convergence content rights definitions that draw a line between cable and IPTV.

Hanging over all this is the fear that regulators in other coun-

More on page 7



atiger's eyes

What's really going on out there...



Oops, we apparently got it all wrong. StarHub didn't, after all, have all the approvals it needed to launch two new sports channels on Sunday as we thought.

Or if they did, then there's an unexplained technical glitch because, whatever else is going on here, those channels definitely didn't go on air as planned.

The two new services – NBA TV and Racquet TV – were widely advertised as being part of StarHub's new sports offering from 23 May. And the ads and promos were running as late as the afternoon of 22 May.

StarHub did say, when it made the original announcement, that regulatory approval was pending. Given the current inflamed regulatory environment, maybe they could have foreseen that un-normal times give rise to unforeseen outcomes, including pulling channels at the 11th hour?

Something is clearly wrong. But what? We asked them first thing this morning. No replies yet. We will, of course, keep you posted...

Saban Capital \$\$ boost Kix, Thrill line up

New Tiger Gate joint venture partners on first Asia fam tour

Tiger Gate Entertainment's carriage deal in Indonesia is safe, there's money for high-end acquisitions and commissions, and there's a treasure trove of 30,000 hours of content out there in Asia to fill all the action/horror desires of Tiger Gate's two Asia channels, Kix and Thrill... just three bits of the joy that the joint venture operation's new partners were eager to share during their Asia fam tour earlier this month.

The big messages – apart from the clear hands-on involvement new investor Saban Capital Group is going to have in the running of the Asia joint venture – was that there's now enough money for s#@*&-hot content acquisition and that it's all systems go on local production.

This includes a new reality show



that is already in production (no details disclosed other than that it should be on air by year-end) and the four-year movie production deal with Singapore government agency the Media Development Authority announced during the Cannes Film Festival in May.

There's also the deal with Shine

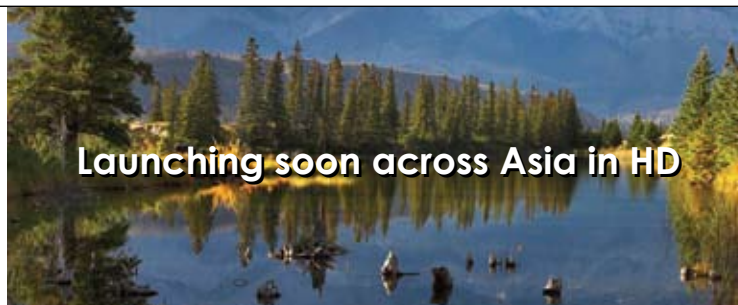
International for *Strikeforce*, a mixed martial arts promotion that will air on Kix.

The licensing agreement, which covers eight territories (Indonesia, Hong Kong, Singapore, Thailand, Philippines, Vietnam, Malaysia and India), also includes pay-per-view rights in HD.

In the end-April announcement, the companies said the *Strikeforce* library included 30 episodes and 56 hours of fights that have aired on NBC and Showtime. Internationally distributed content includes live fights through February 2012.

The 50-50 Tiger Gate-MDA initiative will make two to five Asian-language films in the first two years and another two to five in the second two years. Budgets

More on page 8



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SK Telecom, Disney tie up for local channels

By this time next year, Disney could have its first ever joint venture local channels up and running on multiple platforms and in dual HD and SD formats in Korea.

The intention is there, the announcement of the proposed deal has been made, and the pictures have been taken. Among the details still missing is approval from the Korean Communications Commission.

The proposed JV pairs The Walt Disney Company subsidiary Disney Channels International with Korean telecoms giant SK Telecom. SK Telecom will hold a 51% stake and Disney 49%.

The goal is branded Korean-language versions of Disney Channel and Playhouse Disney.

The services will be anchored by Disney characters/content, with a significant proportion of locally produced, Korean programming.

SK's contribution involves expertise in mobile, IPTV and digital media platforms; operational experience and business expertise. Disney will provide its portfolio of kids- and family-targeted content, marketing expertise and local content production and acquisition support.



Dr Sull Won-Hee, group head, new business group, SK Telecom; Laura Wendt, VP and MD, Disney Channel SEA; Ben Pyne, president, global distribution, Disney Media Networks; Jung Man-Won, CEO, SK Telecom; Andy Bird, chairman, Walt Disney International; Rob Gilby, SVP and MD, Disney Media Distribution, Asia Pacific

SK Telecom's chief executive Jung Man-won said the telco hoped to create more opportunities with Disney as a result of this strategic alliance.

Fox Int'l reworks Hong Kong, Southeast Asia teams

Fox International Channels has officially announced its new Hong Kong and Southeast Asia management structure after weeks of rumours, dribbling bits of industry info, and appointment announcements from other companies.

The company said at the end of last week that it was strengthening its management team in Hong Kong and Southeast Asia.

Jonathan Ellis, who is heading off for a job with TheTMSway, is being replaced by former Discovery exec Simeon Dawes. Dawes, who has been consulting with FIC, comes on board as senior vice president of FIC's media solution/ad sales division Fox One Stop Media. He reports



Simeon Dawes



Rajesh Sheshadri



Yvonne Tay

to FIC COO Zubin Gandevia. FIC has also brought Rajesh Sheshadri to Hong Kong from India as head of a newly created trade solutions division within Fox One Stop Media. The division covers creative production, ad sales, marketing and comms. Sheshadri's parallel role will be as Hong Kong territory head. He was previously senior vice president of content and communications in India.

Sheshadri takes over some of the roles previously filled by Sonia

Jackson, who is taking a year's sabbatical but will continue to consult with FIC. Jackson was senior vice president of marketing as well as Hong Kong and Philippines general manager.

Jude Turcuato continues to head up the Philippines team as territory director. He will now report directly to Gandevia.

FIC is also shifting Yvonne Tay to Singapore as vice president and territory head. Tay, who has worked with FIC since 2000, was previously vice president, advertising sales and partnerships based in Hong Kong. She will report to Avi Himatsinghani, senior vice president and general manager for Southeast Asia.

thetweetlife

Strong feelings or what? FB group, "Mass Boycott Starhub/Singtel Overpriced World Cup Package", now has more than... <http://bit.ly/bzD1tQ>

11:00 PM May 19th via Facebook

Big Q: How can Singapore's MDA (presuming they want to) exit new regulations gracefully? Answers on a postage sta...er, tweet, please.

12:31 AM May 13th via web

Oooooohhhh, don't you just love it when an organisation bares usually well-hidden fangs? Pay-TV association Casbaa... <http://bit.ly/9jfe9B>

11:37 PM May 12th via Facebook

Nat Geo channels Asia's Creative Director On-Air, Bill McQueen, has joined the latest flow out of Fox International... <http://bit.ly/b5sVmx>

7:38 PM May 12th via Facebook

Anyone who wants to bid Disney's Greg Johnson farewell, now's your chance. Johnson leaves Disney on Friday and Hong... <http://bit.ly/dbf6n4>

12:24 AM May 12th via Facebook

And even more congratulations! Alannah & Jeremy Hall-Smith welcomed Poppy Allegra into their family at 2.36pm on 7 May.

5:07 PM May 9th via web



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Who was at ... this year's Fox International Channels dinner and show at Media Partners Asia's Asia Pacific Pay TV Operators Summit in Bali on 6 May.



Magdalene Ew, Jonathan Spink, HBO; Therese Ong, Discovery



Zubin Gandevia, FIC; Vivek Couto, MPA



David Haslingden, FIC; Mireya Mayor, Wild Nights; Allison Iraheta, American Idol; Ward Platt, FIC



Laurent Dumeau, Raymund Miranda, Roma Khanna, Chris Williams, Universal Networks International



Paul Robinson, Eileen McCarthy, KidsCo



Cindy Chao, Edwina Ngao, Basil Chua, FIC



Leena Singarajah, IMG Media



Anne Chan, Li TV



Christine Fellowes, Comcast; David Haslingden, FIC



Mee Fung Lee, Pik Film; Jeremy Kung, TM Net Malaysia



Sonia Jackson, FIC



Karen Lee, Andrea Tay, StarHub



Rajesh Sheshadri, Avi Himatsinghani, FIC

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Who was at ... this year's Indovision dinner in Bali on 7 May.



Dadang Hidayat, KPI; Handi Kentjono, Indovision/Top TV



Rudy Tanoesoedibjo, Indovision/Top TV



Gushi Sethi, Eurosport; Vikram Kaushik, TataSky



Ramez Sheikh, Disney Media Distribution; Juliana Foo, Li TV



Geraldine Pamphile, NBA; James Ross, ITV Studios/Granada TV



Otto Leong, BBC Worldwide; Keith Mak, BBC Worldwide Channels



Venkat Ramana, The Walt Disney Company India



Wayne Dunsford, Maria Kassova, Chellomedia/JimJam



Dhini Prayogo, Indovision/Top TV; Edward Cabrelli, MPA

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stufftoknow

Measat kick-off

Malaysian satellite company Measat plays on the World Cup field for the first time this year in a new transponder capacity deal with GlobeCast Asia. Measat's Measat-3 satellite will be used to distribute the matches from South Africa across Asia Pacific from 11 June to 11 July.

New Mystery for Nat Geo

National Geographic Channels International has commissioned U.K. production house Parthenon Entertainment to produce 13 new episodes for the second season of *Mystery Files*. The new series, shot in HD, will air on National Geographic Channel in 2011.

Al Jazeera in Bahrain: In or Out?

Bahrain's Ministry of Culture and Information has frozen Al Jazeera's activities in the kingdom... and has invited the Doha-based news platform to the kingdom to "discuss a Memorandum of Understanding that will define media cooperation between the two parties", according to the Bahrain News Agency (BNA). The 20 May invitation followed reports that Bahrain had suspended local Al Jazeera ops and banned the TV network's crews from travelling to the Gulf state. Authorities accused Al Jazeera of flouting the country's media rules. BNA said the MoU would reinforce co-operation on everything from media training to exchange of media material.

Astro scores with World Cup coverage

Malaysian platform promises unprecedented digital experience

Malaysia's dominant pay-TV platform Astro is planning a 12-channel extravaganza for this year's World Cup from June.

Ten of the channels will be dedicated to World Cup content, including the 64 matches that will air live in both standard definition and HD from South Africa.

Another two channels – Astro Arena and Astro Wah Lai Toi – will carry selected live matches with Bahasa Malaysia and Cantonese commentary.



Rohana Rozhan, CEO, Astro



Henry Tan, COO, Astro

This is Astro's first HD broadcast of the 2010 FIFA World Cup on the Astro Beyond platform, which



FIFA Diski Dance

in addition to next generation digital TV services includes the hand-held wireless Astro B.player application.

Astro, which is also the exclusive broadcaster of the Barclays Premier League, is also planning World Cup online and mobile ap-

plications. This includes live video streaming of all matches, offered free to all Malaysians even if they aren't Astro subscribers.

The total offering includes news updates, results and statistics, live chats, players' profiles, and online games such as *Fantasy Football*.

IPTV, DTT growth at 60% last year, IMS Research says

Economic downturn or not, digital television growth was way way up last year, according to global market research company, IMS Research.

IPTV and free-to-air digital terrestrial households were up the most, with increases of almost 60% around the world last year.

Overall, digital homes increased 30%.

IMS Research expects annual growth compounded over five years (2010-2014) to be 8.2%.

Set-top box shipments increased by 18% last year over 2008, due in large part to analog switch-off in large terrestrial markets, IMS Research says.

A slight decline in total box shipments is expected in 2010 and 2011.

World shipments for hybrid set-top boxes increased 27% last year over 2008. The majority of these were for pay-TV hybrid satellite deployments.

IMS expects hybrid box shipments to grow steadily until

2014. This is because of the increasing number of alliances between satellite and broadband operators, pay-TV operators expanding services and needing increased bandwidth for their delivery, and continued growth in the amount of compelling DTT content worldwide.

Integrated DTV set-top box sales are way up. Japan and Taiwan were among the countries that drove integrated DTV receiver shipments up 33%.

more stuff to know

Google launches Apps quest for TV space

Google has challenged web developers to start coming up with "the next great web and Android apps designed specifically for the TV experience". The quest is part of Google's entry into the TV space, which includes working with Sony and Logitech to put Google TV inside of televisions.

euronews now in Farsi

European news service euronews launches its Farsi channel in October. This is the network's 10th language.

Disney fast-tracks Lost finale

The *Lost* finale is rushing into Asia, airing on-demand in Singapore faster than any other series ever has after its U.S. telecast. The show airs in the U.S. on 23 May at 9pm (PST), and will be available on Mio TV as soon as Disney can deliver it. The downside to the promise is that SingTel can't give an exact time.

Green light for Astro delist

Pay-TV platform Astro will delist from Malaysia's Stock Exchange following Astro Holdings' acquisition of 90% of Astro shares. The offer remains open until 3 June. Astro could delist as soon as mid-June.

New Middle East capacity

SES Astra's new satellite, Astra 3B, launched on 22 May. The new bird's footprint includes the Middle East.

Japan's NTV focuses on 7pm slot as part of new policy

Management stresses "very volatile and uncertain" environment

Japanese free-TV broadcaster Nippon Television Network (NTV) is stepping up its focus on the 7pm time slot as part of its just-released new Management Policy 2010.

This year's policy also revisits non-prime time schedules and all-day ratings as part of a broad-ranging viewership drive in an economically challenged market.

Discussing this year's policy,

NTV's management described the economic environment surrounding Japan's commercial broadcasting industry as "very volatile and uncertain".

"We think it is indispensable to obtain satisfaction of as many customers as possible in order to survive the current competitive state of this industry through creating and providing compelling content," they said.

Last year, NTV was the highest-rated station in non prime time. Media commerce and NTV's movie business were also up. Tele-shopping revenues rose 26.3%, driven partly by late-night tele-shopping show *Poshlet Late-Night Department Store*. Movie revenue was up 16%, mostly due to box-office success of *20th Century Boys - Chapter 3* and *Gokusen The Movie*.

Skype CEO opens CommunicAsia 2010 Summit

Skype CEO Josh Silverman speaks in Asia for the first time on 15 June, opening the annual CommunicAsia2010 in Singapore with the event's 'Visionary Address'.

Silverman will speak about "disruptive innovations" and share his views on the future of communication.

Skype, which has more than 500 million registered users, will be at the show for the first time, organiser Singapore Exhibition Services said.

Other Summit topics will include cloud computing, mobile

value-added services, converged device management and network security.

Speakers include Gregory Wade, Southeast Asia managing director for Research in Motion (RIM), who will address control, cost and security of smartphones; and Amrish Kacker, Analysys Mason partner and Asia Pacific head, who will talk about the untapped potential of smartphones in the region and the lucrative mobile applications scene.

CommunicAsia runs from 15-18 June.

From page 1: Regulations

tries - including neighbouring Malaysia - will follow suit, under pressure from IPTV operators to fast-track take up.

Meanwhile, sentiment is running high. On 13 May, Casbaa accused the MDA of, among other things, violating international commitments to the World Trade Organisation (WTO) and World Intellectual Property

Organisation (WIPO) copyright agreements and that Singapore's entire future as a regional media hub was under threat.

Five days later - on the same day as local paper *The Straits Times* said the U.S. authorities were concerned about the new pay-TV rules - the MDA issued a statement saying it was doing nothing of the kind.

More at www.contentasia.tv

Corrections



The previous issue of *ContentAsia* mistakenly identified Eurosport's managing director. The man third from left, is, of course, **Arjan Hoekstra**, Eurosport Asia-Pacific's managing director. We're blaming the error on too much sun at the Asia-Pacific Pay-TV Operators Summit/Granada TV Strategic Networking session in Bali. Apologies all round.

... and there was one typo in last issue which makes a huge difference and we apologise for the oversight. StarHub slashed its sports package price by 50%, not 5% as printed.

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From page 1: Tiger Gate

are likely to be in the US\$2 million to US\$5 million range. Tiger Gate chief executive, William Pfeiffer, said the total value was in the eight figures range.

Lionsgate will add the films to its distribution slate outside of Asia, and Tiger Gate will be responsible for Asian distribution.



Key Kiarie

Jon Feltheimer

The new feature films don't seem to be vanity projects for a government agency eager to showcase Singapore's assets. Neither are they made-for-television features. Or, indeed, films designed purely to boost the line-ups of either Kix or Thrill.

Although all terms of the MDA deal have not been made public, Tiger Gate stressed that the feature films were, above all, mass-market commercial projects made for theatrical release in Asia and around the world.

Pfeiffer dismissed notions that the kind of high-attention action/thriller/adventure content that Kix and Thrill was promising was in short supply... and that rights for much of it had already been picked up by other channels.

Others talk about some pretty ferocious competition, particularly in the fight/extreme sports space.

In early March this year, about six weeks before Tiger Gate's Shine/*Strikeforce* deal was announced, Thomas Kressner's year-old HD sports channel, All Sports Network (ASN), announced a long-term deal with the U.S.-based mixed martial arts organisation, Ultimate Fighting Championship. ASN's rights cover live UFC events as well as series such as *UFC Unleashed* and *The Ultimate Fighter* for 11 territories, including Hong Kong, Taiwan, Malaysia, Indonesia, Singapore, Vietnam and Thailand.

Pfeiffer said his challenge is not in what's still out there left to buy, but "in choosing the best stuff".

"There are 30,000 hours of

content across Asia that can go onto the channels... and a channel needs 1,000 hours a year," he said.

Although Tiger Gate is majority owned by Lionsgate, the Hong Kong-based regional operation is not obliged to buy anything from the Lionsgate catalogue.

"We're not just taking content in a library and hoping people like what we happen to own already," Pfeiffer said. At the same time, windows for the channels were being carved into Lionsgate distribution strategies.

Tiger Gate's commitment to first-run content for Asia is part of a content balancing act common to most channels.

"We will be spending 80% of our money on 20% of the content," Paul Presburger, Tiger Gate's head of business affairs, said. The rest will go into as second- or third-run content.

The strategy includes creating anchor properties, a plan that echoes the success Sony Pictures' AXN has had with *The Amazing Race*. "We create flagship shows," said Jon Feltheimer, Lionsgate co-chairman and chief executive. "It just takes one or two – not a lot," he added, mentioning AMC's U.S. transformation into a cool, hip channel with iconic show *Mad Men*.

Perhaps as – or maybe more – important for Tiger Gate is creating a clear-cut stand-out brand and environment for the channels. "That's the direction the world is going in," Feltheimer said, adding that in Kix and Thrill Tiger Gate had identified two genres "that no one has monopolised yet".

Any notion that Saban Capital's involvement is purely financial was quickly dispelled. Key Kiarie, Saban Capital's private equity director, stressed Saban's operational and creative input. "We would never invest in a business where we are only providing the capital," he said.

Tiger Gate is not likely to be the end of Saban's Asia activities. Kiarie said Asia had been on the company's radar for a long time, and that the Tiger Gate investment was the start of a stronger involvement in the region. "We are," he said, "open for business".

MICHAEL JACKSON'S THIS IS IT

Premieres on HBO
Friday, 25 June 9pm (8pm Jkt/Thai)



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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 that runs through 2010, Steve Marcopoto, Turner Broadcasting System Asia Pacific's president/managing director, talks about the influence of pay-TV, huge second waves, major games revenue, and what he would do again in a nanosecond even if there was no money involved.

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

"Without sounding ridiculously biased, I honestly feel that pay-TV has had the biggest impact on Asia's media landscape in the last decade. For sure, all the recent developments with broadband, the web and new wireless devices have brought a huge second wave of change to our industry, but if you look back to 2000 it's clear that the dynamism of pay-TV drove an explosion of platform development, content creation and consumer choice. Earlier, Asian broadcasting consisted primarily of dominant FTAs, relatively modest pay systems and a handful of pan-regional international cable and satellite channels. In developed or emerging markets alike, pay-TV has had a massive influence on media consumption and societies. *The Economist* actually recently referred to it as 'triumphant'."

10 years ago, lots of companies said they were totally digital. What's the biggest difference between what you remember as the digital of 2000 and your digital of today? "This hits close to home for me, because 10 years ago my company Time Warner merged with AOL in what was seen to be the transformational transaction of the digital age. We were billed as the first "internet powered" media company with a "walled garden" that seemed bountiful. But the promise of convergence clearly was ahead of the technology. The digital of today is delivering more of that promise because the interface is far more elegant and functional. The

consumer is empowered, with new devices and new sources of content providing people what they want, when they want it, where they want it – and HOW they want it."

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? "I remember countless presentations with impressive charts on how the revenue on our mobile business would scale with the penetration of smartphones. I wish I would have asked those guys to bet their jobs on that. I also remember the pitches I made to management a decade ago about the China opportunity. It's a good thing nobody asked me to bet my job on that."

The forecasts that didn't come true... Or the ones that came true but not in the way you expected. "Going back to mobile, it seemed everyone was expecting just another version of a subscription and/or advertising model. Then came the iPhone, not so much a phone but a hand-held computer that also did voice calls. And it was driven by apps, a totally new model from the traditional ones we expected. Then there were the expectations on games. While everyone was thinking about how gaming companies would become more valuable than Hollywood studios and MMOG's were the next big thing, I think few of us would have imagined that web-based games like *Farmville* would be grossing more than *Slumdog Millionaire*."

Is there anything that might have



The

20/20 interview

happened that didn't (or hasn't yet)? "China may have opened its doors a bit as its prosperity grew. I would have loved to see what might have happened if China allowed more than marginal international participation in the entertainment industry. When I see how the combination of domestic and international players created an astonishing breadth and quality of output in India, I can only wonder what the result of similar participation would be in the PRC."

What has been the biggest disappointment? Why? "After playing golf for 25 years I'm still an 18 handicap. Never have I spent so much time on one thing without improving."

What would you never do again no matter how much money you were offered? "Move back to a PC."

What would you do again in a nanosecond, even if no money

was involved? "Move to Asia."

What are you still deeply unsure about? "The model for our business this decade. Programme distribution windows are collapsing, "TV" is streaming everywhere on the web, internet-enabled televisions are here, and advertising is behavioral targeting individuals. There will be a pay-TV and it will be a growth business, but not as we know it."

Crystal ball gaze: What do you think we will be talking about in 2020? "Dick and Jane's trip to the gym (ugh!) and my 18 handicap. Plus CNN China. I think we'll have a Chinese-language network by then delivered to all those internet-enabled TVs...in 3D, of course."

This interview was edited for space. Click [here](#) to read it all, including Marcopoto's take on social networks and the phrase he takes with him into every meeting.

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

Leng Raymundo, vice president/head of programme acquisitions for Philippines' free-TV broadcast network ABS-CBN Broadcasting Corporation, talks about her best buy ever, challenges, friendships and more.

What kinds of sales pitches do you respond best to? "Those that give as much complete information on the format, the narrative and overall concept. Success factors in big territories and international pedigree matter. Cultural suitability is also key."

How much of a programme/episodes of a series do you watch before you decide to buy? "As much as we can get or we request from the programme distributors and agents; but usually, like for drama, up to the episode where the conflict is clearly established."

Do you remember the first programme/series you ever bought and what you were thinking at the time? "Korean dramas and select telenovelas. We thought they were going to succeed with our audiences given that they reflected similar cultural values on family and presented a new slanting and mounting of romantic stories and we were right. They were accepted and paved the way for more variety of programming our network can offer."

What is your best buy ever – and why? "Seven years ago it was the Taiwanese adaptation of Japanese anime comic romance *Hana Yori Dango* titled *Meteor Garden*. It was a phenomenal hit with an average rat-

ings of over 40%, and changed the landscape of early evening primetime that captured the very young to the adults and introduced the Idol drama genre. In 2004, it was *Lovers In Paris* (Korean romantic drama). It was the very first Asian drama we scheduled on primetime and the viewers' acceptance was overwhelming as shown in the ratings.... Of course, the biggest story was our format acquisition of *Big Brother* in 2005. It was the first reality format in Philippine TV and was a national sensation."

What's the highest-rated programme you've bought in the past few years? "*Boys over Flowers* from Korea (May-August broadcast) and another version of the Japanese anime *Hana Yori Dango*. Average ratings of 28% on the 6pm early primetime slot last year. Our current format version of *Got Talent* is a phenomenal hit as well with ratings of 36% on primetime weekends."

What do you find most difficult about the programming/acquisition process? "Competition and bidding wars, some programmes become overpriced. Formats are a challenge to any network's budget, because you always want to execute them well given all the parameters/conditions and limitations."

Is there anything you wish pro-

gramme licensing and distribution people would do that they are not doing now? "No, they are doing their best to accommodate all their clients but we respect those that really take care of client relationships' consistently. Those who are always fair and can manage situation where two big parties are after the same content."

What's the biggest programming risk you've ever taken? "Still the formats. With telenovelas, once you spot a good one, then you're okay since it can work wonders on the ratings for a longer broadcast period and they are fairly priced. Korean dramas can be a challenge because sometimes even with big stars and high acquisition cost, the drama does not deliver the ratings."

What do you think the most important part of your job is? "Constant communication with distributors, screening and negotiating for the best price where it is a win-win situation. Now the challenge to get additional rights for our International channel is very important for our management since we would like to deliver to all our Filipino viewers around the world what their families and friends are watching from home."

What has been the biggest influence in your buying habits over



the past years? "Viewer preference... we work closely with our market content research team. Our viewers have become more vocal and with social networking, there is more openness and democratic opinion."

Viewing trends are dynamic but what type of content do you think will be the next big thing or will continue to dominate the screen in the next five years? "Reality formats and dramas will still dominate Philippine TV."

This interview was edited for space. Click [here](#) to read it all, including what Raymundo loves & hates about the 'acquisitions process and what she would buy if money was no object.

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



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More Than Bandwidth

AXN Beyond

by Malena Amzah

AXN Beyond was first into the 24-hour TV channel space that covers all things “beyond the imagination”, including horror, supernatural and fantasy, in Asia.

Launched in 2008, the channel targets viewers between 20 and 40 years old. Schedules cover

movies, drama and reality series. Prime time runs from 7pm to 1am weekdays.

AXN Beyond schedules 124 hours a week of drama series (74%). The rest of the schedule is filled with reality series (29 hours/17%), movies (14

hours/8%) and a magazine show (1 hour/1%).

Almost all of the content is acquired from U.S.-based studios and distributors, including Disney Media Distribution, Warner Brothers International Television and NBC Universal Television

Distribution.

First-run primetime content is usually broadcast at 11pm on weekdays with repeats the following day at 8pm, and on weekends.

AXN Beyond operates in an in-

More on page 13

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9am	Early Edition (S4) (22 x 60') (re-run) (Jun 1 - Jun 30)					Fear Itself (13 x 60') (Jun 5 - Aug 28)	Eli Stone (S2) (13 x 60') (May 2 - Jul 25) (rpt of Wed 11pm)
10am	Mysterious Ways (S2) (22 x 60') (re-run) (May 25 - Jun 23) / Estate of Panic (re-run) (6 x 60') (Jun 24 - Jul 1)					Destination Truth (S3) (15 x 60') (Mar 13 - Jun 19) / Better off Ted (S2) (13 x 30') + Criss Angel (S4) (13 x 30') B2B (Jun 26 - Sep 18) (rpt of Thur 11pm)	Supernatural (S5) (22 x 60') (Mar 14 - Aug 8)
11am	Life on Mars (17 x 60') (re-run) (May 12 - Jun 3) / Northern Mysteries (18 x 30') (re-run) (Jun 4 - Jun 16) B2B / Fear Itself (13 x 60') (re-run) (Jun 7 - Jul 5)					Criss Angel Mindfreak (S3 & 2) (48 x 30') (Jan 16 - Jun 19) / Northern Mysteries (2 x 30') (Jun 26) (2 Eps B2B)	Weekend Movies (Rpt)
12nn	Criss Angel Mindfreak (S2) (re-run) (21 x 30') B2B (May 26 - Jun 9) / Criss Angel Mindfreak (S3) (re-run) (26 x 30') B2B (Jun 9 - Jun 25) / Destination Truth (S3) (re-run) (15 x 60') (Jun 28 - Jul 16)					Haunting Evidence Specials (5 x 60') (May 15 - Jun 12) / Cyril: Simply Magic (3 x 60') (Jun 19 - Jul 3)	
1pm	Movies on Mon	Charmed (S1+2+3) (re-run) (22 x 60') (Mar 26 - Jul 20)				Fear Itself (13 x 60') (Jun 5 - Aug 28)	
2pm	Back To The Future I (Jun 7) *8:30pm-11:00pm / Back To The Future II (Jun 14) *8:30pm-11:00pm / WaterWorld (Jun 28) *8:30pm-11:00pm / Psycho (1998) (Jun 28) *9:00pm-11:00pm	The X-files (S3+4+5+6+7+8+9) (re-run) (24 x 60') (Nov 3 - Jul 2, 2010)				Fallen (6 x 60') (Jun 5 - Jul 10) (rpt of Fri 11pm)	
3pm	Criss Angel Mindfreak (S2) (re-run) (21 x 30') B2B (May 26 - Jun 9) / Criss Angel Mindfreak (S3) (re-run) (26 x 30') B2B (Jun 9 - Jun 25) / Destination Truth (S3) (re-run) (15 x 60') (Jun 28 - Jul 16)					Charmed (S 1) (22 x 60') (Apr 17 - Jul 3)	
4pm	Early Edition (S4) (22 x 60') (re-run) (Jun 1 - Jun 30)						
5pm	Mysterious Ways (S2) (22 x 60') (re-run) (May 25 - Jun 23) / Estate of Panic (re-run) (6 x 60') (Jun 24 - Jul 1)					Criss Angel Mindfreak (S3 & 2) (48 x 30') (Jan 16 - Jun 19) / Northern Mysteries (2 x 30') (Jun 26) (2 Eps B2B)	Buffy The Vampire Slayer (S7) (22 x 60') (Apr 3 - Jun 13) / Charmed (S1) (22 X 60') (Jun 20 - Aug 29) (2 Eps B2B)
6pm	Terminator: The Sarah Connor Chronicles (S2) (22 x 60') (May 26 - Jun 24) / Chuck (S2) (22 x 60') (Jun 25 - Jul 26)					Haunting Evidence Specials (5 x 60') (May 15 - Jun 12) / Cyril: Simply Magic (3 x 60') (Jun 19 - Jul 3)	
7pm	Criss Angel Mindfreak (S2) (re-run) (21 x 30') B2B (May 26 - Jun 9) / Criss Angel Mindfreak (S3) (re-run) (26 x 30') B2B (Jun 9 - Jun 25) / Destination Truth (S3) (re-run) (15 x 60') (Jun 28 - Jul 16)					Destination Truth (S3) (15 x 60') (Mar 13 - Jun 19) / Better off Ted (S2) (13 x 30') + Criss Angel (S4) (13 x 30') B2B (Jun 26 - Sep 18) (rpt of Thur 11pm)	
8pm	Flipping Out (S3) (11 x 60') (May 31 - Aug 9) (rpt of Sun 10pm) *Jun 7, 14, 28 starts @ 7:30pm, ends @ 8:30pm	Repeat of previous day's premiering timetable @ 11pm				Weekend Movies	
		Supernatural S5 (22 x 60') (Mar 9 - Aug 3)	The Prisoner (6 x 60') (May 26 - Jun 30)	Eli Stone (S2) (13 x 60') (Apr 29 - Jul 22)	Destination Truth (S3) (15 x 60') (Mar 12 - Jun 18) / Better Off Ted (S2)+Criss Angel Mindfreak (S4) B2B (13 x 30') (Jun 25 - Sep 17)		
	Prime time						
9pm	Movies on Mon	Charmed (Season 1+2+3) (re-run) (22 x 60') (Mar 26 - Jul 20)				Idle Hands (Jun 5) / Devour (Jun 12) / Urban Legends: Bloody Mary (Jun 19) / Casper (Jun 26)	
	Back To The Future I (Jun 7) *8:30pm-11:00pm / Back To The Future II (Jun 14) *8:30pm-11:00pm / WaterWorld (Jun 28) *8:30pm-11:00pm / Psycho (1998) (Jun 28) *9:00pm-11:00pm						
						The Prisoner (6 x 60') (May 30 - Jul 4) (rpt of Tue 11pm)	

Drama series (124 hours/74%)

Movies (14 hours/8%)

Magazine (1 hour/1%)

Reality series (29 hours/17%)

Source: AXN Beyond

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

Twitter vs developers: flutter over in-house development

Trouble brewing in Twitter paradise? Looks like the company's entry into the smartphone applications market has caused developers to press the panic button.

The big issue is that Twitter appears to be in competition with developers, who are saying why bother if Twitter is going to do it itself.

According to a new report from indie tech analysts Ovum, Twitter "must act swiftly to avoid alienating third-party app developers that have been crucial to its success".

The report, "Twitter grows up and gets serious", says Twitter's relationship with the developer community "is becoming increasingly strained as the social networking site rolls out its own mobile applications".

Ovum believes Twitter should "urgently provide developers with a clear roadmap of where its own in-house development

efforts are heading in order to re-establish harmony".

"As Twitter matures, it is inevitable that the company will want to produce or acquire more in-house applications, and there is always a certain inherent tension between developers and platform owners," says report author Eden Zoller.

"However, Twitter needs to be very careful not to alienate the developer community as they drive innovation for the service and also traffic. It should be remembered that applications account for 75% of all tweets," Zoller added.

"Developers do not want to go to the trouble and cost of building an app if Twitter itself is going to make a big play for same area. This is exactly what Twitter appears to be doing with its in-house applications for smartphones, and the Tweetie application it acquired in April."

Last month Twitter announced there were 100,000 applications for the site – double the number available just five months earlier. At Chirp, its inaugural developer conference, the company told developers that it wants to focus on services that enhance the platform's "core experience".

These core experiences include video and photographs.

However, Zoller adds, while on the face of it this is not great news for developers, there is some logic behind the argument.

"The implication is that developers should look to innovate more in verticals and other areas that they have not traditionally tapped into. This might appear harsh but there is logic behind the argument. The first Twitter applications are well established, and as the Twitter platform matures developers will need to be more creative."

From page 12: AXN Beyond

creasingly crowded environment, although channel bosses say they don't programme against any of its competitors because no one does it quite like they do.

The two closest are Universal Networks International's Sci-Fi (which will be rebranded Syfy) and Tiger Gate Entertainment's Thrill, which looks like it's becoming a lot more aggressive now that Saban Capital has taken a stake.

AXN Beyond has the widest reach, with carriage on 13 pay-TV platforms in 11 markets in Asia. Sci-Fi in 12 markets (including Sci-Fi HD time block in Japan), and Thrill in three (Hong Kong, Singapore, Indonesia).

The genre is also popular on local terrestrial networks, and appears on Singapore's Channel 5, Malaysia's TV3 and 8TV, Hong Kong's TVB Pearl and ATV World. Shows include *Flash Forward* (Singapore), *Ghost Whisperer* (season 4 in Malaysia and 6 in Singapore), *Supernatural* (season 4, Malaysia), *Lost* (season 5, Hong Kong), *The Vampire Diaries* (Hong Kong), *Ripley's Believe It Or Not* (Hong Kong), *Battlestar Galactica* (season 4, Malaysia) and

Terminator: The Sarah Connor Chronicles (season 2, Malaysia).

AXN Beyond's slate includes the latest seasons of horror drama series *Supernatural* and *Lost* as well as reality series such as street magic *Criss Angel: Mindfreak*.

June highlights include three-part mini series *Fallen* (4 June, 11pm), a story about Aaron, an angel discharged from heaven during the war with hell. The six-hour series is based on Tom Sniegoski's book and directed by Mikael Salomon (*Rome*).

AXN Beyond also premieres the second season of Disney comedy *Better Off Ted* in June (24 June, 10pm).

ITV Studios Global Entertainment's *The Prisoner* is on AXN's tentpole list this year.

The six-part miniseries premieres, which premieres on Tuesday (25 May) in an 11pm slot, is a remake of the classic 1960s TV series about Michael and his battle for answers and freedom. Jim Caviezel (*The Passion of the Christ*) plays Michael.

AXN isn't saying when it will air *Lost – The Final Season* on Beyond, although the thriller/adventure is definitely on the highlights list.



Better Off Ted (season 2)



Fallen



Lost (season 5)

Programming priorities this year continue to focus on first-run and exclusive hit U.S. series.

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