

## Celestial pays tribute to Run Run Shaw

*Cheng Pei Pei leads Shaw Bros stars in memorial special*



Celestial Tiger Entertainment's Shaw Showcase

Celestial Tiger Entertainment pays tribute to Run Run Shaw at the weekend with a prime-time showcase on classic movie channel, Celestial Classic Movies.

Shaw, who built the legendary Shaw Brothers Studio and founded dominant Hong Kong broadcaster Television Broadcasts Ltd (TVB), died this month at the age of 106.

The Hong Kong-based Asian entertainment network, which has exclusive Asia pay-TV rights to the top 500 Shaw Brothers

titles, will air *Shaw Showcase: In Memory of Sir Run Run Shaw* on Saturday (18 January) at 9pm.

The special hosted by the legendary Cheng Pei Pei features interviews with Shaw Brothers' stars, including David Chiang, Ti Lung, and Ling Bo.

The half-hour special will be followed by 1959 hit, *The Kingdom and the Beauty*. The film is one of Shaw Brothers most acclaimed movies.

**More on page 11**

## 2014: Who's hoping for what

*Powerful programming, innovation, growing share of mind and advertising... some of what programming heads in Asia are saying about 2014.*

*See page 7/8*



## *The Snake slithers off & we're listening out for the sound of hooves...*

The Year of the Snake in Asia's content industry closes at the end of January with a few big carriage debates, a close eye on growth and change in Thailand and the Philippines, an even closer eye on who new Turner boss Ricky Ow will pick to head up his entertainment channels team, interest in advertiser-funded content at an all-time high, hopes of change for foreign pay-TV players in Taiwan, enthusiasm about digital cable in India, and unprecedented activity around a bigger range of formats than ever.

Plus, of course, mainland China's soaring content strength and insatiable appetite for everything from domestic production and TVB drama out of Hong Kong to Hollywood and U.K. drama.

What else are we watching?

2014 will be an even bigger year for higher Asian relevance, greater engagement with local audiences, adding value, following audiences onto multiple screens and devices, shorter licensing windows, more exclusivity, and as many rights as buyers can cram into a contract.

And of course, there's the question of what Astro in Malaysia does with all that extra satellite capacity following the launch of Measat's new satellites

**More on page 12**



## Who shrunk my Big List?

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## ***DramaFever preps SEA launch “in the next few weeks”***

New York-based online video site, DramaFever, is preparing a Southeast Asia launch.

A welcome note on the platform's website offers users who provide names, email addresses and country of residence a month's free access to the subscription tier, DramaFever Premium, when the service officially launches in the region “in the next few weeks”.

Asia-Pacific countries listed on the site are Indonesia, Malaysia, Philippines, Singapore, Thailand, Vietnam and Australia.

The company currently streams more than 13,000 hours of Asian dramas and Latin telenovelas to more than 10 million viewers in the Americas. Current titles include *Boys Over Flowers* and *Mischievous Kiss*.

A New Year's blog post by DramaFever co-founders Suk Park and Seung Bak says the company's 2014 plans include launching “in just about every country worldwide over the next few months”, hosting a red carpet ceremony for the DramaFever Awards in New York City and rolling out new DramaFever apps on smart TV and gaming consoles.

DramaFever's biggest competitor at the moment is Viki, which also streams Asian dramas and Latin telenovelas to a global audience and uses a similar business model of free/ad-supported or premium/no ads.

### **YouTube sponsors Mip Digital Fronts**

YouTube enters new territory in April as the founding partner of the inaugural Mip Digital Fronts showcase. The digital screenings for original online video content launch at MipTV in Cannes on 9 April 2014. This year's market runs from 7-10 April.

## **FIC hits seven year movie high in Malaysia *Fox Movies Premium tops S'pore, M'ysia, Taiwan***



*The Hobbit*

Fox International Channels' (FIC) Fox Movies Premium ended 2013 as the top Hollywood movie channel among cable/satellite audiences between 15 and 49 years old in Singapore and Malaysia.

In Taiwan, Star Movies took similar honours, according to figures released by FIC.

Quoting Kantar Media viewership data, FIC says Fox Movies Premium in Singapore drew the year's highest rating across December 2013, reaching a two-year high last achieved in January 2012.

In Malaysia, Fox Movies Premium garnered its highest monthly rating in November 2013, when the channel surged to a seven-year high. The last time Fox Movies Premium achieved similar ratings was in February 2006 (Source: Nielsen).

FIC also says its premium movie channels scored their largest ratings gap against main competitor HBO Asia since 2001 (Singapore), August 2008 (Malaysia) and January 2011 (Taiwan).

Fox Movies Premium titles in December included *The Walking Dead* season four, *The Hobbit: An Unexpected Journey*, *The Twilight Saga: Breaking Dawn Part 2*



*The Walking Dead*

and *Hansel & Gretel: Witch Hunters*. The year's highest-rated movie in Singapore for 2013 was *Brave*, which aired in April.

The November schedule in Malaysia included *Oz: The Great and the Powerful*, *Life of Pi* and *Salt*. The highest rated movie in Malaysia, where the channel is carried on Astro, was *Piranha 3DD*, which aired in September.

In Taiwan, Star Movies aired *The Avengers*, *The Hunger Games* and *Taken 2* in 2013. The top-rated movie was *The Avengers*.

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## ***Modern Family films 1st overseas episode***

Emmy Award-winning comedy series *Modern Family* has chosen Australia as the first overseas destination for its family vacation-themed episode tradition.

Past destinations for vacation-themed episodes were Hawaii (season one) and Wyoming (season three).

Australian flag carrier Qantas has announced a partnership with 20th Century Fox Television and 20th Century Fox Consumer Products to fly the series' cast and crew from L.A. in February.

Filming in Australia is expected to last two weeks and the episode is slated to air later in the season.

The season five finale is expected to air in early to mid May, ahead of the New York Upfronts and L.A. Screenings.

Qantas' past high-profile celebrity tie-ups include Ellen DeGeneres for Warner Bros' *The Ellen DeGeneres Show* and Oprah Winfrey.

"We promise to feature a kangaroo, a koala and a boomerang," joked executive producer Steven Levitan, adding: "I'm sure there will be lots more, but so far that's all we know about Australia – our American school system is a disaster".

## **WWE wrestles into Thailand on 25 Jan**

Wrestling specialist World Wrestling Entertainment (WWE) has entered a five-year exclusive TV distribution agreement with Thai pay-TV operator Cable Thai Holding (CTH).

WWE executive VP of international, Gerrit Meier, says the partnership is WWE's "largest and most expansive TV rights deal in Thailand".

Daily programming and pay-per-view specials kick in on 25 January via the CTH Sports Spirit channel. Content includes *Raw*, *SmackDown*, *WWE Main Event*, *WWE Superstars*, *WWE NXT*, *WWE Afterburn*, *WWE Bottomline*, *WWE Experience*, *WWE Vintage Collection* and *This Week in WWE*.

## **A+E's Duck Dynasty goes online in Asia** ***Full eps online will drive channel traffic, network says***

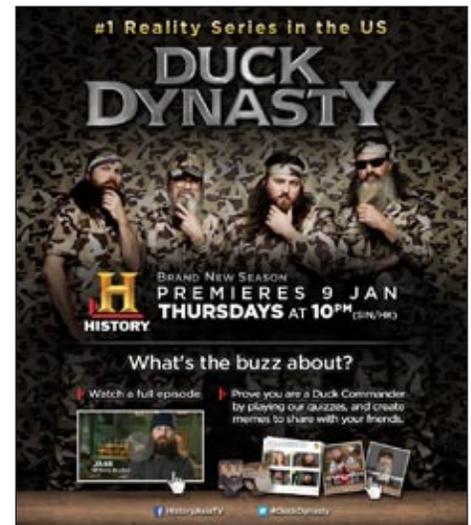
A+E Networks Asia has put full episodes of *Duck Dynasty* online for the first time in Asia as part of a new strategy to boost channel viewership.

Two full episodes of the show from seasons one and two have been made available across Asia on historyasia.com.

A+E Networks Asia's senior vice president, programming and marketing, Michele Schofield, said the goal was twofold – "to not only broaden the reach of our brand but to essentially drive viewership back to our channels".

"Offering limited content online concurrent to the premiere broadcast is something we're considering for the near future, particularly when it comes to serialised content like drama, for example," Schofield said, adding: "The content is geo-blocked for our territory but still available to all. There is no need to be a subscriber to watch".

"As we have done in other markets, such



as the U.S., we see the value of providing a limited amount of full episodes online, drawing from our best and most popular content and related to a series which is being promoted on-air," Schofield said.

## ***Baidu, QVOD top list of China online pirates***

Mainland Chinese online search giant Baidu and software company QVOD have been named the country's top copyright infringement violators, according to an annual list compiled by The National Copyright Administration of China (NCAC). The list ranks the top 10 companies with the most serious copyright violations.

The two companies have been fined a record RMB250,000/US\$41,300 for infringing broadcast rights and damaging public interests, and have been ordered to cease all infringement activities.

The authority's investigations began on 19 November 2013 after it received complaints from members of The Anti-Piracy Alliance, which consists of legitimate rights holders such as Youku Tudou, Tencent, Sohu and LeTV.

The Alliance is seeking up to RMB300 million/US\$49.5 million from Baidu and QVOD for copyright violations.

Investigations were conducted in 10 provinces and cities, including Beijing and Shanghai, and involved analysing Baidu and QVOD media players' core technology, operational model and chain.

The two companies were found guilty of directly or indirectly providing users access and links to pirated content.

Baidu's infringement activities span PC (web and desktop apps), mobile apps and TV platforms.

Piracy-infested products include Baidu Video Search, Baidu Video App, Baidu TV Stick and Baidu Yingyin. Baidu recently announced that it has ended its peer-to-peer (P2P) business over Baidu Yingyin.

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# Who's wishing for what in 2014

*Industry talks about powerful programming, innovation and growing share of mind*

"I hope that we can all do our share in preserving and saving whatever is left of our environment. My hope is for our countrymen in the Philippines affected by Typhoon Haiyan to be able to rebuild their lives through sustained support from local and international communities. Lastly, I hope that our industry will continue to flourish."

Leng Raymundo, Vice President, Integrated Acquisitions and International Sales Distribution, ABS-CBN



Aside from, of course, an increase in sales, territory reach and more business partners for 2014, GMA Worldwide has high hopes for improved developments in three key sectors. First, we hope for more political stability and harmony among all of our Asian neighbours to reduce trade barriers that divide Asian countries and pave the way for more mutually beneficial business relationships. Second, we hope for the full digitisation of broadcast networks as well as gradual but sustainable standardisation of media formats. This will help improve the quality and establish a material benchmark throughout the region as well as raise the efficiency of trade operations. Lastly, as technology advances exponentially, we expect 2014 to bring even more ground-breaking software, gadgets, tech, etc that will serve as additional avenues and selling streams for our content."

Roxanne J. Barcelona, Vice President, GMA Worldwide



"Having fun as a team, putting a smile on our partners' faces and making our products stronger than ever."

Zubin Gandevia, President, Asia Pacific and Middle East, Fox International Channels



"Having launched RTL CBS Entertainment HD, our first channel under the joint venture, we're looking forward to the successful launch of our second channel,

RTL CBS Extreme HD, in the first quarter of 2014. We're working aggressively to expand our footprint in the region with these channels." Jonas Engwall, Chief Executive Officer, RTL CBS Asia Entertainment Network



We will continue to refresh and enhance our programming both local and international across our entire brand portfolio (The Asian Food Channel, Food Network and Travel Channel). With an increasing emphasis on marketing and promotion, we hope to demonstrate to our partners and viewers the power and value of our global brands as we seek to expand in both current and new territories across the Asia-Pacific region." Derek Chang, Managing Director, Scripps Network Interactive, Asia Pacific



"Besides another blockbuster year for us, I hope that, as an industry, we will continue to innovate and entertain audiences in Asia, and grow their share of mind and spending on subscription television."

Todd Miller, Chief Executive Officer, Celestial Tiger Entertainment

"For 2014 we are looking for carriage opportunities for channels that offer a truly differentiated content proposition... that are not simply brand extensions or library-based but that instead target the passions and lifestyle aspirations of individual subscribers. I'm hoping that the recent granting of a landing licence for Outdoor Channel in Vietnam will quickly translate into expanded distribution in what has become a somewhat more restricted market for international/pan-regional pay TV channels. And in Indonesia I am hoping that the plethora of new distribution platforms will not just deliver growth but sustainable business models and competition, which in turn should see Indonesia remain the fastest growing market for pay TV in Asia."

Gregg Creevey, Managing Director, Multi Channels Asia



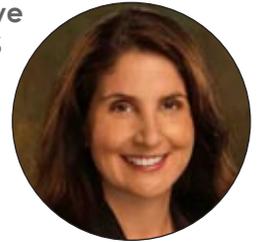
“In 2014, Endemol Asia is hoping for accelerated growth in advertising spending in the region. It would also be great to see a faster pace in the shift from finished shows to original programming for the pan-regional broadcasters.”



Arjen van Mierlo, CEO, Endemol Asia

“One of my biggest hopes for 2014 is to continue to have more great shows to offer to the marketplace. CBS Studios International is expecting another great year with two new 2014 shows already gathering significant interest.”

Nicole Sinclair, Director of Sales, Asia Pacific, CBS Studios International



“In 2014, we hope to continue our Asia momentum and reach new audiences through original programming and strategic partnerships across linear and digital platforms. We look forward to continuing our development in Asia's emerging markets, further growth in developed markets and creating deeper and more insightful coverage of the regions' top newsmakers.”

Gary Groenheim, Commercial Director of Bloomberg Television, Asia Pacific



“We would like to see more of our shows airing across Asia, whether that is in finished or localised format versions. We hope to achieve this by forming strong partnerships with key players in the region and also looking out for production or co-production partners. We are open to new ideas

and new opportunities where they would lead us to expansion and growth in the region.”

Hyeonza Hong, Vice President Sales Asia, ITV Studios Global Entertainment



“We have high expectations for 2014 and will be especially focusing on expanding our business across China, Thailand, Hong Kong and India this year... We've ramped up our Lifetime movie catalogue with the addition of 25+ new films... Another area of growth for us is our format business; last year, we launched localised versions of some of our hit U.S. franchises into several new territories, and we anticipate additional launches in the upcoming year.”

Marielle Zuccarelli, MD, International Content Distribution, A+E Networks

“I'm hoping that 2014 will see an increase in local animation production. We know how skilled many studios are in Asia Pacific, and now is the time for them to demonstrate their abilities on the global stage.”

Mark Eysers, Chief Content Officer, Turner International Asia Pacific



“I'm hoping for more inspiring regional content to be produced that is customised to the Asian audience. In the age of digitisation, instead of going in the direction of content segmentation, I hope to see more content that is able to influence audiences in a positive, meaningful and engaging way that is seamless across all platforms.”

Anne Chan, General Manager, Life Inspired

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# Philippines' ABS-CBN, GMA enter 2014 at loggerheads

## *Drama, boxing tops charts as region's fiercest rivals jostle for position*

Philippines' free-TV broadcaster, ABS-CBN, says it ended 2013 as the country's top national TV station, with drama *Juan dela Cruz* the most-watched programme among Philippines' audiences in urban and rural areas for the year.

Rival national broadcaster, GMA Network, meanwhile, says it captured the viewing hearts of Urban Luzon (which covers 77% of total urban TV homes) and Mega Manila across all day-parts last year. GMA uses Nielsen TV Audience Measurement.

GMA also says the Pacquiao-Rios boxing match, which aired on GMA Channel 7 in November 2013, topped national viewership charts as well as Urban Luzon and Mega Manila for the entire year.

Quoting rival measurement agency Kantar Media data, ABS-CBN says it ruled national TV ratings with an average audience share of 42% against GMA's 33%. In prime time (6pm to midnight), ABS-CBN's average share was 47%.

GMA says its average total day audience share in Urban Luzon was 36%. This was "impressively ahead" of ABS-CBN's 30.8% and of TV5's 12.8%.

In Mega Manila, GMA said it kept its ratings edge with a 37.2% average total day audience share against ABS-CBN's 28.8% and TV5's 13.7%.

ABS-CBN's data shows local drama rules in homes across the country. The top five spots went to *Juan dela Cruz*, *Ina Kapatid Anak*, *Princess and I*, *Maa-laala Mo Kaya* and *Wansapanataym*. News programme *TV Patrol* was at number seven on Kantar's charts and in top news spot nationwide. The local version of global format *Pilipinas Got Talent* placed 12th, with *The Voice of the Philippines* in 14th spot.

GMA's top 10 programmes for Urban Luzon include news magazine programme *Kapuso Mo*, *Jessica Soho* and the remake of *Anna KareNina*.

### Top 15 programmes from January to December 2013 (national homes)

Rank	Channel	Title	Rating%
1	ABS-CBN	<i>Juan dela Cruz</i>	34.7
2	ABS-CBN	<i>Ina Kapatid Anak</i>	33.4
3	ABS-CBN	<i>Princess and I</i>	31.1
4	ABS-CBN	<i>Mmk Ang Tahanan Mo</i>	30.7
5	ABS-CBN	<i>Wansapanataym</i>	29.7
6	ABS-CBN	<i>Honesto</i>	28.3
7	ABS-CBN	<i>TV Patrol</i>	27.7
8	ABS-CBN	<i>Got to Believe</i>	27.6
9	ABS-CBN	<i>Aryana</i>	26.6
10	ABS-CBN	<i>Muling Buksan Ang Puso</i>	26.1
11	ABS-CBN	<i>Huwag Ka Lang Mawawala</i>	25.9
12	ABS-CBN	<i>Pilipinas Got Talent</i>	25.4
13	ABS-CBN	<i>Bet on Your Baby</i>	25.3
14	ABS-CBN	<i>The Voice of the Philippines</i>	25.1
15	ABS-CBN	<i>Be Careful With My Heart</i>	22.9

### Total day national TV viewership

#### from Jan to Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	42%
2	GMA	33%
3	TV5	11%

### National primetime (6pm-midnight) TV viewership

#### from Jan to Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	47%
2	GMA	31%
3	TV5	9%

### National morning (6am-noon) TV viewership

#### from Jan to Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	37%
2	GMA	33%
3	TV5	13%

### National early afternoon (noon-3pm) TV viewership

#### from Jan to Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	40%
2	GMA	36%
3	TV5	10%

### National late afternoon (3pm-6pm) TV viewership

#### from Jan to Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	38%
2	GMA	33%
3	TV5	14%

### Total day national TV viewership

#### Dec 2013 by households

Rank	TV network	Audience share in %
1	ABS-CBN	43%
2	GMA	33%
3	TV5	10%

Source: ABS-CBN/Kantar Media



The Voice of the Philippines, ABS-CBN

**Telemundo honoured at Korea's Dari Awards**



Xavier Aristimuno, Telemundo (left) and Youngsan Kim, director, Korean Cultural Center in L.A. (KCCLA)

Telemundo Internacional received the Media Partner of the Year Award from Korea's Creative Content Agency (KOCCA) during the 2013 Dari Awards in L.A. in December. The annual awards honour the active involvement of companies and individuals in the growth of Korean content around the world. The award was presented to Telemundo Internacional's senior vice president, international business development and digital media, Xavier Aristimuño.

**From page 1: Celestial/Shaw**

Celestial Classic Movies, which launched in 2008, is built on the 760 titles in the Shaw Brothers library, including films from legendary directors such as Chang Cheh (*Five Venoms*) and King Hu (*A Touch of Zen*). More than 600 of the films have been digitally remastered. About 200 are now available in HD.

A memorial service will be held on Friday (17 January). TVB is offering live signals from inside the venue to other stations. "The late Mr Shaw had led a simple life and attached little importance to elaborate etiquette," TVB said, adding that the memorial service was "an occasion for reminiscence of Mr Shaw's illustrious life, not mourning".



*The Borrowed Wife*

Philippines' free-TV network GMA is promising a "bigger and stronger" slate of shows for the first quarter, including six original drama series.

The new line-up kicks off with afternoon prime-time series, *The Borrowed Wife*, a story of love, obsession and the question: "Is there reason enough for a spouse to become someone else's lover?" *The Borrowed Wife* premieres on 20 January.

Also on 20 January, GMA debuts Korean period horror-romance, *Tale of Arang*, starring Shin Min-ah and Lee Jun-ki in the story of a magistrate's daughter who is brutally murdered and returns as a ghost to solve the mystery of her death.

Original drama *Carmela*, starring Marian Rivera, follows on 27 January, along with prime-time series *Rhodora X*, "a drama that challenges us to review how deeply we know our loved ones", as well as love story *Paraiso Ko'y Ikaw*.

GMA describes *Carmela*, starring Marian Rivera (*Dyesebel*, *Darna*), as a "show that validates every woman's aspiration to be understood through a beautiful

story of love that can never be". The plot revolves around the choices Carmela must make after she falls in love with a man who despises her mother.

GMA is also gearing up to premiere afternoon prime-time series *Innamorata* in February, followed in March by Dondon Santos' fantasy drama series *Kambal Sirena*, starring 20-year-old beauty queen Louise Delos Reyes as twins Alona and Perlas.

*Innamorata* stars Max Collins as Esperanza in her first afternoon prime-time role, along with co-Bubble Gang "bubblettes" Jackie Rice and Gwen Zammora.

GMA's first-quarter slate follows a healthy 2013 in Mega Manila, where the network took 17 of the top 30 slots for 2013. Top performers were *Anna KareNina*, prime-time soap *Mundo Mo'y Akin* and weekly drama anthology *Magpakailanman*, all of which were in the top 10 for the year, according to Nielsen data released by GMA.

**GMA promises "bigger stronger" drama**  
*Borrowed Wife* kicks off 2014 original slate

## Celestial Tiger acquires Ghost Hunters



*Ghost Hunters*

Hong Kong-based network Celestial Tiger Entertainment (CTE) has bought *Ghost Hunters* season nine from Alfred Haber Distribution for Southeast Asia. The series will air on horror and suspense channel Thrill, which is currently airing season eight on Thursdays and Fridays at 8pm. Season nine premieres in the U.S. on 22 January on NBCUniversal's Syfy. The series follows Jason Hawes, a plumber by day and a ghost hunter by night, and his group of real-life paranormal investigators.

### Korean drama *Dr Hur Jun* debuts on DD Bharti

Munhwa Broadcasting Corporation's (MBC) period drama, *Dr Hur Jun*, made its Indian debut on state-owned TV channel DD Bharti this week. The Hindi-dubbed Korean drama, localised as *Dr Hur Jun ki Sachi Daastan*, airs Monday to Friday in an early prime-time slot of 7pm. The series is based on historical figure *Dr Hur Jun*, a humble man who devotes himself to healing the sick and becomes the emperor's physician. "Although our diplomatic relations are 40 years old, the cultural relationship goes back 2,000 years," says Kim Kum Pyoung, Director of India's Korean Cultural Centre.

**From page 1: Snakebites**  
this year and next.

Standalone authenticated apps will grow as will the difficult conversations with pay-TV platforms, which prefer content to remain within their own environments. Answers to the question – "do we have fans or do we have subscribers?" – will become increasingly important in the debate over who is best placed to serve audiences. The real issue, of course, is about data, who owns it, and who can use it to make more money. The conversation about return path data and what it could mean to programmers will pick up in 2014.

In addition, we are keeping a close eye on standalone streaming services such as Viki, which has massive Asia plans and the ability to deliver in every language including Klingon, and U.S.-based service DramaFever, which is launching Asia-specific services some time in 2014.

Some of the bigger issues facing the industry are not that different from those facing the industry every year. Value. ARPU. Licensing costs... This year, platforms will be even more picky, the power of in-house channels will increase as know-how rises, and packaging and pricing will evolve to take account of higher viewer expectations and choice. There may also be change in the way studio output deals are structured.

A trickle of new channels and a steady flow of customised feeds spread through Asia in 2013. And there's more for 2014. On their way to Asia are RTL CBS Extreme HD (HD entertainment for the boys, "most thrilling combination of action, hi-energy, adrenaline pumping"); Sony Pictures Television (SPT) Networks' new Asian GE channel, Gem (popular entertainment from across Asia), scheduled to launch this month; and Jeremy Hall-Smith's two channels, Ink and Sen, under the Persuasive banner. There is also David Haslingden's new kids channel, and talk of at least one more retro/library channel for the region.

Perhaps the biggest effort by regional programmers is in launching localised feeds for specific markets in Asia and into migrating to HD. As in the past few years, the push into local versions of regional

brands is led by Fox International Channels (FIC) Asia. Others are following.

There will also be old channels in new guises. We're expecting A+E to migrate bio into lifestyle network FYI at some point after the U.S. launch in mid-2014. The U.S. announcement in December 2013 said the new brand would be upscale with a younger and more modern sensibility.

NBCUni's The Style Network in Asia may also morph into men's lifestyle channel, Esquire Network, following the U.S. rebrand in September 2013. Nothing official on that yet.

Nat Geo People, which launched on Australia's Foxtel this month, is on its way to Asia too. FIC Asia hasn't said anything yet, but there's little to no doubt that Nat Geo People will replace Nat Geo Adventure in Asia in 2014. FIC bosses in Asia have been shopping around for suitable content to add to global acquisitions such as David Rocco's *Dolce Vita* with celeb chef David Rocco, and *Hook, Line & Sisters*, about commercial fishing duo Sierra and Memry. We're thinking that some of the series on air in other parts of the world – like *Ladyboys*, about British expats and their ladyboy lovers in Thailand" – probably won't make it out here. But you never know...

Another channel we aren't expecting in Singapore, Malaysia and Indonesia is men's lifestyle channel, Lifestyle TV, a joint venture between Playboy and Mei Ah targeting men 18-38. Platforms in Hong Kong, Thailand, Mongolia and the Philippines have, however, snapped up the service, which launches in early 2014 with a schedule that includes titles such as *69 Sexy Things to do Before You Die*, *Girls Gone Wild* and *Latin Angels*.

And then there are pirate sites and illegal downloading, made so much worse by mega-speed broadband networks and technologies that render geo-blocking meaningless and put all shades of grey into the legitimate access equation. How will the industry respond in 2014? Probably the same as it did in 2013 – with everything at its disposal but recognising that it's not a fight that's going to be won this year.

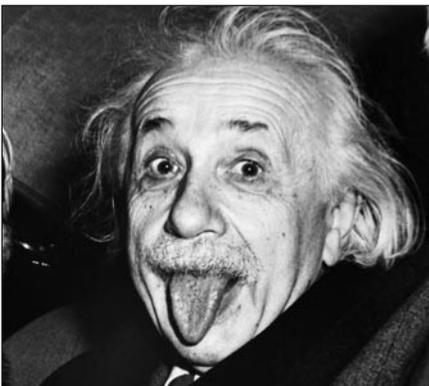
**Malaysia greenlights NewSat access**

Malaysian authorities have given the official green light for Australian satellite operator, NewSat, to access the 91.5° East orbital slot.

NewSat's Jabiru-1 satellite will be located in the slot in a deal with Malaysian operator, Measat, which has leased US\$197 million of capacity.

NewSat said over the New Year holidays that it had received a copy of the confirmation letter issued by the Malaysian Communications and Multimedia Commission (MCMC) to Measat.

NewSat said the confirmation finalised the export credit process. The company will now submit documentation that will allow drawdown on the facilities to complete Jabiru-1 construction for launch in 2015.



**Global Pursuit wins Einstein licence**

Corbis Entertainment's GreenLight has given exclusive consumer products licensing rights for the Albert Einstein brand in Greater China, Southeast Asia and India to Global Pursuit Co.

**Launch success for Thailand's Thaicom-6**  
*New satellite kicks off two-year Asia space rush*

The successful launch of Thaicom-6 in early January kicks off a busy two years for Asia's satellite industry.

The Thai satellite at 78.5°E is one of at least four new satellites scheduled to go up over Asia this year.

Thaicom chief executive and executive committee chairman, Suphajee Suthumpun, said that more than 60% of the new satellite's capacity had been leased at launch. The satellite, also called Africom-1, has 24 C-band transponders and nine Ku-band transponders.

The next two launches of the year for Asia are likely to be Malaysian operator Measat's Measat-3b and Hong Kong-based Asia Broadcast Satellite's (ABS) ABS-2.

These will be followed by mid-2014 by two new satellites from Hong Kong-based regional operator, AsiaSat, and one more launch from Thaicom. Thaicom-7 at 120°E, is scheduled to go up this year as well.

Measat-3b, scheduled to launch in the first quarter to 91°E, will provide capacity over Malaysia, Indonesia, South Asia and Australia. Second new satellite, Measat-3c, will follow in the second half of 2015.

Measat's new satellites are being eagerly awaited by Asia's channel community for the added capacity they give powerful platform Astro.

Tom Choi's new ABS-2 satellite, with a total of 89 C-, Ku- and Ka-band tran-

sponders, will be positioned at 75°E and has been custom designed to provide multiple services across four continents. Services include direct-to-home (DTH) and cable television distribution. The satellite includes six dedicated high-powered Ku-band beams for DTH TV services in the eastern hemisphere.

AsiaSat plans to launch AsiaSat-6 to 120°E in the first half of 2014. The satellite will carry 28 C-band transponders with coverage of Asia, Australia, Central Asia and the Pacific Islands.

AsiaSat-8, also scheduled to launch in the first half of the year, will have 24 Ku-band and a Ka-band beam, with coverage of India, China, Middle East and Asia. AsiaSat-8 will be located at 105.5°E.

India is planning to add two satellites to its in-orbit fleet by the middle of 2015. The new satellites – GSAT-15 and GSAT-16 – will support TV services as well as VSAT and emergency comms.

The early 2014 launches follow the successful launch in December 2013 of European satellite SES's SES-8, putting additional capacity of up to 33 Ku-band transponders at 95°E over Asia.

Looking beyond the next two years, AsiaSat has already announced plans for AsiaSat-9, which will be built by Space Systems/Loral (SSL). The satellite is set for launch in 2016 and will be used for TV broadcasts, private networks and broadband services across the Asia-Pacific region.

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**A channel tailor-made for tomorrow's heroes**

ContentAsia's new regular section, ContentAsia Formats, is dedicated to formats and format development in Asia, including new seasons and series and what these mean to channels, producers and the overall formats industry in the region.



Asia's Next Top Model season two

Fox International Channels' (FIC) Star World opened 2014 with the second season of pan-regional reality contest, *Asia's Next Top Model*.

The new series, commissioned from activeTV, proves a few things. One, that the high-anxiety over the first season by another production company had absolutely nothing to do with the actual format and its ability to attract sponsors in Asia.

Also, that FIC moves into a new year committed to bigger budget format productions that increase the channel's local relevance. This could be great news for format rights holders and the broader production industry, which is ever-eager for the opportunity to up production quality. FIC has not disclosed the production budget of either season beyond "multi-million dollar". Industry estimates are that season two could have cost between US\$3 million-US\$4 million.

And then there's the impact of *Asia's Next Top Model* on FIC's Star World, an English-language regional service that has

for the past few years been a bit female skewed but a whole lot more general entertainment.

"*Asia's Next Top Model* is the perfect opportunity for us to own the female space in an even more powerful way," says Sun Young Moon, FIC's programming director for Star World, National Geographic Channels and Channel [V]. It doesn't hurt that the format is also infinitely sponsor friendly.

Joon Lee, FIC's EVP, head of content and communication, Asia Pacific/Middle East, says the series is part of a much broader FIC commitment in Asia to original production. This includes original factual series *I Wouldn't Go In There*, *Frogmen in Taiwan* and *Emergency Room* for India.

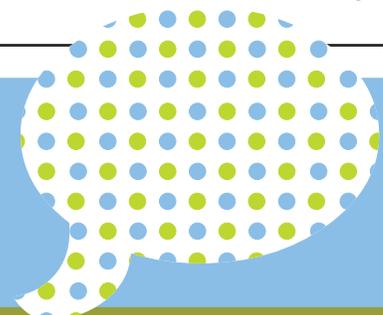
*Asia's Next Top Model 2* premiered on 8 January at 9.40pm (HK/SG; 8.40pm Jakarta/BKK/Vietnam), and will run Wednesdays for 13 weeks, with encore broadcasts through the rest of the week. Repeats also include a Wednesday slot (8.45pm-9.40pm) before the premiere of the new episode. The show is supported online.

Season two features a number of firsts, including a whole lot more drama, says activeTV president, Michael McKay. Drama levels were driven up by having the entire house covered with about 28 CCTV-style cameras. Contestants are also wired up when they are in the house. "Viewers get the benefit of having cameras with the girls pretty much the whole time... they get to witness some explosive confrontations," McKay says.

Season two goes on the road more than any other version of the format, giving it a bigger and broader look. Among other tech details, the judging studio had seven cameras and a backdrop that changed weekly. McKay says the idea was to make the Asia version as impressive as the U.S. production. "I wanted it to look and feel substantial," he adds.

See [contentasia.tv](http://contentasia.tv) for the full version of this feature, including reasons for the shift from Sundays to Wednesdays for the new season and FIC's free-TV distribution strategy.

# contentasia FORMATS



at the ContentAsia Summit. September 2014. Be included. Contact CJ at [cj@contentasia.tv](mailto:cj@contentasia.tv)

# PLatFORMBLINK



In the first of a regular section looking at platforms in Asia, Malena Amzah speaks to Ronan DeGuzman, chief operating officer of Philippines' online service Blink.

**What is Blink?** An online video service offering blockbuster movies and TV series via regular web browsers. Blink plans to launch multiple device applications (iOS and Android) by February 2014.

**Been around since...** Solar Entertainment subsidiary, Omni Digital Media Ventures, launched Blink at the end of October 2013.

**Available right now in...** Geo-blocked for the Philippines, with plans to roll out in Malaysia and Indonesia. Details are expected in June this year. What we do know right now is that Solar is looking at joint ventures and partners on the ground in various Asian markets. Hong Kong and Australia are part of the plan too.

**Who's driving...** Solar Entertainment's key people are chairman William Tieng and president/chief executive officer Wilson Tieng. Ronan DeGuzman is chief operating officer of Omni Digital Media Ventures.

**Targeting...** Young, working, upwardly

mobile adults from 21-35 years old. 10,000 registered users signed up in the first three months. Targetting 25,000 by the end of 2014.

**Average viewing time...** About 45 minutes daily

**The business/pricing models...** The platform offers both pay-per-view movies at Ps170/US\$4 a title (with 48 hours to watch or seven days expiry, whichever comes first) and monthly subscription of Ps450/US\$10 for TV series (30 days unlimited access).

**The offering...** 23 TV titles and 193 movie titles, and is ramping up to 800 hours of TV shows a month and 200 movie titles. Carries movies and TV content from Paramount, The Walt Disney Company, CBS Studios, Sony Pictures, Warner Brothers and 20th Century Fox, and is expanding into sports and regional content, including Korean drama. Titles include *Smurfs*, *Grown Ups 2*, *Pacific Rim*, *Breaking Bad*, *Blue Bloods*, *CSI: NY*, *Hostages*, *Dexter*, *The Big Bang Theory* and *Elementary*. Blink also offers live stream-

ing of in-house channels ETC, Jack City, Second Avenue, BTV and Home Shopping Network.

**How many new titles a month?** An average of 15-20 new movie titles and about two new TV titles

**Rights...** Rights include exclusive, day and date rights. Some of the movies have exclusive rights of two to three months after theatrical viewing

**Most-watched titles so far** Movies *G.I. Joe: Retaliation* and *Argo* as well as drama series *C.S.I.* and *Last Resort*

**Hopes and wishes...** "As a media company, it is not our intention to bundle it with other services... the aim is to deliver quality entertainment and for the users to have the freedom and more options to watch whatever and whenever they want."

**The biggest challenge...** "The education of consumers to support this new viewing habit."

**The biggest surprise...** "We discovered that consumers in the Philippines were actually unfamiliar with watching content on multiple devices and we had to step back and teach them how to subscribe and navigate the site, etc."

**The social media angle...** "We are using Facebook and Yahoo Philippines to stir user interaction. Within three months, we went from zero to 43,000 fans on Facebook. We run promotions on Facebook and give away premiums, among others."

**Priorities for the next six months...** "The aims include ingesting all content and making all the necessary versions for broadcast, archive, asset management and future monetisation."

# interview **W**CREATIVE

Abhigyan Jha  
 Founder and Chief Executive Officer  
 Undercover Productions (India)

**What do you think was the most interesting industry development in 2013?** "Original premium content for over-the-top (OTT) platforms in overseas markets."

**Is this driven by technology or by content?** "For a long time people have been diverted into thinking it's about technology. It's not about technology at all. It's all about content. And each new technology enables more and better content to be made and for more relevant people to access it."

**What do you think is key for content creators?** "The key thing is novelty. With so many people doing content now, it's more important than ever to have great original ideas."

**What's key in creating multi-platform content?** "It's not so much about making content that works across platforms. It's more about making content that doesn't matter which platform it is on... Never think of television anymore as your first thing."

**You think interactivity is best driven by content creators...** "Interactivity can't be forced. It can't be left to the tech guys. Audiences don't watch for the technology. Interactivity has to be baked into the content. Audiences are only going to be interested if they can enjoy the programme. It's not enough to be able to click a few buttons."

**You're very keen in mobile. Why?** "People use their mobiles 160 times a day, on average. There is no other thing that we bring to

“Our biggest challenge in Asia is to make content for the global market, to look at the world through the language of English...”



our face 160 times a day. Once content creators understand those patterns, they can use that knowledge and incorporate those habits in structuring their stories... content creators have to figure out new ways to tell stories that incorporate those habits."

**What is the greatest challenge in creating innovative content for Asia?** "The biggest thing in Asia is this: to look at the world through the language of English... It's the elephant in the room that nobody wants to talk about... We do not try to make content for the global market, that's our biggest challenge. We need to change our mindsets. Asia needs to completely move out of ethnic content and start doing global content. Content that will work anywhere, doesn't matter which country it is shown in... To be able to make great global content, we have to make it in English. We need to invest more money in production. We need to make content that will stand out in the global market and we need to invest more in creating formats. Seriously invest a lot of money into writers and content creators. We need to be more organised... think out of the box. Basically in Asia we are very sceptical on funding

ideas, and content is all about ideas."

**What do you think the major trend in production in Asia is for 2014?** "That's a tough one. I don't think there is going to be a specific trend. Every country – particularly in Asia – everyone is thinking, what is the way forward? I know for a fact that in India there have been a whole lot of questions that have come up. India was dominated by soap operas and the old reality formats are not doing well at all. People are worried. We need new formats coming in. We've not had a very great television format come in in quite a while."

**What would you like to see happen in production in Asia?** "I would like to see an attempt to make very expensive premium content from Asia, which is original and which has not been done by the West before. And aggressive marketing. New ideas take a lot of money to market. In Asia we just don't put enough money behind our stuff."

*Abhigyan Jha will be speaking at this year's Creative Content Production Conference (CCPC), which runs in Singapore from 18-19 June alongside BroadcastAsia and CommunicAsia.*

## Japan's NHK World turns 5

NHK World TV, Japanese broadcaster NHK's English-language service, marks its fifth anniversary in February 2014.

Birthday spots running on NHK's domestic channels feature NHK World TV personalities – actress Sumire (*Choice of the Week*), entertainer Mari Sekine (*Kawaii International*), TV producer Dave Spector (*J-Melo*), singer/songwriter Demon Kaka (*Sports Japan*) and actor

Takehiro Hira (*Train Cruise*).

NHK World TV reaches 270 million households in 140 countries. Channel bosses say the priority in 2014 is to strengthen distribution in Southeast Asia and the U.S., while focusing on enhancing reporting capabilities in China and other countries in Asia. NHK World TV also plans on creating new programmes on Japanese movies and kabuki theatre.



Actress Sumire in *Choice of the Week*

## Social change takes centre stage at FICCI Frames 2,600 people expected in Mumbai for March show

The 15th edition of India's FICCI Frames convention opens in Mumbai on 12 March with a focus on media and social change and broad-ranging discussions about everything from monetisation to popular culture in India over the past century.

The core theme of the three-day event, which runs to 14 March, is "Media and Entertainment: Transforming Lives".

Organisers say the aim is to highlight the role of media and entertainment as a vehicle for social change.

As India gears up for general elections, discussions will revolve around "reforms and regulatory endeavours" and creating "socially meaningful and quality content".

"In this context, it is impor-

tant to focus on the larger role of media and entertainment as the propagator and agent for the public towards greater awareness about policy-reform," FICCI says, adding: "Before a new government is elected, a nation's media and entertainment sector needs to work together with the vast Indian electorate on the most important development goals for our nation".

Among other things, the convention will discuss "reforms and regulatory endeavours along with working on ideas on socially meaningful and quality content".

This year's agenda will also cover film, TV and radio broadcast, digital entertainment, animation, gaming and visual effects.

Topics on the conference

agenda also include private equity in media, media and entertainment's economic contribution, regional and national contributions, and building sustainable business models.

FICCI estimates 2,000 local and 600 foreign delegates at this year's event.

International speakers include Celestial Tiger Entertainment chief executive Todd Miller, BBC Global News chief executive Jim Egan, Asian Animation Summit chairman Kim Dalton, Obama electoral campaign PR guru Roger Fisk, and author William Dalrymple (*City of Djinnns, Return of a King: The Battle for Afghanistan*).

General interest sessions include a look at India's pop culture evolution in the last century.

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