

Countdown to APOS 2016

High-power Bali
talkfast ahead of
make-or-break year

The countdown to this year's Asia Pacific Video Operators' Summit (APOS) in Bali in April has begun, with attention gathering around questions such as which streaming/SVOD platforms are most likely to survive in Asia, what's next for telcos and their evolving role in content distribution, and, critically, where does pay-TV in Asia go from here.

Full story on page 6

Love Nature SVOD goes live

HK, Aus, NZ includes in
32-country global roll-out

Canadian programmer Blue Ant Media and joint venture partner Smithsonian Networks have launched a 4K direct-to-consumer SVOD streaming platform in 32 markets around the world, including Hong Kong, Australia and New Zealand. The new platform, branded Love Nature, is operated by Blue Ant/Smithsonian joint venture, Blue Sky Entertainment, and will cost the equivalent of about US\$6 a month in local currencies.

Full story on page 4

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Saito to drive Eurosport ad sales in Asia Pac

Discovery Communications has tapped Atsushi Saito in the newly created role of vice president of international ad sales for Eurosport in Asia Pacific, based in Japan.



Atsushi Saito

Saito joins the sports network on 14 March, reporting to Jonathan Davies, senior vice president and managing director, advertiser partnerships.

Davies is based in London.

Saito's appointment has little or nothing to do with the sweeping changes at Discovery Networks Asia Pacific. However, Discovery says Saito will work closely with its Asia Pacific regional heads to maximise Eurosport's ad sales opportunities.

The appointment also comes ahead of the Olympic Games in Pyeongchang, South Korea (2018); Tokyo, Japan (2020); and Beijing, China (2022). Discovery has exclusive multimedia rights for 50 countries/territories in Europe for 2018 to 2024.

Discovery Communications says "Saito's proximity to the action will offer a significant market advantage as Discovery look to establish long term partnerships with clients".

Saito was most recently director of CNN global advertising sales with Turner Japan. He started his career with Star TV.



LIC, Bang merge to create Asia studio

New entity on regional/international factual fast track

Mainland Chinese factual producer, the LIC Group, and Singapore-based branded content and consulting company, Bang Singapore, are merging to create a regional factual studio promising to fast-track regional/international production and distribution and new media roll outs.

The merger folds Bang Singapore into a new privately held entity, LIC-Bang Media, which will serve as the Southeast Asia and international hub for the Beijing-based LIC Group.

LIC-Bang Media will be based in Singapore, and plans to expand its factual involvement in Chinese and international programming as well as digital media and other genres.

Veteran factual programmer, Keiko Bang, will be chief executive officer of the new entity and will oversee regional and international expansion.



Keiko Bang



Leland Ling

LIC will continue to run its operations from Beijing for North-east Asia.

The Beijing-based LIC Group, which the new partners say is valued at US\$200 million, acquires more than 60% of foreign programming broadcast on China's state-owned national broadcaster, China Central Television (CCTV). The group also has its own daily syndicated programming slots airing on more than 130 TV stations across China.

LIC Group chairman, Leland Ling, says the merger expands the company's options in the international market and created opportunities to work more closely with programmers in Southeast Asia as well as to maximise global convergence trends.

Additional details are expected in the run up to Mip Doc 2016 in Cannes in April.

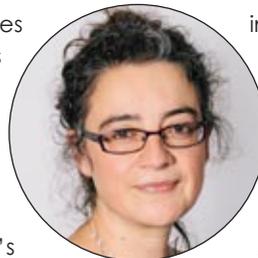
Chatfield joins Pukeko Pictures

Wellington indie strengthens content creation team

New Zealand's Pukeko Pictures has appointed Lisa Chatfield as head of scripted development from April this year.

Chatfield will work with chief creative officer Martin Baynton and head of production Angela Littlejohn on Pukeko's development slate as well as on shows already in production.

These include *Cleverman*, produced with Goalpost Pictures for ABC TV Australia



Lisa Chatfield

in co-production with Sundance TV and Red Arrow International, and ITV Studios' co-production, *Thunderbirds are Go*.

Chatfield was most recently the head of development and production at the New Zealand Film Commission. Films financed during her time include Sundance 2016 documentary, *Ticked*, and New Zealand's first animated feature, *25 April*.



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Outdoor pushes past 6m homes with 4 new deals

Australia free-TV debut with Seven's 4METV

Outdoor Channel has launched a branded block in Australia, along with new carriage deals in Vietnam and East Timor.

The Singapore-based regional network is also entering its 6th year on air with expanded presence in Malaysia and in Sri Lanka. The new deals expand Outdoor Channel's footprint to 16 countries and six-million full-time subscriber homes.



Gregg Creevey

In Vietnam, Outdoor Channel has a new carriage agreement with Hanoi Cable TV.

ETO in East Timor will carry the lifestyle channel from 1 March.

In Malaysia and Sri Lanka, Outdoor is coming off tiers and becoming part of basic packs with both TMNet and Dialog TV.

The Australia deal for a two-hour prime-time block on lifestyle channel 4METV marks the Outdoor Channel's entry into the free-to-air space.

The block, which airs Thursday nights with weekend encores, carries titles such as *Madfin Shark*, *Savage Wild*, *Gun Father*, *Monster Fish* and *Wardens*.

The block will be cross-promoted through the national Seven Network, says Gregg Creevey, managing director of Multi Channels Asia, which operates the Outdoor Channel in the region.

Love Nature SVOD platform launches

Hong Kong, Aus, NZ included in 32-country global roll-out



Love Nature SVOD

Canadian programmer Blue Ant Media and joint venture partner Smithsonian Networks have launched a 4K direct-to-consumer SVOD platform in 32 markets around the world, including Hong Kong, Australia and New Zealand.

The new platform, branded Love Nature, is operated by Blue Ant/Smithsonian joint venture, Blue Sky Entertainment.

The ad-free SVOD service, which costs GBP3.99/US\$5.70 a month or the equivalent in local currencies, will carry documentaries, series, featured themes and exclusive natural history scenes updated weekly.

The service is available in 4K on Amazon Fire TV, Nexus Player, Philips Android TV, Roku streaming players, Roku TV models and Sony Android TV and in HD on Xbox 360.

The app is available from Amazon Appstore, Google Play, Roku's Channel Store and LoveNature.com.

The SVOD platform rolls out ahead of the linear channel launch later this year.

Gregg Creevey, MD of Love Nature's

Asia partner, Multi Channels Asia (MCA), says this digital-first strategy will expand and enhance engagement with the region's conservation community, particularly younger audiences.

Creevey says the move is part of a global trend to build communities around like-minded individuals who share passions and interests.

"All content that serves this community – including linear channels – benefits," he says.

"We want to lead with a proposition that goes straight to the potential audience that we know is looking for a curated content experience like Love Nature," he says.

Love Nature is currently shooting in over 40 locations around the world including Asia, and has promised to produce and distribute over 200 hours of 4K wildlife and nature content annually.

Love Nature will donate a percentage of the SVOD proceeds of each purchase to wildlife and nature charities. Beneficiaries include the Jane Goodall Institute U.K., Game Rangers International and Wild is Life Zimbabwe.

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Company Background

CELESTIAL TIGER ENTERTAINMENT (CTE) is a leading independent media company dedicated to entertaining audiences in Asia and beyond. The company creates and distributes branded pay television channels and services targeted at Asian consumers.

CTE operates a powerful bouquet of distinct pay television services including: CELESTIAL MOVIES, the premier 24-hour first-run Chinese movie channel in Asia and beyond; CELESTIAL CLASSIC MOVIES, the world's most-widely distributed Chinese movie channel with an unparalleled array of Chinese movie masterpieces; CHK, a general entertainment channel offering cool, chic, and contemporary celebrity-powered Hong Kong entertainment; KIX, the ultimate destination for action entertainment; MIAO MI, the Mandarin edutainment channel created for preschool kids across Asia; and THRILL, Asia's only regional horror, thriller and suspense movie channel. All of CTE's channel brands are available as linear, on-demand and over-the-top services. CTE also produces original production for its bouquet of channels.

Headquartered in Hong Kong, CTE's majority shareholders are Saban Capital Group, a leading private investment firm specializing in the media, entertainment and communications industries; Celestial Pictures, a diversified Asian entertainment company owned by Astro Overseas Limited; and Lionsgate, the world's largest independent filmed entertainment studio.

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RTL CBS gears up for *House of Cards* 4 watchathon

RTL CBS Entertainment HD kicks off the new season of *House of Cards* on 5 March with all 13 episodes aired from 4pm on the same day as the series release on Netflix in the U.S.

The series, offered exclusively on the joint venture entertainment channel, will carry local subtitles in Asia.

The Singapore-based regional channel will encore the show on Sunday, 6 March, from 8am.

RTL CBS Entertainment acquired *House of Cards* from Sony Pictures Television, effectively keeping the title off Netflix in most parts of Asia for now.

CTE's Kix picks up XRC



XRC

Singapore-based production/distribution agency, Bomanbridge Media, has sold recently acquired Venevision title, *XRC*, to Celestial Tiger Entertainment (CTE) for pan-Asian action entertainment channel Kix. This is the first sale in Asia of the extreme-action series, for which Bomanbridge holds exclusive Asia rights.

Countdown to APOS 2016

High-power talkfest ahead of a make-or-break year



Reed Hastings



Kimio Maruyama



Sophie Turner Laing



Ling Gang

The countdown to this year's Asia Pacific Video Operators' Summit (APOS) in Bali in April has begun, with attention focused around questions such as which streaming platforms are most likely to survive, what's next for telcos and their evolving role in content distribution, and, critically, where does pay-TV in Asia go from here.

The speaker line-up draws from across the media spectrum, including free-TV, pay-TV, telcos, streaming, content creation, advertising and investment. This year's APOS agenda also includes its first focus on virtual reality and its impact on the entertainment environment.

A strong China contingent is headed by Shanghai Oriental Pearl Media president, Ling Gang, and LeEco (LeTV) deputy chairman, Ma Guoli, along with APOS regular Li Ruigang, the founding chairman of CMC Capital Partners/CMC Holdings.

A drawcard is APOS first-timer, Netflix co-founder/CEO, Reed Hastings. This is Netflix's most high-profile public appearance since the streaming platform rolled out across Asia as part of its January 2016 global launch. Hastings will be flanked in Bali by Netflix chief content officer, Ted Sarandos, who spoke at APOS last year.

Highlights include Nippon TV's senior executive operating officer, Kimio Maruyama, who takes to the stage as the leading Japanese broadcaster puts unprecedented resources into expanding its international business, maintains its domestic ratings lead across all day-parts, and commands a powerful position in Japan's streaming/SVOD business.

The Walt Disney Company's senior executive vice president and chief strategy officer, Kevin Mayer, will drive the conversation about mega-brands in the digital age with the digital conversation shaped too by A+E Networks' president, international and digital media, Sean Cohan.

Provocative Vice founder/CEO, Shane Smith, is likely to take top spot across the two days for insights into content creation for young audiences. The Emmy Award winning journalist, who starred in the *Vice Guide to North Korea*, founded Vice magazine in Canada in 1994 and two decades later was described as "the hard-partying mogul who has won over the millennials".

Endemol Shine Group's chief executive, Sophie Turner Laing, and DreamWorks Animation's Jeffrey Katzenberg lead APOS's blockbuster mass-market content creation agenda.

Turner Laing's first appearance at the seven-year-old event comes as Endemol – already the leading formats business in Asia – expands its Singapore-based regional business across multiple platforms and business models.

This year's agenda ramps up attention on South Korea, with, among others, Jeongdo Hong, JoongAng Media Network's president and chief executive; and DJ Lee, CJ E&M's president, media content.

Asia's advertising contingent is represented on stage by Rahul Welde, Unilever's VP, media, for Asia, Africa, Middle East, Turkey and Russia; and Jeffrey Seah, Starcom Mediavest Group's chief executive for Southeast Asia.

A woman with dark hair is looking down at a red smartphone she is holding. Above her head is a glowing, multi-colored orb with a dark center, surrounded by concentric rings of light in shades of red, orange, and purple. The background is a blurred office setting with a window showing a grid pattern.

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Thomas the Tank Engine takes on China

Mattel ups the ante in the world's fastest-growing licensing market

Consumer products behemoth Thomas the Tank Engine rode a whole new track into China at the weekend, opening CGI animated feature *Sodor's Legend of the Lost Treasure* on 5,000 screens and tooting his horn for Mattel's theatrical ambitions in the world's fastest growing licensing market.

Hong Kong's Trade Development Council's latest figures, released in July last year, put the value of China's licensed goods market at US\$5.5 billion in 2013.

Sodor's Legend of the Lost Treasure builds on Hit Entertainment's *Thomas & Friends*' already strong presence in China, including streaming platforms iQiyi, Youku, QQ, Sohu, Le.com (LeTV), TMall Box and BesTV.

The film is the most ambitious *Thomas & Friends* tale ever on various levels, including storyline and production quality. This is also the first time a Mattel-owned brand has been released theatrically in China, prompting Mattel Asia Pacific managing director Peter Broegger to call the release "a historic and unprecedented moment in the development of the *Thomas & Friends* franchise in China".

The film, produced to mark Thomas the Tank Engine's 70th anniversary, involves a whole new part of the mythical island of Sodor on a quest for treasure with a story line that revolves around themes of friendship, loyalty, integrity and taking the high road.

"At the heart of Thomas there are always life lessons where we see Thomas facing challenging decisions that in the short term may not be comfortable but in the long term will serve the greater good," says Christopher Keenan, Hit Entertainment's vice president of global content and executive producer.

In addition to boosting story-telling and visual components, Hit has used its big-screen debut to introduce new musical elements as well as characters alongside classics such as The Fat Controller, Percy,



Thomas & Friends special Sodor's Legend of the Lost Treasure

James and Gordon.

"We are paving the way towards making it much more of a musical franchise," Keenan says.

Meanwhile, the new characters will make their way into the TV shows, broadening their exposure and creating whole new consumer products opportunities.

A first for Thomas in the film is the introduction of a non-engine character – a small boat that functions on water and on land. "This opens the scope a bit," Keenan says, adding that moving beyond engines for the first time in 70 years was low-risk. "We have so many engine-based characters and we will continue to add those," he says.

The other significant creative decision for the film was to venture into larger-than-life elements beneath Sodor, which Keenan says "ups the ante in terms of adventure". The film also uses more night scenes, designed to add excitement and mystery. "Generally Thomas is very light and bright. For dramatic purposes, we set a large portion of the film at night," Keenan says.

He also says filmmakers maximised the feature-length format opportunities to

delve more deeply into emotional elements. For instance, while the series commonly deals with teamwork and friendship, elements of betrayal emerge in the film. Ultimately, Keenan says, "we can take the time to explore some of the nuances and tell a stronger story".

Hopes are that the film will expand family/co-viewing in China and create an experience for the whole family as well as opportunities to talk about friendship, loyalty and other themes. "With all Thomas stories we are trying to prompt further conversation," Keenan says. A second feature film is in the pipeline. Details remain under wraps.

Hit Entertainment's ongoing globalisation of the brand is having an inevitable impact on the stories being told. On the eve of the blue carpet premiere in Shanghai, Keenan said the company was "very much aware that we have a presence in China and are making sure we have specific characters and content that will resonate".

"As our audience grows and expands, so does the scope of our story telling and the specifics of each story. We're not just limited to engines on Sodor moving forward," he adds.

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Factual schedule analysis: A+E Networks Asia's History

Programming analysis and priorities for 2016

Date	4-Jan-16	5-Jan-16	6-Jan-16	7-Jan-16	8-Jan-16	9-Jan-16	10-Jan-16
Day/Time (SGT)	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6pm	Vikings (S2) - Brother's War (1)	Vikings (S2) - Invasion (2)	Vikings (S2) - Treachery (3)	Food Factory USA (S1) - That's A Wrap (2)	All You Can Eat (S1) - Food Fight (16)	Storage Wars: Texas (S4) - Throw Momma From The Auction (48)	Pickers (S6), The - Italian Job: Part 1, The (109)
6.30pm				Food Factory USA (S1) - Pie Eyed (1)	All You Can Eat (S1) - Extreme Foods (9)	Storage Wars: Canada (S2) - Three Kennys Are Worse Than None (17)	
7pm	Mountain Men (S2) - Into The Wild (9)	Mountain Men (S2) - Night's Watch, The (10)	Mountain Men (S2) - Winter Strikes (11)	Mountain Men (S2) - Last Chance (12)	Mountain Men (S2) - Three Toes Returns (13)	Counting Cars (S4) - Best Of - Craziest Rides (1)	Pawn Stars (S16) - Smoking Gun, The (371)
7.30pm						Counting Cars (S4) - Best Of - Pullovers (2)	
8pm	Lost In Transmission - Off Road Rust Bucket (4)	Kings Of Restoration (S6) - Armed And Rusty (101)	1941: Fall Of Penang 1	Sons Of Liberty - #1 (1)	Vikings (S2) - Brother's War (1)	Ancient Aliens (S5) - Alien Operations (56)	HISTORY ASIA - Hidden Cities (S2) - China's Yangtze & The Grand Canal (4)
8.30pm		Kings Of Restoration (S6) - Pegasus On A Pedestal (102)					
9pm	Counting Cars (S4) - Best Of - Craziest Rides (1)	Storage Wars: Texas (S4) - Throw Momma From The Auction (48)	World War II: China's Forgotten War - #1 (1)	Woodsmen (S1), The - Climb High Or Die (1)	Vikings (S2) - Invasion (2)	Missing In Alaska - Taken Into The Wild (9)	World War II: China's Forgotten War - #1 (1)
9.30pm	Counting Cars (S4) - Best Of - Pullovers (2)	Storage Wars: Canada (S2) - Three Kennys Are Worse Than None (17)					
10pm	Pawn Stars (S16) - Smoking Gun, The (371)	The Pickers Go To Europe Pickers (S6), The - Italian Job: Part 1, The (109)	Missing In Alaska - Taken Into The Wild (9)	Forged In Fire - Elizabethan Rapier, The (6)	Vikings (S2) - Treachery (3)	Woodsmen (S1), The - Climb High Or Die (1)	Jesus Code, The - Shroud Of Turin, The (1)
11pm	Cajun Pawn Stars (S3) - Silver Dollar Spook-Tacular (37)	Aussie Pickers - Furphy Man (1)	Ancient Aliens (S5) - Alien Operations (56)	Alone - And So It Begins (1)	Vikings (S2) - Eye For An Eye (4)	Forged In Fire - Elizabethan Rapier, The (6)	Storage Wars: Texas (S4) - Throw Momma From The Auction (48)
11.30pm	Cajun Pawn Stars (S3) - Jimmie At The Bat (38)						Storage Wars: Canada (S2) - Three Kennys Are Worse Than None (17)
Drama 7hrs/16.7%		Character-led 7hrs/16.7%		Survival 7hrs/16.7%		Competition 6hrs/14.3%	
Food/chefs 2hrs/4.7%		Mythological/Supernatural 2hrs/4.7%		History 5hrs/11.9%		Investigative 3hrs/7%	
						Automobiles/Planes/Trains 3hrs/7%	

Date	1-Feb-16	2-Feb-16	3-Feb-16	4-Feb-16	5-Feb-16	6-Feb-16	7-Feb-16
Day/Time (SGT)	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6pm	Vikings (S3) - Warrior's Fate (3)	Vikings (S3) - Scarred (4)	Vikings (S3) - Usurper, The (5)	Food Factory USA (S1) - Beam Me Up, Jimmy (10)	American Eats - Cereal: History In A Bowl (1)	Storage Wars (S9) - Auctions And Allies (169)	Pickers (S7), The - Thunderdome (141)
6.30pm				Food Factory USA (S1) - Wise Up, Bud! (9)		Storage Wars: Canada (S2) - Pranking The Monkeys (21)	
7pm	Mountain Men (S3) - Where There's Smoke, There's Fire (29)	Mountain Men (S3) - Training Day (30)	Mountain Men (S3) - Rite Of Passage (31)	Mountain Men (S3) - Call Of The Wild (32)	Mountain Men (S3) - Hell On Ice (33)	Counting Cars (S4) - Black, White And Hotrod All Over (89)	Pawn Stars (S16) - Live Long And Prosper (366)
7.30pm						Counting Cars (S4) - Firebird Fever (90)	Pawn Stars (S12) - One Way Ticket (221)
8pm	Lost In Transmission - Thing, The (2)	Kings Of Restoration (S6) - Shocks, Locks, And Clocks (109)	Innovators: The Men Who Built America (S1), The - New War Begins, A (1)	Special Forces (S2) - Philippine Scout Rangers (2)	Vikings (S3) - Warrior's Fate (3)	Ancient Aliens (S5) - Crystal Skulls, The (60)	HISTORY ASIA - South Of The Ocean - New World, A (1)
8.30pm		Kings Of Restoration (S6) - Bed, Bug & Beyond (110)					
9pm	Counting Cars (S4) - Black, White And Hotrod All Over (89)	Storage Wars (S9) - Auctions And Allies (169)	Innovators: The Men Who Built America (S1), The - Oil Strike (2)	Woodsmen (S1), The - Search Rescue (5)	Vikings (S3) - Scarred (4)	Missing In Alaska - Swallowed By The Lake Dragon (13)	
9.30pm	Counting Cars (S4) - Firebird Fever (90)	Storage Wars: Canada (S2) - Pranking The Monkeys (21)					
10pm	Pawn Stars (S16) - Live Long And Prosper (366)	Pickers (S7), The - Thunderdome (141)	Missing In Alaska - Swallowed By The Lake Dragon (13)	Appalachian Outlaws (S1) - Ginseng Fever (2)	Vikings (S3) - Usurper, The (5)	Woodsmen (S1), The - Search Rescue (5)	Jesus Code, The - True Cross, The (5)
10.30pm	Pawn Stars (S12) - One Way Ticket (221)						
11pm	Cajun Pawn Stars (S3) - Horseplay (45)	Aussie Pickers - Uber-Collector, The (5)	Ancient Aliens (S5) - Crystal Skulls, The (60)	Alone - Winds Of Hell (5)	Vikings (S3) - Born Again (6)	Appalachian Outlaws (S1) - Ginseng Fever (2)	Storage Wars (S9) - Auctions And Allies (169)
11.30pm	Cajun Pawn Stars (S3) - Really Gotta Go Kart (46)						Storage Wars: Canada (S2) - Pranking The Monkeys (21)
Drama 7hrs/16.7%		Character-led 7hrs/16.7%		Survival 7hrs/16.7%		Competition 4hrs/9.5%	
Food/chefs 2hrs/4.7%		Mythological/Supernatural 2hrs/4.7%		Biography/people 2hrs/4.7%		History 2hrs/4.7%	
						Automobiles/Planes/Trains 3hrs/7.1%	
						Investigative 3hrs/7.1%	
						Business/Jobs 3hrs/7.1%	

Source: A+E Networks Asia, correct as of 14 January 2016

A+E Networks' History channel adds 50 hours of original content on its local production slate in Asia this year – about level with last year.

History Asia Originals include one-offs such as *Blade Runners: Codename Operation Gonzales*, *Life of Deception*, *Kidnapped in Sabah*, *Programmed to Kill*:

Dengue Fever and *Programmed to Kill: Melioidosis*. A third series of ad-funded photography competition show, *Photo Face-Off*, is also in production with Singapore-based Beach House Pictures.

In line with global trends, the Asia team has shifted its digital focus to the beginning stages of production, says Joyce Lim,

senior director, content – factual channels. "We are also seeing more short-form programming specially created for digital platforms to complement the long forms on linear," she adds.

The 2016 slate follows last year's success with *Photo Face-Off* season two, *Ride n'*

More on page 12



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From page 10

Seek *Philippines* with Jaime Dempsey and *My Mosque*, which were the top three History Asia originals for the 12 months.

The top production location was Malaysia.

Production houses involved in the originals initiatives are Beach House Pictures, Infocus Asia, Celebrate TV, Culture Shock Productions and The Mustard Collective.

A+E Networks says many of its local productions are syndicated in the region. *Photo Face-Off*, for instance, was syndicated in Thailand (Voice TV, free-TV), Indonesia (Kompas TV, free-TV), Malaysia (ntv7, free-TV and Go Asean, non standard TV/exclusive) and Vietnam (Qnet, all media rights). *10 Things You Don't Know About Singapore* was syndicated in Singapore on Mediacorp Channel 5/HD5 (free-TV) and *Ride n' Seek* aired on Go Asean (non-standard TV/exclusive) in Malaysia.

Local originals will continue to air in History's two-hour Sunday block (8pm-10pm), which launched in July last year with History's first original series, *Secrets of the Otherworld*.

The History Original Asia block this year will include *Programmed to Kill: Dengue Fever* (premieres Q2, 2016), *Programmed to Kill: Melioidosis* (premieres Q2, 2016), *Life of Deception* (premiere date/slot to be confirmed) and *Kidnapped in Sabah* (premieres June 2016).

The bulk of History's schedule in Asia is from the A+E Networks' pipeline in the U.S. These include premium productions such as historical miniseries, *Roots*. The drama premieres in Asia on the same day as the U.S., beginning 31 May, stripped across four nights.

The History Asia Originals series, along with third-party acquired content makes up about 20% of History Asia's schedule.

"Currently, we have not acquired any content from Asia but we invest in local production so that it serves as first run in all markets," Lim says.

The Asia operation co-produces international shows, such as *The World Wars* and *Barbarians Rising*, with A+E Networks in the U.S., and cherry picks from the rest of the



Blade Runners: Codename Operation Gonzales

catalogue to maximise relevance across the region, Lim says.

For 2016, History is planning to up the number of day-and-date releases with the U.S., including *Vikings* season four, which premiered on 19 February (10pm Southeast Asia/9pm Philippines). *Vikings* has been airing in Asia on the same day as the U.S. since season two (2014).

Returning scripted titles for the year include season two of *Gangland Undercover*, scheduled for Q3 2016. Airdates have not been confirmed.

Other premium scripted series for 2016 include *Barbarians Rising* (premiere date to be confirmed), which tells the story of the rise and fall of the Roman Empire from the perspective of the barbarian rebel leaders; and *Knightfall* (premiere date to be confirmed), starring and executive produced by Jeremy Renner. These may air in Asia simultaneously with the U.S.

Lim also says the network will continue working on shorter windows for non-scripted series.

This year, season two of *Forged in Fire* is scheduled to air in Asia in March, a month after the U.S. telecast. Last year, season one premiered within five months of the U.S. telecast.

Last year's express non-scripted series

included *Alone* season one, which premiered in Asia in the same week as the U.S.

In some cases, Asia runs ahead of the U.S. *Hunting Hitler*, for example, premiered in Asia on 28 Oct 2015, ahead of the U.S. premiere on 10 Nov 2015.

New, non-scripted series for this year include acquired series *Genius* (premiering 15 March at 10pm in Malaysia, 16 March on Wednesdays at 9pm Southeast Asia/10pm in the Philippines) and History U.S.'s *The Human Calculator* (premieres May 2016).

A+E Networks' digital strategy in Asia centres around Historyplus.sg, which went live in May 2015 with Brand New Media (BNM). The platform offers short-form programming mostly based on A+E brands' original made-in-Asia content.

History also supplies affiliates with a minimum of 20 fresh hours a month of catch-up content of shows that have aired on the linear channel in the past 30 days, and five fresh hours of VOD content a month. The VOD titles have aired in the past on the linear service but are not currently part of the schedule.

Affiliate platforms for on-demand and catch up so far are Astro On The Go

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The **BIG** List 2016



[http://www.contentasia.tv/
tbl2016channels/](http://www.contentasia.tv/tbl2016channels/)



[http://www.contentasia.tv/
tbl2016syndication/](http://www.contentasia.tv/tbl2016syndication/)



[http://www.contentasia.tv/
tbl2016satellitestudiotech/](http://www.contentasia.tv/tbl2016satellitestudiotech/)

2016 vs 2015

Genre/date/time:	4-10 Jan 2016	1-7 Feb 2016	9-15 Mar 2015	6-12 Apr 2015	Avg. %/week Jan-Feb 2016	Avg. %/week Mar-Apr 2015	Changes
	6pm-12am	6pm-12am	6pm-12am	6pm-12am			
Drama	16.7% (7 hours)	16.7% (7 hours)	9.5% (4 hours)	16.7% (7 hours)	16.7% (7 hours)	13% (5.5 hours)	+3.7%/3 hours
Character-led	16.7% (7 hours)	16.7% (7 hours)	50% (21 hours)	50% (21 hours)	16.7% (7 hours)	50% (21 hours)	-33%/14 hours
Survival	16.7% (7 hours)	16.7% (7 hours)	-	-	16.7% (7 hours)	-	+16.7% (7 hours)
Competition	14.3% (6 hours)	9.5% (4 hours)	21.4% (9 hours)	26% (11 hours)	12% (5 hours)	23.8% (10 hours)	-11.8% (5 hours)
History	11.9% (5 hours)	4.7% (2 hours)	-	-	8.3% (3.5 hours)	-	+8.3% (3.5 hours)
Investigative	7% (3 hours)	7.1% (3 hours)	-	-	7.1% (3 hours)	-	+7.1% (3 hours)
Automobile	7% (3 hours)	7.1% (3 hours)	2.4% (1 hour)	-	7.1% (3 hours)	1.2% (0.5 hours)	+6% (2.5 hours)
Food/chefs	4.7% (2 hours)	4.7% (2 hours)	-	-	4.7% (2 hours)	-	+4.7% (2 hours)
Mythological/supernatural	4.7% (2 hours)	4.7% (2 hours)	7% (3 hours)	2.4% (1 hour)	4.7% (2 hours)	4.7% (2 hours)	Unchanged
Business/jobs	-	7.1% (3 hours)	2.4% (1 hour)	4.8% (2 hours)	3.6% (1.5 hours)	3.6% (1.5 hours)	Unchanged
Biography/people	-	4.7% (2 hours)	4.8% (2 hours)	-	2.4% (1 hour)	2.4% (1 hour)	Unchanged
Nature/disasters	-	-	2.4% (1 hour)	-	-	1.2% (0.5 hours)	-1.2% (0.5 hours)

Source: A+E Networks Asia, correct as of 14 January 2016, and ContentAsia Factual 2015

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(Malaysia), Sky On Demand (Philippines), Sky Mobi (Philippines) and First Media Go (Indonesia).

"It is an important partnership with our affiliates to offer 360-degree content to engage audiences and we are hopeful that we can get measurement for catch-up and VOD in time," Lim says.



Joyce Lim

logical/supernatural.

For the week of 1-7 February, the schedule is 16.7% (7 hours) drama, 16.7% (7 hours) character-led, 16.7% (7 hours) survival series, 9.5% (4 hours) competition, 7.1% (3 hours) automobiles, 7.1% (3 hours) investigative, 7.1% (3 hours) business/jobs, 4.7% (2 hours) food/chefs, 4.7% (2 hours) mythological/supernatural, 4.7% (2 hours) biography/people, and 4.7% (2 hours) history.

2016 vs 2015

Based on this year's January-February weekly primetime (6pm-midnight) and last year's March-April (source: *ContentAsia Factual 2015*, page 11), the profile of character-led programming during prime time has dropped from 21 hours (50% of the prime-time weekly broadcast schedule) to 7 hours (16.7%) this year.

This year's prime-time picks are all returning series – *The Pickers* season six,



The Liberators

Pawn Stars season 16, *King of Restoration* season six, *Cajun Pawn Stars* season three and *Aussie Pickers*.

Last year's March/April prime-time line up was led by *Kings of Restoration* season five, season nine and 14 of *Pawn Stars*, *Pawn Stars U.K.* season two and *The Curse of Oak Island* season two.

Competition shows are also down to five hours (12% of the prime time schedule compared to 10 hours last year) this year for the periods compared.

What's on the prime-time grid

Prime time on History in Asia runs from 6pm to midnight and is dominated by drama, character-led and survival programming (weekly schedules, January and February).

The week of 4-10 January is made up of 16.7% (7 hours) drama, 16.7% (7 hours) character-led, 16.7% (7 hours) survival series, 14.3% (6 hours) competition, 11.9% (5 hours) history, 7% (3 hours) investigative, 7% (3 hours) automobiles, 4.7% (2 hours) food/chefs, and 4.7% (2 hours) mytho-

ContentAsia turns 10 in March. Among other things, we're marking the occasion by looking back (and maybe marveling a bit at everything that's happened since). We kick off with our first issue ever...

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INSIDE

- AXN doubles output
- Star numbers up 43%
- StarHub centralises
- Sondhi back in Thailand
- Design and branding

PREVIEW ISSUE: February 13-27, 2006

Endemol fast tracks Asian expansion

By Janine Stein

Dutch company, Endemol, significantly ramps up its business in Asia this year, with two new series of *Big Brother*, a new one-hour block on terrestrial television in Thailand, a first-of-its-kind women's talk show in Vietnam, and new series of *Fear Factor* at a custom-built facility in Malaysia. Endemol has also hired a managing director, Rajesh Kamat, for India.

The lifestyle block launches on Thailand's ITV in early March in a 2pm slot with a local version of makeover format, *Changing Rooms*. This follows the return of *Big Brother* to ITV on February 4 after a controversial run last year. *Big Brother 2*, which has upped contestants to 14 from last year's 12, will air in a prime-time 8.40pm slot instead of at 10.40pm.

The ITV block is a revenue-share joint venture with Thai production house, How Come Entertainment, which has



acquired the hour for a year. Endemol will produce the series.

The first season of *Changing Rooms* introduces a new scheduling concept to the Thai TV market, says Endemol's Southeast Asia

managing director, Ed Sharples. The series runs for 13 episodes, breaks for three months, and then resumes for season two. "This type of scheduling is new for Thailand," Sharples says. Usually, he adds, "if a series is successful, they just let it run on."

Changing Rooms is sponsored by Toa Paint. Capital OK, Cement Thai and mobile phone company, AIS.

In Vietnam, Endemol and Unilever are launching a first-of-its-kind morning talk show on VTV1 in April. The show, produced by Vietnam's Chu Thi Production, runs from 11am-noon Mondays to Fridays. "There is no daytime TV in Vietnam," Sharples says. Sales to Vietnam include *One Versus 100* and the second season of *Deal or No Deal*.

Endemol has also signed a volume deal with the Philippines' ABS-CBN, which debuts a local version of *Celebrity Big Brother* this year. The deal includes *Big Brother 2* and *Teen Big Brother*.

Continued on page 6

Dunsford out, 2006 launch for new BBC channels in Asia

A new bouquet of BBC branded channels is being packaged for Asia. The bundle could include BBC channels such as BBC Food and BBC Kids.

The strategy is being driven by Christine Leo-McKerrow, who was appointed in January as BBC Worldwide VP, TV channels, in Asia. This was followed by the February 6 announcement that BBC Worldwide channels director, Wayne Dunsford, previously charged with Asian expansion, was leaving to "explore other opportunities".

Leo-McKerrow is keeping details under wraps, but says she is "looking forward to introducing more BBC Worldwide branded channels to Asia". No timetable has been given.

The move could be the start of the BBC's most aggressive channel pitch in Asia after years of hanging back while competitors carved up capacity.

Leo-McKerrow reports to Darren Childs, managing director for Global TV Channels, BBC Worldwide. Childs has been a familiar name on Asian TV contact lists since the 1990s, when he worked for MTV and Star.

Previously BBC Worldwide's VP for joint ventures in Asia, Leo-McKerrow will continue to represent the BBC in Asia in its joint venture channels with Discovery.

Singapore's SingTel back on the IPTV trail

Singapore's dominant telco, Singapore Telecommunications (SingTel), appears to be revisiting its television ambitions almost three years after walking away from a pay-TV licence.

Industry sources say an RFP has gone out for an IPTV system, and SingTel is talking to content and technology execs in Asia and internationally about ideas that will differentiate its offering from the platform offered by rival

StarHub. The RFP follows a Singapore government examination in mid-2005 of exclusive programming contracts with StarHub.

If SingTel's board approves the latest plans, the platform could be up and running by year-end. SingTel has not commented on its plans, which emerged as French technology company, Alcatel, announced the launch of a "competency centre" in Singapore dedicated to IPTV

and triple play in Asia-Pacific. The centre is an initiative with Singapore's Economic Development Board.

Although it declined to apply for Singapore's second pay-TV licence, SingTel has never closed the door on the possibility of entering the pay-TV arena under the right conditions. Those conditions used to include doing away with exclusive programming deals.

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BBC expands Mango China deal

"Deep discussions" under way about upping production



Tigers About the House

BBC Worldwide has upped its digital tie-up with mainland China's Mango TV, adding a slate of new titles to Mango's curated documentary and pre-school destinations.

BBC Worldwide's Greater China general manager, Kelvin Yau, also said the company was in "deep discussions" about production and format opportunities for everything from documentaries to feature films targeting the Chinese and global markets.

The announcement was made just ahead of the opening of this year's BBC Worldwide Showcase in the U.K. on Monday, 22 January.

Titles included in the latest deal are *Tigers*

About the House, which follows the Australia Zoo's Giles Clark as he raises two Sumatran tiger cubs in his family home, and *Trust Me, I'm a Doctor* (series one and two), hosted by Michael Mosley and a team of doctors who health questions such as 'Does coffee give you cancer?' and 'Can pollution give you heart disease?'

The third title is animated pre-school series, *The Numtums*, which takes viewers on numerical adventures.

Mango TV's previous acquisition was exclusive rights to a series of premium sports-related documentaries, including *David Beckham For The Love of The Game*.

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