

Discovery confirms Setanta acquisition

Asia channel boosts regional sports profile

Discovery has confirmed the acquisition of regional sports channel Setanta Sports Asia (*ContentAsia Insider*, 23 April 2015).

And the investment in sports for Asia is not over, says Discovery Networks International president, JB Perrette, saying that the network will continue to invest in premium sports for the region.

The acquisition adds some key rugby properties to Discovery's sports portfolio,

Story on page 2

India's NDTV denies ownership change

Ambani control allegations "entirely without merit," NDTV says

The true ownership of Indian media company New Delhi Television Ltd (NDTV) has dominated media conversations for the past week, busting open an issue insiders have spoken of for years.

One side of the do-they-don't-they discussion centres around an investigation by business publication *Moneylife*, which said a Mukesh Ambani-controlled entity had gained control of NDTV in 2009 in an acquisition posing as a loan.

On the other is NDTV, which has said the "allegations" are "entirely without merit". NDTV told the Bombay Stock Exchange (BSE) on Monday (15 June) that control – including voting control – remained firmly in the hands of the founders, including Prannoy Roy and Radhika Roy.

Story on page 2

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From page 1: NDTV

NDTV told the BSE, which insisted on a clarification after the *Moneylife* article on 9 June, that it had "examined the factual position and would like to inform you that there has been no change (actual or effective) in the control/ownership of NDTV".

NDTV said Prannoy Roy, Radhika Roy and RRPR Private Limited (RRPR) held a majority 61.45% of the company, and that this had not changed since August 2008. In addition, the company said Prannoy Roy and Radhika Roy continue to hold the entire shareholding of RRPR, and that there had been no change in the exercise of voting rights.

The *Moneylife* article alleges that NDTV is effectively controlled by the Ambanis after a mid-2009 interest-free loan of Rs350 crore/US\$55 million. The article said the plan was to find a buyer in three to five years, but that no buyer had been found.

"This was a bailout-cum-takeover in the guise of a loan," *Moneylife* said, describing the loan document as "wonderfully structured", and which "effectively allowed Ambani to take over the company".

Among other issues *Moneylife* raises is the potential for interference with NDTV's editorial policies; the Ambanis involvement in other media enterprises, "making it among the largest media owners in India"; the links with Vishvapradhan Commercial/KR Raja, which lead in various directions, including transactions that have subsequently been investigated by India's Serious Fraud Office; among others.

"These clauses make it very clear that NDTV's promoters can do almost nothing without the consent of the Ambanis," the article said, adding: "Curiously, none of this is known to the public or to the shareholders and stock exchanges".

At the same time, the article acknowledges that, while "the iron-clad agreement signed by RRPR and the Roys with Vishvapradhan Commercial in 2009 make it clear that the Ambanis have had complete control over this group... it is still not clear whether the group is the ultimate beneficial owner".

**ABS-CBN confirms *Your Face Sounds Familiar 2*
Cantiveros wins Ps2m prize as Miley Cyrus in S1**



Melai Cantiveros, winner of the Philippines's first *Your Face Sounds Familiar*

Philippines' broadcaster ABS-CBN is working on a second season of Endemol format *Your Face Sounds Familiar*. The broadcast date has not been confirmed.

Earlier this month, actress-comedienne Melai Cantiveros won the first season with her impersonation of Miley Cyrus.

Cantiveros received 51.9% of the public

votes in the grand showdown. She beat four celebrity rivals with her performance of *Wrecking Ball*. Cantiveros gave half of her Ps2 million/US\$44,308 prize to charity.

The series is available online at TFC.tv/VOD until 7 July 2015 in the U.S., Canada, Europe, Middle East, Australia, New Zealand and Japan.

From page 1: Discovery Setanta

boosted in the past three months with the acquisition of exclusive media rights for Champions League in Singapore.

Setanta Sports Asia airs more than 500 rugby matches per season in both HD and SD. It also has a multi-device player, Setanta Sports Plus.

Setanta's most valuable rights are SANZAR (South African, New Zealand and Australian Rugby), including all home international matches, plus Super Rugby,

European Rugby Champions Cup and Challenge Cup, National Rugby League, Aviva Premiership and Guinness Pro 12.

At the same time, the Rugby World Cup (16 markets) and the 2015 Sevens World Series (17 markets) have gone to Fox Sports. The Rugby World Cup excludes Malaysia, where rights have been picked up by Astro.

Discovery Networks Asia Pacific says Setanta Sports Asia reaches more than 42 million homes in 16 countries in Asia.

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**RTL CBS picks up
Escapade's
wimp/warrior series**



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Natalie Lawley's Escapade Media has sold the first season of Australian factual reality show, *Wimp 2 Warrior*, to RTL CBS Entertainment Networks. The series, from Showrunner Productions, will air on the male-focused RTL CBS Extreme channel this year.

**BEC Tero picks up
Bomanbridge's Care Bears**

Thai broadcaster, BEC Tero, has picked up multiple Care Bears' TV movies and series from Singapore-based distributor/producer Bomanbridge Media. The package of about 45 hours includes 2D series *Adventures in Care-a-Lot* and *Care Bears Classic Series* as well as 3D one-offs *Care Bears: Share Bear Shines* and *Care Bears: To the Rescue*.

**India's Videocon d2h
eyes 50 HD channels**

Indian direct-to-home (DTH) platform Videocon d2h has added Discovery's TLC HD channel to its line up. The addition brings the total number of HD services on the platform to 35, with promises of a 40% increase to 50 "soon". The HD services include India's first and only DTH 4K Ultra HD Channel.

**Television can drive classroom performance
Sesame Street has "substantial positive effect"**



Photo credit: Richard Termine

Parks and Recreation's Aziz Ansari and Grover explain the word "ridiculous" as part of Sesame Street's 45th season

New research on early childhood education shows that children with greater access to *Sesame Street* in its early years performed better academically through grade school.

"These findings raise the exciting possibility that television and electronic media more generally can be leveraged to address income and racial gaps in children's school readiness," says economist and report co-author, Melissa Kearney of the University of Maryland.

The report, "Early Childhood Education by MOOC (massive open online courses): Lessons from *Sesame Street*" was published this month by the U.S.-based National Bureau of Economic Research.

While the study adds evidence to the argument that TV programming can have positive educational outcomes, researchers found no evidence of "substantive improvements in ultimate educational attainment or labour market outcomes," Kearney and co-author, Phillip Levine of Wellesly College said.

The study looked at groups of pre-school-aged children who watched

Sesame Street when it premiered in 1969. Results showed that exposure to the show in pre-school years correlated with better academic performance throughout elementary school.

Children with greater exposure due to better television reception (thanks to geographic locations with the best technology for broadcasting the show) were most likely to be successful at school.

Levine and Kearney noted that the positive impacts were more pronounced for boys, as well as for children from economically disadvantaged communities.

The two also described *Sesame Street* as a cost-effective educational resource.

"It is remarkable that a single intervention consisting of watching a television show for an hour a day in pre-school can have such a substantial effect helping kids advance through school," Levine said.

"Our analysis suggests that *Sesame Street* may be the biggest and most affordable early childhood intervention out there, at a cost of just a few dollars per child per year, with benefits that can last several years," he added.

the contentasia summit

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ContentAsia's new regular section, ContentAsia Production, looks at original content development in Asia and the companies and broadcasters behind some of the latest shows in the region.

Three Meals a Day, Korea

The first four episodes of Korea's tvN outdoor reality show, *Three Meals a Day*, season three (11x60 mins) topped all other cable TV shows in its prime-time Friday 10pm slot for four consecutive weeks (15, 22, 29 May 2015 and 5 June), with an average TV rating of 9.1% and a peak of 12.4% TVR, according to data from AGB Nielsen Korea provided by CJ E&M.

The highest-rated episode to date was episode five of season two, aired on 29 February this year, with an average TVR of 14.2% and a peak of 16.3% TVR.

The title airs on tvN in Korea and on regional channel, Channel M, in Hong Kong, Philippines, Cambodia, Myanmar, Malaysia, Singapore, Taiwan, Thailand and Indonesia.

An original production of CJ E&M, *Three Meals a Day* isolates hosts/celebrities in remote and unfamiliar countryside and challenges them to be self-sufficient. The aim is to cook and eat three meals a day, by using whatever ingredients and tools they can find.

The title was created to travel to other markets. The format has not yet been adapted anywhere outside of Korea.

"The show focuses on three factors – slow, simple and self-sufficient – that we need in our busy but hard living of today's lives," says Hwang Jin Woo, head



Hwang Jin Woo, CJ E&M



Three Meals a Day, CJ E&M

of formats, content development team of CJ E&M, who also attributed the increase in ratings of the last four episodes to the three hosts' (Taeyeon, Lee Seo Jin and Kim Kwang Kyu) "unexpected but improved cooking skills and various activities including baking and farming with popular K-drama stars Park Shin Hye and Ji Sung who appeared as special guests".

Three Meals a Day is created by Nah Young Suk (*Grandpas Over Flowers*) and involved a production crew of about 15-20 people.

Season three debuted on 15 May this

year with additional host, Kim Kwang Kyu, joined by season one/two hosts Taeyeon and Lee Seo Jin.

Season one (11x60 mins) premiered on 17 October last year and ended on 26 December 2014. It was set in a rural farming village in Jeongseon, which is the same area used for season three. Season two (9x60 mins), which aired from 23 January to 20 March this year, had a fishing theme and was set in a fishing village in Manjae Island.

Hwang said the format bible being created will include the Korean producers' experience on the first three seasons, with both essential and suggested elements.

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In *ContentAsia's* regular section on up-and-coming online platforms in Asia, *Malena Amzah* speaks to Rieko Muramoto, head of programming of Avex Broadcasting and Communications on Japan's dTV.



What is dTV? dTV (formerly d-VIDEO/BeeTV) is a video content distribution service owned and operated by Avex Broadcasting and Communications. The platform offers about 120,000 titles on 13 channels, geo-blocked for Japan and accessible via internet-connected devices, including smartphones, computers and television sets.

Why did you call it 'dTV'? "The 'd' in dTV is an abbreviation of 'doki-doki', which is an onomatopoeia commonly used to express excitement or in this context, heart beats. Users can encounter content that gives them the 'doki-doki' experience while using dTV."

Launched on 11 November 2011 as d-VIDEO/BeeTV and renamed dTV in April this year, when the service was upgraded with, among other features, a new user interface.

Head count 24 people in the Tokyo-based Avex Broadcasting and Communications

Who's in charge Rieko Muramoto, member of the board/head of programming; Yoshio Yanagisaki, corporate executive, visual product creative; Tomomasa Yamashita, General Manager, Business Operations, Avex Broadcasting and Communications.

The offering 120,000 titles, including original content, international movies, Japanese dramas/movies, animation, foreign drama series, Korean dramas, Chinese dramas, kids, culture, variety, music programmes from 13 channels

Rates/Packages Yen500/US\$4 a month. Some content is offered as "rental" (TVOD) and charged by title and format. One SD title is typically Yen400/US\$3.30.

What are your original content plans? "The plan is to add on more original content." On the cards are projects with Italian film director Giuseppe Tornatore and local director Kazuaki Kiriya. The current production is live-action drama series *Attack on Titan* (starring Satomi Ishihara) based on the manga titles, which is slated for an August 2015 premiere via streaming on dTV.

How many hours of content do you plan to acquire annually? "We do not have a strict monthly target on acquiring content. What and how much we acquire is based on what is needed by our users."

What kind of windows are you working with? "We have both library and exclusive content."



Rieko Muramoto

How many titles/new will you offer at one time? "This varies on what we have at the time, and what our users are looking for."

Three key titles *Attack on Titan*, *The Walking Dead* season five, *Shinjuku Swan*

Major content partners Japanese (local) TV networks, film companies, local publishers, music record labels

Is there anything on the current offering you think is missing and would like to add? "Theatre productions, novel adaptations that we plan to distribute"

No. of subscribers/registered users 4.51 million (as of 31 May 2015)

Take-up expectation Not disclosed

How are you using social media to expand your online presence? "We provide content and service information via Facebook and Twitter."

Average viewing time for each user on a daily basis? Not disclosed

Tech partners include IBM, Neos Corporation, Nextscape

Greatest challenge/s Developing Zapping UI (a feature that auto starts trailer videos while flipping through different channels) and the set top-box terminal, which are critical in providing a new video streaming experience for our users.

The best thing that has happened to the online/over-the-top (OTT) industry in Japan this year is... "Japan is still at a developing phase in terms of OTT. However, we believe that growth and development in this field will be quite rapid as it was in the U.S. and other countries."

What do you think is the biggest impact on the OTT industry in Asia (and Japan) in the next 12 months... "Asia will also see a rapid growth and development in this area. There is yet to be a dominant player (service) in Asia, and we are very excited to see who that will be."

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ContentAsia Schedules – a look at scheduling strategies around the region.

ITV Choice

Day/Date Time HK/SIN	Monday 12-May-15	Tuesday 13-May-15	Wednesday 14-May-15	Thursday 15-May-15	Friday 16-May-15	Saturday 17-May-15	Sunday 18-May-15
6.25pm	6.25pm: Cook Me The Money Ep6	6.25pm: Cook Me the Money Ep7	6.25pm: Cook Me The Money Ep8	6.25pm: Cook Me The Money Ep9	6.25pm: Cook Me The Money Ep10	6.15pm: Raised By Wolves Rp3, 4	5.55pm: Eggheads S15 Ep23, 24
7.05pm	Paul O'Grady: For The Love of Dogs S3 Ep 2	Paul O'Grady: For The Love of Dogs S3 Ep 3	Paul O'Grady: For The Love of Dogs S3 Ep 4	Paul O'Grady: For The Love of Dogs S3 Ep 5	Paul O'Grady: For The Love of Dogs S3 Ep 6	Big Star's Little Star S3 Ep2	The Chase Celebrity Special S4 Ep4
7.20pm	The Jonathan Ross Show S5 Ep6	The Jonathan Ross Show S5 Ep7	The Jonathan Ross Show S5 Ep8	The Jonathan Ross Show S5 Ep9	The Jonathan Ross Show S5 Ep10		
7.45pm	Eggheads S15 Ep19, 20	Eggheads S15 Ep20, 21	Eggheads S15 Ep23, 24	Big Star's Little Star S3 Ep2	Home Fires Ep2	Home Fires Ep2	Big Star's Little Star S3 Ep3
8pm	The Doctor Blake Mysteries S2 Ep7	Home Fires 2E Ep2, 2 days within U.K. Tx	Who's Doing The Dishes Ep20	Murdoch Mysteries S8 Ep3	Who's Doing The Dishes Ep20	The Doctor Blake Mysteries S2 Ep7, 8	Home Fires Ep2
8.30pm	The Doctor Blake Mysteries S2 Ep8	Raised By Wolves Ep3, 4	Foyle's War S7 Ep1	Murdoch Mysteries S8 Ep4	Big Star's Little Star S3 Ep2		Murdoch Mysteries S8 Ep3, 4
8.45pm	The Chase Celebrity Special S4 Ep1	The Chase Celebrity Special S4 Ep2	The Chase Celebrity Special S4 Ep3	The Chase Celebrity Special S4 Ep4	The Chase Celebrity Special S4 Ep5	Raised By Wolves Ep3	Raised By Wolves, Ep4
8.55pm							
9.30pm							
9.50pm							
10.25pm							
11.20pm							
11.30pm							
12am							

● Drama: 13hrs/32%
 ● Game show: 11hrs/28%
 ● Food/competition: 6hrs/16%
 ● Talk show: 4hrs/10%
 ● Sitcom: 2.6hrs/6.6%
 ● Doc/Animal: 2hrs/5%

Day/Date Time HK/SIN	Monday 15-Jun-15	Tuesday 16-Jun-15	Wednesday 17-Jun-15	Thursday 18-Jun-15	Friday 19-Jun-15	Saturday 20-Jun-15	Sunday 21-Jun-15
6.25pm	Emmerdale S44 Ep7208	Emmerdale S44 Ep7209	Emmerdale S44 Ep7210	Emmerdale S44 Ep7211	Emmerdale S44 Ep7212	6.15pm: The Chase S8 Ep47	5.25pm: The Jonathan Ross Show S8 Ep1, 2
6.50pm	Tales From Northumberland With Robson Green Ep3	Tales From Northumberland With Robson Green Ep4	Tales From Northumberland With Robson Green Ep5	Tales From Northumberland With Robson Green Ep6	Emmerdale S44 Ep7213	Tricked S1 Ep1	The Chase S8 Ep48
7.05pm	Coronation Street S56 Ep8659	Coronation Street S56 Ep8660	Coronation Street S56 Ep8661	Coronation Street S56 Ep8662	Coronation Street S56 Ep8663		
7.15pm	The Jonathan Ross Show S8 Ep1	The Jonathan Ross Show S8 Ep2	The Jonathan Ross Show S8 Ep3	The Jonathan Ross Show S8 Ep4	The Jonathan Ross Show S8 Ep5	Home Fires Ep6	The Chase S8 Ep49
7.40pm	The Chase S8 Ep46	The Chase S8 Ep47	The Chase S8 Ep48	The Chase S8 Ep49	The Chase S8 Ep50	The Doctor Blake Mysteries S3 Ep7, 8	Home Fires Ep6
8pm	The Doctor Blake Mysteries S3 Ep7	Home Fires (F) Ep 6 *2 days within U.K. Tx	Chasing Shadows Ep3	Murdoch Mysteries S8 Ep13	Who's Doing The Dishes Ep25		Murdoch Mysteries S8 Ep13, 16
8.35pm	The Doctor Blake Mysteries S3 Ep8	Tricked S1 Ep1	Hiding Ep3	Murdoch Mysteries S8 Ep16	Tricked S1 Ep2	Hiding Ep3	
8.45pm	Get Your Act Together Ep2	Get Your Act Together Ep3	Get Your Act Together Ep4	Get Your Act Together Ep5	Get Your Act Together Ep6	Tales From Northumberland With Robson Green Ep4	Tales From Northumberland With Robson Green Ep6
8.55pm							
9.30pm							
9.50pm							
10.25pm							
10.35pm							
11.20pm							
11.30pm							
12am							

● Drama: 20hrs/51%
 ● Game show: 7hrs/18%
 ● Talk show: 5hrs/13%
 ● Talent/competition: 3hrs/9%
 ● Travelogue: 3hrs/7%
 ● Magic: 3hrs/7%
 ● Food/competition: 1hr/2%

Channel's primetime: 6.30pm-12am
Source: ITV Choice, schedules correct as of 29 May 2015

ITV Choice returns to Singapore in July after an absence of 18 months, with a schedule that has fast-tracked two iconic U.K. soaps – *Coronation Street* and *Emmerdale* – and shorter windows on other drama from ITV's slate in the U.K.

The new incarnation also highlights

the channel's direct content pipeline to the U.K. ITV channel director, Nic van Zwanenberg, says ITV owns the majority of rights to its content, and will pass these on to carriage partners for TV everywhere services along with catch up and video on demand.

Van Zwanenberg says the priority for this year is to minimise broadcasting windows in Asia. This has already been done with *Coronation Street* and *Emmerdale*, both of which now air in Asia within 24 hours of the U.K.

More on page 11



Doc Martin season six

From page 10: Schedule

Van Zwanenberg adds that the short window allows viewers in Asia to "get involved with the social and digital conversations taking place around each episode and storyline".

The aim is to offer other titles on the Asia schedule within a week of the U.K. where possible. "Over 95% of our first run drama and entertainment programming will air less than six months after U.K. premiere," Van Zwanenberg says.

The greatest programming challenge so far has been airing the U.K.'s *I'm A Celebrity Get Me Out of Here* on the Asia feed within 48 hours of the U.K. The show, filmed in Australia, is sent to Hong Kong for compliance viewing, back to Australia for editing, then to the U.K., and then back to Asia to air – for 21 consecutive days.

About 51% (20 hours) of the channel's prime-time 6.30pm-



Nic van Zwanenberg

12am slots for the week of 15-21 June are drama series, including *Emmerdale* season 44, which is stripped at 6.25pm Mondays to Fridays, with two episodes back to back on Fridays, and *Coronation Street* season 56, stripped at 7.15pm Mondays to Fridays.

The week's 9.30pm weekday slots, generally reserved for key premiering content, schedules back-to-back episodes seven and eight of *The Doctor Blake Mysteries* season three (every Monday); *Home Fires* (Tuesday, airing within 48 hours of the U.K.), a drama series set in a Cheshire village during World War II; crime drama *Chasing Shadows* (Wednesday), detective series *Murdoch Mysteries* season eight (Thursdays, two episodes back to back); and cooking game show *Who's Doing The Dishes?* (Fridays).

ITV Choice also schedules

18% (seven hours) of its prime time slots with season eight of *The Chase*, where four contestants pit their wits against quiz genius on general knowledge questions. The show is stripped at 8.35pm on Mondays to Fridays.

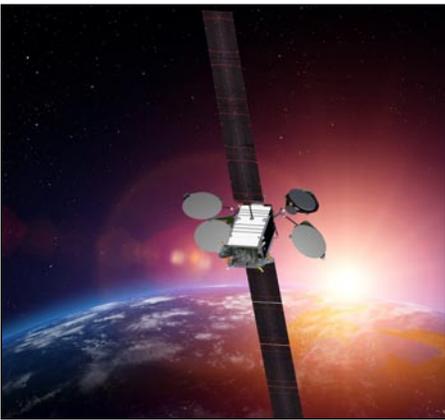
During the week of 18-24 May, drama series and game shows also dominated ITV Choice's prime-time schedule, with drama occupying 32%/13 hours and game shows 28%/11 hours from 6.30pm-midnight.

Prime-time drama in May included season two of *The Doctor Blake Mysteries* and earlier episodes of *Home Fires* and *Murdoch Mysteries*. Other titles in May and June include talk shows (*The Jonathan Ross Talk Show* season five/eight), talent/food competitions (*Cook Me The Money* and *Big Star's Little Star*), sitcom (*Raised By Wolves*), travelogue (*Tales from Northumberland with Robson Green*), magic (*Tricked* season one) and factual (*Paul O'Grady: For The Love of Dogs* season three).

ABS-8 on track for 2017 launch

Asia-based global satellite operator, ABS, expands its reach in Australia, New Zealand, the Middle East, Russia, South Asia and Southeast Asia from 2017 with a new satellite, commissioned from Boeing.

ABS-8 – ABS's third 702SP small-platform satellite from Boeing – is expected to launch in 2017, replacing ABS-7 at 116.1°E.



ABS chief executive, Tom Choi, says the satellite's C-, Ku- and Ka-beams with wide beams and high throughput capacity will serve government, mobility, telecoms, DTH and rural broadband sectors.

The 702SP satellite, with 50 transponders, is part of Boeing's commitment to maximising payload while decreasing overall satellite mass and cost, Boeing Satellite Systems International president, Mark Spiwak says. ABS' first all-electric propulsion 702SP satellite (ABS-3A) was launched earlier this year. A second ABS 702SP satellite (ABS-2A) is expected to be launched in the fourth quarter of 2015.

Mobile video cuts into TV time – IAB study 30% of viewers in China will pay for mobile video

Mobile video consumption is on the up for both short- and long-form programming, according to a new consumer study, *Mobile Video Usage: A Global Perspective*.

In a survey of 4,800 users from 24 markets, 35% of respondents said they watched more videos on smartphones this year than the previous year.

The study, published by the Interactive Advertising Bureau (IAB), also found that one in five mobile video viewers regularly streamed video on smartphones while watching traditional TV. globe.

"In Singapore, our findings show that over 60% of viewers are dual screening and watching mobile video and TV simultaneously," said IAB Singapore executive director, Miranda Dimopoulos.

Whether short, long or in-between, substantial numbers of video viewers said their video consumption on smartphones had increased year-on-year in all of the study's participating nations, with the most prominent upticks seen in the U.S. (50%), Canada (42%), New Zealand (42%), South Africa (42%), and the U.K. (40%), the IAB said.

Consumers in China (37%) and Singapore (35%) reported the highest incidence of watching less TV due to streaming more on mobile, the IAB said.

The dip in traditional television consumption in East Asia directly correlates with the type of content smartphone users in those markets are viewing on mobile, the study added.

While 36% of survey participants worldwide watched long-form videos (5+

min) daily, consumers in East Asia were much more likely to do so than those in some of the other markets studied.

Chinese audiences, in particular, gravitated the most towards watching TV shows and full-length movies than those in other markets, the results showed.

Although only 16% of users in all markets have paid for smartphone videos, 26% of respondents from East Asian markets have done so.

In China, more than 30% of viewers said they had paid for mobile video in the past, and 37% said they would be willing to do so in the future. 25% of that group would prefer to pay for smartphone videos via a subscription service with a regular fee compared to 12% who would prefer to pay per video.

62% of viewers across the 24 countries in the survey discovered digital/mobile video via YouTube, 33% via social media platforms, 20% through search results and 14% through advertising.

Apps are indisputably the main method for viewing mobile video in each of the markets studied, the study said. Nearly half of respondents overall (48%) said that they "only" or "mostly" leverage mobile apps to stream video on their phones.

Across all markets, IAB's survey showed that advertising is a prevalent part of the mobile video experience; 90% of all respondents had encountered ads of some kind with the videos they watched. The majority of consumers in all regions (82%) agreed they prefer to see tailored ads, particularly those related in some way to the video being watched.

WHO SAID WHAT... in & about China this month

“Controlling information in the digital age, with news consumers growing ever more discerning is far from easy – even in China.”

Al Jazeera's Richard Gizbert introducing a video segment, "How China managed the message after the Yangtze ferry disaster", for Al Jazeera's regular media-focused programme, *The Listening Post*. The segment looks at media damage control and reporting disasters in China, the impact of social media on China's information environment ("The monopoly the Chinese state once had over information is lost... People are sharing news in a way they couldn't previously" – Sam Geall, editor, *China Dialogue*). The period of relative media freedom around the Beijing Olympics has been rolled back, the report notes. "Clearly, based on the trajectory of the past two years, things are much more difficult now for media in China," says Jason Q Ng, author of *Blocked on Weibo*.

“Media control is not only a strategy, it's a long tradition of propaganda... media control is the last shield to keep the legitimacy of the Communist Party's power.”

Qiao Mu, associate professor, Beijing Foreign Studies University, in Al Jazeera's *The Listening Post*.

“In the eyes of Chinese citizens, many people wonder why the Western media only covers the worst stories in China, like the SARS outbreak, or the Wenzhou train crash.”

Jason Q Ng, author of *Blocked on Weibo*, in Al Jazeera's *The Listening Post*. Ng points out that there is a widespread opinion that "Western journalists, at least in the eyes of Chinese people aren't really covering the many positive aspects of development in China and they only focus on these negative tragedies".

“Cyber security isn't just about national security and national development, but also concerns the immediate interests of every Internet user.”

Lu Wei, the head of China's state level department, the Cyberspace Administration of China (CAC), at the launch of China's second Cyber Security Week. The public event was held this month as part of the country's effort "to raise awareness amid growing internet users and rising cyber attacks," according to state-owned Xinhua media organisations. The Xinhua report said Lu's words "are in line with a recently released white paper on China's military strategy, which said 'cyberspace has become a new pillar of economic and social development, and a new domain of national security'." The military white paper, published by the State Council Information Office, at the end of May, said China would speed up the establishment of its cyber force to tackle "grave security threats" to its cyber infrastructure. The white paper stresses that China is a major victims of hacker attacks. "China will enhance its capabilities of cyberspace situation awareness, cyber defense, support for the country's endeavours in cyberspace and participation in international cyber cooperation, so as to stem major cyber crises, ensure national network and information security, and maintain national security and social stability," Xinhua quoted the paper as saying.

contentasia

Editorial Director

Janine Stein

Assistant Editor

Malena Amzah

malena@contentasia.tv

Research Manager

CJ Yong

cj@contentasia.tv

Editorial Research

Aqilah Yunus

aqilah@contentasia.tv

Design

Rae Yong

Associate Publisher

(Americas, Europe) and VP, International Business Development

Leah Gordon

leah@contentasia.tv

Sales and Marketing (Asia)

Masliana Masron

mas@contentasia.tv

To receive your regular free copy of **ContentAsia**, please email i_want@contentasia.tv

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Pencil Media Pte Ltd

730A Geylang Road

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