The Global Quest for Original Content

Welcome to the MIPCOM issue. It is beyond evidence that the TV consumption is increasing around the globe, while the way television is being consumed is changing. For those who are reading Television Asia Plus for the first time, we can resume that we are Asia’s utmost print / online publications at the content market. We are focused on both buyers and sellers, for finished products and formats, dedicating to them our news reports, interviews, industry opinions and special features, providing a balanced view of the industry.

New contacts will be established while old ones renewed at MIPCOM which is expecting 13,500 participants from 100 countries around the world. With ‘heavy weight’ celebrities such as Simon Cowell receiving the MIPCOM 2014 Personality of the Year Award and actors Anunje Ellis, Cuba Gooding Jr. and Lou Gossett Jr walking down the red carpet to the World Premiere TV Screening for their role in The Book of Negroes, this is a market not to be missed.

Besides, industry WVPs such as James MURDOCH – Co-Chief Operating Officer, Chairman & CEO International, 21st Century Fox, Steve MOSKO – President, Sony Pictures Television (SPT), David Stapf, President, CBS Television Studios, and Armando Nuñez, President and CEO, CBS Global Distribution Group are invited to share their knowledge and prospective as key note speakers. MIPCOM Country of Honour – “Mexico is determined to become the leading producer of content for Spanish-speaking markets,” said ProMexico CEO Francisco N Gonzalez Diaz.

In "Taking Your Business to the Next Level", several key TV professional attending MIPCOM 2014 shared their opinions as to where their business to heading. “Consumers’ viewing habits have transformed, devices and platforms have multiplied and content/programming and revenue models continue to evolve, placing tremendous stress on media companies and marketers alike,” said Ben Morrell, Senior Technical Consultant at Brightcove. He went on to stress on key findings, sighting details from his research on ‘Device Explosion’, ‘Shifting Consumer Behaviour’, ‘New Content/Programming’ and ‘New Revenue Models’. Fashion One LLC and Bigfoot Entertainment’s Ashley Jordan, FremantleMedia’s Ganesh Rajaram, Executive Vice President Distribution and Home Entertainment Asia and Lanny Huang, General Manager, Asia Pacific, Playboy Plus Entertainment Inc are just a few who shared their in-depth account of industry trends.

This is another exciting issue expected to bring much knowledge-based information and serious opinions shared by experts on the ground, directing TV content to the right direction.
Taking Your Business to the Next Level

More outlets offering less money now, the digital big bang, the death of analogue, slicing and dicing rights across screens, territories and platforms...... How do content providers maintain revenue levels and survive in today's fast and furious broadcast market? K. Dass investigates the survival kit of some organisations attending this MIPCOM.

Cannes, France – With launches occurring daily, the number of TV channels and digital platforms now in existence is, quite literally, countless. YouTube, an effective video-sharing platform for promoting TV services, has already launched several new channels featuring original content in partnership with established films-and-TV giants, including FremantleMedia, Lionsgate and Electus. Europe's biggest satellite-TV platform has streamed services to rival Amazon.com's Lovefilm, currently in UK, Germany and Scandinavia, and Netflix, the increasingly influential US-based pay-for video-on-demand (VOD) service. Netflix is in the UK, Ireland, Canada and Latin America. And, among the more obscure services to have launched recently is the Iranian government's Hispan TV, which debuted via global satellite into Latin America in 2012.

Brightcove is at the centre of a complex shift in the industry. “Consumers' viewing habits have transformed, devices and platforms have multiplied and content/programming and revenue models continue to evolve, placing tremendous stress on media companies and marketers alike,” said Ben Morrell, Senior Technical Consultant. His media report reads:

Device Explosion
• 100M households worldwide own at least one connected TV, 50% own smartphones, 19% own tablet devices, 80% multitask while watching TV.
• It's only going to grow from here: there will be 10 billion mobile connected devices by 2016 exceeding the global population of 7.3 billion people on Earth.
• Growth of smart TVs / OTT devices – 69% of smart TVs is now connected to the Internet.

Shifting Consumer Behaviour
• Online video viewing – 300+% growth in mobile video consumption.
• Apps – Mobile attention is 80% apps, 20% browser.
• Social – Facebook had the fastest-growing online video audience of major Web properties over the last 10 months, and is second only to Google in terms of video audience size.

New Content/Programming
• We're seeing non-traditional media companies launch original programming and reach enormous scale with global audiences via smartphone and tablet apps.
  o Netflix / House of Cards – Netflix claims 30 million subscribers for its paid content. By comparison, HBO has 28.8 million subscribers.
  o Amazon original programming – Launching 5 original TV series for Prime Instant Video service, all derived from a crowdsourcing content selection process.
  o Hulu Plus – Doubled its user base in the past year, surpassing 4 million paying subscribers since launching in 2010. Its planning to launch 11 original series.

New Revenue Models
• TVE – 37% of consumers take advantage of TVE offerings from TV networks, 30% of consumers' access TVE content from pay-tv providers.
• Paywalls – The number of users watching pay-per-view content on mobile phones and tablets will almost triple between 2012 and 2017.
Ben expressed that Brightcove is uniquely positioned to address this shift and meet the increasingly complex demands of modern media companies and brand marketers. “Media companies are embracing native apps for mobile devices as a key part of their business because that’s where consumers are spending the most time and where they are the most engaged. Brightcove has consistently been at the forefront of this trend with solutions for media companies that remove the complexity of multi-device video distribution.

“Media companies have also adopted our platform to build their video app strategy for iPhones, iPads, Android smartphones and tablets, and the Xbox. Media companies are making a major bet on video apps as a key part of their multi-screen distribution strategy. This enables them to go direct to consumers with personalised content, new experiences (contextual, seamless), while authenticating viewers against TVE,” he added.

Ben when on to explain, “We are solving the fragmentation problem for media companies. Our platform does nearly a billion streams a month reaching hundreds of millions of consumer devices. It’s easy to think that online video is ‘done’ and all of the key problems have been solved, but the reality is we’re just at the start and the most exciting part of the trajectory is about to hit. And Brightcove is at the centre of it. Lastly, the democratisation of content and changing consumer habits around the type of content they want to consume (viral, short-form content versus long-form broadcast programming) is creating an opportunity for innovation and direct-to-consumer relationships that didn’t exist in the past. We’re on the cusp of something much bigger than ‘TV is coming online’, and once again Brightcove is a major driving force behind this,” he said.

There is vast truth that digitalisation of content on various devices has shifted TV’s long standing revenue curve as the only home entertainment for general households. But primary content providers are rock-steady, still keeping most of their eggs in the same basket and yet, opening-up to new technology and welcoming mobile and broadband to share the traditional TV pie, while taking their business to the next level.

“The broadcast market is continually changing in this modern and digital era. We believe content is the most important element in a channel. Our fashion, entertainment and lifestyle contents are unique in this market and will entertain the subscribers. By producing our own content, we take full control of the quality to make sure the contents are engaging. We make sure that our core target, women 18 to 44, are fully entertained. On top of that, by having full rights to all content, we are already prepared to create our mobile, online and VOD channels. This gives our cable partners more value and flexibility to offer more engaging products through different vehicles and services.

“Even with the expanded market reach, we believe in localisation in the market we are serving which is another important step towards success. In Asia, we have our dedicated Hong Kong, Taiwan and Thailand feed, adding in to the list of Russia, Middle East, Hispanic and African feed globally. The channel is available in Chinese, English, Spanish, Russian and Flemish. We are planning to add more local feeds in the future, including a German feed by early next year,” said the Chief Executive Officer of Fashion One LLC and Bigfoot Entertainment, Ashley Jordan.

Within a short span of four years, the number one fashion network is already operating 14 feeds with 8 local feeds in 6 different languages. And with broadcasting in Asia, Europe, Middle East, Africa and Latin America, this makes Fashion One the fastest growing network as declared by CSFB in 2012.

Sharing her recent success, Ashley said, “For this year, the network secured new broadcast deals in Hong Kong with Now TV, Belarus with Axioma TV, in Seychelles with Cable & Wireless Seychelles, in Russia with Kozitsky PE, in Mauritius with Mauritius Telecom, in Poland with EVO, in Latvia with TEO, and in Colombia with UNE. It also renewed its multi-year deals in Macau with Macau Cable TV and in Taiwan with CNS in addition to the 11 broadcast agreements announced earlier this year in Belgium, Bulgaria, France, Iceland, Indonesia, Poland, Thailand, South Africa and United Arab Emirates.”

FremantleMedia’s Ganesh Rajaram, Executive Vice President Distribution & Home Entertainment Asia said, “We are proud to be the preeminent home of world class entertainment shows and formats, that’s our home. Clients across Asia are continuing to come to us for brands such as The X Factor, Idol, and Got Talent. These are all mainstays across multiple platforms in the region. This year we launched the two biggest and most popular of these formats, the UK versions of Got Talent and The X Factor to the international market. These have sold across the region phenomenally. Clients have been enamoured with the success that this type of show can bring to their schedules. Year after year we constantly prove that we are the go to destination for the top entertainment formats.

“Another exciting development for us is our foray into the scripted sphere. At MIPCOM we will launch our very first big U.S. drama, The Returned. The series is set to deliver in the first quarter of next year. Everybody has been waiting for this. Because the original French version, Les Revenants was a huge hit on French television, people have been eager for the U.S. version. While scripted content is always going to be a challenge in Asia, when you have shows which touch a little bit on the supernatural, such as The Returned, you’ve got the recipe for a great series that we can bring to the market.”

What other miscellaneous offerings has FremantleMedia got under its’ sleeve for viewers? Ganesh said, “Our diverse catalogue has always had a rich offering of top quality lifestyle programming. One of our star talent is Jamie Oliver, what else can you say about Jamie - he’s probably the biggest lifestyle brand in this part of the world, and continues to be. You are assured of quality, you are assured of a great brand, and there are broadcasters across the regions who have built their schedules on Jamie’s shows, so he is constantly in demand. The clients can’t get enough of Jamie – they want more and more hours each year and we deliver a very healthy volume year in, year out. He has become a household name in this part of the world, and I would go as far as to say that Jamie Oliver is probably the most recognised lifestyle brand in Asia today."
“I think we are a leading distributor in terms of reality entertainment, lifestyle, and hopefully soon, drama will be another box that we can tick as well with the introduction of high-end titles such as The Returned.”

Buyers can also catch Threads at the market this MIPCOM. It is like Project Runway but for kids and teenagers. Broadcasters are already clambering for that title because they know, given the quality and pedigree of Project Runway, this will be yet another highly sought after franchise. So, even the offshoots of franchises are getting a tremendous amount of attention before they hit the market according to Ganesh.

Content is still king across any device and on the big screen. Elite content, solely available on certain devices/screens, usually fetch the dollar for broadcasters. But what works on SVOD/OTT in some regions may not pull the plug elsewhere. Content developers are the masterminds of localising and rationalising their product. “We believe that our brand, Playboy Plus Entertainment, is the market leader in our genre. We are now working with no: 1 OTT internet platforms all around Asia Pacific to work out more offline revenues. We are looking forward to meeting new OTT partners and co-production companies in MIPCOM market,” explained Lanny Huang, General Manager, Asia-Pacific, Playboy Plus Entertainment Inc.

“For OTT platforms, since the viewing habit is of shorter attention span and with thematic episodes, our How to by Playboy clips are the most popular and easiest to watch with shorter durations and interesting themes like How to French kiss? etc,” she added.

“Playboy Plus is now launching a new channel, ‘Desire TV’ for couples viewing, ‘TV for 2’ where softer and more romantic themes are scheduled for lovers, couples or partners to watch together. This is a new genre of programming designed to connect couples in the bedroom.”

Lanny Huang

“In August this year, FOX had a major revamp of its network. This encompassed a re-branding of its channel brands to FOX Sports, FOX Sports 2 and FOX Sports 3 as well as making them available in HD in addition to current SD. “We have enhanced our broadcast rights to include three out of the four tennis grand slams (Australian Open, Roland Garros and Wimbledon), the best in motorsports with Formula One and Moto GP, premier golf with all four men’s majors including The Masters and the US Open and top-level football like the Spanish La Liga and AFC Champions League. We entered into a unique 5-year deal with the Bundesliga. We also added market-specific rights such as the Chinese Professional Baseball League in Taiwan, the Philippine Basketball Association in the Philippines and the BWF in Indonesia.”

“Over the last nine months we expanded our in-market broadcasting capabilities by setting up sports hubs in Singapore, Hong Kong and Taiwan, which is a big change from the highly-centralised operation based primarily out of Singapore that we inherited, to one that is suited to localisation and scalability. We have also recently built a new state-of-the-art studio in Singapore and Taiwan, which allows us to dramatically enhance the quality of our production and presentation,” shared Rohit. “FOX Sports Asia Plus, TVAplus, Stefanie’s Style Diaries, Desire TV’ for couples viewing, ‘TV for 2’ where softer and more romantic themes are scheduled for lovers, couples or partners to watch together. This is a new genre of programming designed to connect couples in the bedroom.”
NCIS: NEW ORLEANS (13 x 60’)
NCIS: NEW ORLEANS is about the local field office that investigates criminal cases affecting military personnel in The Big Easy, a city known for its music, entertainment and decadence.

Fashion One Network
Fashion On A Plate (6 x 30’)
Learn the art of making food fashionable, featuring top chefs and restaurants from around the world utilising their culinary skills with their interpretation of the term ‘fashion on a plate’. A clash of fashion and food for your entertainment, let’s take you to London, Singapore, Hong Kong and Paris where everything is beyond incomparable.

Style Wars (6 x 60’)
A stylathon competition series that challenges versatile stylists to create original and inventive ensembles and photo shoots. Fashions fade but only style remains, Style Wars is a 6 episode series that will let you step into the world of styling and art direction!

FremantleMedia International
Party Down South (24 x 60’)
The series follows the crazy adventures of eight young brazen adults – Daddy, Lil Bit, Lyle, Mattie, Tiffany, Lauren, Walt, and Murray – bought together under one roof for weeks of extreme fun and outrageous behaviour.

Jerks With Cameras (10 x 30’)
Jerks With Cameras features a team of quick-thinking comedians (the Jerks) who are sent out on the streets to mess with everyday people. Sometimes the cameras are hidden and sometimes they’re right out in the open as the Jerks aren’t afraid to get up in people’s faces.