



Stories + communities + data

Wattpad's Allen Lau speaks about 10 years of redefining storytelling

"We believe the future of entertainment will be driven by communities of storytellers and backed by powerful data and insights," says Allen Lau, co-founder/CEO of Wattpad, a storytelling platform that connects writers, readers, producers, big brands, broadcasters and movie makers. Millions have answered the call...

The story is on page 8

Bastings reworks Northeast Asia

Digital veteran Jay Trinidad to lead out of Japan

Discovery Networks Asia Pacific has appointed digital veteran Jay Trinidad as senior vice president and general manager of Northeast Asia, based out of Tokyo.

The story is on page 3

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Viacom boosts Philippines free TV

Viacom International Media Networks has expanded its free-TV agenda in the Philippines, launching a MTV-branded block on free-TV network TV5 earlier this month.

The weekend block involves a 90-minute slot on Saturdays from 9.30pm to 11pm and a one-hour slot on Sundays from 8.45pm to 9.45pm.

Shows include *Catfish: The TV Show*, *Ex on the Beach* and *Ridiculousness*.

This is MTV's first branded block on TV5. The previous arrangements involved a music chart and a Nickelodeon-branded block.

The Singapore-based regional broadcaster now has a Nick-branded block on TV5 rival, ABS-CBN.

HOOQ plans Singapore launch

Singtel's other OTT platform plots domestic rollout

One of Singapore telco's OTT platforms, HOOQ, is rolling out in Singapore.

No dates have been publicly confirmed and it's not clear how – or even if – HOOQ will co-ordinate with Singtel's other content assets.

Will HOOQ, a JV with Sony Pictures Television and Warner, be part of Singtel's new Cast mobile platform, which offers its own SVOD packages along with third-party apps such as PCCW's Viu?

Probably, but no one is confirming anything for now.

So far, the HOOQ team seems to be operating entirely separately from Singtel's other OTT/mobile/Go platforms.

All we know for sure right now is that

HOOQ is looking for a Singapore country head who will, among other things, drive P&L in a market of 5.5 million people and "build a roadmap to create new avenues of growth" as well as "explore alternate revenue streams".

The home-turf debut follows launches in the Philippines, Indonesia, Thailand and India.

HOOQ has not yet responded to requests for details on its Singapore plans.

Singtel unveiled OTT video portal Cast to its suite of entertainment services earlier this month with three of its own content packages (Korean, Asian, Kids) and Viu. The packs cost about US\$4 each.



Thailand's NBTC firm on CTH viewer compensation

Regulator gives troubled platform one more chance

Thai pay-TV platform CTH heads into August with regulators firmly on its back over what they say are consumer rights and relief.

Current CTH management, which has struggled to rationalise inherited decisions and contracts, has been told to come back with a revised plan to "help" customers after CTH's Ku-band satellite system is shut down on Monday, 1 August.

The National Broadcasting and Telecommunications Commission (NBTC) is insisting on a customer-relief plan for the 40,000 homes impacted.

About 9,000 of these are regular monthly subscribers. The other 30,000 buy intermittently.

According to local daily, The Bangkok Post, the NBTC says CTH needs a plan that is "more practical", and has threatened "serious action" against the platform if it doesn't comply.

The paper also quoted the NBTC as saying that this was "the last chance" for CTH to resubmit its customer plan.

The decision to pull the plug on the Ku-band platform follows a similar decision on C-band earlier this year.

Consumer protection bodies have submitted various suggestions, including financial compensation.

SK Telecom kills CJ merger

Korean telco SK Telecom has killed its plan to merge IPTV unit SK Broadband with cable platform CJ HelloVision.

Although the telco fought hard, the controversial plan was all but dead earlier this month when the country's Fair Trade Commission formally opposed the KRW1 trillion/US\$830 million deal proposed at the end of 2015.

Bastings picks McDonald's Trinidad

Digital veteran to head Northeast Asia out of Tokyo

Discovery Networks Asia Pacific has appointed digital veteran Jay Trinidad as senior vice president and general manager of Northeast Asia, based out of Tokyo.

The regional appointment means the Korea team under Hee-Man Lee will now be folded into Trinidad's group.

Trinidad reports into Arthur Bastings, president and managing director of Discovery Networks Asia Pacific.

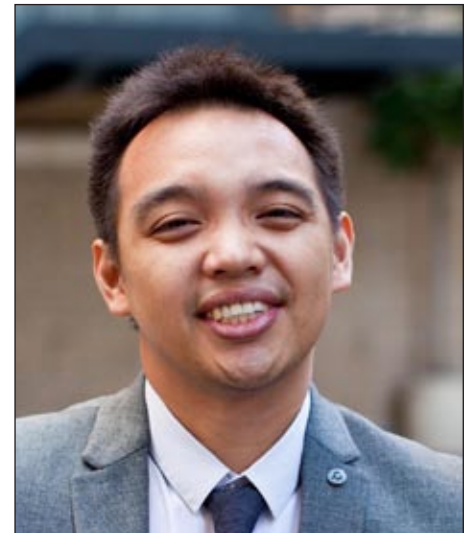
Making the announcement in Tokyo, Bastings spoke about a Northeast Asia plan to "meaningfully invest and take full advantage of the region's sophisticated and widespread wireless infrastructure".

Trinidad replaces Louis Boswell, who shifted to Singapore to head up South-east Asia operations.

The Singapore-based network is also believed to be close to announcing its new head for South Asia, filling another significant gap in the regional leadership structure.

Discovery said Trinidad's appointment was in line with its "ambition to accelerate growth, through new investment and innovation".

Trinidad will focus on expanding the business and brands beyond pay-TV platforms toward a "true convergent media and entertainment company".



Jay Trinidad

The announcement also said he would be "tasked with delivering compelling brand experiences to the millennial audience by redefining Discovery's suite of products".

Trinidad was most recently McDonald's Japan's vice president of digital. He began his career at Google and during his 10-year tenure rose through the ranks to become the head of consumer marketing and operations for the Asia region.

Amore tops Descendants in Philippines



Dolce Amore

Philippines series *Dolce Amore* on ABS-CBN maintained its top prime-time spot on Monday, 25 July, against the debut of the local dub of powerful Korean drama *Descendants of the Sun* on rival GMA. Kantar Media data puts GMA's national ratings at 35% against *Descendants of the Sun*'s 15.5%. One million tweets ran alongside the *Amore* episode, ABS-CBN said.

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Asian Animation Summit touches down in Brisbane

24 new projects from Australia, Korea, Malaysia and Thailand on show

This year's Asian Animation Summit touches down in Australia for the first time, with 24 projects from Australia, Korea, Malaysia and Thailand.

The fifth annual event, organised by Kidscreen, takes place in Brisbane from 22-24 November, and is being supported by Screen Queensland and Brisbane Marketing.

About 200 people are expected to participate in the three-day event, which showcases brand new projects.

The Asian Animation Summit brings together animation producers, co-production partners, broadcasters, distributors and investors.

Bomanbridge picks up Korea's WooRooRoo

Singapore-based Bomanbridge Media has signed on Studio Keystone's animated kids' property, WooRooRoo, for the Asia Pacific. Studio Keystone is a subsidiary of Korean educational organisation, the Keystone Group.

Hou Chi-jan's bookstore poetry returns

Docu series premieres on Taiwan's OTT, digital



A Room of One's Own – A Bookstore of the Second Sex

Taiwanese short-form docu series, *Poetries from the Bookstores*, returns for a second season mid-August on Taiwanese OTT platform LiTV as well as on CTV's two digital channels, Classics and Bravo.

The 40-episode series, written/directed by Taiwan's Hou Chi-jan (*Taipei Factory II/Soap Opera, When Wolf Falls in Love with Sheep*), explores life and beliefs in Taiwan through the eyes of 40 indie bookstore owners.

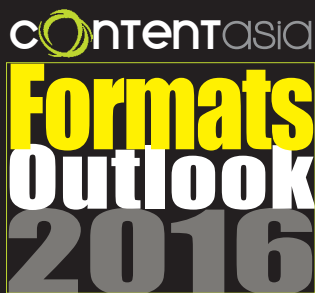
LiTV will upload a new episode daily at noon from 15 August. CTV Classics will air the series daily at 8pm. CTV Bravo has scheduled the show at 9pm on weekdays and 8pm on weekends.

The new season includes *A Room of*

One's Own – A Bookstore of the Second Sex about Tsai Shan-wen, who has created a bookstore for women inspired by Virginia Woolf's *A Room of One's Own*; and *Book Bookstore – A Bookstore of the Last Opening Day*, which shut its doors in April after 24 years. The episode focuses on the people who gathered to say goodbye.

Season one was released in 2014, winning Hou accolades as a Chinese micro-film director in 2015, and the Grand Jury Award for Docu Shorts in the 2015 Guam International Film Festival.

Poetries from the Bookstores was produced by Dreamland Image and is distributed by Dreamland.



ContentAsia Formats Outlook @ ContentAsia Summit 2016

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New high-power capacity over Asia by end 2016

Intelsat 33e on track for August launch



Global satellite operator Intelsat's plans to add high-throughput capacity over Asia moved forward this month with the arrival of new satellite, Intelsat 33e, at the Guiana Space Center in Kourou, French Guiana.

The satellite – the first multi-spot beam Ku-band high-throughput satellite to service Asia Pacific, Africa, Middle East and Europe – is scheduled to launch on 24 August.

Intelsat 33e will be placed at 60°E and is expected to be in service by the end of this year.

Intelsat 33e is the second of the Intelsat EpicNG series of high-throughput satellites. The series is being built to address an expected US\$3.2-billion incremental revenue opportunity related to new demand for satellite-based infrastructure by, among others, the Internet of Things sector by 2021.

Intelsat says global data traffic is expected to surge at a compound annual growth rate of 53% from 2015 through year-end 2020.

Intelsat 33e customers in Asia so far include Pakistani Internet service provider SuperNet Limited.

I want...

A quick look at some of Asia's buyers' shopping list for this year.

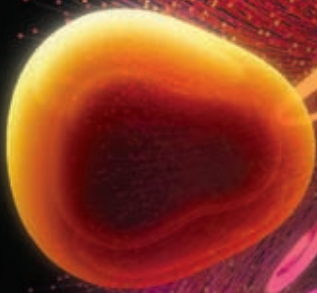
Who	Buying	Rights
Macie Imperial AVP - Integrated Acquisition and International Sales ABS-CBN, Philippines 	Animation Food* Health* Lifestyle* Movies* Sports* Travel* Wellness* ... buys international content	Cable TV Free-TV OTT PPV Theatrical VOD
Casey Chant Head of Programming - ViuTV Hong Kong Television Entertainment (HKTVE)	Entertainment Food Japanese anime Korean drama* Lifestyle Travel ... buys international content	Free TV
Keertan Adyanthaya Executive Vice President, Content and Communications (Asia Pacific & Middle East) Fox Networks Group (FNG) Asia 	Animation Documentary Drama* Entertainment* Feature film* Formats Lifestyle Kids Food Travel Reality Youth Sci-fi ... buys local, regional and international content	Cable/Satellite TV Digital Online
Yasutaka Shimamura Executive Director and Chief Operating Officer Broadmedia Corporation/ Hollywood Channel Inc, Japan 	Action* Adult Animation/Japanese anime Arts Documentary Drama/Korea Drama Entertainment Feature film* Kids Sci-fi Telenovela ... buys local and int'l content	VOD
Masraihan Sulaiman Content Programming Manager, Content Acquisition Singtel, Singapore	Animation/Kids Documentary Education Food/Lifestyle/Travel Music News ... buys local and int'l content	IPTV OTT

Source: Buyers, ContentAsia. *Buying more this year

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Stories + communities + data = the future of entertainment

“Today’s audiences want to be part of the story,” Wattpad co-founder says

If you can't find the perfect story anywhere, you have the power to create it yourself. Millions of writers and readers around the world have answered that call, spending 15 billion minutes in June reading and sharing 200 billion uploads in 50 languages on storytelling platform Wattpad.

“Today’s audiences don’t want to just passively consume. They want to be part of the story and have a direct connection to the person crafting the narrative,” says Wattpad co-founder and chief executive, Allen Lau.

Ten years on, Lau speaks about the future of entertainment being driven by communities of storytellers and backed by powerful data and insights.

“When we created Wattpad in 2006, the focus was to change the way people around the world experience stories,” Lau says.

Wattpad stories have since become the basis for bestselling books, movies and TV shows, including half-hour prime time weekly series *Wattpad Presents* on free-TV service, TV5, in the Philippines.

The platform’s growth in Asia has been rapid. In the Philippines, people shared over eight million uploads last month. Lau says that growth is spreading to regions such as Vietnam, Indonesia and Malaysia.

While Wattpad Brand Stories links popular writers with brands such as Jollibee, General Electric, AT&T and Mondelez, Wattpad Studios, launched in May this year, aims to match the entertainment industry with the stories with the most fans.

“This ultimately reduces the guesswork involved during the typical development process and ensures the success of these stories as they are brought to life across print, film, television and digital platforms,” Lau says.

Lau says the studio is “a natural progression for us as a company”. The unit will, he says, “lay the foundation for us to become an entertainment company



that bridges the gap between old and new media”.

Lau says Wattpad’s stories are “unique, diverse and have massive built-in audiences. They reflect pop culture and mirror the characters and trends fans are obsessed with around the world”.

“We deal exclusively in the one thing that powers the entire industry: stories,” Lau adds.

The partnership with the Philippines’ TV5 for the prime-time weekly series *Wattpad Presents*, is one of Wattpad’s most enduring. Now in its fifth season, *Wattpad Presents* has produced 200 episodes of 40 Wattpad stories. The Philippines is Wattpad’s second largest market.

Lau says divisions like Wattpad Studios “represent the future of entertainment. They create a link between the online world of user-generated content and the

offline entertainment world.

“We believe the future of television (and entertainment on a whole) will be driven by communities of storytellers and backed by powerful data and insights,” he says.

Lau says “the greatest challenge any network faces lies in attracting an audience... Every day at Wattpad we see the stories that pull people in and resonate with audiences around the world. This is what media executives try to replicate behind closed doors. We help take the guesswork out the development process [across] print, film, television, and digital platforms”.

Allen Lau will speak about Wattpad and the power of stories at the ContentAsia Summit in Singapore on 1-2 September.
www.contentasiasummit.com

10 Years Ago This Week...

ContentAsia celebrated its 10th anniversary in March 2016. Among other things, we're marking the occasion by looking back (and maybe marvelling a bit at everything that's happened since) at what happened this week in 2006....

NEWS

- Koos put Taiwan cable platform, CNS, up for sale
- Astro ups regional ambitions
- Foreign content takes yet another hit in China
- M3 launch date set – programmers not celebrating yet
- Chunghwa defies government MOD order
- Malaysian ministry "angry and disappointed" over WiMax tender
- Maxis ups 3G spend to US\$1.63m
- US\$137 million digital gift for Taiwan's PTS
- NDTV announces 24-hour news channel for Malaysia's Astro

PLUS MORE IN ...

CONTENTASIA INSIDER

The headlines above along with the full news stories and more were delivered during May to subscribers to *ContentAsia's Insider* – a BlackBerry-friendly service that gets you your Asian media news first, fastest and more frequently. Fully searchable archive access to all *ContentAsia* magazine and *ContentAsia Insider* articles is included in your paid subscription. For more information, please email i_want@contentasia.tv

Brand Australia push in regional channel revamp

Propaganda not an issue, says Australia Network CEO

The new Australia Network – born out of the old ABC Asia Pacific – may be Aussie down to the bugs on screen, but there's not an Australian it would rather have in its audience over a true-blue Asian viewer.

"This channel has been created for non-Australian audiences," says Australia Network CEO, Ian Carroll. "We live or die as a management team on the number of non-Australians who use the service."

The new network launches on August 7, turning the four-and-a-half year-old ABC Asia Pacific into a more streamlined channel with a simpler schedule and a revamped news

and current affairs slate, including the flagship *Focus* current affairs programme (9pm, Tuesdays and Thursdays). *Focus* will be produced exclusively by the news team from national broadcaster, the Australian Broadcasting Corporation (ABC).

"Our offer is a different view, a different perspective, presented in a different way... That would be the number one difference. Number two is the simpler schedule. And the third



Ian Carroll



is a more distinct Australian perspective, whether drama or documentary," Carroll says.

But, as much as some things change, others will stay the same. For one, the money (said to be some A\$18 million a year) is still coming from the Australian government.

Continued on page 6

Japanese animation tops Asian kids' TV charts

Japanese animation remains by far the most popular kids programming in Asia, a poll of free-to-air television broadcasters across the region shows.

Of the 15 broadcasters asked by *ContentAsia* about their kids slots, 11 – or 73% – listed animation (See *chart on page 7*) as the most popular genre among young audiences so far this year.

Of these, 9 were from Japan and two were from China (*The Legend of Kala* on Taiwan's

PTS) and the U.S. (*SpongeBob Squarepants* on Philippines' free-TV station ABC5).

The other four stations – Japan's Fuji TV, Philippines GMA, Thailand's ITV and Japan's NHK – said drama and educational entertainment shows topped their kids' schedules this year.

Doraemon, the story of a robotic cat that travels back in time from the future to help schoolboy, Nobita Nobi, swept the board with four of the

Continued on page 7

Wake up for dead airtime

Interactive format creator and distributor, Cellcast, is finding a "very lively business" in Asia turning dead airtime into a revenue generator with a slate of interactive auction/game show-type content that attracts (mostly late night) TV viewers and keeps them attached through the day via mobile.

The company's latest Asian show, a local version of *Insomnia*,

Continued on page 10

ContentAsia is taking a summer break. The next issue will be published on August 21.



Mickey's got another winner on his hands!

Mickey Mouse Clubhouse debuted at No. 1 in its time slot on U.S. Playhouse Disney.*

*Among all basic cable networks for Kids 2-5. Source: Nielsen Media Research



Mobile overtakes “fixed” online viewing But fixed dominates online adex until 2018 – Zenith

Mobile devices will overtake ‘fixed devices’ this year to become the main platform for viewing online video, according to the second edition of Zenith’s annual *Online Video Forecasts 2016*, published this month.

Consumers around the world will spend an average of 19.7 minutes a day viewing online videos on their mobile devices (smartphones/tablets), compared to 16 minutes on fixed devices (desktop computers and smart TV sets), the report said.

This represents a 39% leap for mobile on last year’s figures, when 14.2 minutes were spent viewing mobile video.

Fixed video consumption will be static this year, reflecting higher viewing on smart TVs counterbalanced by the viewing lost from desktops to smartphones and tablets.

Advertisers spent US\$17.5 billion on online video ads in 2015, up from US\$13.4 billion in 2014.

The report forecasts online video adspend to grow at an average rate of 19.8% a year, reaching US\$30.1 billion in 2018. This will increase online video’s share of digital display adspend to 31.3%, up from 26.7% in 2015.

Online video (as well as social media) is rapidly taking market share from traditional banners, which are less effective and more disliked by consumers, particularly on mobile devices, the report said.

The rapid growth in mobile video consumption is being driven by the growing popularity of mobile devices, particularly low-cost devices in lower-income countries; the development of better mobile displays; and the spread of high-speed data connections, particularly 4G.

“We forecast mobile video consumption will grow 33% in 2017 and 27% in 2018, to reach 33.4 minutes a day. Mobile devices will account for 64% of all online video consumption in 2018.

Fixed video consumption will grow 13% in 2017 and 3% in 2018 to reach 18.7 minutes as smart TV viewing becomes more common.

Although most online video consumption is mobile, the majority of expenditure on online video advertising goes to fixed devices, and will continue to do so in 2017.

“We estimate that fixed video ads will account for 68% of all online video advertising this year, down from 75% last year,” the report said.

Zenith expects mobile advertising to equal fixed in 2018.

“Video ads are more engaging and effective on larger screens, so advertisers will continue to pay a substantial premium for fixed video ads,” the company says.

The report points out that “online video advertising complements television”.

“In many markets it is becoming common for brands to treat online video as a complement to traditional television, rather than as a competitor,” it says.

“Online video can add incremental reach to television campaigns, particularly among the young and well-off consumers who tend to be the heaviest users of online video,” it added.

Some brands have found success by using online video to provide extended content to interested consumers – by extending the story of the television campaign, for example, the report says.

It also points out that online video ads “normally work better when they are shorter than traditional 30 second spots”. In smaller markets though, “advertisers often simply reuse their television ads... this is not the most effective way of using online video”.

Zenith also said television and online video were increasing their combined share of global display advertising (i.e. advertising expenditure across all media except digital search and classified). In 2015 television and online video accounted for 48.5% of global display, up from 43.8% in 2010, and by 2018 we expect them to account for 49.6%.



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