

Hello, IM [your new regulator]

S'pore ventures forth with new media/infotech body

Singapore's media regulators officially start their new jobs this month, ending an era of separate media and info tech oversight and development. The new IMDA, unveiled on Friday night (30 Sept), is designed to take a holistic approach to industries changed beyond recognition and where the biggest certainty is that no one knows for sure where the next great disruption is going to come from.

The full story is on page 6

Fetch TV eyes Asia

Win the HDMI-1 or don't play, Fetch's Lorson says

Australian OTT service, Fetch TV, is exploring expansion options into Asia. The effort brings the Malaysian-owned platform closer to home with an integrated offering and a turnkey promise. Fetch's eye on Asia comes against a backdrop of the by-now usual industry disruption and uncertainty of which bets will fly, which will flop, and which will leave operators with massive investment in short-lifespan infrastructure.

The full story is on page 12

PLUS

- New free-TV war looms in Hong Kong
- Wanda scores global badminton rights
- KIX BROs take to HK streets
- Asia's buyers are looking for ...
- Interview: Cora Yim talks originals
- & more

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TV war looms in Hong Kong

Phoenix bids for free-TV terrestrial licence, promises US\$80m programme spend

A new free-TV war is looming in Hong Kong with a multi-billion dollar bid for a domestic free-TV licence from veteran broadcaster, Phoenix Satellite Television.

If granted, at least one of the new free-TV channels could significantly boost regional and international content acquisition in the territory.

Phoenix Hong Kong Television said in its application that content for the English-language service would be mostly acquired. Content for the Cantonese channel will be a mix of local productions and commissions.

The licence application commits spend of HK\$623 million/US\$80.3 million on programming for the two channels.

The Cantonese general entertainment channel will air a 24-hour schedule of news, finance, documentary, current affairs and lifestyle programmes, reality shows and programmes for the elderly, children and young persons.

The 18-hour a day English-language channel programming will prioritise documentary, current affairs, arts and culture content.

Phoenix's application, originally lodged in May and accepted in September, involves a six-year investment of HK\$2.37 billion/US\$306 million in the two digital terrestrial channels.

Hong Kong's Communications Authority (CA) has opened public consultations, which run to 3 November. The CA will forward recommendations to the Chief Executive in Council, which is the licence-granting authority. No timetable for the process has been given.

Phoenix will also spend HK\$131 million/US\$17 million on capex and HK\$1.6 billion/US\$206 million on opex in its first six years.

Wanda scores global badminton rights

BWF centralises commercial rights for the 1st time



BWF president, Poul-Erik Høyer (left), and Philippe Blatter, president/CEO of Wanda Sports Holding, sign the agreement between the Badminton World Federation and Wanda

China's Wanda Group has stepped onto the badminton court in a big way with a new eight-year deal that centralises Badminton World Federation (BWF) commercial rights in a single global partnership for the first time.

The exclusive agreement, announced in Beijing on Friday (30 Sept), gives the group's subsidiary, Infront Sports & Media, worldwide media distribution and sponsorship rights to BWF events from 2018 to 2025. Rights include (media, marketing, digital and betting).

Events include BWF Major Events (Sudirman Cup, Thomas & Uber Cup Finals and the World Championships) and for a revamped BWF Series to be relaunched for the 2018 season. The new BWF series encompasses the current BWF World Superseries and Grand Prix Gold events.

Infront will support the federation with television production operations – providing host broadcast, post-production and broadcaster servicing across all BWF

Major Events.

Additionally, the partners said Infront would "review BWF's digital landscape to ensure all channels are being maximised to reach badminton's 500 million fans globally".

BWF president, Poul-Erik Høyer, said the partnership would "give badminton new momentum".

Wanda Group chairman, Wang Jianlin, said the agreement was a "further step towards developing Wanda's influence in the international sports landscape".

Wanda's sports ambitions run alongside the group's aggressive play on the global entertainment field.

This includes a US\$1-billion bid for Dick Clark productions, and follows the acquisition of production/finance company Legendary Entertainment for US\$3.5 billion at the beginning of this year.

On Friday, the Wall Street Journal said Wang was "buying Hollywood, one piece at a time".

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GLOBAL FORMATS



ABS-CBN's Myx TV premieres *Cast Me!*



From left: Myx TV GM/EP Miguel Santos, *Cast Me!* EP Harlan Freedman, David Kang, Becky Wu, German Legarreta, EPs Charles Kim and Raymond Watt, and actress Ajay Rochester

The Philippines' ABS-CBN-owned U.S.-based Asian American entertainment network, Myx TV, premiered new original reality series, *Cast Me!*, at the end of September. The show, pitting aspiring actors against each other for a big break, is set at Hollywood talent agency, David Kang Casting (DK Casting). Judges include DK Casting co-owners David Kang and Becky Wu, *The Biggest Loser Australia*'s former host Ajay Rochester, and former Latino child star Germán Legarreta.

Asia leads internet speeds, Akamai says

The Asia Pacific region continued to lead the world in average peak connection speeds in the second quarter, with the top three global leaders all found in the region, Akamai's *Second Quarter, 2016 State of the Internet Report* said.

KIX BROs take to Hong Kong streets

Celestial Tiger rolls on new reality original



Bjorn Shen, Philip Ng, DJ PK, SonaOne and Billy Crawford in *The Ultimate BROcation*

Celestial Tiger Entertainment (CTE) is up and running on its new reality original, *The Ultimate BROcation*, which started shooting in Hong Kong at the weekend.

The five-episode show, announced during the ContentAsia Summit at the beginning of September, follows four Southeast Asia celebs – the "bros" in *BROcation* – around Hong Kong on the "ultimate guys playground".

The "BROs" are Filipino-American singer, dancer and actor Billy Crawford; Thai TV and radio host DJ PK (Piyawat Kempetch);

award-winning Malaysian songwriter, producer and rapper SonaOne; and Singaporean maverick chef and restaurateur Bjorn Shen. Hong Kong martial arts star Philip Ng makes a cameo appearance.

The debut series for CTE channel KIX is backed by the Hong Kong Tourism Board and others. Rights belong to CTE and can – like CTE's *Are You Tough Enough?* – be adapted for different sponsors.

The Ultimate BROcation is produced by Celestial Tiger Entertainment and Endemol Shine Group.

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Hello, IM [your new regulator]

S'pore ventures forth with new media/infotech body

Singapore's media regulators officially start their new jobs this month, ending an era of separate media and info tech oversight and development.

The new Info-Communications Media Development Authority (IMDA), unveiled on Friday night (30 Sept), is designed to take a holistic approach to industries changed beyond recognition and where the biggest certainty is that no one knows for sure where the next great disruption is going to come from.

Launching the new body, Minister for Communications and Information, Dr Yaacob Ibrahim, outlined strategies to "spearhead Singapore's transition into a digital future by helping businesses, workers and the community to harness the opportunities from Infocomm Media convergence and technological change".

"Simply put, [convergence] refers to how infocomm and media are coming together to transform our lives," the minister said.

Part of the plan is to "build an environment of trust through regulations," he said, adding that "businesses, especially our converged licensees like Singtel and StarHub, can look forward to clear and streamlined regulations".

"IMDA will ensure that our content regulations keep pace with changing social norms and technologies in a digital age," he said.

The IMDA replaces the Info-communications Development Authority (IDA) and the Media Development Authority (MDA).

Monday morning rise & shine for HBO

9am premiere for \$100-million series *Westworld*



Westworld

HBO Asia's big deal this week is the premiere of new sci-fi drama series *Westworld* simultaneously with the U.S. on Monday morning (3 October).

The 9am Asia premiere of the 10-episode series is part of the Singapore-based regional network's anti-piracy efforts. Asia morning premieres have also included *Game of Thrones*.

Based on Michael Crichton's book, *Westworld* stars Anthony Hopkins as Dr Robert Ford, the brilliant, taciturn and complicated creative director, chief programmer and founder of *Westworld*; Ed Harris as the villainous Man in Black; Evan Rachel Wood as Dolores Abernathy as a provincial, beautiful and kind rancher's daughter; and James Marsden as Teddy Flood, a new arrival to a small frontier town.

The morning debut is followed by a

prime-time encore Monday night at 9pm (8pm Thailand/Jakarta).

New episodes of the dark odyssey about the dawn of artificial consciousness and the evolution of sin premiere on Mondays at the same time.

Westworld is being closely watched in the U.S. not only because of original production delays and competition from the likes of Netflix, but also as part of the path forward by new programming president Casey Bloys.

"It would be an understatement to say that HBO has a lot riding on *Westworld*," *The Hollywood Reporter* said at the weekend.

The U.S. trade paper also quoted inside sources as saying that the pilot had cost US\$25 million, and that the series budget was in the region of US\$100 million.

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Zee returns reality dance show in Singapore

Sunday prime time for *Dance Singapore Dance*

Reality show *Dance Singapore Dance* returned to Zee Television Asia Pacific for a second season at the weekend (2 October). The show will air Sundays at 8pm, with encores on Wednesdays at 5pm and Saturdays at 8pm. Judges this season are Bollywood choreographer Mudassar Khan, and dancer Sreedevy Sivarajasingam. They are joined by guest judges from Singapore's arts scene. The series is an adaptation of *Dance India Dance*. The top prize is US\$11,000.

HK sports fans' online time up 40%

Morning activity highest, new report shows

Hong Kong's "sports fanatics" time online is up 40% year on year, according to new research on Hong Kong's mobile market from data outfit Vpon. The September report shows that sports fans are more likely to be online via mobile on Mondays and Tuesdays, and more active from 7am to 9am compared to other mobile users. 80% of Hong Kong's market share is dominated by Apple and Samsung, and big screens trouncing small-screen models. Tracking online behaviour also showed that 70% of the sports group were also categorised as "finance gurus". Vpon Big Data Group's HK GM, Arthur Chan, said "advertisers were trapped in the common pitfall of thinking sports fanatics simply as 'sports-loving' people when planning their advertising strategy".

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What buyers in Asia are looking for at the moment

Who	Buying	Rights
Winnie Ngai Deputy Controller, Programme Admin Television Broadcasts Limited (TVB), Hong Kong	Animation* Arts Documentary* Drama* Education Entertainment* Feature Film Food/ Lifestyle/Travel Japanese Anime Kids* Korean Drama Music* News Reality/Sci-Fi Sports* Telenovelas Youth	OTT ...buys local and international content
Gunawan Acquisition & Distribution Manager PT Cakrawala Andalas Televisi - ANTV Indonesia	Animation* Documentary Turkish/Middle East/Indian drama* Entertainment Feature Film Formats* Kids Reality Sci-fi	Free TV ...buys local and international content. Looking specifically for mythology, fantasy and long-running series
Ginnie TY Acquisition Manager/ Senior Acquisition Officer PCCW Media Limited (now TV), Hong Kong	Animation/Japanese anime Arts Documentary Drama* Education Entertainment/ Variety* Feature Film Formats Food/Lifestyle/ Travel Kids/Youth Korean Drama Reality Music News	Free TV Online OTT Pay TV ...buys local and international content. Seriously considering trending entertainment and formats for 2017
Michael Bishay Acquisitions and Contracts Manager ABC International – Australia Plus Australia	Animation Arts Documentary Drama Education Entertainment* Formats Kids* Food/Lifestyle/Travel* Reality Sports Youth	Cable TV OTT Satellite TV Pay TV ...buys local and regional content

Source: Buyers, ContentAsia. *Buying more this year

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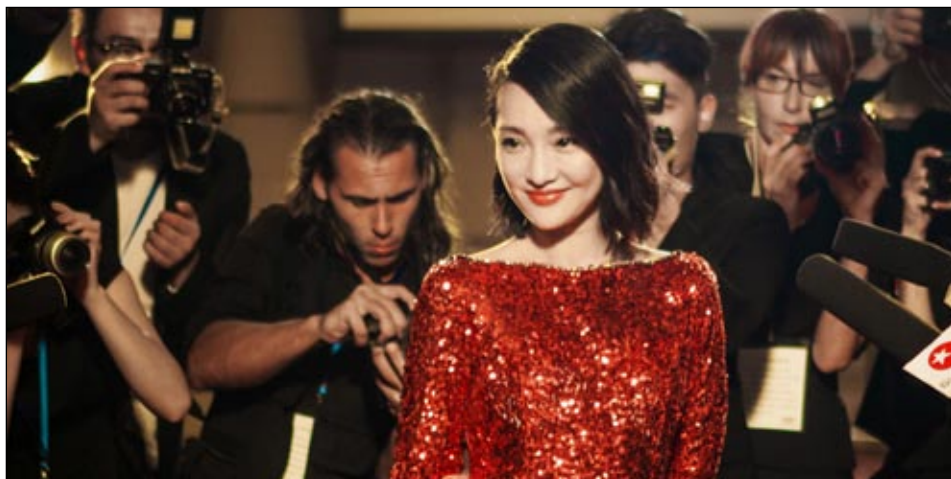
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FOX Nets Asia doubles down on Asian originals

Chinese and Korean content will continue to dominate Asian channels, Cora Yim says



Zhou Xun stars in *Ruyi's Royal Love in the Palace*

FOX Networks Group Asia's Chinese entertainment SVP, Cora Yim, heads to the end of 2016 with her hands on the network's biggest Asian titles ever, her heart set on an ambitious originals slate for 2017, and her eyes fixed on global distribution.

The vision, she says, is "being the destination for premium Chinese content". The vision's extension is to deliver premium Chinese content to global audiences. "FNG is becoming a bridge between China and the world," Yim says.

Driving the domestic Asian programming agenda for a group at the height of its original content power, Yim is also tapping Korea's IP might, with shows such as *Go Princess Go*, a 2015 Chinese time travel web/gender identity series, created by China's LeEco and being adapted for Korea with former FOX exec Joon Lee's production house V Plus.

This is in addition to the acquisition in September this year of first and exclusive Singapore rights to three record-breaking Korean box office hits – *The Wailing*, the animated *Seoul Station* and train-bound zombie thriller *Train to Busan* – from Clover Films for STAR Chinese Movies (SCM).

And she's pushing the syndication envelope, negotiating, for example, exclu-

sive global rights (outside of China) to US\$50+-million epic period series, *Ruyi's Royal Love in the Palace*, from mainland Chinese production house New Classics Media (NCM).

Yim beat out fierce competition for *Ruyi*, said by insiders to be the biggest bet FNG has made on Chinese content ever. The 90-episode series, a sequel to 2011's *Empresses in the Palace*, was FNG's first epic period drama acquisition for markets outside China. Previous TV/film deals with NCM include contemporary titles *Tiger Mom*, *May December Love 2* and *Meet Miss Anxiety*. *Ruyi*, which started production in August this year, will air on FNG's flagship general entertainment service, STAR Chinese Channel; in China, the show will air on Dragon TV and Jiangsu TV and stream on Tencent.

FNG's original content slate includes sci-fi comedy series, *My Date with a Vampire*, a remake of the 1998 cult classic acquired last year from defunct Hong Kong broadcaster Asia Television (ATV). Rights were part of an 840-hour drama acquisition from the desperate-for-cash network.

While Chinese drama budgets and production values can now equal those of Hollywood series, a chal-

lenge in executing her original ambitions is the mismatch between mainland China demand and production talent. Yim says there is "definitely" not enough talent to drive the boom. Political tension between China and Korea over a new missile defence shield is expected to take a further toll.

Yim says she is tapping U.S. and European scriptwriters and leveraging FNG relationships to drive new projects. "We're trying to use FNG worldwide resources and partners to help our Chinese content business," she says, adding: "We are mixing our skill sets and resources because we see Chinese and Korean will dominate Asian channels and content".

Adapted from ContentAsia in-print & online, published for MIPCOM 2016 in Cannes and TIFFCOM 2016 in Tokyo.



Cora Yim

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PLUS: FOX Networks Group's Cora Yim, Turner's Tuzki @ the movies & Smithsonian in Asia

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Australia's Fetch TV eyes Asia

Malaysian-owned platform comes home with integrated "HDMI-1 or bust" play

Australian OTT service, Fetch TV, is exploring expansion into Asia. The effort brings the Malaysian-owned platform closer to home with an integrated offering and a turnkey promise.

Fetch TV's chief executive, Scott Lorson, says the move comes on the back of success in Australia, where Fetch offers a combo of linear/catch-up/on-demand/apps including Netflix, Stan and Presto. The partnership model with telcos involves a co-branded turnkey solution with hardware/software/UI and content aggregation.

Speaking at the recent APOS I Tech in Hangzhou, China, Lorson said Fetch "believes in one religion – win the HDMI-1 [slot] or don't play. We would exchange 20 widget-based customers for one HDMI-1 relationship," he said.



Scott Lorson

Fetch's eye on Asia comes against a backdrop of the by-now usual industry disruption and more uncertainty than normal of which bets will fly and which could leave operators with massive investment in short-lifespan infrastructure.

The issue, for many telcos and broadband providers, is filling all their glorious broadband capacity.

Do they care what they're filling it with? Some do, absolutely, despite the difficulties telcos have in managing entertainment.

Others don't, equally absolutely. "No matter what service you can think of going forward, almost all will rely on broadband. So we win no matter what," Telekom Malaysia's chief strategy officer, Dr Farid Mohamed Sani, told APOS I Tech delegates in September.

In between are those who want to be seen to be offering entertainment but don't want to do any of the work.

Lorson takes the telco side, but he



Fetch TV interface co-branded for Optus

also puts content at the top of the priority list. He says companies making the investment to "own" the customer see entertainment as the "lightbulb they need to sell electricity".

Video, he says, is "the hero in the bundle". The discussion includes differences of opinion on the risk/opportunity cost of being a gigantic dumb pipe, what exactly constitutes a quality content proposition, discussion on how involved telcos should be in curating content, an exploding universe of companies willing to do whatever it takes for access to billing relationships with billions of customers...

And then there are all the things between the pipe and the viewer that need to go right to ensure an optimal user experience. And a million things that could go wrong.

Issues in this space include billions of dollars of installed hardware and systems, many of which do not talk to each other; free-flowing tech vendors promising magic and a solution to all woes; a festival of conflicting interests; and an understandable reluctance by industry

leaders to green light major change when they don't actually know for sure where the next tsunami of disruption is going to come from. And then there are the data access and affordability issues across Asia.

Opinions about set-top boxes, drives, clouds, TV set manufacturers' involvement, user interface and ways to get consumers to push the right buttons are just as heated as any other industry flash points.

Whatever the conflicts, the consensus seems to be that there should be as few buttons as possible between consumers and what they're willing to pay for; that the new video world entails a seamless mix of linear and on-demand with the focus on getting viewers to what they want with minimal effort; that effectively managing big data is critical; that the end-to-end process should be dead easy; and how wickedly painful it is to get to painless. Plus, Lorson adds, the "need for a consistent and integrated experience at home and on the go".

Oh, and that the customer actually doesn't care about your problems. Simple. Or bust.

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Silvana "Chivis" Rivapalacios de Villaseñor is the mother of three young girls and the wife of one of the city's most influential business-

men. Bad business decisions and shady practices have left him in ruins, and he disappears, leaving his family homeless. Chivis has to rebuild their lives,

realising for the first time what survival entails, but learning eventually how to enjoy life with all its good and bad.

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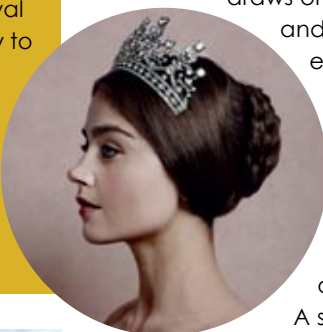
Victoria

Created and written by novelist Daisy Goodwin, this lavish drama is the start of a landmark account of the life of one of history's greatest monarchs. With cinematic production values, *Victoria* draws on real-life events

and the Queen's own exhaustive diaries to paint a portrait of her transformation from an impulsive 18-year-old to her early years as wife, mother and head of a global empire.

A saga of interlocking circles, this is a story of passionate affairs, power struggles and unrequited love, at the centre of which stands the new Queen – a strong and complex woman who must become an enduring icon. Length: 1x90 mins + 7x60 mins **ITV Studios Global Entertainment**

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The first season of *Welcome to the Wild* takes place in the Amazon and sees 18 contestants enter the world's largest and most extreme jungle to undergo a cross-river competition. During this wild adventure, they face not only a thrilling obstacle course, but also challenges inspired by the ancient culture of different hidden tribes. Contestants are tested physically and mentally as they complete the grueling, surprising and at times mystical, challenges. Length: 21x70 mins **Keshet International Room 1204, Kai Tak Commercial Building, 317-319 Des Voeux Road, Central, Hong Kong T: +852 3956 7168 F: +852 3956 7100 MIPCOM Stand # R8.C9**



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Length: 7x60 mins **all3media International Berkshire House, 168-173 High Holborn, London, WC1V 7AA, U.K. T: +44 (0)20 7845 4350 MIPCOM Stand # R8.C20**

My Next Me

As they search for, test, select and transform talented young contestants, three stars are reminded of various stages in their careers, the good times and the bad times, things that will help them form emotional links with the hopefuls. Helping them is the Tune Machine, software that measures the level of tuning when the contestants sing. Length: 90-120 mins **Televisa Internacional Av. Vasco de Quiroga 2000, Col. Santa Fe, México DF, 01210 T: +1 (786) 265 2500 MIPCOM Stand # R9.A2**



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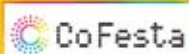
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#flashback: 10 Years Ago This Week

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....



NEW JOBS SECTION
Jobs you might want... and the companies that are looking. See page 2

www.contentasia.tv Issue 14: September 18-October 1, 2006

NEWS

- BBC dumps Prime in Asia as part of new channels strategy
- Viacom ramps up Japan ops
- Taiwan's NCC boss promises no pricing interference
- China's new national plan highlights HDTV, tech development
- Xinhua wins 10 year battle for total control
- Korean Wave drama producers push for power
- Chunghwa launches 3.5G platform, admits talking to HK's PCCW about IPTV
- CCTV plans 3,800 hours of Olympic programming in 2008

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Life after Astro... Butorac heads for Star

Leaves Astro in its strongest position ever, "But it's not about me," he says

David Butorac is joining Michelle Guthrie's inner circle at Star in November, bringing to an end months of rumour and speculation about the Astro group chief operating officer's plans.

Butorac's new job is taking care of Star's platforms around the region. The official announcement says he will be responsible for "developing opportunities in platform businesses across Asia to enhance the delivery of Star's content to the consumer."

Star also says Butorac will "work to strengthen the operations of

Star's joint venture platforms". Which means he joins the stream of TV execs in and out of Mumbai on midnight flights trying to build businesses in the difficult if vibrant Indian pay-TV market. Along with Star's minority stake in India's TataSky DTH service, Butorac's new can of worms includes Star's stake in Taiwan's pay-TV platform CNS.

There's not a voice in the industry that says there isn't a bet-



David Butorac

ter person for the job, not least because he leaves Malaysia's monopoly direct-broadcast satellite platform, Astro, on its highest note ever after four years on the job.

Group net profits were up 95% to US\$45 million in the six months to the end of July this year on consolidated revenues of US\$299 million. The TV platform crossed the two-million subscriber mark for the first time and spending on content reached record highs of US\$68 million for the six months.

Television revenues were up 12.2% to US\$267 million; 91% of this comes from subscriptions. And advertising revenues were up 32.3% to US\$20 million.

The platform has taken a hit on average revenue per user (ARPU) as it pushes deeper into the mass market, but still recorded ARPU of US\$21.40 over the six months. At the same time, customer acquisition costs were down to US\$174 against US\$208 a year ago.

Although churn dropped from 13.9%, it's still 11.9% and Butorac admits that the last year has been something of a customer service nightmare as a result of a systems upgrade. "But there's been a 10-fold increase in terms of quality in the last six months," he adds.

There has also been – and will continue to be – massive investment in local production.

Continued on page 7

Math + new media: Disney's Ross does his sums

Disney's worldwide channel president, Rich Ross, may, like everyone else, be struggling to figure out a digital business model that works, but he's completely clear about one thing: Disney's feature blockbuster, *High School Musical* will never, no matter what new technolo-

gies do or develop, be cut up into two-minute pieces to satisfy insane demand for mobile content. "My math may not be great," Ross says, "but I know when things don't add up".

Ten years after he joined Disney and 20 years after he

Continued on page 3

China joins Nielsen's global Net family



Hans Yu

China joined the Nielsen//NetRatings' global currency in September with the first results of the new AdRelevance online advertising tracking service. This is the first time the U.S./Euro-centric AdRelevance service has expanded into Asia.

"The advertising potential of the Chinese internet has never been clearer and the demand for

Continued on page 9

Running Man, Suits tops in Singapore

Stranger Things, Narcos top digital originals list

Netflix's *Stranger Things* and *Narcos 2* topped Singapore's SVOD original series from 22-28 September. Older favourites *Orange is the New Black* and *House of Cards* followed. The latest season of *Longmire* premiered on Netflix on 23 September, causing its popularity to rise significantly. Following its Emmy wins for Outstanding Directing and Outstanding Lead Actor in a Comedy Series on 18 September, *Transparent* had only slightly less demand than *Longmire*.

Stranger Things and *Narcos* are the only

digital original series to rank in the top 10 overall series. Several reality shows – Korea's *Running Man*, *The Voice* and *MasterChef* – have more demand than shows such as *Pretty Little Liars* and *The Big Bang Theory* in Singapore. *Running Man* has about 1.6 times more demand than the next most popular show, *Suits*, which in turn has 1.6 times more demand than the third most in-demand series. Though it has not aired since June, *Game of Thrones* is still among the most popular titles in Singapore.

Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Stranger Things	Netflix	370,939
2	Narcos	Netflix	268,288
3	Orange Is The New Black	Netflix	129,036
4	House Of Cards	Netflix	91,833
5	The Get Down	Netflix	63,602
6	Marvel's Daredevil	Netflix	62,463
7	Longmire	Netflix	43,797
8	Transparent	Amazon Video	41,753
9	Marvel's Jessica Jones	Netflix	39,485
10	Community	Yahoo	35,596

Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Running Man	1,013,994
2	Suits	642,215
3	The Voice	395,683
4	Stranger Things	370,939
5	Game Of Thrones	350,881
6	MasterChef	310,523
7	Pretty Little Liars	284,322
8	The Big Bang Theory	273,293
9	Narcos	268,288
10	Marvel's Agents Of S.H.I.E.L.D.	267,915

Source: Parrot Analytics
 Date Range: 22-28 September 2016 Market: Singapore
 Demand Expressions™: Total audience demand being expressed for a title, within a country. [Audience demand reflects the desire, engagement and consumption of content, weighted by importance; so a stream/download is a higher expression of demand than a 'like' / comment.]



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

Published fortnightly by:
 Pencil Media Pte Ltd
 730A Geylang Road
 Singapore 389641
 Tel: +65 6846-5987
www.contentasia.tv

MCI (P) 091/11/2015

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