

Rudy Tanoë exits Indovision

Hari Susanto takes over pay-TV platform

Indovision chief executive and president director, Rudy Tanoesuedibjo, exits MNC Sky Vision (Indovision) this month after 12 years. He is succeeded as president director of MNC Sky Vision by Hari Susanto, who has been VP director and director of MNC Sky Vision since May this year. The company described Tanoë's decision as "a great loss for us", and said Pak Rudy had established strong partnerships with affiliates and led Indonesia's pay-TV trends.



Endemol Asia fast-tracks 360° strategy

MasterChef pop-up kicks off new footprint

Endemol Shine Group takes mega-format MasterChef off screen for the first time in Asia at the end of this month as part of a 360-degree brand strategy the company will fast-track from 2017.

The whole story is on page 4

PLUS

- CJ E&M swells SEA plans • What consumers really think – MPA's new survey
- Boomerang breakthrough in Vietnam
- Fuji TV kicks off new China co-pro & a whole lot more...

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Boomerang breaks through 200m in Vietnam

POPS phase 2 rolling out over the next few months



The Tom and Jerry Show

Turner's Boomerang has hit 200 million views and more than 23 million hours of video consumption in Vietnam six months after the brand went live on the POPS Worldwide platform.

Turner and POPS are rolling out the next phase of their agreement over the next few months with *Dexter's Laboratory*, *Mike, Lu, and Og*, *Life and Times of Juniper Lee* and *Chowder*.

The original content deal, announced in March 2016, streamed language-customised versions of shows such as *Scooby-Doo*, *The Tom and Jerry Show*, *Ben 10* and *The Powerpuff Girls* on both the Boomerang Vietnam channel as well as on POPS Kids.

The two-year-old platform says it has 700,000 subscribers and more than a billion views.

Canada wins Japan Prize 2016

This year's Grand Prix Japan Prize has gone to the National Film Board of Canada's *The Amina Profile*, about a gay dissident from Syria. The annual international contest is for educational media.

CJ expands Southeast Asia ambitions

Anne Chan joins CJ E&M as COO, new movie channel rolls out



Operation Chromite



Anne Chan

Veteran Asian pay-TV exec Anne Chan has joined the Southeast Asia regional unit of Korean broadcaster CJ E&M as COO, overseeing affiliate and advertising sales.

Chan reports to Samey Lee, CJ E&M HK's CEO, and relocates from KL to Hong Kong to take up the role. Before Li TV, Chan worked for the Asian Food Channel and satellite operator Measat.

The announcement of Chan's appointment comes days after the network said it would be rolling out its new Korean movie channel – tvN Movies – from January 2017, beginning with Singapore.

CJ E&M said it expects the HD channel to be in Malaysia, the Philippines, Hong Kong and Indonesia in 2017.

The new channel has acquired South-

east Asia rights to a slate of Korean titles, including *Train To Busan*, *A Violent Prosecutor*, *The Age of Shadows*, *Inside Men* and *Operation Chromite*. Together, the five blockbusters earned combined gross box office of US\$300 million and 43 million admissions in Korea alone.

If CJ E&M's commitment to killer titles seems obvious, it's also clear that the fight for first and exclusive rights to box office hits will be fierce and that titles will be split between rival Asian movie networks across the region. First and exclusive Singapore rights for *Train to Busan*, for instance, went to FOX Networks Group, while tvN took Malaysia and Indonesia.

tvN's movie line up also includes *The Throne*, *A Man & A Woman*, *Time Renegades*, *Phantom Detective*, *One Way Trip* and *Like for Likes*.

iflix picks up Michael Moore's *Trumpland*

Asia-based SVOD platform iflix has added exclusive rights for Michael Moore's new feature-length documentary, *Michael Moore in Trumpland*, to its Southeast Asia platform.

The film takes the controversial award-winning filmmaker deep into conservative America with a one-man show that is at first banned and then lands in Clinton County, Ohio.

Michael Moore in Trumpland premiered in the U.S. just before the election. Moore is a staunch Democrat and Bernie Sanders supporter before Hillary Clinton was nominated.

Turner boosts Asia syndication biz

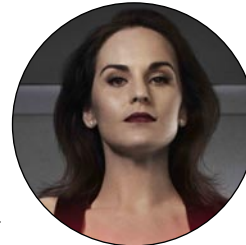
Korea, Japan, U.S. originals drive new licensing sales

Turner's syndication business just became a whole lot more visible in Asia, riding a larger and more ambitious slate of originals from TNT, TBS and truTV in the U.S. as well as strong relationships in Korea and a booming pipeline out of Japan.

The latest sale is TNT original series, *Good Behavior*, to Stan Australia, and SKY New Zealand's SoHo channel.

The series starring Michelle Dockery as petty criminal Letty Raines, premieres in the U.S. this week (16 Nov) and will be available on both platforms at the same time.

The new syndication deals follow the



Michelle Dockery in TNT's *Good Behavior*

acquisition of all rights to high-profile Korean period mega-drama, *Saimdang*, based on the life of artist Shin Saimdang during the Joseon era.

In Japan, Turner Japan produces more original content than any other international broadcaster in the country for

Mondo TV and TABI Channel, and currently distributes more than 800 hours of Japanese content around the world, including *Europe Walk & Stroll* and *Tokyo Towns* along with a series of reality shows about charismatic Japanese custom car tuners.

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Endemol Shine fast-tracks 360-degree strategy in Asia

MasterChef pop up in Singapore kicks off expanded regional footprint

Endemol Shine Group (ESG) takes super-format *MasterChef* off screen for the first time in Asia at the end of this month as part of an expanded 360-degree brand strategy that the company will fast-track from 2017.

The *MasterChef* Dining & Bar pop-up, driven out of ESG's Singapore-based regional office, brings five celebrity chefs from across the *MasterChef* global playlist to Singapore from 25 Nov to 9 Dec.

The restaurant will accommodate a total of 3,900 people for lunch and dinner over the 15 days. The event also includes a walk-in cocktails and tapas bar element.

The chefs involved in the inaugural event are Marco Pierre White from the U.K., Reynold Poernomo and Audra Morrice from Australia, Luca Manfe from the U.S. and Woo Wai Leong from Asia.

The concept will roll out in other markets in Asia in 2017.

"This event highlights the means by which we mean to go on... Taking our content off screen and creating 360 live experiences for our viewers, users & consumers," says ESG's managing director for Asia, Fotini Paraskakis.

The *MasterChef* pop-up dining experience follows ESG Asia's launch in October of *The Society Game*, the first co-develop-

ment project from the 50-50 joint venture with Korea's CJ E&M.

Both are part of a broad industry-wide effort to layer value on top of traditional businesses that have in the past relied on licensing and production. Emerging initiatives include domestic IP content creation across all platforms, including social, and a focus on consumer experience, interaction and engagement.

MasterChef has aired in 58 countries. Versions – including *Junior MasterChef* – have been produced in seven Asian markets. One season of the regional production, *MasterChef Asia*, aired on A+E Networks Asia's Lifetime channel in 2015.

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Fuji, SMG kick off *Operation Love* 2nd co-development drama starts filming in China



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Operation Love, Fuji TV

Japanese network Fuji Television and China's Shanghai Media Group (SMG) have started production on the second of their five-series drama co-development slate.

The five titles are all based on Fuji TV dramas.

The new drama, *Operation Love*, is the story of a young man who, with the help of a fairy, gets to go back in time to fix his regrets, including not telling his true love how he really feels.

The China version stars Zhang Yixing (*The Mystic Nine*/iQiyi), South Korean singer Aka Lay, and Chen Duling (*The Left Year*).

Shooting started this month in

Guangzhou and will shift to Shanghai, with a Fuji TV producer joining the all-Chinese production crew.

Filming is scheduled to wrap by February 2017, with a release date set for March next year.

Operation Love aired on Fuji TV's Monday night prime time drama slot from April through to June 2007.

A Korean remake, *Operation Proposal*, aired in Korea in 2012 starring Seung Ho Yoo and Eun Bin Park.

Operation Love follows *Dating: What's It Like to be in Love?*, which is scheduled to premiere on streaming platform Tencent in China in January 2017. Shooting started in Shanghai in September and wraps this month.

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SVOD journey in Asia will be “long and arduous” – MPA

New report tracks the love between consumers and streaming video in six Asia markets

Consumer demand for on-demand video and broadband bundles in Asia may be increasing, but SVOD-based streaming platforms have a long way to go and the journey is proving to be “long and arduous”, Media Partners Asia (MPA) latest report shows.

MPA's first “Asia Video Consumer Panel” research found Netflix, iflix and Viu were the top streaming performers among the regional majors, and said local pay/free-TV incumbents, such as TVB and PCCW's Now TV in Hong Kong and Astro in Malaysia, were doing “well”.

The research covers six markets – Hong Kong, Indonesia, Malaysia, Philippines, Singapore and Thailand – with 1,000 users in each spread across all demographics and skewing towards mobile consumption in emerging markets (Indonesia, Malaysia, Philippines and Thailand). Another 6,000 respondents will be added between now and MPA's APOS 2017 event.

Key findings include the relationship between existing and new video players.

“The importance of bundling with telecom and IP-based pay-TV operators to drive online video adoption is becoming critical,” says MPA vice president, Aravind Venugopal.

“As we are still very much in the first innings of the SVOD online video cycle in most Asian markets, the journey for most platforms from building awareness to generating trial users, and then to finally converting them to regular users, is long and arduous,” he adds.

For now, consumers' perceptions of SVOD – the Net Promoter Scores (NPS) – are on the whole negative in Hong Kong, Indonesia, Singapore and Malaysia.

Netflix leads in four of the six markets, including Hong Kong and Malaysia. Indonesian consumers aren't convinced, with negatives all round. Results are mixed in Philippines and Thailand, where only Netflix



“The importance of bundling with telecom and IP-based pay-TV operators to drive online video adoption is becoming critical.”

Aravind Venugopal
Vice President, Media Partners Asia (MPA)

and Hollywood HD have positive scores. In Singapore, Netflix fares worst. In Thailand, the bottom spot is held by HOOQ, while in Malaysia, Escape comes last.

In four of the six markets, local players have taken the lead in building awareness and conversion from a free to paying model. This is led by incumbent operators with strong local and regional content and, in some cases, sport.

The majority of respondents are buying OTT services through their existing telco or pay-TV providers. Netflix is the exception, with a high proportion of respondents saying they have signed up directly.

Talking about how they found out about OTT services, most respondents said their awareness was driven by word of mouth, TV commercials, online/social media and SMS/emails direct marketing from telcos and pay-TV platforms. Actual sign-ups are being driven by offers (bundles or free trials) from existing operators.

Conversion from free to subscription, in general, has been low. Asked what content would prompt them to start paying for streaming services, consumers put new Hollywood movies and TV series, released simultaneously with the U.S., at the top of the list. Korean drama is, perhaps surprisingly, in the top three demands only in Indonesia. Consumers in Hong Kong and Singapore say new Chinese drama is key. Lifestyle content made it to the top

three triggers in Indonesia and Malaysia. Documentaries and factual programmes are in the top three in the Philippines and Thailand.

The survey also found that the shift from traditional access to TV screens via set-top boxes to multi-screen streaming services has been swift.

In homes that have both pay-TV and streaming, 42% of consumers in Hong Kong said they use streaming (including on-demand through smart TV sets and set-top boxes) more than pay-TV (defined as traditional access to linear channels through the set-top box and scrolling through the EPG). In Thailand, streaming was 36% of all viewing, and in Singapore 27%. The lowest of the six countries was Indonesia at 23%.

Although this indicates that traditional viewing remains dominant, the speed at which consumers have shifted is significant. “It's early days still,” Venugopal says, adding that the current set-top-box-based business models, without a two-way interactive option, are under threat.

Piracy continues to be a concern in all six markets. The problems seem worst in Thailand, where 9% of respondents admit to watching video through illegal boxes. Singapore is second at 7% and the lowest is 3% in Indonesia.

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What buyers in Asia are looking for at the moment

| Who | Buying for 2016-2017 | Rights |
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| <p>Ryan Shiotani Vice President of Content BBC Worldwide Asia</p>  | <p>Animation Documentary* Drama* Entertainment* Food* Kids/Pre-school* Lifestyle* Travel ...buys local, regional and international content</p> | <ul style="list-style-type: none"> • Pay TV • VOD (BBC Earth, CBeebies, BBC First, BBC Lifestyle, BBC Brit, BBC Player) |
| <p>Michael Dick Vice President, Head of Content Acquisition FOX Networks Group (FNG) Asia</p>  | <p>Animation/Kids/Youth Arts Documentary Drama Education Entertainment/Music/Sci-fi Feature film Formats/Reality Food/Lifestyle/Travel ...buys local, regional and international content</p> | <ul style="list-style-type: none"> • Cable • Online/Digital • Satellite |
| <p>Charlene Lai Senior Director, Content Acquisition and Licensing, APAC LeEco (Hong Kong)</p>  | <p>Adult Animation Arts Documentary Drama* Education Entertainment Feature Film* Food Japanese Anime Kids Korean Drama Lifestyle Movie Music (local content by Hong Kong team; other global acquisitions by Beijing HQ) News Sci-Fi Travel Variety show Youth ... buys local/regional and international sports content</p> | <ul style="list-style-type: none"> • Online • OTT • AVOD/SVOD/TVOD |
| <p>Elise Ching Director, Program Acquisition Scripps Networks Interactive</p>  | <p>Food* Home Lifestyle Reality Travel ...buys local/regional and international content</p> | <ul style="list-style-type: none"> • Pay TV • Satellite TV • Cable TV • IPTV |

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“Impose criminal liability on those who steal our programmes.”



Desmond Chan, Deputy GM, Legal & International Operations, TVB (Hong Kong)

“The consumption of media is an evolution, the entire concept of entertainment is changing.”



Thom Beers, CEO, BoBCat

“Technology has finally liberated content.”

Henry Tan, COO, Astro (Malaysia)

“Piracy is definitely an issue.”

Vivek Couto, Executive Director, Media Partners Asia



“Piracy is not an issue right now.”

Bennett Pozil, Head of Corp Banking & EVP, East West Bank

“Let’s take a collective effort against piracy.”

Howie Lau, CMO, StarHub (Singapore)



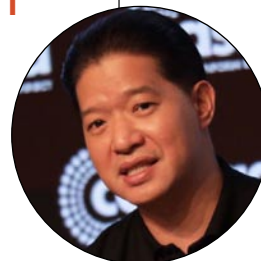
“Streaming piracy is going to be the piracy trend in the next 5-10 years.”



Avigail Gutman, Programme Director, Operational Security, Cisco

“Whoever says they know (what will succeed) that sounds smart but we don’t live in that world anymore.”

Birathon Kasemsri Na Ayudhaya, True Corp (Thailand)



Birathon Kasemsri Na Ayudhaya, Chief Content & Media Officer, True Corp (Thailand)

“Some brands lose their way, we need to focus, think 10 years ahead not 10 days.”

James Schwab, Co-President, VICE Media

“We don’t create content just to drive traffic.”

James Schwab, Co-President, VICE Media

“Any platform that doesn’t allow binge watching is missing the trick.”

Oliver Wilkinson, MD, Strategy Team Singapore, PricewaterhouseCoopers

“In future, True Corp will not be an operator, we will be a content media company.”

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Lee unveils wide-ranging plan for Korea

Former FOX North Asia boss casts his biz net from original IP to a digital theme park

Joon Lee's under-the-radar "bit of this, bit of that" story is coming to an end.

A few weeks ahead of his first regional roadshow and six months after he set up in Seoul, FOX Networks Group's former North Asia EVP and head of original productions for Mainland China is unveiling a coordinated plan that runs from creating original IP to a digital theme park.

Lee's new outfit, LYD Networks, has also become a first port of call for international brands with North Asia ambitions, eager to tap the media solutions Lee has consolidated under V Plus E.NM. These include M&A activities, direct investment consultancy, production, channel distribution/content syndication/L&M.

V Plus, already the biggest agency for foreign media in number of brands/channels it represents, has two subsidiaries – wholly owned production house Studio LYD and LYD Digital Space, in which the company has an equity investment.

Studio LYD specialises in producing Korean drama/movies with international IP/formats, and is in discussion to co-develop/co-produce unscripted content.

The production initiatives come against a backdrop of high excitement over Korean co-productions such as *Scarlet Heart* with NBCUniversal and the Korean version of CBS Studios' *The Good Wife* and despite the politically driven backlash in China against Korea's decision to deploy the THAAD missile defence system.

Three Korean drama projects based on international formats/IP are already in production. One of these is scheduled to start shooting in early 2017. Details are expected to be announced by year end.

Lee is also developing original IP with partners gathered under the LYD Alliance, which includes Sun Hee Kim's Afternoon, Fingerprint and Sun Moon Creative.

LYD Digital Space is a partnership between V Plus and JS Kim, the former CEO of CJ E&M and KT Media Hub. The com-



Joon Lee

pany specialises in developing digital experiences, and is working on a digital theme park project in Oppo (near Seoul). "Basically, we convert TV content into a fully enhanced five-senses experience via digital technologies such as VR, 3D, hologram, games, etc. in an analogue space," Lee says.

While Korean co-production/co-development is a top trend in Asia, Lee says the focus on China is cooling because of political issues between the two countries. "This will lead Korean companies to look for new opportunities," Lee says, predicting more activity in other parts of Asia as well as within Korea.

The challenges are already well known, and Lee highlights the ongoing learning curve. "There are significant gaps in production culture and EQ between the Korean system and others," he says.

For Korean companies, the priority is new revenue streams from new markets, and a dilution of their overwhelming focus on China. The need to replace dwindling China investment, which could carry on through 2017, has already started to drive global expansion and is, perhaps, the most

significant change in Korea's approach to the international market in the past year. "Korean companies are definitely looking for new revenue streams," Lee says.

"In addition, major Korean rights holders have been actively engaging with both international and regional studios and broadcasters to export/co-develop their IPs/formats. They have made visible progress, although it's not yet massive," he adds.

International brands are also adjusting their tactics, realising the challenges involved in distributing finished foreign content in Korea, where demand is overwhelmingly local or for Hollywood blockbusters. Lee says international players "see growing opportunities and potential in working with Korean companies to create content in their own markets or within Korea".

Lee says previous attempts at adapting Korean IP/formats, including feature films, for international markets worked to some extent, "but the real success is yet to come". He plans to be there when it does.

A version of this interview appeared online at www.contentasia.tv on

1 November 2016



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Tokyo Docs wraps with wide range of topics

Documentaries about prisoner rehabilitation in Japan, polygamy in Indonesia, and the story of a boy who killed his family in an extended-suicide attempt in war-ravaged Okinawa were among the "best pitch" winners at this year's Tokyo Docs, which wrapped in the Japanese capital on 10 November.

Yo Umezaki's *Dr Maaya and the Colors of Life*, about a Japanese neurosurgeon with a double life as a designer, was also among this year's winners, along with *Stories from the Field*, the story of a Bhutanese girl Tashi whose dream is to be a boy and to play football. When she fails, she turns her attention to taking over the family's monastery, a role traditionally reserved for men.

Other prize winners were *I'm a Child of Deaf Adult (Coda)*, a coming of age story about a girl who can hear in a family of deaf people; and *China's Forgotten Daughters*, about women who go in search of their families decades after they were abandoned during China's one-child policy era.

A total of 37 projects were pitched over two days in the main event at Tokyo Docs this year. Eight projects were pitched in the separate Colors of Asia, which matches indie producers/production houses from Japan and the rest of the world. This year's theme was "Children, Seize the Future". The three projects that topped the Colors of Asia pitch were from Indonesia, Nepal and Myanmar.

Entries open for The Asian Pitch 2017

1st Bhutanese doc makes this year's top three

Entries for The Asian Pitch (TAP) 2017 opened this month, marking the annual event's entry into its second decade.

The new call comes at the end of the 10th anniversary celebrations for the documentary event, which is backed by Japanese public broadcaster NHK, Taiwan's PTS, Korea's KBS and Singapore's government-funded station Mediacorp.

The three projects selected this year out of 136 entries included the first ever programme from Bhutan. All three will be fully funded and will be aired by TAP broadcasters.

Kelden, directed by Arun Bhattarai and Dorotyya Zurbo, is the coming-of-age story of a girl who lives and breathes football. Currently in production, the programme tracks Kelden through to the Asian Football Confederation Cup 2017. Kelden's story mirrors progress in Bhutan, which is slowly breaking traditional moulds and shifting towards modernity.

Another of the programmes selected in Taipei in this year's pitch was *Tears of Elephant Boy* from South Korea's Hwan Park. The programme looks at the lives and times of elephant trainers – mahouts – in Nepal through the eyes of Chrishina and his nine-year-old son as they struggle with the dark side of the elephant business.

The third programme that will be produced under the auspices of TAP 2016 is *Kota Coaching Factory* by India's Hemant

Gaba. The programme looks at what really happens inside an industry that has been built around fierce competition

among students for acceptance into the Indian Institutes of Technology (IIT), which have 10,000 places a year and 1.3 million applicants.

This year's TAP, hosted by Taiwan's PTS, comes as public broadcasters across the region look at ways to attract young audiences.

PTS will executive produce *Kelden* along with Korea's KBS. PTS' international department director, Jessie Shih, says she

chose Bhattarai's story because "Bhutan is the so called happiest country in the world... We found the idea of a happy ending compelling".

31-year-old director Arun Bhattarai says he realised after months spent building relationships with the football team that the sports academy was an escape from often hard conditions at home. The film, he says, is less about football and more about a young girl growing up in Bhutan, which is slowly opening up to modern values.

The biggest challenge in making *Kelden*, he adds, is that Bhutanese are "really shy and don't want to talk about their problems in their lives. They keep everything inside and don't even share with friends. When an outsider goes to interview them, it's even more difficult".



Arun Bhattarai, TAP's first selection from Bhutan



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Executive producer Luc Besson (*Taken*, *The Fifth Element*) delivers an action-packed, modern-day prequel to the international blockbuster *Taken* franchise. Clive Standen (*Vikings*) stars as Bryan Mills, a younger version of the iconic character from the *Taken* films. A former Green Beret, Mills becomes swept up in a quest for vengeance after he fails to protect one of those closest to him. Recruited to join a group of CIA operatives, Mills begins to hone his deadly skill set as he dives headfirst into dangerous missions that test his courage and push him to the edge. Length: 10x60 mins **NBCUniversal 10** Anson Road, International Plaza, #06-01, Singapore 079903 T: +65 6675 1333 **ATF Suite # 5003**



Midnight Sun

A high-concept thriller from Mårilind & Stein (*Bron/Broen*), starring Leïla Bekhti (*The Prophet*) and Gustaf Hammarsten (*The Girl With the Dragon Tattoo*). Kahina Zadi (Leïla Bekhti), a French police officer, travels to Kiruna, a mining community in Sweden, to investigate a brutal murder of a French citizen. With the help of Anders Harnesk (Gustaf Hammarsten), they are faced with new killings and the initial murder turns out to be the tip of the iceberg. Kahina and Anders realise that behind the killings is a 10-year-old secret conspiracy. Kahina finds herself confronting a ruthless serial killer, and her own painful past. Length: 8x60 mins **STUDIOCANAL 50** Marshall Street, London, W1F 9BQ, U.K. T: +44 207 534 2773 **ATF Stand # F31**

The Best of All

The theory states that the average of the answers to a question of a large audience will be a more precise evaluation of quantity than any one opinion even that of a professional. *The Best of All*, a new shiny floor game show, is there to find out if the "Wisdom of the Crowd" theory really works? In *The Best of All*, a large group of hundreds of people compete against studio participants. All the questions in the game are amusing visual questions with a WOW factor, questions that are fun to watch even if you're not participating in the game. **Dori Media Group** 2 Raul Wallenberg st., Tel Aviv, 6971901, Israel T: +972 3 647 8185 F: +972 3 647 8491



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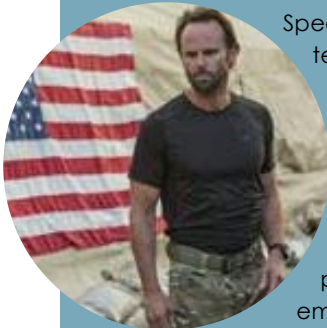
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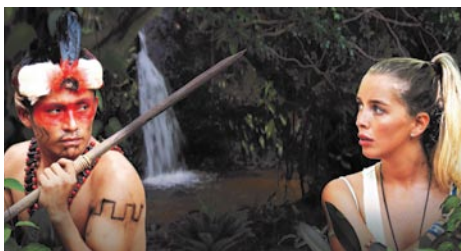
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SIX

This new series is inspired by the real missions of Navy SEAL Team Six, the unit best known for killing Osama Bin Laden. With a former Special Operations team member ensuring authenticity while preserving the secrecy of classified missions, *SIX* depicts the emotional truths of what it means to be in



SEAL Team Six, their complex personal lives and the life and death decisions that protect the world. The key members of the team are the cynical ladies' man Caulder, the deeply religious Graves, family man Ortiz, and Taggart, the veteran leader of SEAL Team Six. Length: 8x60 mins
A+E Networks 235 East 45th Street, New York, NY 10017, U.S. T: +1 212 210 1400 **ATF Stand # G20**



Welcome to the Wild: Amazon

In the first season of *Welcome to the Wild*, which takes place in the Amazon, 18 contestants enter the world's largest jungle in a cross-river competition, each determined to be the first to emerge on the other side as the winner. During this wild adventure, they will face an obstacle course along the banks of the mighty Amazon River. They will not only discover the great beauty and danger of the terrain, its fascinating lost tribes and cultures – but also, ultimately themselves. Length: 21x70 mins
Keshet International 1204 Kai Tak Commercial Building, 317-319 Des Voeux Road Central, Hong Kong T: +852 3703 5983 **ATF Stand # J19**

My Little Pony Friendship is Magic

Twilight Sparkle has been assigned an important task by Princess Celestia. A studious unicorn intent only on enhancing her magical abilities, Twilight Sparkle has been tasked to "get your muzzle out of those books and make some friends!" In Ponyville, she meets five new ponies, and learns about the most powerful magic of all, the magic of friendship! Length: 169x22 mins
Hasbro Studios 4 The Square, Stockley Park, Uxbridge, Middlesex, UB11 1ET, U.K. W: www.hasbrostudios.com **ATF Stand # F28**



Need to Compete

A rare glimpse at the spirit of competition celebrated in communities and cultures around the world. Discover traditions like the Highland Games, where Scottish clans see who can heave massive logs the farthest. Experience Italy's 16th-Century gladiator tournament, where teams battle on a public square in a sport that combines rugby and street fighting. This series also introduces you to a competition featuring Chinese fighting crickets, with the tiny insects costing thousands of dollars. Find out what makes these events so special and why so many have lasted generations. Length: 6x30 mins



Deutsche Welle – Transtel Asia PIK Film, 30 Lorong Bukit Pantai, Lucky Garden, Bangsar, 59100, Kuala Lumpur, Malaysia T: +60 (3) 2093 0866 **ATF Stand # E20**



Love and Defiance

In *Love and Defiance*, Rachel and Junjun face the hardships of marriage and of raising a child very early in life. To add to their difficulties, they also have to deal with the dark secrets that have created a major conflict between their families. Length: 45x45 mins (approx)
GMA Worldwide Inc 10th Flr., GMA Network Center EDSA corner Timog Avenue Diliman, Quezon City, Philippines T: +63 2 333 7572 **ATF Stand # J01**



Space Ranger Roger

Space Ranger Roger is a brave little alien sent to explore a strange, faraway world...Earth! His mission? Help Earth friends in need! Each day, Roger scans the surface of our small blue planet from his home base, the Friend Ship. If he picks up a distress signal from an Earth creature, it's his job as a Space Ranger to identify the problem and gear up his team of rambunctious Ranger Bots to fix it. Though his alien point of view and the bots' enthusiasm often lead to more trouble, Roger's determined spirit and creative thinking will save the day. **DHX Media Ltd** 207 Queens Quay West, Suite 550, Toronto, Ontario M5J 1A7 Canada T: +1 (416) 363 8034 **ATF Stand # H29**



#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....



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Issue 18: November 13-26, 2006

Genre audit: Kids •

Pay-TV Hong Kong •

Design: BBC Entertainment •

Schedule Watch: ABS-CBN •

NEWS

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- Dec. 12 launch tipped for Measat-3
- Tan leaves MediaCorp TV12
- Vietnam plans youth channel
- Thai booze ban toned down
- Philippines SkyCable testing pre-paid cable options
- Singapore exchange bars Richard Li from PCCW sale vote
- Hong Kong's Q3 pay-TV ad revenues hit HK\$1 billion
- True boosts IPTV platform with local content

PLUS MORE IN ...

CONTENTASIA INSIDER

The headlines above along with the full news stories and more were delivered this month to subscribers to *ContentAsia's Insider* – a PDA-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

Singapore gears up for mega media fest

Organisers claim 600,000 expected at public & industry events

Singapore's fifth annual Asia Media Festival kicks off on Monday (Nov. 13), with three weeks of media fest that includes everything from deep-insider trade functions to public events.

Organisers claim more than 600,000 people will attend media fest events, which run until Friday, Dec. 1, but have declined to supply a breakdown listing how this enthusiastic number of attendees was reached. In 2005, the Media Development Authority of Singapore (MDA) said 4,500 people attended the

three key festival events – the Asia Television Forum (ATF), Asia Film Market & Conference and Asia Animation Conference.

First time participants in the festival this year include Korea's four major television broadcasters – Educational Broadcasting System (EBS), Korea Broadcasting System (KBS), Munhwa Broadcasting Corporation (MBC), and Seoul Broadcasting System (SBS).

Another first-timer at the Asia Television Forum market – one of six key festival events this year – is the Taiwan Animation Pavilion.

Participation from Central and Eastern Europe is up significantly, with companies like Mosfilm Cinema Concern, Kazakh Cinema Distribution and RUSCICO (Russian Cinema Council) participat-

ing in the ATF for the first time, the MDA said at a joint press conference with organisers Reed Exhibitions.

Also attending the market this year are NBC Universal Television Distribution, Sony Pictures Television International, Buena Vista International Television (Asia Pacific), CBS Paramount International Television and Twentieth Century Fox Television Distribution.

40 countries were registered as of 2 Nov., including five new countries – Greece, Kazakhstan, Qatar, Lithuania and Ukraine. This is three less than the final count for last year, according to Reed Exhibitions' figures.

Quoting PricewaterhouseCoopers' report, *Global Entertainment*
Continued on page 11

India sweeps Promax BDA 2006 Awards

Sony's SET India topped the list of this year's PromaxBDA Award winners, with five Promax golds and nine silvers, crowning an evening that clearly belonged to Indian creative teams.

MTV Asia dominated the BDA Design Awards, taking five of the 10 gold Isis statuettes, including one from the MTV India team. Star India's Channel [V] took three BDA golds.

The Awards were handed out at a ceremony in Singapore on Thursday (Nov. 9), the final day of the annual two-day PromaxBDA event.
Continued on page 4

“From ringtones to remakes”

Malaysia's Celestial Pictures is stretching its Shaw Bros. movie rights in unprecedented directions as it puts in place a 2007 strategy that includes everything from ringtones to remakes.

Plans also include a third television channel, scheduled to launch in March 2007. Details of the new service, which brings Celestial's package to three channels, have



The Twelve Gold Medallions

not been disclosed.

The Hong Kong-based movie producer/distributor and channel operator has also begun reverting films from its Shaw
Continued on page 11

Drama, manga tops in Thailand

U.S. & Japan command 80% of video demand

Big-budget U.S. drama top Thailand's demand ratings, with 40% of the online activity around video titles taken by *The Walking Dead*, which tops the list, *Westworld* (2), *Game of Thrones* (6) and *Prison Break* (8).

Japanese anime/manga also took four of the top 10 spots, but at lower positions. Long-running manga title, *One Piece*, came in second, behind *The Walking Dead*, with *Attack on Titan* at number four, *Naruto: Shippuden* seventh and *Pokemon* closing the list at number 10.

As in many other markets, *Marvel's Luke*

Cage continues to be the top digital original series in Thailand. The Netflix series has only 13% more demand than *Stranger Things* and (more surprisingly) Amazon's *Goliath*, which was released on 14 October. Unlike most markets, which are dominated by Netflix titles, Thailand has three Amazon Video series among its most in-demand digital originals, even though Amazon's Prime Video is not available in this country. Other popular titles include the recently released *Black Mirror* and *The Crown*.

Top 10 Overall TV Shows

| Rank | Title | Average Demand Expressions™ |
|------|-------------------|-----------------------------|
| 1 | The Walking Dead | 9,767,100 |
| 2 | One Piece | 6,779,342 |
| 3 | Westworld | 6,456,734 |
| 4 | Attack on Titan | 5,936,135 |
| 5 | Running Man | 5,667,260 |
| 6 | Game of Thrones | 4,725,374 |
| 7 | Naruto: Shippuden | 4,350,876 |
| 8 | Prison Break | 3,689,352 |
| 9 | The Voice | 3,173,668 |
| 10 | Pokémon | 2,923,035 |

Top 10 Digital Originals

| Rank | Title | Platform | Average Demand Expressions™ |
|------|--------------------|--------------|-----------------------------|
| 1 | Marvel's Luke Cage | Netflix | 1,210,408 |
| 2 | Stranger Things | Netflix | 1,072,646 |
| 3 | Goliath | Amazon Video | 1,071,837 |
| 4 | Black Mirror | Netflix | 953,911 |
| 5 | Narcos | Netflix | 891,854 |
| 6 | The Collection | Amazon Video | 798,602 |
| 7 | The Crown | Netflix | 729,608 |
| 8 | The Get Down | Netflix | 652,250 |
| 9 | House of Cards | Netflix | 638,426 |
| 10 | Good Girls Revolt | Amazon Video | 625,640 |

Source: Parrot Analytics

Date Range: 3-9 November 2016

Market: Thailand

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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