

Vietnam tops Asia's format charts

46 titles on Q1 2016 slate, with China at 28

Vietnam was Asia's most active formats market in Q1 2016, with 46 titles on air, in production or in waiting. ContentAsia's updated *Formats Outlook* puts China second by volume, with 28 formats, although China is spending the most money by far.

Full story on page 2

Streaming mania in Southeast Asia

Battle heats up as Sky, Astro pile in

U.S. studios and everyone else with a show to peddle have a new best friend forever in Southeast Asia. Actually, call that a whole lot of new BFFs as OTT platforms prepare for battle.

Full story on page 16

History Asia clears 4-nights for *Roots*

Day & date Asia premiere set for 31 May

History premieres mega-drama *Roots* in Asia at the end of May, scheduling the epic four two-hour episodes across four nights from 31 May. The Asia release follows a red carpet world premiere screening at Mip TV in Cannes on 4 April.

Full story on page 7



Lucha Underground

Top Gear USA

Outcast

Steve Austin's Broken Skull Challenge

KIX 360

Action movies, combat sports and adrenaline-pumping series. Anytime, anywhere. For *action on the go*, there is only KIX 360.

For distribution inquiries, please contact distribution@celestialtiger.com

Vietnam, China, Thailand top Asia's formats charts

188 formats signed, sealed and/or delivered in Q1 2016

Vietnam was Asia's most active formats market in the first quarter of this year, with 46 titles on air, in production or signed and in waiting.

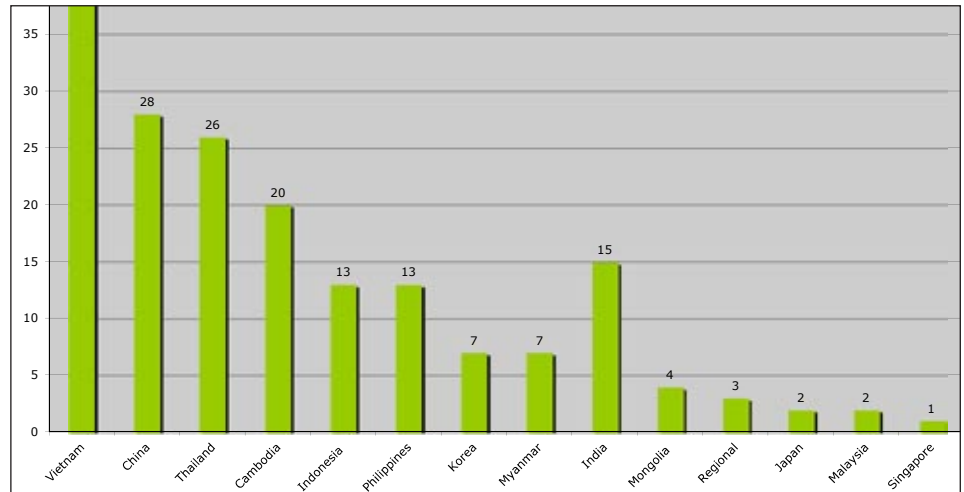
ContentAsia's updated *Formats Outlook* puts China second in volume rankings, with 28 formats, although China is by far the biggest market in dollar terms, with production budgets that dwarf anything being spent in the region (excluding Australia). *The Voice of China* season four, for instance, had a production budget north of more than RMB100 million/US\$16 million.

In third place is Thailand, with 26 formats. These are primarily game/competition shows, topped by big-brand titles *MasterChef Thailand* and *Thailand's Got Talent* season six. The single drama on the list is *Gossip Girl Thailand*.

Vietnam's position at the top of the volume list is not a surprise. The country has been a formats driver for years, and 2016 kicked off with everything from the 10th season of *Deal or No Deal Vietnam* to season seven of *Vietnam's Next Top Model*.

FremantleMedia Asia and Endemol Shine Group Asia are the clear leaders in the region, separated by more than 20 titles from their closest rival. Both are also in the cross hairs on returns of two of the three biggest regional formats last year – *Asia's Got Talent* (FremantleMedia for Sony Pictures Networks Asia's AXN) and *MasterChef Asia* (Endemol Shine for A+E Networks Asia's Lifetime). The third big

Markets with the most formats: Q1 2016



Source: ContentAsia's Formats Outlook @ Mip TV 2016

format – *Asia's Next Top Model* season four – premiered in March on Fox Networks Group's female-focused StarWorld. FremantleMedia Asia was the production house for season four; the series was previously produced by IceTV, ActiveTV Asia and Beach House Pictures.

Excluding India, FremantleMedia Asia and Endemol Shine Asia run neck and neck with 39 formats each. NBCUniversal, in third place, has 14, including two versions of *Top Chef* (Indonesia, Vietnam).

FremantleMedia Asia's slate includes six versions of *Got Talent* (Cambodia, Mongolia, Myanmar, Philippines, Thailand, Vietnam); three versions of *X Factor* (Cambodia, Myanmar, Vietnam); six series

of *Family Feud*, including two seasons – 13 and 14 – in Vietnam.

Endemol Shine has five *MasterChef* series, including seasons one and two in Cambodia; two versions of *Big Brother* (China, Philippines); and three versions of *Your Face Sounds Familiar* (Cambodia, Thailand, Vietnam).

In China, FremantleMedia has three format deals – *Date With Fate*, *The Eureka Moment* and *To Tell The Truth*. Endemol Shine has four – *Big Brother China*, *The Brain* season three, *Don't Stop Me Now* and *Singer Takes It All*.

From ContentAsia's *Formats Outlook @ Mip TV 2016*, published on 24 March.



GLOBAL LEADERS IN NATIVE 4K WILDLIFE.



AFRICA'S HUNTERS

6 x 60' 4K & HD



SECRETS OF WILD AUSTRALIA

7 x 60' 4K & HD



ARCTIC SECRETS

5 x 60' 4K & HD



THE LIVING BEACH

6 x 60' 4K & HD



SECRET LIFE *of* the KANGAROO

3 x 60' 4K & HD



THE BIG DRY

3 x 60' 4K & HD



BLUE ANT
international

For more information on our content, please
visit us at our **NEW MIPTV Stand R8.D7**
or contact international@blueantmedia.ca

4K NATURE & WILDLIFE • FACTUAL ENTERTAINMENT • DOCUMENTARIES • COMEDY

www.blueantinternational.com

Global adspend accelerates to 4.6%

2016 growth "despite economic headwinds"

The global ad market is on course for 4.6% growth this year, up from 3.9% growth last year, according to ZenithOptimedia's new Advertising Expenditure Forecasts, published Monday (21 March). Global advertising expenditure will total US\$579 billion in 2016, and will exceed US\$600 billion in 2017, reaching US\$603 billion by the end of the year.

The new forecasts show that despite "clear challenges" facing the global economy – including the ongoing slow-down in China – "advertisers' confidence has remained largely unshaken".

ZenithOptimedia gave three main reasons for its optimism – special events this year (U.S. election, Summer Olympics, UEFA Football championships, which are forecast to add a combined net US\$1.6 billion to the global ad market in 2016), rapid recovery from the markets most affected by the eurozone crisis, and the emergence of rapidly growing markets that are now opening up to international advertising.

Six of the 30 rapidly growing markets are in Asia – Bangladesh, Cambodia, Laos, Mongolia, Myanmar, Sri Lanka.

The report forecasts adex in these 30 to grow at an average rate of 15% a year between 2015 and 2018 – more than three times faster than the global average – and to increase by US\$3.9 billion to US\$11.6 billion.

ZenithOptimedia divides Asia into three in its forecasts – Japan, advanced Asia and Fast-track Asia. Japan, the report says, "remains stuck in its rut of persistent low growth. We forecast average adspend growth of 1.8% a year between 2015 and 2018, the same rate that Japan has achieved over the last five years".

Growth in advanced Asia – Australia, New Zealand, Hong Kong, Singapore and South Korea – is expected to be a "disappointing" 2.8% in 2015, with Singa-

Top 10 ad markets

US\$m, current prices. Currency conversion at 2014 average rates.

2015		Adspend	2018		Adspend
1	USA	182,615	1	USA	200,603
2	China	74,406	2	China	92,719
3	Japan	41,805	3	Japan	44,147
4	UK	26,020	4	UK	31,049
5	Germany	25,791	5	Germany	27,802
6	Brazil	14,364	6	Brazil	14,612
7	France	13,349	7	France	13,662
8	South Korea	12,208	8	South Korea	13,038
9	Australia	11,855	9	Australia	12,816
10	Canada	10,172	10	Indonesia	10,955

Source: ZenithOptimedia/IMF

pore continuing to suffer from a weak property market and slowdown in China and other emerging markets has hit exports from all markets. ZenithOptimedia expects growth in Advanced Asia to average 2.2% a year through to 2018.

Fast-track Asia – China, India, Indonesia, Malaysia, Pakistan, Philippines, Taiwan, Thailand and Vietnam – is forecast to grow at 8.9% in 2016, and at an average rate of 8.5% a year between 2015 and 2018, down from 11.9% a year between 2010 and 2015. China is the main engine of growth in fast-track Asia, and accounts for 74% of adspend in the category.

Online advertising is a major driver of global adspend growth.

Internet advertising as a whole is expected to grow at 15.7% this year – more than three times the global average rate – driven by social media (31.9%), online video (22.4%) and paid search (15.7%). "Internet advertising's growth rate is slowing as it matures (it was 21.1% in 2014), but we expect it to remain in double digits for the rest of our forecast period," ZenithOptimedia said.

"This sustained growth, combined with

downgrades to television in Brazil and in China, has led us to forecast internet advertising to overtake television advertising globally in 2017, a year earlier than we forecast back in December," the company added.

Mobile is a major growth driver. "The great majority of new internet advertising is targeted at mobile devices, thanks to their widespread adoption and their ever-tighter integration into consumers' daily lives," ZenithOptimedia said.

"We forecast that mobile advertising expenditure will increase by US\$64 billion between 2015 and 2018, growing by 128% and accounting for 92% of new advertising dollars added to the global market over these years," the company added.

"Rapid growth from countries that are relatively new to the international advertising market, combined with a resurgence of established markets that were damaged by the financial crisis, will keep the global ad market on track for healthy growth for at least the next few years," said Jonathan Barnard, ZenithOptimedia's head of forecasting.

NO SAFE HARBOUR



FEARTM
THE
WALKING
DEAD

amc

NEW SEASON PREMIERE
11 APRIL

PREMIERES WITHIN MINUTES OF U.S BROADCAST
08:00 BKK/JKT | 09:00 HK/SIN

SAME DAY ENCORE
21:00 BKK/JKT | 22:00 HK/SIN

www.amctvasia.com

 [amctvasia](https://www.facebook.com/amctvasia)

 [@amctvasia](https://twitter.com/amctvasia)

Discovery picks up 4 docs from Spark partner Autentic

No word on would-be Asia doc channel, Spark, announced in November 2014



Hot Roads – The World's Most Dangerous Roads

Discovery Networks Asia Pacific has bought 12 hours of factual content – including two series co-produced with China's LIC – from Germany's Autentic, the one-time partner in would-be rival doc channel Spark.

One of the series that has gone to Discovery is *Hot Roads – The World's Most Dangerous Roads*, which travels the world's most dangerous roads, from China to Canada.

The second is *Asia – Secret Lives, Hidden Places*, which was shot in natural parks around Asia.

The package announced in the run up to Mip Doc in Cannes (2-3 April) also contains two one-off specials – *Java in Jeopardy – Exploring the Volcano* and Autentic/NDR/LIC China co-pro *Little Train*, which was originally headed for docu channel, Spark, a would-be rival pan-Asian/global service.

Autentic Distribution parent company, Autentic GmbH, was one of the partners in Spark, announced during Mip-com 2014 with Malaysia's Astro and Singapore production house The Moving Visuals Co.

The fate of the channel, which was to have launched in early 2015 as a linear service with digital add ons, is not clear.

the **JOB** space

the place to look for the jobs that matter

ENDEMOL SHINE GROUP

Endemol Shine Asia, the no1 global content provider, is seeking an experienced personnel to be based in our Singapore office.

REGIONAL FORMAT SALES, ASIA

We are seeking a candidate with a minimum of three to five years direct selling experience, with a passion for content. Local language skills will be advantageous.

Key responsibilities include identifying content for localisation, trends & clients, setting & achieving annual & monthly sales forecasts, growing revenues from new market streams and all aspects of commercial negotiation.

Job title, territories, and remuneration dependant on experience.

EXECUTIVE ASSISTANT, ASIA

We are seeking a candidate with minimum 5 years direct executive support experience, preferably with some knowledge of sales, client servicing or production, local language skills will be advantageous.

Key responsibilities include working directly MD in support role + assist in management of some administrative, office & sales duties. Must be flexible, organised, experienced with working within the Asian & international industry and able to multi-task.

Job title and remuneration dependant on experience

Interviews will be conducted in person in Singapore end March 2016

To apply for the above positions or for further information, please contact: Teresa.Loh@endemolshine.com.

[Click here to see more job listings](#)

History Asia sets day-&-date premiere for *Roots*

Epic mini-series pushes A+E Networks' global rights agenda

History premieres mega-drama *Roots* in Asia in May, scheduling the epic four two-hour episodes across four nights from Tuesday, 31 May.

The Asia release follows a red carpet world premiere screening at Mip TV in Cannes on 4 April.

The eight-hour event series from A+E Studios for History tells the story of one family and their will to survive against harsh odds. Laurence Fishburne stars as author Alex Haley, whose book *Roots: The Saga of an American Family* about race and slavery was the source of this year's mini series as well as the 1970s version that aired on ABC in the U.S. Forest Whitaker plays Fiddler and Anna Paquin stars as Nancy Holt.

The event series is part of A+E Networks' bid to own its content future. "Roots is one of our biggest undertakings," says Sean Cohan, A+E Networks' president international and digital media.

"We launched Studios to better control our destiny – to produce and own our premium content," Cohan says, adding that the mini series "embodies the type of ambitious storytelling that A+E Studios is bringing to the global marketplace".

Owning its own IP is a big deal for A+E Networks, which has seen much of the halo effect of productions such as *Vikings* slip through its fingers.

Two years into his role as A+E Networks' president, brand strategy, business development and A+E Studios, Bob DeBitetto, talks about the benefits of developing global stories that make the investment in premium drama worthwhile.

DeBitetto says A+E is "getting better at the big events and the big stories that have applications around the world". *Roots*, he adds, was an "enormous undertaking", involving 1,000 people on



Roots



Sean Cohan

two continents and four months of photography.

A+E Studio's reason for being also hinges on DeBitetto pulling it off. A+E's plan to own rights outright will allow the company to sidestep traditional acquisition/licensing models for its channels, and avoid "not so great situations where we don't own, distribute or have control over where the show ends up," DeBitetto says. That includes no control over digital and SVOD, which are "very important today".

If *Roots*' appeal seems highest in the U.S. and Africa, DeBitetto says the theme – race relations – is timely globally.

"We asked ourselves whether this story has global relevance. All our research is that while *Roots* certainly is an African and American story, the themes it addresses are global – the themes of identity, who am I?, where do I come from? and does that matter?... it says something profound about family and survival – instincts that people can relate to and be moved by regardless of where they are from," DeBitetto says.

"There are dynamics playing out all over the world every day. We felt confident that if there was ever a time to undertake this, it's now," he adds.

Roots, he says, "is not just a remake" of the original, which premiered on ABC in the U.S. almost 40 years ago and was seen live by 60% of the American population. The new *Roots* has been "reimagined for a new generation in a new world", DeBitetto says.

Original source material was mined for the mini-series' four parts, each of which is presented as a two-hour feature film with a narrative connection but a different director and "its own personality... Each night is a satisfying experience in and of itself".

DeBitetto says the decision to schedule the series for four nights running was on some level shaped by binge-viewing trends. But more so by creating a groundswell for a "rare, must-see event".

Edited from ContentAsia's print/online issue, distributed at Mip Doc (2-3 April), Mip TV (4-7 April), APOS (26-28 April) & Busan Contents Market (11-13 May)



apOS

ORGANIZED BY MEDIA PARTNERS ASIA

ASIA PACIFIC VIDEO OPERATORS SUMMIT APRIL 26-28, 2016 | BALI, INDONESIA

Join us at Asia's premier event for the media, telecoms and entertainment industry. Be at the centre of great conversations, deals and partnerships.

[REGISTER NOW](#)

#MPAAPOS

www.visitapos.com

Summit Sponsors



Associate Sponsors



Partner Associations



Philippines' GMA sells 1st drama format rights to Mexico

Worldwide unit celebrates 20th anniversary ahead of Mip TV

Earlier this month, as buyers and sellers around the world put the finishing touches to their Mip TV plans, GMA Worldwide Inc (GWI) announced a local version of Philippines' drama, *Munting Heredera* (*Little Heiress*), was being made in Mexico.

The drama, about a grandmother's search for her heiress, will be produced by Mexican company Telefilm Atlantico, and carries with it high hopes of being a trailblazer for GMA stories in that part of the world.

Munting Heredera is GMA's first drama format licensing sale in Latin America, and the deal runs alongside Canada's Rogers Media acquisition of a package of HD titles, including *My Destiny*, *Second Chances* (*Another Chance*) and *Beautiful Strangers* for its free-TV channel.

GWI vice president, Roxanne Barcelona, GMA's most familiar face on the international content stage, couldn't have thought of a better 20th anniversary present.

"Our presence in various territories proves that our content is relevant and favoured not just among Filipino viewers but more importantly, among foreign viewers as well," she says.

It's been a long haul – and there's a long way to go.

GMA Worldwide opened its doors for business in February 1996 as the acquisition and distribution arm of broadcaster GMA Network, kicking off two decades of taking GMA's Filipino content story to the region and the world.

The new deals top steady growth in Asia and Africa, Barcelona says, hoping to add Turkey and Papua New Guinea to her list of partners for both finished content and drama formats. Eastern Europe is also on GMA's radar.

"For GMA drama to succeed, it is necessary that our stories can relate to our domestic and overseas audience," Bar-

celona says. "We hope that with the sale of *Munting Heredera* to Mexico, that perhaps our canned dramas find their way into that market as well or to other Latin American countries," she adds.

She also sees opportunities in the next three years in Thailand, Myanmar and Cambodia, all of which are emerging markets in Asia for GMA's finished dramas.

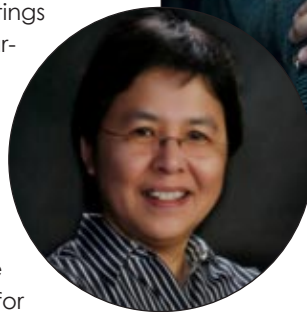
GMA Worldwide's biggest achievement in the past 20 years has been building up a distribution network on the licensing/syndication side and, on the acquisitions side, its contribution to GMA Networks ratings success, Barcelona says. The unit was, until the middle of last year, responsible for programme acquisitions for the domestic network.

One of the biggest challenges in the early days was introducing Filipino drama to Southeast Asia and to the rest of the world, and building a client base, Barcelona says.

Today, Barcelona says top-selling title *The Impostor* (39 episodes x 45 minutes) has been sold to more than 14 countries. And it's not just for services targeting Filipino expats. Barcelona says GMA dramas are dubbed or subtitled in local



Mona Louise Rey as Jennifer Montereal in *Munting Heredera*



Roxanne Barcelona

languages to increase appeal among domestic audiences.

"Our target audience are not Filipino expats but rather, we want to reach the local audience of the countries we sell to," she says. Over-the-top services are a different story; those, she says, will appeal to Filipino expats.

Looking back, would she have done anything different? "That's a hard question to answer," she says, adding: "We are a small company and yet we dream big. I cannot think of anything we would have done differently to get to where we are today".

Out on 23 March!

ISSUE ONE 2016



ContentAsia turns 10 | What's behind Southeast Asia's OTT overdrive | PLUS: What Asia's factual brands are up to, drama queen Ekta Kapoor on her next big story & who's who on Asia's formats charts

Entry Award® Winner
LAURENCE FISHBURNE

Academy Award® Winner
FOREST WHITAKER

Academy Award® Winner
ANNA PAQUIN

Golden Globe Award® Winner
JONATHAN RHYS MEYERS

Tony Award® Winner
ANIKA NONI ROSE

Introducing
MALACHI KIRBY
as Karla Kelle

A+E STUDIOS PRESENTS


ROOTS

MIPTV WORLD PREMIERE SCREENING
4.4.16


A+E STUDIOS
BOOTH P.3 C-10

sales.aenetworks.com

@RootsSeries #ROOTS



The what, where, when, why and how of Formats in Asia



itv STUDIOS

"Award-winning long running formats we are proud to deliver and love to watch"
Mike Beale - ITV Studios, Global Development and Formats

HELL'S KITCHEN . FOUR WEDDINGS . COME DINE WITH ME
THE CHASE . I'M A CELEBRITY... GET ME OUT OF HERE

ContentAsia...in print+online

Find us at MIP Doc (2-3 April) and MIP TV (4-7 April)

For editorial info, contact Janine at janine@contentasia.tv

To advertise in any of ContentAsia's publications or online,
contact Masliana at mas@contentasia.tv (Asia, Australia and Middle East)

or Leah at leah@contentasia.tv (Americas and Europe)

www.contentasia.tv

 @contentasia

 /contentasia

 contentasia.tv

 /company/contentasia

BCM countdown to 10th edition in May

New doc, co-production awards and initiatives to celebrate, says Busan market boss

How will you mark the occasion? We are celebrating in various ways. First of all, we are premiering Asia Documentary Awards in the categories of ocean documentary and co-production. We are also planning to give special recognition to a past attendee or company who has contributed most to BCM for the past 10 years. BCM Global Pitching will provide an opportunity for producers and investment companies to meet; this year, we are expanding pitching to overseas producers and investors.

“ We continue to endeavour to be the hub of the media industry... to be a global market with the characteristics of both Busan and Korea.”

*Jong Sang Koo
Chairman, Organising Committee,
Busan Contents Market (BCM)*

What do you think is BCM's biggest achievement? We have had remarkable growth in terms of export of Korean content as well as sales deal concluded at our market. BCM 2015 had record attendance in total of 1,325 buyers and sellers participating from 554 companies from 45 countries. We continue to endeavor to be the hub of the media industry.

What has been the biggest challenge for BCM? We have supported market attendees with, among other benefits, complimentary booths until 2014 in order to enhance and help grow the market. We were concerned about charging for booths at a time when the worldwide economy was on a downturn along with government expenditure budget cuts, changes to China's regulations about foreign drama acquisitions, and political tensions between Japan and Korea. Despite this, BCM 2015

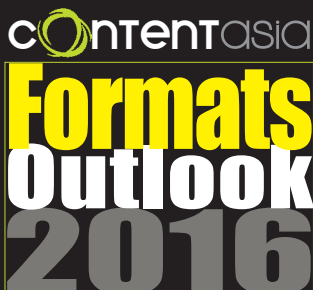


turned out to be a success. The total deals resulted for year 2015 showed the best figure growth of 23% compared to transactions in 2014.

How much bigger is the show this year than in the first year? The first Busan Contents Market was held in 2007. We started out holding the market at the Haeundae Grand Hotel with participation from

230 companies from 18 countries. This increased every year. Last year, at the Busan Exhibition and Convention Centre (Bexco), there were more than 550 companies from over 45 countries participating. Every year we have tried hard to increase value and convenience, and to support small media companies. We also concentrate on creating a place for meetings between producers and investors and, in addition, offer various seminars and forums for the development of Asian content. We will not stop in making every single effort to be a remarkable market for all the world.

How would you like the market to develop in the next three years? The Asia Documentary Awards is being introduced for the first time this year, with a focus on Busan's marine city life. We aim to be a global market with the characteristics of both Busan and Korea. To further activate both offline and online markets, we will continue to invite experts to participate in high-quality programmes, such as the Mip Academy with Reed Midem. We are also developing strategic marketing plans to drive content participation from Southeast Asia, and will strive to be at the centre of the content markets in Japan, China and Asia as well as around the world.



ContentAsia Formats Outlook @ MIP TV 2016

Out on Wednesday, 23 March 2016

Contact Aqilah at aqilah@contentasia.tv or +65 6846-5987 to add your formats deals and productions in Asia

www.contentasia.tv

[@contentasia](https://twitter.com/contentasia)

[/contentasia](https://facebook.com/contentasia)

CommunicAsia2016

The 27th International Communications and Information Technology Exhibition & Conference

www.CommunicAsia.com

31 MAY - 3 JUNE 2016
BASEMENT 2, LEVEL 1 AND 3
MARINA BAY SANDS, SINGAPORE

CONNECTING THE FUTURE NOW

Register now at
www.CommunicAsia.com/pre-registration
 to enjoy:

Faster Badge Collection
 Access to the Online Business
 Matching Platform

Key Trending Technologies in 2016...



Converged
 Connected
 Services



Disruptive
 Innovations in IoT



Borderless
 Broadband



SatComm



Security &
 Cyber-Security

Get a holistic and knowledge-based experience with these complimentary activities at the show

DigiMarketing
 lab

IPv6 Share and
 Learn 2016

Technology
 Tour

SMEDAY

India Connect

Product
 Launches and
 Presentations @
 IoT Theatre &
 Xperience Zone

www.CommunicAsia.com/key-trending-technologies

www.CommunicAsia.com/spotlights

Meet with 1,200 international exhibitors across the entire ICT value chain



Visit website for a comprehensive list of exhibitors.

Gathering top executives and disruptive content innovators such as



TVT Chari
 CFO, Celcom Axiata



Wing K. Lee
 CEO,
 YTL Communications



**Karthikeyan
 Rajasekharan**
 Head of Cloud Platform
 Channels APAC, Google



Lim Soon Chia
 Director,
 Cyber Security
 Agency Singapore

Hear new media opportunities, and dynamic content strategies to maximise and monetise the most out of your business!
 Visit www.CommunicAsia.com/conference-highlights to find out more.

[f](#) [t](#) [in](#) #CommunicAsia2016

Organised by:
 SINGAPORE
 EXHIBITION
 SERVICES

Worldwide Associate:
 oes
 Overseas Exhibition Services Ltd

Incorporating:
SatComm 2016

Held concurrently with:
Enterprise/IT 2016 **Broadcast/Asia 2016**

A Part of:
 imbx
 INFOCOMM MEDIA
 BUSINESS EXCHANGE

Hosted by:
 iDA
 INFOCOMM
 DEVELOPMENT
 AUTHORITY OF
 SINGAPORE

mda
 Media Development Authority
 Singapore

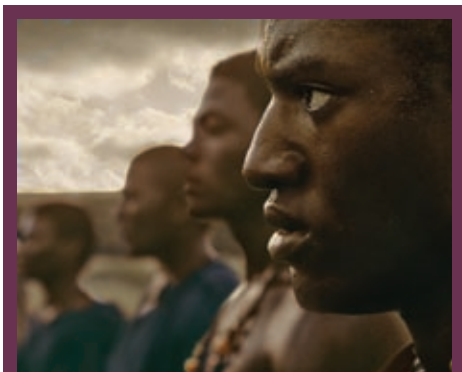
Endorsed:
 aif
 Approved International Fair
 MEGA TRADE FAIR

UFI
 Approved
 Event

AN ALLWORLD
 EXHIBITIONS
 EVENT

Supported by:
 SINGAPORE EXHIBITION
 & CONVENTION BUREAU

Held in:
 Singapore



Roots

Roots is a historical portrait of slavery recounting the journey of one family's will to survive, endure and ultimately, carry on their legacy despite enormous hardship and inhumanity. Spanning multiple generations, the lineage begins with young Kunta Kinte, who is captured in his homeland of The Gambia and sold into slavery. Throughout the series, the family continues to face adversity that reveals powerful truths about the universal resilience of the human spirit.

Length: 4x120 mins **A+E Networks**
80 Bendemeer Road, #07-04 Hyflux
Innovation Centre, Singapore 339949
T: +65 6800 5000 **Mip TV Stand # P3.C10**

Malik Bin Al Rayb

Having witnessed the poverty of his tribe, poet and knight Malik bin Al-Rayb is forced to use his sword against wealthy caravans in order to obtain what he can to give to the poor. His actions put him on the list of fugitives in the Islamic Empire, causing him to flee to Persia where he meets Said bin Othman, who convinces him to join the Muslim army headed for Khorasan.

Length: 30x45 mins **Arab Telemedia Pictures** Bldg #20 King Faisal Bin Abed AlAziz Street, Um Uthaina, Amman, Jordan
T: +962 6 556 0940 **Mip TV Stand # C20.B**



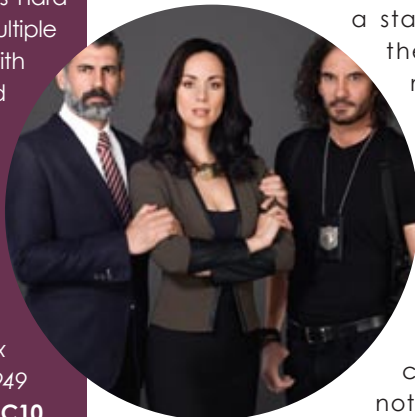
2017 23rd Annual Screen Actors Guild Awards

It's a night filled with excitement, drama, laughter and surprises – not to mention entertainment's biggest stars – as actors vote solely for actors in honoring the finest film and television performances of the year. Length: 1x120 mins **Alfred Haber Distribution, Inc.** 111 Grand Avenue, Suite 203, Palisades Park, New Jersey, U.S. 07650
T: + 1 201 224 8000 **Mip TV Stand # P-1.L50**

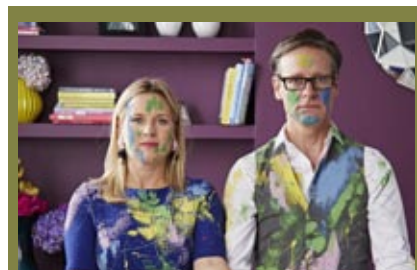


Vuelve Temprano

The sudden death of a son reveals how fragile a seemingly perfect family can be. Clara, a successful journalist and anchor, and Santiago, a lawyer, have seen their children grow up happily and maintained a stable marriage. To them, family is the most important thing. But soon, they learn that they know less about their children than they realise. When their son dies, unexpected secrets come to light and nothing is quite as it seems. Length: 100x60 mins



Telemundo Internacional 2555 Ponce de Leon Blvd., 4th Floor Coral Gables FL 33134, U.S. T: +1 786 394 1210 **Mip TV Stand # P4.C14**



Great Interior Design Challenge

Twentyfour interior design amateurs with a passion for renovation and decoration compete against each other in this warm-hearted competition – with 48 hours and £1,000 – real homes, expert judges – will everyone like the result? (60 mins episodes)

all3media international Berkshire House, 168-173 High Holborn, London, WC1V 7AA, U.K. T: +44 (0) 20 7845 4350
Mip TV Stand # R8.C20

National Parks Secrets and Legends

National Parks Secrets and Legends takes audiences into the unexplored areas of some of North America's largest landmarks. Horrific catastrophes, occult murders and UFO phenomena are among these bone-chilling stories. Length: 8x30 mins HD **Blue Ant International** 130 Merton Street, Suite 200, Toronto ON M4S 1A4 T: +1 416 646 4434

Mip TV Stand # R8.D7



The White Slave

An epic production which tells the story of Victoria, a white woman raised by slaves after the brutal assassination of her family. She swears eternal love to Miguel, a slave whose owner is the man who murdered Victoria's parents. Together, they will risk everything for freedom and justice. Length: 60x60 mins **Caracol Television** 150 Alhambra Circle, Suite #1250, Miami, FL 33134, U.S. T: +1 305 960 2018

MipTV # P-1.G25

Art Beats

This series explores what it means to be artistic and creative. Meet renowned graffiti artists in New York City. Discover unusual genres like "land art". Watch "light artists" transforming a desert crater, or enjoy jazz musicians in Shanghai. Length: 13x30 mins **DW Transtel Asia**: PIK film, 30 Lorong Bukit Pantai, Lucky Garden, Bangsar, 59100, Kuala Lumpur, Malaysia T: +60 (3) 2093 0866 **Mip TV Stand # P-1.K22**



The Traffickers

Nelufar Hedayat goes deep into the global black market to meet The Traffickers, the people who buy, sell and smuggle illicit goods across continents and those trying to crack down on this huge international trade. Each episode in the documentary series follows one commodity from consumer to source: precious minerals, counterfeit drugs, endangered species, weapons, body parts, people, even children. The crew travels to the farthest corners of the earth to explore this vast interconnected marketplace and discover that nothing is as black and white as it might first seem. Length: 8x60 mins **FremantleMedia** 10 Raeburn Park, Block A, #03-01, Singapore 088702 T: +65 6223 8771 **Mip TV Stand # Croisette 11**



You Will Love Me

The story of a young girl with a big secret. In real life, Ji-Ho is inexperienced in love. But in the digital world, she is hugely popular romance guru Dr Nova. One day Ji-Ho notices that a young man she is speaking to as Dr. Nova seems to have striking similarities with her geeky, irritating neighbour. Length: 16x60 mins **Keshet Int'l** 11-12/F, BOC Group Life Assurance Tower, 134-136 Des Voeux Road Central, Hong Kong T: +852 3956 7168 **Mip TV Stand # R8.C9**

Love Liar

A romantically challenged female celebrity goes on a date with two handsome men, but only one really likes her. In the end, she must choose and find out which man truly loves her and who is the Love Liar. Length: 30mins (Format) **Nippon Television Network Corporation** 1-6-1 Higashi-Shimbashi, Minato-ku Tokyo, Japan T: +81 3 6215 3036 **Mip TV Stand # R7.K5**



Paul Hollywood City Bake

Top baker Paul Hollywood travels the globe in search of the family bakeries, corner delis and luxury hotels responsible for creating the baking heritage of entire cities. Length: 13x30 mins Season 1 **Scripps Networks Interactive (Asia)** #12-21 Symbiosis Tower, 3 Fusionopolis Way Singapore 138633 T: +65 6835 8838 **Mip TV Stand #P4.C20**



Drive

Drive pitches eight celebrities against each other in an adrenaline charged race with a difference. Celebrities will take charge of bangers, buggies, 4x4s and rally-cross cars in a host of unexpected and action-packed challenges. The drivers with the slowest time will battle it out in a night race and those that remain by the final will burn up the tracks in Formula 4000 racing cars in a bid to be crowned the Drive champion. Length: 5x60 mins **ITV Studios** ITV Studios Global Entertainment, Rooms 517-520, 5th Floor, Sun Hung Kai Centre, 30 Harbour Road, Wan Chai, Hong Kong T: +852 2511 9700 **Mip TV Stand # R7.N3**

Section Zéro

A dark, edgy and powerful political sci-fi thriller set in the near future, where multi-national corporations are the new leaders. One of them wants to replace the police force with private militias. Sirius Becker, an idealistic law enforcement officer, aligns himself with veteran cop Franck Varnove, to battle these violent militias, promising a return to traditional law enforcement before their familiar world disappears forever. Length: 8x60 mins **STUDIO-CANAL** 50 Marshall Street, London W1F 9BQ, U.K. T: +44 20 7534 2700 **Mip TV Stand # P1.A1**



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: Inside Asia's Schedules
What's where on the line up
PLUS
Satellite: Industry lags •
Programming: Biz content •
Production: Sesame in Asia •
Opinion: Re-branding TVB •

Issue 2: March 20-April 2, 2006

Buzz over Korea's content mega-budgets

Wireless platforms expected to spend big at MIPTV 2006 in April

By Janine Stein

Korea's content industry has high hopes for coming-soon wireless platforms, with talk of a US\$1 billion purse from one of the country's leading telcos to fund acquisitions that will differentiate its new mobile offerings. The excitement is expected to spill over into the international programming community at MIPTV in April.

Local television executives say Korean programmers have already started trawling global libraries for content that will drive take up of the new platforms in an increasingly crowded and fiercely competitive entertainment environment.

Industry insiders say leading telco, Korea Telecom (KT), has set aside up to US\$1 billion to fund content for its new Wibro (wireless broadband) platform, which is being programmed



Killer content: *Jewel in the Palace* by direct-broadcast satellite platform, SkyLife. The new package is likely to carry substantial

content from SkyLife, although local programmers expect a rash of new channels specifically for the Wibro platform. "Most channels have been found. They will probably create their own," one content supplier said of the latest turbo-charged programming efforts.

The telco, which has 6.3 million broadband subs, declined to comment on programme budgets for the Wibro service, which is currently being trialed with 22 channels. A commercial launch, with up to 120 channels and digital video recording capabilities, is expected mid-2006.

KT is the biggest single investor in SkyLife, with a 21.5% stake. SkyLife launched in 2002 and has 1.9 million subscribers. The platform, which offers more than 170

Continued on page 8

Marturano exits HBO end-March, internal replacement tipped

One of Asia's best-known and longest-serving distribution execs, HBO Asia's Jim Marturano, exits the Singapore-based movie network at the end of March after 20 years with HBO and almost 15 in Asia.

Marturano's replacement has not been officially announced, but an internal appointment from his existing sales and marketing team is widely expected to be finalised in early April.



Jim Marturano

Marturano's farewell to Asia will, if the deals go through as planned, be marked with new carriage contracts for two HBO channels with Singapore's StarHub.

Details of the StarHub deals for HBO Family and HBO Signature were being finalised as Marturano's surprise retirement party was held in Singapore on Friday (March 17). HBO Signature launched last year.

Hong Kong's Now Broadband TV has also taken another two of HBO's commercial-free 24-hour channels – Family and Hits. Both launched on March 1.

Marturano, who was also managing director of HBO's Indian joint venture and is credited with getting a movie block into China, is returning to the US. He will continue to consult for HBO.

Continued on page 8

Discovery's local production up 20% in 2006, Taiwan leads

Discovery Networks Asia will up original local production in Asia by more than 20% this year to 80 hours across seven networks.

Most of the new shows will be aired on the flagship Discovery Channel, Travel & Living and Animal Planet.

A major focus is high-definition production. HD content will make up about 10%



of the total, Discovery Network Asia's senior vice president for programming and creative services, James Gibbons, says.

About half the output – 40 hours – will come out of Taiwan, which has become the Singapore-based network's biggest local production centre. "This is because of the

demand for local content in that market," Gibbons says.

The network has appointed Boon Ang as director of programming in Taiwan. His brief includes Taiwan-based production.

"Our major centre of production is Singapore, but we also produce out of China, Hong Kong, Japan and Australia," Gibbons adds.

This year's slate includes the biggest budget show ever for Discovery Travel and Living in Asia – *VIP Weekend (6 x 60mins)*.

VIP Weekend – the new lan
Continued on page 8

JUST WHAT YOU NEED WHENEVER YOU WANT IT

contentasia

Streaming mania in Southeast Asia

Battle heats up as Sky, Astro pile in

U.S. studios and everyone else with a show to peddle have a new best friend forever in Southeast Asia. Actually, call that a whole lot of new BFFs as OTT platforms prepare for battle. And that's not even counting the rash of country-specific domestic players...

Malaysia-based regional streaming SVOD platform iflix – with US\$50 million of new investment – is but one of a seemingly never-ending stream of fresh-and-raring-to-go platforms, hungry for programming, and hell-bent on super-serving Asian viewers with every kind of content and love-you-to-bits customer service.

There's also PCCW's Viu, with a free-mium model driven by to-die-for Korean titles from all the major Korean studios and a commitment to enticing viewers away from pirate sites.

Then there's Singtel's Hooq. Plus Malaysia's Astro, which launched regional platform Tribe this month not, as others have, with thousands of hours of on-demand content but with five linear channels from third-party suppliers offered as part of Indonesian mobile platform Axiata for about US\$2 a month. The five channels are Fox Sports 1, 2 and 3 and two Korean channels – Turner's Korean entertainment channel Oh!K and CJ E&M's Channel M. Other countries are on Tribe's radar.

Is the streaming boom in Asia real or bat-bleep-crazy? Some think both, and that the current madness will settle down to a few superstars driven in equal measure by content and tech savvy, underpinned by the big-bang ability to be bold, innovative and to move fast.

What does the shiny new attention from European juggernaut Sky really mean, for iflix and for the rest of the industry? For starters, Sky's involvement in iflix is the biggest vote of confidence in the streaming platform since its launch in Malaysia in May 2015 and the Philippines the follow-

ing month, and gives it the ability to fast-track expansion beyond its current three markets – Malaysia, Philippines and Thailand – and one million members (the number of paying subscribers has not been disclosed). A launch in Indonesia, mentioned even before Emtek joined the current funding round, is said to be imminent.

More broadly, the new money – particularly from an acknowledged market leader such as Sky – also lends legitimacy to rampant OTT/on-demand ambitions in Asia, with hot-and-cold running wannabe streaming platforms vying for viewers and subs dollars. And it turbo-charges iflix's already ambitious content acquisitions plans.

One of the consequences of iflix's fast-track expansion is that the race for talent and digital experience in the region will get even more fierce. iflix is said to be planning to almost double its headcount by the end of the year and other players are scrambling to fast-track their own digital strategies.

The competition for rights will continue to intensify, and it's anyone's guess what this does to pricing. Right now, average OTT license fees for new Korean drama titles – a must have on any self-respecting platform in most Asian markets – start at about US\$600 and can go as high as US\$10,000 an episode. Library drama is much less. Other Asian titles, with some exceptions, go for way less.

There are 1,001 other questions, including: What does it mean for Fox Networks to have sister platform Sky back a rival to its own rumoured OTT ambitions in Asia? No one is saying, but it's no secret that Fox has for a year or more been on the hunt for content to drive some sort of regional OTT play to add to its India success with Star India's Hotstar. The answers? Watch this space.



Editorial Director

Janine Stein
janine@contentasia.tv

Assistant Editor

Malena Amzah
malena@contentasia.tv

Research Manager

CJ Yong
cj@contentasia.tv

Editorial Research

Aqilah Yunus
aqilah@contentasia.tv

Design

Rae Yong

Associate Publisher

(Americas, Europe) and VP,
International Business Development

Leah Gordon
leah@contentasia.tv

Sales and Marketing (Asia)

Masliana Masron
mas@contentasia.tv

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

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

MCI (P) 091/11/2015

Copyright 2016 Pencil Media Pte
Ltd. All Rights Reserved.



Daily news with
ContentAsia Insider
email i_want@contentasia.tv
for subscription details