

Anil Jhingan joins Team Britt @ iflix

Sky exec replaces
Georg Chmiel



Anil Jhingan

Sky plc's Anil Jhingan is joining Asia-based emerging markets streaming company iflix as chief commercial and financial officer.

Jhingan has been a non-executive director of iflix since March last year.

He replaces Georg Chmiel, who is shifting to a new role as non-executive chairman of iCar Asia.

Jhingan's most recent role has been group director of mergers/acquisitions and international development for Sky in Europe.

The appointment is the second change in senior management announced in the past two weeks.

The first was the addition of former RTL CBS Asia Entertainment head, Jonas Engwall, as head of Asia, replacing David Goldstein. iflix said Goldstein retained his link with the company as non-executive chairman.

And it's a wrap...

9th ContentAsia Summit closes with hi energy around Asian production & focus on exploding distribution options



ContentAsia Summit hosts, Janine Stein and Adam Williams

The ninth annual ContentAsia Summit wrapped on Friday, 8 September, with Asia's video industry sure of a few things, unashamedly unsure of many others, and a commitment to figuring out a way towards local production and consumer-wowing relevance across all platforms.

Game-changing hints, mentions and announcements included co-production/co-development on numerous productions in the region, along with the premiere date of Disney's *Club Mickey Mouse* (15 September, see page 3) and the return of *Asia's Got Talent* (12 October).

The two big invitations of the week were from streaming platform iflix and Viu, which are courting producers and creators in a big way to boost local story power.

Carriage deals announced during the week included streaming platform tonton adding Outdoor Channel to its Malaysia

service (see page 4).

This streaming boost for linear ran alongside Blue Ant Media's (BAM) new boss, Ward Platt's comments on why the Canadian company acquired RTL CBS Asia Entertainment Networks, and the value BAM sees in the two regional linear channels built by Jonas Engwall and his team out of Singapore.

The other carriage agreements made public during the Summit included Singtel's Cast adding HOOQ to its app, and Indonesian platform First Media's collaboration with HOOQ from end September.

The announcement came a couple of days after HOOQ went public with an exclusive deal with Disney for three of Marvel's latest series – *Marvel's Inhumans*,

More on page 7 with the full ContentAsia Summit Report coming soon

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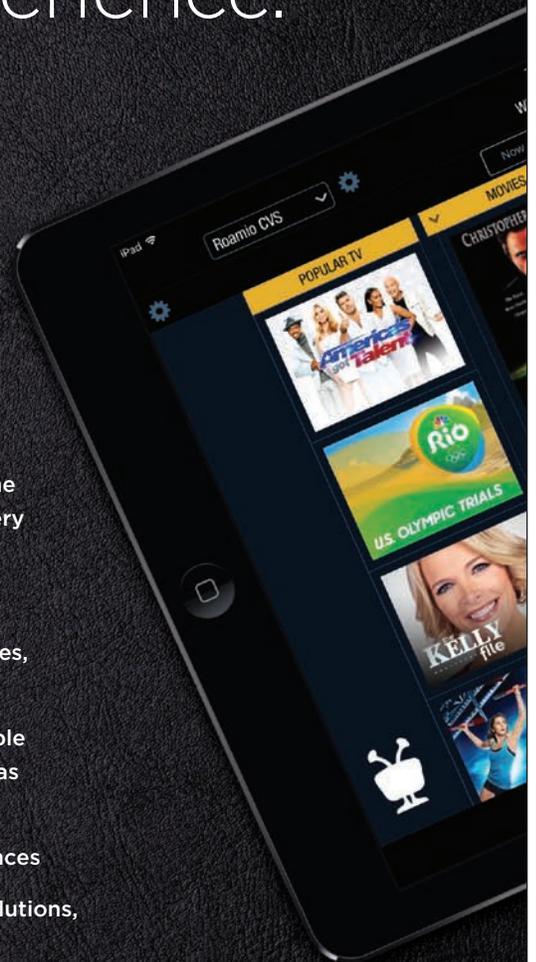
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15 Sept debut for new gen Mouseketeers

Malaysia is the first of many, says Southeast Asia head Amit Malhotra



Jenn Chia with Disney's new mouseketeers, (from left) Gabriel, Dheena, Erissa, Charis, Faiz, Natasya and Wafiy

Disney and Astro return *Club Mickey Mouse to Asia* on Friday, 15 September, with a premiere across Disney's three branded channels in Malaysia and a hint from Disney that more local versions for other markets in the region are on the way.

Series' champion, Amit Malhotra, a year into his current role as The Walt Disney Company Southeast Asia's vice president and general manager for media networks, says "this is the first of many".

Although Disney has for years been dubbing its shows in Asia, Malhotra's line these days is all about a commitment "to being much more locally relevant, with on-ground engagements on multiple platforms".

The Southeast Asian angle on the initiative to refresh the 62-year-old property kicks off in Malaysia because of Disney channels' broad reach through Astro, Malaysia's largest pay-TV platform.

Disney Channel today is in more than 3.3 million homes in Malaysia – the most of any other non-Astro-owned network.

The new series, produced in Malaysia by Lena Tan's Red Communications, is Disney Southeast Asia's most ambitious project so far.

Garry Sinclair, executive director content and creative, drove the creative for Disney.

The series involves a mix of music, comedy, games and celebrity guest appearances. Two of the seven mouseketeers in the Malaysia series were recruited via a nationwide talent hunt in May and June this year.

Malhotra says the aim was to unearth undiscovered talent, potentially to follow in the famed footsteps of Britney Spears, Justin Timberlake, Christina Aguilera and Ryan Gosling.

The premiere episode airs across Disney Channel, Disney XD and Disney Junior.

The TV episodes run alongside 16 digital-first episodes under the *Club Mickey Mouse Extra* banner along with a social media activation across all platforms.

Malhotra says Disney's current structure – a single organisation focused on storytelling across platforms – enables execution in a way that is most relevant for local audiences.

"The biggest difference today is that audiences are much more socially inclined to interact, to share in a meaningful way... people's will to be part of the community is higher than ever," he says.

Club Mickey Mouse is most likely to roll out next in Indonesia, Thailand and Philippines – all markets with primary partners that have scale.

"We have to have the right partnerships to be able to deliver something that's magical," Malhotra says.

No dates have been confirmed, "but we want to do it soon," he adds.

Chris Slaughter exits Casbaa

Industry body continues to redefine a way forward

Chris Slaughter, chief executive of pay-TV industry association Casbaa, is stepping down at the end of the year after five years.

No successor has yet been named.

Slaughter said earlier this month that he would be returning to the production industry; no details for now.

The management change comes as the industry body redefines its

purpose under new chairman Joe Welch, 21st Century Fox's Asia Pacific senior vice president of government relations.

Although Casbaa has not gone public with its gameplan for the way forward, the most likely scenario is a focus on its strengths: anti-piracy and advocacy.

Welch took over as chairman of the board of the 26-year-old pay-TV industry association in July this year.

Welch replaced HBO Asia chief executive, Jonathan Spink.

At the time, Welch's official statement was that the way ahead includes "a set of positive options... that will make Casbaa sustainable and relevant for the long term".



Chris Slaughter

Outdoor, tonton forge new partnership

Streaming deal gives Outdoor 7 million users in Malaysia



Gregg Creevey, Multi Channels Asia/Outdoor Channel with Airin Zainul, Media Prima/tonton

Malaysian streaming platform tonton will carry Outdoor Channel from early October this year.

The formal announcement was made during the ContentAsia Summit in Singapore on 7-8 September.

The carriage deal gives the outdoor lifestyle/entertainment service access to more than seven million tonton users in Malaysia.

Outdoor Channel, owned/operated by Gregg Creevey's Multi Channels Asia

(MCA), is the second third-party linear channel on tonton, which is owned and operated by Malaysian media giant, Media Prima.

Outdoor Channel joins Rewind Networks' HITS entertainment channel on the platform, which has expanded into Singapore and Brunei this and is close to announcing a third regional market.

Outdoor's line up for the tonton launch includes *Carter's W.A.R.*, *Wardens* and *Trev Gowdy's Monster Fish*.

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MEMORY MAKERS

Zee takes on Star, Sony with English-language movies

Zee Entertainment Enterprises is launching a premium HD English-language linear movie channel on 24 September. The new channel, &Prive HD, goes head to head with existing services offered by rivals Sony and Star India, with titles such as *Moonlight*. Zee says the slate includes 40 critically acclaimed movies and 350 other titles from a range of genres and sources. &Prive targets upper income groups between 25 and 50 years old. The channel will be offered as part of HD packs and standalone for Rs30/US\$0.47 a month.

BBC opens Laos with linear trio

Three BBC channel brands – BBC World News, BBC Earth and CBeebies – entered Laos for the first time this month in a carriage deal with Laosat DTH. The new agreements give BBC access to Laos' 17 provinces. Myleeta Aga, BBC Worldwide's SVP/GM, South and Southeast Asia, said Laos' pay-TV market was set for high growth in the next few years. Financial details of the deal have not been disclosed. In the past Laos, with a population of 6.7 million and about 700,000 TV households, has not been a priority for regional programmers, whose distribution focus has been on higher-value markets.

Asian doc fest back in Jan 2018

Documentary festival Asian Side of the Doc is shifting from its usual November slot to January 2018. The 2018 show takes place in Bangkok from 30 Jan to 2 Feb.

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- Excellent presentations skills and ability to communicate and influence at all levels, internally and externally;
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Korea's SBS boss steps down

Bid to sidestep outcry over interfering with news coverage

Yoon Se-young, founder and chairman of Korean broadcaster SBS, is set to step down in a bid to end the controversy over allegations that he interfered in the station's news reporting.

Yoon told local media that his exit from his positions at both the SBS Media Group and SBS Media Holdings would separate the station's ownership and management.

Yoon's resignation has been demanded by SBS' labour union, which alleges that he attempted to influence coverage of Korea's previous two governments.

Union members are demanding autonomous news coverage.

Yoon denies crossing any lines, although he admits being cautious not to provoke the government.

Korean news outlet, Yonhap News, quoted SBS president, Park Jeong-hoon as saying that the network would "thoroughly protect and guarantee independence and fairness in news reporting, production and programme scheduling".

Strikes hit KBS, MBC

Staffers demand change

Strikes at Korean stations KBS and MBC are expected to continue to cause major scheduling disruptions, including the cancellation of *Infinite Challenge* and the replacement of *King of Mask Singer* and others with reruns. Staffers are demanding the resignation of network heads over allegations of interfering with news coverage, and show no sign of backing down, according to local media.

mm2 tie-up on US\$25m film slate

New Culture Media HK & 9i on board for five features



From left: Yi Gu, CEO of 9i Film & Television Media; Chang Long Jong, CEO of mm2 Asia; Dan Lei, representative of New Culture Media Hong Kong

Singapore-listed regional production house, mm2 Entertainment, has tied up with New Culture Media Hong Kong and 9i Film & Television Media to invest US\$25 million in a slate of five feature films and online content over the next three years.

The MoU was signed during the ContentAsia Summit in Singapore on 7 September.

The films will target audiences in both

China and Southeast Asia.

mm2 Asia chief executive, Chang Long Jong, said the MoU was a "new milestone in the development of our movie pipeline for the Chinese speaking markets of North Asia and Southeast Asia".

mm2's latest alliance follows a year of tie ups and collaborations with, among others, Pinewood Iskandar Malaysia Studios and Rhizophora Ventures and Turner.

From page 1

Marvel's Runaways and *Marvel's Cloak and Dagger*.

Marvel's Inhumans, already released worldwide in Imax theatres, will be available on HOOQ from end September with additional content not available in the Imax versions. *Marvel's Runaways* and *Marvel's Cloak and Dagger* will air on HOOQ in the Philippines, Indonesia, Thailand and Singapore on the same day as in the U.S.

The chief executive of Malaysia's Primeworks Studios, Izhom Omar, talked about a new co-development deal with Endemol

Shine's Asia office out of Singapore, and a movie co-pro with Zainir Aminullah's investment/development fund, Ideate Media.

The movie, Primeworks biggest investment so far, is set in Indonesia and is about a woman assassin who boards a moving train in Borneo and starts killing everyone. A second new film on Primeworks' slate is *Pulang*, based on a true story about a man who sails off, promising to return to his wife. He does – 61 years later.

Omar also mentioned a new collaboration between Media Prima/Primeworks and Vice Media.

More about that soon...

ContentAsia's Formats Outlook, 1H 2017

Vietnam, Thailand and China led Asia's formats market in the first half of this year. The three markets account for a combined share of 52% (148 titles) of the total 285 shows on air, in production or commissioned for broadcast in 2017/2018, according to ContentAsia's latest *Formats Outlook*. The three markets also topped the list in the first six months of 2016, with an almost similar share of 51%.

ContentAsia's *Formats Outlook* this year puts Vietnam on top by volume of the 17 countries being tracked. Vietnam has 67 titles (24% of 285 titles), 15 titles up from the first half of 2016 (1H 2016: 20% of 258 titles). This year's new titles include season one and two of *Shark Tank*, the local version of international franchise *Dragons' Den* from Nippon TV in Japan; and *She Was Pretty Vietnam*, a local remake of the Korean drama series.

Thailand was second by volume for the first half of the year, with 42 titles (15% of 285 titles), including Endemol's reality modeling property *The Face Men Thailand*. The show has aired on free-TV station Channel 3 since July. Thailand also ranked second in 1H 2016, with 36 titles.

China remains in the third spot this year with 39 titles (14% of the total), only five less than last year, according to data provided by rights holders and distributors. This is despite serious disruption to the business by regulations that mandate IP ownership rests with the Chinese party and a ban on all things Korean.

We're expecting co-development, a new generation of partnerships, and other creative deal-making to continue while the current set of regulations are in place. Japan plays a significant role in drama adaptations in mainland China. Current activity is driven by Fuji TV formats, including *Operation Love China*, *A Restaurant With Many Problems China*, *Dating: What's it like to be in Love? China* and *First Class China*.

Cambodia was up by one title this year, ending June in fifth place (23 titles) from 22 titles in 2016.

	1H 2016	1H 2017	+/-
Vietnam	52	67	15
Thailand	36	42	6
China	44	39	-5
India	22	26	4
Cambodia	22	23	1
Philippines	20	20	0
Indonesia	19	19	0
Mongolia	7	16	9
Myanmar	7	9	2
Korea	15	6	-9
Regional	4	5	1
Japan	3	4	1
Malaysia	2	5	3
Singapore	3	2	-1
Sri Lanka	0	1	1
Taiwan	1	1	0
Pakistan	1	0	-1
Total titles	258	285	+27

Source: Distributors, rights holders, ContentAsia

Philippines (20 titles, 7% share) and Indonesia (19 titles, 7%) are all level with the first half of 2016.

Taiwan was included in this year's *Formats Outlook* with one title – *Absolute Wild With Bear Grylls* (Discovery Channel).

Endemol Shine and FremantleMedia ran neck and neck from January to June this year, with 55 titles each, giving them a combined share of 38%. They are separated by more than 30 titles from their closest rivals Talpa (with 24 titles, 8% share) and

Keshet International (20 titles, 7% share).

Note: 1H 2017 data as of 22 Aug 2017. Titles were on air or premiered in 2017, or were commissioned for broadcast in 2017/8 in Asia. Does not include: format options, titles/formats created solely for a sponsor/s, and shows created by broadcasters for their own channels that have not been sold as formats to anyone else. All distributors and formats rights holders were given equal opportunity to participate.

What's on where...

September 2017	21-24	Gwangju ACE Fair 2017	Gwangju, South Korea
October 2017	10-12	APSCC	Tokyo, Japan
	14-15	MIP Junior	Cannes, France
	16-19	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2017	6-9	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	12-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	U.S.
	30 Jan-2 Feb	8th Asian Side of the Doc	Bangkok, Thailand
March 2018	13-15	SPORTELASia	Singapore
	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore

Korea dominates Vietnam's Top 10

Trio of U.S. titles fly the flag for foreign drama

Game of Thrones was by far Vietnam's most talked about video property in for the week of 24-30 August, with just shy of double the number of demand expressions compared to runner up, 2016 Korean historical drama *Moonlight Drawn by Clouds*.

The third show that broke through the 10,000 demand expressions mark for the week was variety show *Running Man*, giving Korea two of the three top 10 spots.

Seven of the 10 titles on Vietnam's Top

10 Overall list are Korean, once again underscoring the power of K-content in the country and, indeed, across the rest of the region. The other series flying the flag for foreign drama in Vietnam are *Suits*, which placed seventh, and *The Walking Dead*, which came in 10th.

No digital originals made the overall list. The digital originals list is dominated by teen suicide drama *13 Reasons Why*, followed closely by Hulu's *The Handmaid's Tale* and Netflix's *Stranger Things*.

Vietnam: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game of Thrones	28,070,338
2	Moonlight Drawn by Clouds	16,574,437
3	Running Man	12,797,799
4	The King in Love	9,140,563
5	Goblin	7,450,455
6	Case Closed	7,332,766
7	Suits	6,484,339
8	Suspicious Partner	6,288,890
9	Descendants of the Sun	5,759,566
10	The Walking Dead	5,442,802

Vietnam: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	13 Reasons Why	Netflix	1,669,614
2	The Handmaid's Tale	Hulu	1,645,163
3	Stranger Things	Netflix	1,415,235
4	Castlevania	Netflix	1,197,555
5	Marvel's The Defenders	Netflix	1,189,584
6	Black Mirror	Netflix	1,094,661
7	Orange is the New Black	Netflix	1,054,307
8	Sense8	Netflix	1,017,337
9	The Grand Tour	Amazon Video	954,364
10	The Crown	Netflix	878,911

Date range: 24-30 August 2017

Market: Vietnam

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.]

Note: Local/regional content in this country is still being onboarded by Parrot Analytics



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