

Is Hollywood content under threat in Asia?

U.S. studio distribution heads in Asia talk about living with the rise of Asian content

The consumption of Asian content on streaming platforms in Asia has risen dramatically, pushing Hollywood content from 80% of viewing to about 50%. The balance, according to recent data from Media Partners Asia (MPA), is split between Korean (30%) and other Asian content (20%). How are rights holders dealing with this shift in fortunes? With a sense of inevitability, a positive spin, a focus on adding local angles, and by pointing out that a smaller share of a larger pie still makes for a very significant business.

You'll find the whole story on page 2

Turner kickstarts SEA originals

Five-movie co-pro deal with Singapore's mm2 boosts local production

Turner Asia Pacific enters feature film production in Southeast Asia for the first time in a multi-picture deal with Singapore-listed entertainment company, mm2 Asia.

mm2's production subsidiary, mm2 Entertainment, and Turner will co-produce five films over the next three years.

You'll find the whole story on page 4

Korea's BCM 2017 wraps

High focus on production partnerships, delegates say



BCM delegates (from left): Janine Stein, ContentAsia; Virginia Lim, Sony Pictures Television Networks Asia; Fotini Paraskakis, Endemol Shine Group Asia; Marsha Lam, Seung Ae Sohn and Marianne Lee, Turner Asia Pacific; JeeYoung Lee, FOX Networks Group Asia

The good news for many at this year's Busan Contents Market (BCM) in Korea's southern port city was the election of liberal politician Moon Jae-in as the country's new president.

The not-so-good news was that mainland Chinese presence at the annual show was, as expected, dramatically down because of China's current freeze on all things Korean. Organisers said Chinese attendance had dropped by about 70% as a result of China's current Korea freeze over the U.S.-backed THAAD missile defence programme.

The best news from the show floor was that appetites for Korean drama are as high as ever, and the market swarmed with every platform and then some additional titles to their slates.

Meanwhile, buyers and sellers on the

floor described the show in the same way they always have: quality time with clients and partners that they don't have time to hang out with during frenzied international markets.

Much of the talk was about co-production and production partnerships. "Partnerships and sharing was a trend evident at this market," said Fotini Paraskakis, managing director for Asia of Endemol Shine Group.

The wide range of participants also made an impression.

"There's a wider variety of clients than there used to be, which is good," said NBCUniversal formats sales liaison director, Linfield Ng.

First timers this year included Varavuth Jentanukul and Sorayuth Sagrikananda

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Is Hollywood content under threat in Asia?

U.S. studio distribution heads in Asia talk about living with the rise of Asian content



From left to right: Ken Lo, Sony Pictures Television Asia Pacific; Mark Chan, The Walt Disney Company SEA; David Ellender, Sonar Entertainment; Brendan Zauner, 20th Century Fox Television Distribution

The consumption of Asian content on streaming platforms in Asia has risen dramatically, pushing Hollywood content from 80% of viewing to about 50%. The balance, according to recent data from Media Partners Asia (MPA), is split between Korean (30%) and other Asian content (20%).

How are rights holders dealing with this shift in fortunes?

With a sense of inevitability, a positive spin, a focus on (and, for some, a pivot towards) producing locally, and, at the very least, by pointing out that a smaller share of a larger pie still makes for a very significant business.

If U.S. studios are concerned, they're showing no sign of it.

Ken Lo, Sony Pictures Television's senior vice president, international distribution for Asia Pacific, says Hollywood movies, particularly action, thrillers, suspense and animation, continue to do very well.

"Great stories and characters will always find their way into the hearts and homes of consumers everywhere," says Mark Chan, The Walt Disney Company Southeast Asia's head of Disney Media Distribution.

Brendan Zauner, 20th Century Fox Television Distribution's senior vice president, Asia Pacific, adds that recognis-

able brands remain "the key to the subscriber door for many OTT services... Most of the recognisable U.S. content serves this purpose for existing and emerging OTT services and will continue to do so".

"Disney movies and series still occupy the highest share of viewing on streaming and continue to be a great opportunity for us in this region," Disney's Chan says.

At the same time, all are casting about for new business in a changing environment. And that continues to take them in a local direction.

Lo points out that Sony Pictures has, since the 1990s, acquired rights to Asian content, including Stephen Chow's *Mermaid* in 2016 and *Journey to the West 2* this year.

The studio has also begun production on a three-part, high budget action-series with mainland Chinese streaming platform, iQiyi, based on U.S. action series *Chosen*.

Lo says active discussions are under way to acquire and produce local features and series. Details have not yet been released.

Zauner points to 20th Century Fox's scripted format strategy to address market changes. The poster-production is a local version of *24* in India. "A good

story travels across borders and attracts people to the platforms that acquire or produce them," he says.

Chan also says Disney is working with partners across Asia to create more local content and experiences for consumers. Details are not yet available.

U.S.-based indie entertainment studio, Sonar Entertainment, is already some way down the local co-production path in a creative partnership with film and television producer Deepak Nayer and India's Reliance Group.

So far, the alliance has yielded three drama projects based on local IP with Indian creative talent attached and aimed at the OTT and premium players in the Indian market.

"We want to broaden our scripted portfolio and creative relationships to take advantage of regional growth in local production," says David Ellender, Sonar Entertainment's president, global distribution and co-production.

Sony Pictures Television's Lo highlights streaming platforms' ability to enhance value and take-up.

"Streaming platforms" he says, "have an amazing ability to determine the value, through detailed analytics historically not available to platforms, of various types of content".

Coming Soon!

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ITV Studios extends Japan deal with Imagica TV

ITV Studios Global Entertainment has extended its licensing deal with Japanese satellite broadcaster Imagica TV. The new agreement renews the ITV Collection branded slot on the Imagica BS channel and adds first-option rights to new ITV dramas. ITV Collection airs Mondays to Thursdays at 1pm and 7pm. Titles that have aired in the slot include *Dr Blake Mysteries*, *Endeavour*, *Poldark*, *Mr Selfridge* and *Jordskott*, as well as classic ITV shows such as *Poirot*, *Sherlock Holmes* and *Prime Suspect*. The original deal was signed in 2014.

ABS-CBN returns *Bet on Your Baby*



Philippines free-TV broadcaster ABS-CBN returned the local version of Elocus format, *Bet on Your Baby*, for a third season at the weekend.

The new season kicked off with five celebrity kids inside the Baby Dome. The game show airs in a 5pm slot.

Bet on Your Baby is one of 19 formats commissioned/in production/on air in the Philippines this year so far, giving the market a 9% share of the region's formats market, according to *ContentAsia's Formats Outlook*.

The Philippines recorded Asia's biggest increase in the number of formats in Q1 this year compared to the last year.

Turner kickstarts SEA movie originals Jack Neo, Dick Lee attached to five-pic deal with mm2



Wonder Boy

Turner Asia Pacific enters feature film production in Southeast Asia for the first time in a multi-picture deal with Singapore-listed entertainment company, mm2 Asia.

mm2's production subsidiary, mm2 Entertainment, and Turner will co-produce five films over the next three years.

The value of the deal, which includes distribution and marketing, has not been disclosed beyond "multi million dollar".

The titles look likely to air on Turner's pan-regional entertainment channel, Warner TV, which is also in discussion with Malaysia's Astro on adding locally produced content to its line-up (*ContentAsia APOS Daily*, 27 April 2017).

The new agreement is part of a broad and ongoing shift by international programmers across the region into local content distribution and production.

Turner Asia Pacific's president, Ricky

Ow, said the new partnership made a "bold statement about Turner's desire to increase its investment in local content for audiences in Southeast Asia".

Turner's previous ventures into film production include an alliance with China's Tencent to produce a movie based on Turner-owned *Tuzki* IP (*ContentAsia eNewsletter*, 19 September 2016)

The first film released under the Turner-mm2 collaboration is *Wonder Boy*, a biopic about local singer and songwriter Dick Lee, which premieres theatrically on 3 August. Benjamin Kheng, from the Singaporean band The Sam Willows, plays Lee. *Wonder Boy* is directed by Dick Lee and Daniel Yam.

Singapore director, Jack Neo (*Long Long Time Ago*, *Ah Boys to Men*, *The Lion Men*, *TAKE 2*) is attached to two of the five titles. Details have not been disclosed.

TOKYO is Moving to Next Stage



New Venue : Sunshine City, Ikebukuro, Tokyo
Date: October 24 [TUE] - 26 [THU], 2017



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Euronews splits global feed English-language feed for Asia

European news channel Euronews split its single global feed into a dozen distinct services this month, including an English-language channel for Asia.

Chief executive Michael Peters said the strategy made the brand more effective in meeting changing viewer demands in different parts of the world. This includes Asia, which Euronews considers a growth market.

A weekly programme focusing on Asia is part of the plan, with the possibility of upping this to a daily show.

"This will bring Asia more into the centre of our international news agenda," Peters said.

Further down the line, Peters hopes to roll out a multi-platform service (linear TV/online/radio) similar to the one Euronews' Africa News brand launched in Africa a year ago. Asian language editions are also an option.

The network said the whole global transformation – dubbed Euronews Next – aimed to reinforce its commitment to a European perspective on global affairs and fully realise Euronews 'All Views' editorial philosophy.

"We are living in a world of infobesity fed by content proliferation, and polarised points of view," Peters said.

"At Euronews we have a strong belief that featuring the diversity of viewpoints is the best answer for a balanced coverage," he added.

The Euronews World edition available in Asia has a more global perspective, and will be fully anchored – another significant change in presentation from the previous incarnation.

Euronews currently reaches 24 million full-time subscribers in Hong Kong, Japan, Malaysia, Korea and Thailand, among others.



Beijing Jingdu Century Development senior vice president, Du Hong, at the *Anti-Terrorism Special Forces* showcase

From page 1: BCM 2017

from Thailand's Zense Entertainment, which prioritised co-production discussions at the market.

Keshet International's Asia sales manager, Kelvin Ko, talked about the open atmosphere and quality discussions at the market.

Flying the flag for mainland Chinese content this year was season two of anti-terrorism drama, *Anti-Terrorism Special Forces*, from Beijing Jingdu Century Development, which had the China spotlight to itself in a special drama showcase at BCM.

Anti-Terrorism Special Forces centres around a special multi-skilled squad tasked with fighting terrorism. The series is directed by You Xiaogang, who has a third season in the works.

The 40-episode action drama will air on Jiangsu TV and Shandong TV in August this year, and will stream on online platform iQiyi.

Speaking during the market's drama showcase, senior vice president Du Hong said while co-operation between Korea and China "is a little wobbly now, I believe Spring will come in the future".

Busan Contents Market executive committee chairman Koo Jong-Sang described the showcase as "a trailblazer in accelerating cultural exchanges between Korea and China".

He said a joint committee was being formed to promote Korea-China collaboration.

"It's rare to see Korea importing Chinese content," Koo said, adding: "Exchanges of culture should be both ways".

Samsung embeds iflix app in smart TV sets

Five market deal bundled with 12-month free subscription

Streaming platform iflix has tied up with Samsung Electronics Southeast Asia and Oceania to pre-install the iflix app onto smart TV sets in Indonesia, Malaysia, Myanmar, the Philippines and Thailand. The app will allow users to access the platform directly from their TV sets.

Certain smart TV models are being bundled with a 12-month subscription to iflix. The complimentary subscription is being sponsored by Samsung, iflix says.

Existing Samsung smart TV set owners will be able to access the iflix app via Samsung Smart Hub.

HBO Asia to air *Game of Thrones* in Thai

First local language dub in Asia for iconic series

For the first time in Asia, HBO Asia is dubbing *Game of Thrones* into a local language.

The Thai dub features local celebrities, including Mario Maurer (as Jon Snow), actress/singer Nantida Kaewbuasai (as Cersei Lannister), actress Namthip Jongrachatawiboon (as Daenerys Targaryen), and actor, singer/actor Preeti Baramee-anant (as Tyrion Lannister).

Game of Thrones season seven premieres in Asia on Monday, 17 July, at the same time as in the U.S. The Thai dub will air on AIS Play and AIS Playbox, with an encore at 8pm.

The encore will also be available with the original English soundtrack.

TiVo ramps up Asia ops

Entertainment tech co. counts down to BroadcastAsia



Sue Couto, Tivo Asia Pacific head of sales

This year's BroadcastAsia opens in Singapore on 23 May with high attention on video and everything that enables delivering magnificent entertainment experiences to hyper-served device-rich consumers.

U.S.-based TiVo, with its newly expanded Asia team, comes to the market with three main things on its mind: content discovery, personalised entertainment, and an immersive user interface that includes voice search.

TiVo's growth plan, including its new office in Singapore, builds on existing partnerships with Foxtel in Australia and G-Guide in Japan, and an R&D operation in Bangalore, plus offices in Korea.

The latest video jewel in TiVo's Asia crown is the deal with India's Reliance Jio Media.

Jio has chosen TiVo's hybrid entertainment discovery solution, CubiTV to power its HD and 4K set-top box platforms. Features include access to linear TV with PVR,

VOD, catch-up TV and network PVR plus access to OTT services.

TiVo's Singapore-based Asia Pacific head of sales, Sue Couto says conversations with platforms in Asia these days is "all about the user and the entertainment experience".

The philosophy is simple. "You have to be able to get the content to the user no matter where the content is or where the user is," she says.

The reality, in Asia, is not so simple yet, although the realisation is dawning that "you can't expect the customer to go looking for programming," Couto says.

She adds that consumers have to be able to access content intuitively and with rich contextual information.

The roll out of advanced video services in Asia is a "question of evolution", she says, adding: "Getting the data and the information and the TV and video to people will become the next phase in Asia."

Who was @... HBO Asia's APOS 2017 party in Bali



Amit Malhotra, The Walt Disney Company SEA; Vivek Couto, Media Partners Asia; Steve Burton, HBO Asia



Alan Hodges, A+E Networks; Nicolas Bence, TV5Monde



Cheah Cheng Imm, Media Prima; Zakiah Malek, HBO Asia; Ahmad Izham Omar, Primeworks Studio



Lyn Nasihin, Primeworks Distribution; Annie Lim, Celestial Tiger Entertainment; Airin Zainul, tonton



Magdalene Ew, HBO Asia; Anne Chan, CJ E&M; Meena Kumari Adnani, First Media; Tomokazu Hori, WakuWaku Japan; Rajiv Dhawn, NBC Universal



Sandie Lee, Rewind Networks; Yaoshiang Ho, Lionsgate Entertainment



Aileen Joseph, StarHub; Mickey Ong, CJ E&M; Alfi Romadhoni, Cynthia Purnamasari, TransVision



Ben Jern Loh, tonton; Sherina Nordin, Media Prima; Lyn Nasihin, Primeworks Distribution; Datuk Kamal Khalid, Media Prima



Sunjay Raina, FOX Networks Group; Abid Hussain, Creative Stew



Baby Zarate, Evelina Ledesma, Cable Boss



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What's on where...

ContentAsia's list of events for the rest of the year.

| When | | Event | Venue |
|-----------------------|--------------|---------------------------------|---------------------------|
| May 2017 | 16-24 | L.A. Screenings | Los Angeles, U.S. |
| | 17-18 | PromaxBDA India | Mumbai, India |
| | 22 | CASBAA Satellite Industry Forum | Singapore |
| | 23-25 | BroadcastAsia | Singapore |
| | 23-25 | CommunicAsia | Singapore |
| | 23-25 | MIP China Hangzhou | Hangzhou, China |
| June 2017 | 8-10 | Vietnam Telefilm | Ho Chi Minh City, Vietnam |
| | 28-30 | Content Tokyo | Tokyo, Japan |
| August 2017 | 30 Aug-1-Sep | BCWW | Seoul, South Korea |
| September 2017 | 7-8 | ContentAsia Summit | Singapore |
| October 2017 | 10-12 | APSCC | Tokyo, Japan |
| | 14-15 | MIP Junior | Cannes, France |
| | 16-19 | MIPCOM | Cannes, France |
| | 25 Oct-3 Nov | 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. |
| April 2018 | 7-8 | MIP Doc | Cannes, France |
| | 7-8 | MIP Formats | Cannes, France |
| | 9-12 | MIP TV | Cannes, France |
| May 2018 | TBC | Busan Contents Market, BCM | Busan, South Korea |

Indonesia comic book characters

Japan's Naruto: Shippuden tops overall charts

Japanese anime series *Naruto: Shippuden* was Indonesia's most in-demand TV show for the week of 4-10 May, with average demand expressions of almost 49 million. This was 69% higher than nearest rival, *The Flash*, Parrot Analytics' latest data shows.

Naruto: Shippuden – the only anime series to make the list – was one of two Asian series that appeared on the top 10 for the week. The other was Korean hit *Descendants of the Sun*.

Indonesia's digital originals chart was topped by Netflix's teen suicide mystery

drama, *13 Reasons Why*, which was also the only title that made the top 10 overall TV shows list.

In second place on the digital original list was Netflix's superhero series, *Marvel's Iron Fist*, which had 33% fewer demand expressions.

Netflix dominated the digital originals chart for the week with eight titles.

Amazon Video had one (signature motoring series *The Grand Tour*, which placed third), as did Hulu (superhero *Marvel's Jessica Jones*, which came in in 10th place).

Top 10 Overall TV Shows

| Rank | Title | Average Demand Expressions™ |
|------|--------------------------------|-----------------------------|
| 1 | Naruto: Shippuden | 48,591,326 |
| 2 | The Flash | 28,737,948 |
| 3 | Marvel's Agents of S.H.I.E.L.D | 21,056,072 |
| 4 | 13 Reasons Why | 18,541,125 |
| 5 | Game of Thrones | 17,369,196 |
| 6 | Pretty Little Liars | 16,745,890 |
| 7 | The Walking Dead | 16,639,538 |
| 8 | Smallville | 14,049,479 |
| 9 | Descendants of the Sun | 13,094,010 |
| 10 | Sherlock | 12,483,954 |

Top 10 Digital Originals

| Rank | Title | Platform | Average Demand Expressions™ |
|------|------------------------------|--------------|-----------------------------|
| 1 | 13 Reasons Why | Netflix | 18,541,125 |
| 2 | Marvel's Iron Fist | Netflix | 12,349,510 |
| 3 | The Grand Tour | Amazon Video | 11,410,450 |
| 4 | Marvel's Luke Cage | Netflix | 4,064,057 |
| 5 | Stranger Things | Netflix | 3,970,554 |
| 6 | Orange Is The New Black | Netflix | 3,312,600 |
| 7 | House of Cards | Netflix | 2,740,079 |
| 8 | Russell Peters vs. The World | Netflix | 2,731,063 |
| 9 | Sense8 | Netflix | 2,378,781 |
| 10 | Marvel's Jessica Jones | Hulu | 2,050,710 |

Date range: 4-10 May 2017

Market: Indonesia

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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