

TIFFCOM opens to record highs

50 buyers, record 371 exhibitors in Tokyo, organisers say

This year's sixth annual Japan Content Showcase (JCS/TIFFCOM) market opened in Tokyo Tuesday morning (24 Oct) with record exhibitors, an uptick in buyers, a focus on the state of Japanese animation and a look at entertainment innovation and marketing.

Key animation trends included the rise in short easy-to-produce/broadcast anime and fantasy animation, Hiromichi Masuda, vice chairman of The Association of Japanese Animations business committee, told delegates at the opening seminar on the current state of Japanese animation.

Anime-based musicals and live concerts were also on the rise, said Naofumi Ito, Asatsu-DK Inc's department director,

The rest of the story is on page five

Asia outreach peaks at MIPCOM

Local co's bump up partnership efforts

This year's MIPCOM market closed in Cannes on 19 October with unprecedented interest from Asian companies in global relationships and outreach.

This is not just because Korean companies continue their frantic search to fill the hole left by the ongoing China freeze. Or because co-development, as difficult as it is, is in high gear for various reasons, including to comply with China's IP-owner-ship regulations.

The full story is on page five

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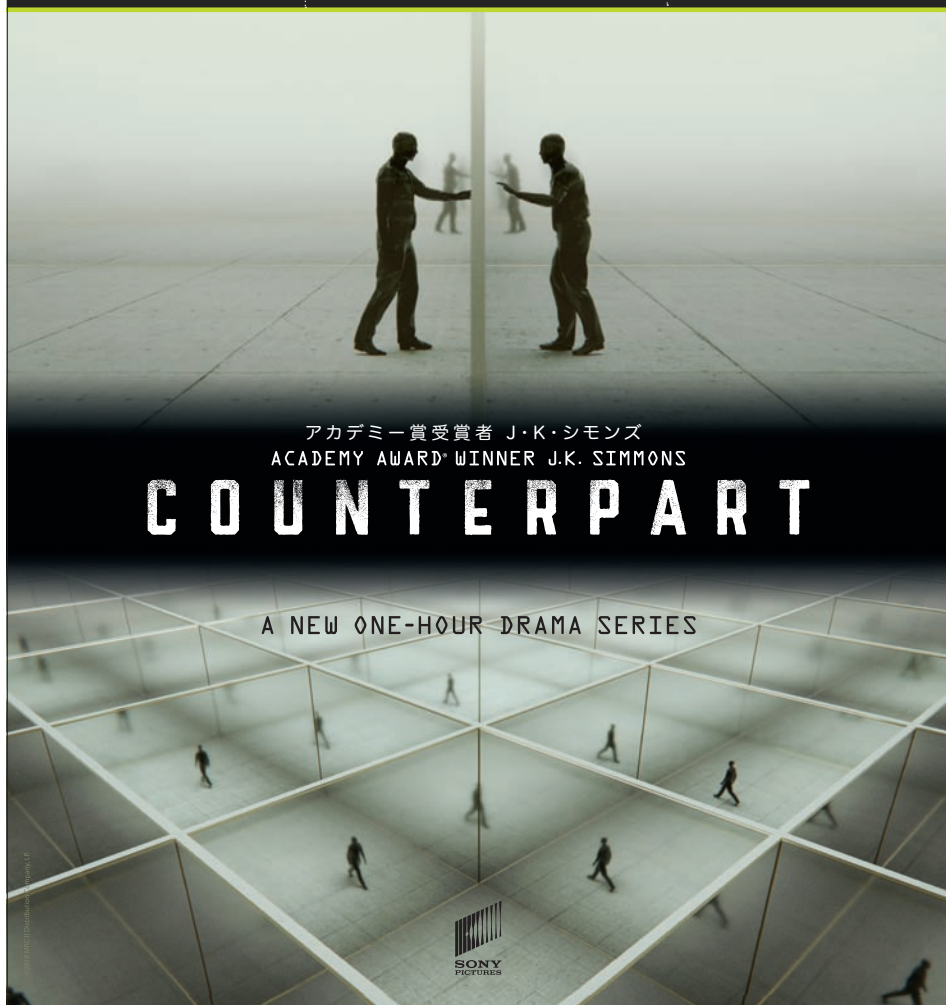
TIFFCOM 2017 SPECIAL ISSUE

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So this happened during MIPCOM

Three national free-TV broadcasters in Southeast Asia have licensed season two of Sony Pictures Television Networks' *Asia's Got Talent*, giving the big-budget reality show broad mass-market reach in Indonesia (ANTV) and Vietnam (HTV3, DreamsTV) and extending reach among Thailand's urban areas on two channels operated by BEC Multimedia/Channel 3.

A+E Networks Asia signed its first global factual co-pro with China's state-backed media organisations – China Central Television (CCTV) and China International Television Corporation (CITVC). The full two-hour show, *The Silk Road – Reborn*, will air on History across Asia. A one-hour version will air in the U.S.

India's Zee Entertainment Enterprises has ventured into high-end factual production for the first time, partnering with Smithsonian Channel to commission 4K/UHD factual programme, *Life of Earth from Space*, from production company Talesmith.

ITV Choice will air *The Voice U.K.* in Asia 24 hours after the original U.K. broadcast in an exclusive agreement that also covers Africa/Middle East. The new season airs in early 2018, followed later in the year with the kids' version.

Korea's CJ E&M and UHD channel Insight TV are co-producing two sports science shows looking at how athletes use tech to improve performance. The films come ahead of the PyeongChang Olympics in 2018.

Adapted from ContentAsia's MIPCOM Dailies, published during the market in Cannes from 16-19 October.

Full stories at www.contentasia.tv

Astro countdown to 28 Oct horror debut

Original 3 A.M. series kicks off new ASEAN slate



Thai actors Chansakorn "Hongyok" Kittiwattanakorn (left) and Tongpound "Namo" Tonggamnerd

Malaysia's Astro premieres its first original horror series, *3 A.M. Bangkok Ghost Stories*, on 28 October, fast-tracking its premium originals ambitions for the region as well as the expansion of its one-year-old in-house regional horror channel BOO.

The 13-episode series will air every Saturday at 3am on BOO.

The first episode, *DJ*, stars Thai actress/singer Chansakorn Kittiwattanakorn (*True Academy Fantasia* season 10, *Yes or No 2.5*) and Paranyu Rojanawuthitham. The episode is the story of a DJ haunted by the spirit of a woman who committed suicide.

3 A.M. Bangkok Ghost Stories was produced with Thailand's Five Star Production, which was behind the *3 A.M.* feature film franchise. The first movie, by Kiatkamon Jampungporn, was released in 2012, with a sequel in 2014.

Astro plans to follow the TV series with a feature film in 2018.

"One year after the anniversary of the launch of BOO, we are even more firmly convinced of the appeal of stories that echo ASEAN supernatural folklore and experiences," says Astro chief operating officer, Henry Tan.

The next projects are horror original, *Doors*, *A Philippines Horror Anthology*, with Philippines' producer Bianca Balbuena, and action series *Do[s]a*, an Indonesian production with Ila Isfanyah and Salman Aristo along with a mixed Malaysian-Indonesian cast.

"We are committed to developing high quality Asian IPs (Intellectual Properties) and premium Nusantara series via collaborations with renowned directors, writers and production studios," Tan said.

MEMORY MAKERS

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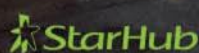


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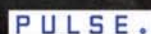
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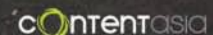
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GoDaddy goes for Asia's Got Talent

S2 talent involved in new digital campaign

Cloud platform GoDaddy has joined the *Asia's Got Talent* season two sponsors' list, two weeks after the show premiered on Sony Pictures Television Networks Asia's regional channel AXN. The late-entry partnership includes GoDaddy's new digital campaign, "Bring Your Talent Online", which features customised content starring acts from *Asia's Got Talent*.

13 years of losses end for Taiwan's MOD

Platform on track for 2m subs by end 2017

Taiwanese telco Chunghwa Telecom Co ended 13 years of losses on its Multimedia On Demand (MOD) online television platform this month, telling local media that it had gained 105,000 users since August this year. MOD now has 1.5 million subscribers, compared to 1.33 million at the end of 2016, and expects to hit the 2 million mark by the end of 2017. The latest success is being attributed to the new regime – including a profit-share arrangement with major content providers – ushered in at the end of last year when chairman David Cheng took the reigns. Cheng supports a strong content play, and has promised further improvements. Chunghwa has spent more than US\$1 billion on the platform, which launched in 2004. "Consumers are backing [the company's advocacy of] the right to choose content," Cheng was quoted in local daily, The Taipei Times, as saying. "There is still room for us to enrich the content delivered on MOD," he added.

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- Manage company development activities including script evaluation, creative research, providing project reports and notes and preparing pitch documents and proposals.
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- Conduct market and creative research to provide intelligence and analysis for slate development and exploitation strategy.

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- Good time management and problem-solving skills; self-starter; deadline-oriented with strong work ethic; passionate and knowledgeable about high quality drama across both television and film, with a strong proven track record of demonstrating sound creative judgment.

Please send your resume to Faizah Ibrahim at info@ideatemedias.com.my

From page 1: Japan Contents Showcase

content strategic planning office, content division.

Ito said overseas purchases of anime were at record highs of 459 titles in 2016 after the market's virtual collapse in 2009 as a result of, among other things, Chinese regulations that stopped the broadcast of anime in golden/prime time. Exports dipped from 248 titles in 2008 to 153 in 2009, 172 in 2010, 160 in 2011 and 164 in 2012.

Bulk acquisitions from 2014 – including from Chinese streaming platforms such as iQiyi and Tencent – took the market from 195 titles to last year's 459. This is unlikely to be sustained given Chinese trends, which are shifting towards local IP, he added.

This year's conference agenda also looks at international co-production, expansion potential for Japan's IP, and a look at Japanese content in China.

Stands on the exhibition floor are up 20% over last year. Of the 371 exhibitors, 208 are Japanese and 163 from outside of Japan. Overseas visitors are up 33% on last year, organisers said on the eve of the opening.

This year's exhibitors are from 27 countries and regions, including a 2.6x increase in mainland Chinese presence. Four exhibitors – Kazakhstan, Kosovo, Lebanon, Lithuania – are first timers. Latin America also has its first pavilion on the show floor this year. The biggest overseas presence is from Korea, Taiwan and Cambodia.

Korea's KOCCA director, Kyoung Eun Lee, said participants in this year's Korea pavilion increased to 22 from 18 last year.

The number of registered buyers' hit 50 as the show opened its doors at its new Ikebukuro venue. This is level with attendance in 2015, which was at the time a record high. First-time buyers this year are from Lebanon and Ukraine.

JCS is organised by Ministry of Economy, Trade and Industry, Foundation for Promotion of Music Industry and Culture, UNIJAPAN, and The Association of Japanese Animations (AJA).

Asia outreach peaks at MIPCOM

Local co's bump up partnership/collaboration efforts

This year's MIPCOM market closed in Cannes on 19 Oct with one chart-topping trend from Asia: unprecedented interest in global relationships and collaboration.

Although changing circumstances in China and Korea are a driving force, the noticeable shift in attitudes is not only because Korean companies continue their frantic search to fill the hole left by the ongoing China freeze. Or because co-development, as difficult as it is, is in high gear for various reasons, including the effort to comply with China's IP-ownership (as in, China has to own everything) regulations.

MIPCOM newcomers this year, including Thailand's BEC World chief commercial officer Ron Kamnuanhip, indicated a whole different level of commercial interest.

The Philippines is also exploring a new agenda, (hopefully, some say) supported by government trade bodies eager to do for their creative industries what Korean, Singaporean and Japanese governments have done for years.

Some aren't waiting: ASI Studios put its hand up in a bigger way than usual for the Philippines for a share of attention for new animated series *Barangay 143*. Meanwhile, ABS-CBN's finance head, Catherine Lopez, made her MIPCOM debut this year, clearly interested in expanding international efforts under new boss Macie Imperial.

Asia's expansion drive was led by China, whose presence was once largely confined to a safety-in-numbers national pavilion. Leading the spread beyond MIPCOM's famed basement "bunker", production powerhouse Huace made an upstairs appearance with its biggest delegation ever. With that dyke broken, others are likely to follow.

Japan also increased its profile, driven by the Tokyo Olympics next year and public broadcaster NHK's relentless push towards 8K as much as by the success of Nippon TV's *Mother* scripted format in Turkey.



Singapore's IMDA took prime space at MIPCOM to promote next month's Singapore Media Festival

Not so much expansion for Korea, which remains plagued by domestic labour disputes. Ongoing strike action, obvious at the BCWW show in Seoul in September, spilled into Cannes in October. Clients and partners reported a shrunken MIPCOM presence from MBC, one of Korea's big three free-TV broadcasters.

Deals made public during the MIPCOM week show lots of life left in linear in Asia at the same time as on-demand dominates headlines and the world moves further into its blended entertainment future.

Announcements included the first-ever linear carriage for Nickelodeon. Perhaps ironically, the platform giving Nick a linear landing is telco-owned streamer dTV-Channel.

In Singapore, A+E Networks expanded its footprint with telco Singtel, which added five channels – History, H2, Lifetime, Crime + Investigation and FYI. The expanded profile came three days after A+E unveiled its two wholly owned Korean channels – History Korea and Lifetime Korea – based out of Seoul.

For A+E, like others, October clearly marked the start of a whole new era of engagement in and out of Asia.

The full MIPCOM wrap is at
www.contentasia.tv

Laos

In numbers

Population..... 6.5 million
Households.....1.2 million
Avg household size..... 5.3
TV households..... 700,000
TV penetration..... 58%
Internet users (fixed/mobile)..... 1.2 million
Internet penetration rate..... 18.2%
Mobile phone subscribers..... 3.56 million
Mobile phone penetration rate..... 53.1%

Source: companies, Lao Statistics Bureau

Free TV

Lao National Television (LNTV)

State-owned national broadcaster, LNTV, owns/operates two channels: LNTV1 (news, current affairs, politics, education, society, environment) broadcasting for 18 hours; and LNTV3, a 24-hour general entertainment service. LNTV's international content is mostly from China, South Korea, Japan and Vietnam.

Lao Public Security TV (Lao PSTV)

Lao PSTV is a 24-hour satellite station owned/operated by the Ministry of Public Security. The aim is to disseminate political information and to reinforce public security. Established in April 2012, the station carries only local content.

Lao Star TV

Lao Star launched in Feb 2007 after the Art and Cultural Promotion Club signed a contract with Lao National Television in Dec 2006 to create an entertainment TV channel under the supervision of the Ministry of Information, Culture and Tourism. The venture has a 30-year concession. Lao Star transmits 24 hours with a 100% local schedule (70% produced in-house).

MV Lao Television (MVLao)

MVLao was established in 2006 by Thailand's MV Television under the supervision of Lao's Ministry of Information and Culture. The 24-hour channel offers local/regional programming spanning variety, drama series, kids and movies. Regional content partners include Hong Kong's TVB.



Blue Planet II, BBC Earth on Laosat DTH

Television Lao (TV Lao)

Television Lao (TV Lao) and the Department of Mass Media of the Ministry of Information, Culture and Tourism reached an agreement in Dec 2012 to create a private station to broadcast sports and arts programmes. Located in Phonphanao village in Xaysettha district, Vientiane, the company invested LAK16 billion/US\$2 million building the station complex, including broadcasting studios. TV Lao began broadcasting in March 2013 following test screenings. The broadcaster now offers sports, news, documentaries, culture, socio-economic affairs, business and tourism-related programming, delivered via satellite and cable networks throughout Vientiane and some provinces.

Pay TV/Cable/DTH

InfoSat-Laos

InfoSat-Laos established its DTH platform in Oct 2016 via a multi-year transponder (Ku-band) deal with a Thai satellite operator, offering 15+ HD/SD channels.

Lao Cable Television

In 2002, Lao's Ministry of Information and Culture entered into a joint venture with

Chinese cable TV, company Yang Ching Sung Tu Electrical, and attempted to curb Thai TV dominance by establishing Lao Cable Television. The platform offers about 50 local, regional and international channels. The platform is 85% held by Yang Ching Sung Tu Electrical and 15% by Laos Ministry of Information and Culture's Department of Mass Media.

Laos Digital TV (LDTV)

Digital terrestrial broadcaster Laos Digital TV offers 54 TV channels, including international and regional (Chinese, Thai, Vietnamese) services, to about 50,000 households in Vientiane and three provinces. The cost, including digital box installation and two years' subscription, is LAK\$610,000/US\$75. Established in Nov 2007, Laos Digital TV is a joint venture between mainland China's provincial station Yunnan TV, free-TV broadcaster LNTV and Lao Technology Development.

Laosat DTH

Laosat DTH launched in 2016 offering about 50 international and local channels to all 17 provinces in Laos.

Adapted/updated from ContentAsia's
The Big List 2017

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Myanmar

In numbers

Population..... 51 million
Households..... 10.8 million
Avg. household size..... 4.4
TV households..... 5.38 million
TV penetration..... 49.5%
Internet HH subs..... 675,275
Internet HH penetration rate..... 6.2%
Mobile phone users..... 17 million
Mobile phone penetration rate..... 33%

Source: companies, Myanmar's Department of Population, Ministry of Immigration and Population

Free TV

Myanmar National TV (MNTV)/MITV/Channel 9

Media conglomerate Shwe Than Lwin Media operates three free-to-air TV channels – Myanmar National TV (MNTV), Myanmar International TV (MITV) and Channel 9. The group launched commercial free-TV service MNTV in 2012, and is also involved in subscription satellite service (SkyNet) and radio.

Myanmar Radio and Television (MRTV)

Myanmar Radio and Television (MRTV) was established in 1980 by Myanmar's Ministry of Information (MOI) and started broadcasting in 1981. MRTV owns/operates 10 TV channels, including Farmers Channel and a news service. MRTV started digital broadcasting (DVB T2) in Oct 2013.

MRTV-4/Channel 7

The Forever Group operates MRTV-4, a 24-hour free-TV station offering a wide variety of content, from news to Korean and Chinese drama. Second digital/analogue free-TV service, Channel 7, which launched in 2012 with Thailand's BEC Tero, targets younger audiences. The group also operates 4-Ladies, a pay-TV channel, which launched in early 2015 offering Korean entertainment such as *Grandpas Over Flowers*, *Dancing 9* and *Get it Beauty* from CJ E&M. The broadcaster also offers two digital free-to-air channels, Maha Bawdi and Readers Channel (literature).



Grandpas Over Flowers, CJ E&M on Forever Group's 4-Ladies

Myawaddy Television (MWD-TV)

Myawaddy Television (MWD-TV) was established in March 1995 as MRTV-2 by Myanmar's Ministry of Defence. MWD-TV broadcasts seven TV channels, including MWD Music, MWD TV, MWD Variety, MWD Movie and MWD Documentary. Foreign acquisitions are mostly Korean drama and documentary series. MWD-TV, which migrated to DVB-T in Nov 2011, reaches about 60% of Myanmar.

Pay TV

4TV

4TV, owned by the Forever Group, launched in 2005 as MRTV-4 International, offering local/international channels. 4TV offers 80+ channels, including 19 HD channels, for MMK8,900/US\$8 a month. The Satellite HD package is also priced at MMK8,900/US\$8 a month for 60+ channels, including 20 HD channels.

SkyNet DTH

Shwe Than Lwin Media group's SkyNet launched in Nov 2010 offering multi-play services in Feb 2011. SkyNet broadcasts 120+ SD/HD local/international channels. Monthly subscription fees start from US\$14.

Telcos

Myanmar Posts and Telecommunications (MPT)

State-owned MPT operates under the supervision of Ministry of Transport and Communications and claims 23 million subs.

Mytel

Myanmar's fourth telco, Mytel, which is slated to launch in 2018, aims to attract five million subs (95% coverage) by 2020. Mytel is owned by Myanmar National Tele & Communications (MNTC), which was formed in Jan 2017 by Vietnam's Viettel (49%) and two local firms Myanmar National Telecom (23%) and Star High (28%).


Ooredoo Myanmar

Ooredoo was awarded a licence in June 2013 and began operations in Aug 2014. The telco has also collaborated with regional SVOD iflix and launched exclusive iflix data packages in July this year.

Telenor Myanmar

Telenor has been providing mobile and internet services using 2G and 3G GSM technology since 2014.

Adapted from ContentAsia's The Big List 2017



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What's on where...

October 2017	24-26	TIFFCOM	Tokyo, Japan
November 2017	6-8	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	11-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	Miami, U.S.A.
	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	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore

Pakistan following for India's *Bigg Boss*

U.S. titles dominate Pakistan top 10, Parrot data shows

Nine U.S. television titles – including three from streaming platforms Netflix – swept Pakistan's list of programming-in-demand for the week of 5-11 October, according to Parrot Analytics' data.

The sole non-U.S. title on the list is India's *Bigg Boss*, a long-running version of Endemol Shine format, *Big Brother*.

The nine titles on the overall list are a mix of old and new across a range of genres – various drama sub-genres, reality and sitcom.

Almost-classic sitcom *Friends* placed third behind *Game of Thrones*, which leads by a long way, and *Bigg Boss*. The three were the only titles that crossed the 20 million demand-expressions mark.

The three Netflix titles on the list are teen suicide drama *13 Reasons Why*, which topped the Digital Originals list with almost five times the number of demand expressions than *The Crown* and Marvel's *The Defenders*, *Narcos* and *Stranger Things*.

Pakistan: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game of Thrones	52,847,863
2	Bigg Boss	31,850,652
3	Friends	23,729,048
4	13 Reasons Why	18,349,592
5	The Walking Dead	17,957,304
6	Narcos	14,917,518
7	The Flash	13,982,163
8	Suits	12,308,546
9	Prison Break	12,270,539
10	Stranger Things	12,168,081

Pakistan: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	13 Reasons Why	Netflix	18,349,592
2	Narcos	Netflix	14,917,518
3	Stranger Things	Netflix	12,168,081
4	Star Trek: Discovery	CBS All Access	6,009,405
5	House of Cards	Netflix	6,002,744
6	Big Mouth	Netflix	5,941,366
7	Daredevil	Netflix	4,512,287
8	Ozark	Netflix	4,144,103
9	The Crown	Netflix	4,085,832
10	Marvel's The Defenders	Netflix	4,067,530

Date range: 5-11 October 2017

Market: Pakistan

Demand Expressions®: A global metric standard developed by Parrot Analytics which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, 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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