

## Game shows, singing dominate formats in Asia

Top two genres account for 52% of formats

Game shows and singing competition are by far Asia's most favoured formats genres, *ContentAsia's* latest *Formats Outlook* shows. As of mid-March, the top two genres accounted for a combined share of 52% (107 titles) of the total 205 formats on air, in production or commissioned for broadcast in 2017/2018.

You'll find the whole story on page 6

## Fuji TV reboots streaming product

Streaming originals bumped up to boost new "UVOD"

Japanese broadcaster Fuji TV has rebooted its on-demand proposition, going forward with a product that unites its various video streaming models under a single banner and bumping up production and distribution of signature on-demand original content. The new generation of on-demand originals are led by *Love or Not*, a co-production with telco NIT Docomo's dTV streaming service, and *Ainori-Reboot* with Netflix.

You'll find the whole story on page 3

## Taiwan steps up international co-pros

*Teenage Psychic* kicks off expanded originals plans



*Teenage Psychic*

Taiwan takes its next step into international originals this weekend with the premiere of Taiwan Public Television Service's (PTS) first co-production with HBO Asia and Singapore-based production house IFA.

*Teenage Psychic*, filmed entirely in Taiwan, debuts on PTS in Taiwan at 9pm on Sunday night (2 April) and on HBO Asia across Asia at 10pm.

PTS' director of international department, Jessie Shih, described the production as a milestone for Taiwan's drama production industry, and said it opened a new era of international content collaboration.

The six-episode supernatural coming-of-age drama follows Xiao Zheng a 16-year-old born with the ability to see spirits. She's not exactly enamoured with her gift, until she befriends transfer student Ah Le and her life changes.

The story was inspired by the life of lo-

cal psychic, Sophiyah Liu, who worked as a consultant of the drama.

Xiao Zheng is played by Kuo Shu-Yau, Golden Horse award winner for best new performer in 2013.

*Teenage Psychic* was directed by 30-year-old up-and-coming Taiwanese writer-director, Chen Ho-Yu.

The original sound track is in Taiwanese dialect, which Chen insisted upon to maintain authenticity of the local folk beliefs and psychic powers.

He added that while the drama was about psychic power, its essence was human nature.

PTS chairperson Tchen Yu-Chiou said at the Taipei media event for the series that PTS had dedicated itself to engaging with the international media community in every way, "with the aim of presenting the island's cultural and humanistic diversity to the world as well as bringing local talents and creatives to the stage".





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## Lip Sync Battle heads for Thailand

Viacom International Media Networks (VIMN) has sold singing format *Lip Sync Battle* to Group M Entertainment in Thailand.

The deal is VIMN's first format license in Thailand and the fifth adaptation of *Lip Sync Battle* in Asia, joining China, Indonesia, Vietnam and Philippines.

13 episodes of *Lip Sync Battle Thailand* will be produced in May 2017.

The show will air later this year. Broadcast details have not been disclosed. Elsewhere in the region, GMA Network has confirmed its third season renewal on Channel 7 in the Philippines, while Dong Tay will produce a second season for HTV7 in Vietnam, which will premiere in the third quarter of 2017.

## WeKids picks up SpacePOP for China



SpacePOP

Genius Brands International has licensed music-driven animated series *SpacePOP* to WeKids Asia for China. The plan is to launch the brand, centres around five teen princesses disguised as musicians trying to save the galaxy from an evil empress, across China this summer. U.S.-based creator Genius Brands also said ahead of MIP TV on Monday that it had greenlit a second season of the YouTube-driven show.

## Fuji TV reboots streaming product

Streaming originals bumped up to boost new "UVOD"



©Fuji Television Network, Inc.

Love or Not

Japanese broadcaster Fuji TV has rebooted its on-demand proposition, going forward with a product that unites its various video streaming models under a single banner and bumping up distribution of its on-demand originals.

The new "UVOD" (Ultimate Unique Ultra Video On Demand) service follows the introduction last year of Fuji TV On Demand (FOD) Premium.

FOD Premium runs alongside Fuji TV's 10-year-old paid video streaming platform. Fuji also operates an advertising VOD (AVOD) platform as a seven-day free catch-up option for its free-TV terrestrial broadcast channel.

Fuji says the aim of combining all the services under one banner is to "increase customer acquisition from this synergetic effect".

The UVOD announcement comes less than a week after the premiere of *Love or Not*, Fuji TV's streaming original co-production with telco NTT Docomo's dTV streaming service.

*Love or Not* is a classic romantic com-

edy starring members from popular music group Sandaime (3rd generation) J Soul Brothers and Gekidan Exile.

The drama debuted exclusively on the two streaming platforms on 20 March. One episode is released every week at the same time on both platforms.

Fuji TV is also returning matchmaking reality show, *Ainori*, to FOD screens later this year in partnership with Netflix.

*Ainori* premiered on Fuji TV's free to air channel in October 1999 in an 11pm weeknight slot, breaking ratings records in February 2002 with average rating of 20.4% (source: Video Research, Kanto region).

The format involves seven men and seven women travelling the world in a pink bus called the "love wagon" in search of true love. The wagon travelled to 92 countries before it was parked for good.

The new co-production, *Ainori-Reboot*, resurrects the pink bus after a four year absence. The show will stream on FOD and one other local OTT platform, with Netflix taking exclusive rights for all other countries.

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## TVB profit dips 62% in 2016

Hong Kong's leading free-TV broadcaster, Television Broadcasts Ltd (TVB), has reported a 62% dip in profits, from HK\$1,331 million/US\$171 million to HK\$500 million/US\$64 million, for 2016. TVB attributed the decline to Hong Kong's weak ad market; start-up costs associated with its new businesses; and exceptional gains in 2015 which were not repeated. 2016 revenue was down 5% to HK\$4,210 million/US\$542 million. Costs were up 13% to HK\$3,888 million/US\$500 million. TVB's international businesses were done in most places with the exception of mainland China, where revenue was up HK\$80 million/US\$10 million – 30% – from HK\$271 million/US\$35 million in 2015 to HK\$351 million/US\$45 million in 2016.

## Vietnam govt at war with "toxic" YouTube videos

Vietnamese authorities are after Google over 2,200 YouTube videos they say are "toxic" and need to be removed. Local media say The Department of Broadcasting and Electronic Information have flagged thousands more videos it says are fake or anti-government. As part of the same campaign to clean up their internet, Vietnamese officials are calling for a "lawful environment" for online advertising, according to news site baomai.

## Turner tests e-sports

Eleague to air across Warner TV, tru



ELEAGUE Street Fighter V Invitational

Turner and IMG's first-ever ELEAGUE Street Fighter V Invitational begins this weekend on truTV and Warner TV in Asia.

Live coverage of the tournament action will also be presented on Twitch and YouTube from the G Fuel ELEAGUE Arena at Turner Studios in Atlanta.

Asian participants include Infiltration from South Korea; Momochi, Tokido, Daigo Umehara, Eita, MOV and Fuudo from Japan; Marn from Vietnam; Xian from Singapore; GamerBee from Taiwan; and Xiao Hai from China. They'll also be joined by FChamp, a well-known

US-Filipino gamer also known as Ryan Ramirez.

truTV will air delayed-live Group Finals from 2 April (Sunday, 1pm, SIN/PH), with a preview special on Warner TV at 12.30am on Monday, 3 April.

The final stages – including the Championship, live on Warner TV and truTV at 10am on Saturday, 27 May – will award the largest share of a US\$250,000 prize pool to the winner.

Warner TV and truTV will also air the two one-hour ELEAGUE Extra studio shows on Monday, 1 May and Monday, 21 May.

# APOS

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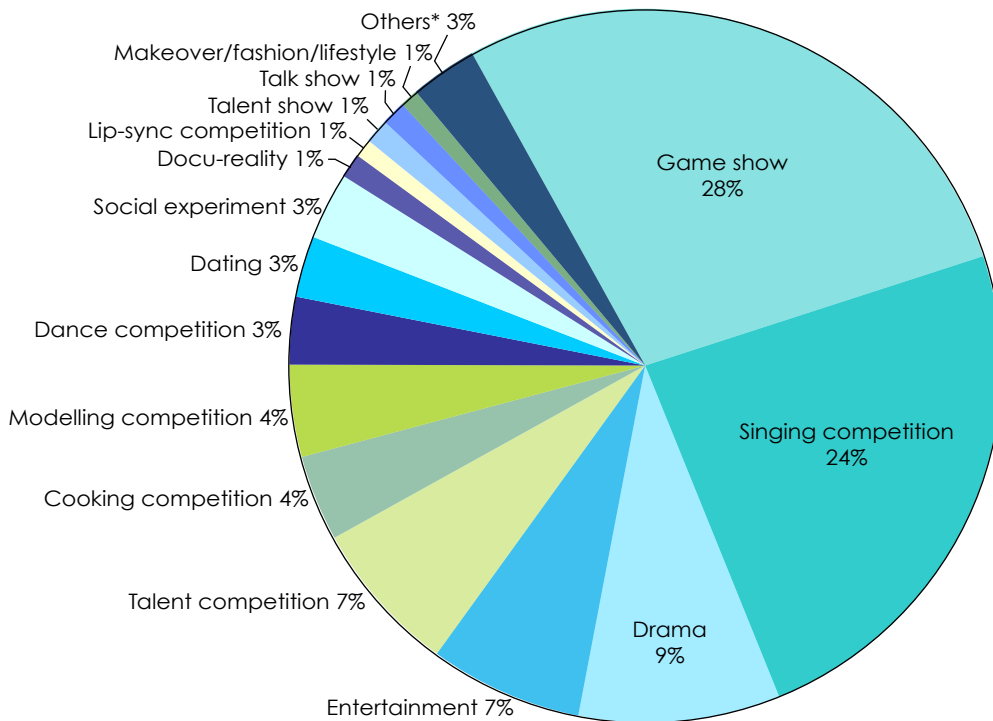
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# Game shows, singing dominate formats in Asia

Top two genres account for 52% of formats



Formats by genre	# titles	%
Game show	58	28
Singing competition	49	24
Drama	18	9
Talent competition	15	7
Entertainment	14	7
Cooking competition	8	4
Modelling competition	8	4
Social experiment reality	7	3
Dance competition	6	3
Dating reality	6	3
Docu-reality	2	1
Lip-sync competition	2	1
Talent show	2	1
Talk show	2	1
Makeover/fashion/lifestyle	2	1
*Others:		
- Docu-drama	1	0.5
- Parenting reality	1	0.5
- Sitcom	1	0.5
- Telenovela	1	0.5
- Wedding reality	1	0.5
- Weight-loss/dance comp.	1	0.5
<b>Total</b>	<b>205 titles</b>	<b>100%</b>

**Source:** Distributors/rights holders, broadcasters  
**Notes:** Formats titles were on air or premiered in 2017, or were commissioned for broadcast in 2017/8 in Asia. Our list does not include: format options, titles/formats created solely for a single sponsor, 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. Updated as of 10 Mar 2017

Game shows and singing competition are by far Asia's best-loved formats genres, ContentAsia's latest Formats Outlook shows. As of mid-March, the top two genres accounted for a combined share of 52% (107 titles) of the total 205 formats on air, in production or commissioned for broadcast in 2017/2018.

Game shows top the chart with 58 titles (28%), of which 17 titles were from Vietnam.

Vietnam, Asia's top formats market by volume, has aired/signed/commissioned 44 formats titles for broadcast in 2017/2018. Game shows lead with (39%, 17 of 44 titles) followed by singing competitions (25%, 11 of 44 titles).

Early figures for Q1 put singing competitions second by genre across the region

with 49 titles (24% of 205 titles) recorded from across 10 countries in Asia. Of these, two titles have interactive elements, six are kids-/teens-oriented, five combine singing and impersonation, and two are celebrity-focused.

In third place (by genre) is drama with 18 titles (9% of 205 titles), of which 12 are from China. Japan plays a significant role in drama adaptations in mainland China. Current activity is driven by Fuji TV formats, including *A Restaurant With Many Problems China*, *Dating: What's it like to be in Love? China* and *First Class China*.

General talent competition comes fourth, with 15 titles (7% of 205 titles). Nine of the 15 (including multiple seasons) are local versions of FremantleMedia's high-

profile *Got Talent*. These include the return of a *Asia's Got Talent* to AXN for a second season later this year.

Local versions of the format are on air or in production in Cambodia, Mongolia, Myanmar, Philippines and Thailand.

Entertainment comes fifth with 14 titles (7% of 205 titles). Thailand, Asia's second largest formats market by volume in Q1, leads with four titles.

Although not in the top five, culinary/cooking and modelling formats remain a staple across Asia. Data till mid-March lists eight of each on local schedules, including the return of *Asia's Next Top Model* to StarWorld on 5 April.

Newcomers this quarter include the first regional adaptation of *Say Yes to the Dress* by Endemol Shine for TLC.

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# The Big Influence is...

ContentAsia asks industry bosses about the one thing they think will make the most difference to the content industry this year.

<p>“The growing interest in Asia by OTT services, studios and investors will fuel a content production boom. We'll see more digital native content and new, innovative types of programming targeting younger demographics and purely OTT viewers.”</p> <p><b>Joanne Waage</b> Senior Vice President of Partnerships and Programming, Viki Inc</p>			<p>“Staying relevant in the fast changing media landscape by engaging audiences across multi-platforms and building strong commercial structures to support the new trends.”</p> <p><b>Ng Say Yong</b> Managing Director mm2 Entertainment</p>
	<p>“Localised content – it will offer a refreshed way of creative ideas and a significant increase in both IP and revenue rewards.”</p> <p><b>Sonia Fleck</b> Founder and Chief Executive Officer Bomanbridge Media</p>	<p>“Dynamic partnerships between providers and platforms with the goal of making content more local, more relatable &amp; more marketable.”</p> <p><b>Vitto Lazatin</b> Vice President – Content Acquisition, Management &amp; Strategy CIGNAL TV (Philippines)</p>	
<p>“In a world of protectionism, Pan-Asian shows serve to highlight the diversity of Asia and unite us.”</p> <p><b>Rezal Rahman</b> Chief Executive Officer Pinewood Iskandar Malaysia Studios</p>			<p>“We are a multi-faceted media company. For every big format we develop, we have a tailored content plan - across multiple platforms - ready to offer.”</p> <p><b>Maarten Meijs</b> Managing Director, Talpa Global</p>
	<p>“Formats that create some noise: as the Asian market continues to fragment, using formats to push boundaries and create a buzz are becoming key.”</p> <p><b>Jamie I</b> VP Sales for Asia Pacific Red Arrow International</p>	<p>“Fact: Content is king. Fact version 1.0: Content that is immersive, adaptable &amp; efficient stays king.”</p> <p><b>Sunita Uchil</b> Chief Business officer Global Syndication &amp; Production, International Ad Sales Zee Entertainment Enterprises Ltd</p>	



# Thailand

## In numbers

Population .....	67 million
TV households .....	22 million
Pay TV households .....	6.8 million
Pay TV penetration .....	30%
Cable/satellite TV licensees .....	400
Internet users (fixed/mobile).....	38 million
Broadband internet subs .....	6.4 million
Mobile phone users .....	83 million

Source: companies, platforms, Media Partners Asia (MPA)

Thailand ended 2016 with one big public fight, many small ones, a whole lot of gloom over the going-nowhere status of pay-TV, a little relief for digital terrestrial TV (DTT) operators, cautious optimism about the future of online entertainment, high hopes for partnerships with telco AIS, and upbeat sentiment about local production. On the whole, expectations for 2017 are conservative and few roared into the new year with mega-ambitions.

The relief for DTT operators comes primarily in the form of more time to pay their spectrum auction fees, beginning with the fourth installment due in May 2017. Between them, operators of the 24 new DTT channels are paying a combined THB51 billion/US\$1.45 billion over six years in spectrum fees.

In a bid to ease the DTT start-up burden, Thailand's National Broadcasting and Telecommunications Commission (NBTC) has also promised to help pay for DTT channel transmission via satellite/cable for the next three years, and to a progressive annual licence fee depending on annual revenue.

As Thailand enters its third year since DTT licences were granted in early 2014, the sector remains high on the industry watchlist, and speculation/activity around mergers/acquisitions/bankruptcies is likely to continue through 2017.

The fight we're watching through 2017 is around FOX Networks Group's (FNG) efforts to recover more than US\$71 million it didn't get when Thai pay-TV platform CTH crashed in 2016. The FNG argument stems from two separate five-year channel distribution deals signed in March



Still Standing Thailand

2013 with two platforms – GMM Grammy Public Company Limited (GMM) and CTH Public Company Limited (CTH). By September 2015, GMM stopped paying. When the two operations merged under CTH, efforts were made to persuade FNG that the new entity shouldn't have to pay twice for the same/similar channels. That didn't quite fly, and became moot anyway when CTH collapsed and went dark in September 2016 after months of anguish and efforts by CTH management to restructure/save the business.

After failing to activate two separate bank guarantees securing payments for channels distribution, FNG took the legal route, filing action at end 2016 in Hong Kong and Bangkok against Thailand's largest bank, Bangkok Bank. The suit claims more than US\$71 million plus interest on late payments.

Beyond legal battles, the country's pay-TV prospects looked grim at the close of 2016, with leading platform TrueVisions reporting an 86% increase in losses to THB1.3 billion/US\$37 million for the nine months to end Sept 2016 compared to the same period the previous year. At the same time, the platform entered 2017 with network quality upgrades and a bundle of seven new channels, but without HBO Asia's premium channels, which were dropped on 1 Jan 2017. The new services include Sony

Pictures Television Networks Asia's Sony Channel HD, Turner's Warner TV HD, FOX Action Movies HD, Celestial Tiger Entertainment's Celestial Classic Movies, Paramount Channel and Scripps Networks Interactive's Food Network HD.

Meanwhile, Thailand's impact on the region's formats fortunes continues. The country had 30 formats on air/signed/commissioned for 2017/2018 as of March this year. This represents about 15% of the 205 formats on air/commissioned for 2017/8 in Asia (source: *ContentAsia's Formats Outlook, Q1 2017*).

Thailand has 30 titles (up three titles from last year), including returning seasons of *The Choice Thailand* and *Price is Right Thailand*. Thailand ranked third in last year's first quarter formats analysis, with 27 titles.

Another title on the 2017 agenda is a 13-episode local version of NBCUni's *Top Chef*, commissioned by GMM ONE TV. The 90-minute episodes are being produced by Thailand's The One Enterprise Company.

Like much of Asia, Thailand's formats market is dominated by the big two – Endemol Shine Group (rights to 47 titles) and FremantleMedia (rights to 45 titles) – which had a combined 92 formats (45% share) in the market as of March this year. The balance is shared by Talpa (20), Keshet International (19), NBCUniversal (18), Warner Bros (12) and others.

## Who's who in Thailand...

### Digital Terrestrial TV/ Free TV

#### Channel 3/3HD/3SD/3Family

Bangkok Entertainment Company (BEC) operates Channel 3, a nationwide terrestrial analogue TV station. The operating licence runs to March 2020. BEC is the free-TV arm of BEC World Group, which also holds three digital terrestrial (DTT) licences – 3HD (general entertainment HD), 3SD (general entertainment SD) and 3Family (kids/family). The DTT channels launched in April 2014 and are operated by DTT unit BEC-Multimedia. The group is also involved in radio broadcasting, production and distribution of TV shows, sports events and music videos.

#### Channel 5/HD

Channel 5 was established in 1958 by the Royal Thai Army aiming to bridge understanding between the army and the general public. The 24-hour schedule consists of infotainment, news, documentary, entertainment, educational and teleshopping. The programming split is 70% informative and 30% entertainment, with a plan in 2017 to increase news/variety/travel/sitcom/drama to 40% of airtime and to ramp up streaming activity and social media engagement.

#### Channel 7/HD

Bangkok Broadcasting & TV (BBTV) launched Channel 7 in Nov 1967 and is today Thailand's top-rated channel. In 2014, BBTV launched Channel 7 HD, a simulcast broadcast of the analogue service. The 24-hour SD/HD schedule includes news, drama series, game shows, movies and sports. Format rights acquisitions include *Iron Chef Thailand*, *Sing Your Face Off* and *The Money Drop Thailand*.

#### Channel 8 (SD)

RS Television, a subsidiary of RS Public Company, launched digital terrestrial (DTT) channel, Channel 8 (formerly delivered via satellite), in May 2014, offering Korean drama, local drama and sports, as well as variety shows, animation, news and movies. More than 90% of the content is produced in-house. RS also owns and operates four satellite channels: Channel 2, Sabaidee TV, YOU Channel and Sun Channel. Local co-production partners include JSL Global Media, Kantana Group and Happy Together.



The Mask Singer Thailand

#### Channel 9/MCOT HD/ MCOT Family

Channel 9 is owned/operated by the Mass Communications Organisation of Thailand (MCOT), a former state enterprise under the Office of the Prime Minister. The 24-hour general entertainment schedule is 70%+ in-house content. In 2014, MCOT began broadcasting two digital terrestrial (DTT) channels – MCOT HD and MCOT Family Channel. MCOT's businesses include radio broadcasting and online news.

#### GMM 25 SD/One 31 HD

Thai media conglomerate GMM Grammy owns and operates two variety digital terrestrial channels – GMM 25 (SD) and One 31 (HD). Both launched in April 2014. Key genres are drama, variety and sports.

#### Mono29 (SD)

Mono Group's TV subsidiary, Mono Production, established Mono Broadcast in September 2013 to manage its THB500 million/US\$14 million (registered capital) digital terrestrial TV business. Mono Broadcast participated in the digital TV licence auction at the end of 2013, applying for the variety category (SD) and became the sixth winner with a bid of THB2,250 billion/US\$63 million. The company launched Mono29 in April 2014 as a 24-hour service, offering mainly foreign TV drama series and movies as well as animation, game shows, variety and sports.

#### Nation TV/Now 26 (SD)

Nation Multimedia Group (NMG), established on 1 July 1971 as an English-language daily newspaper in Thailand, owns and operates eight businesses. These include two 24-hour SD commercial digital terrestrial TV channels – news Nation TV and variety channel Now 26. Nation TV is predominantly local news. Now 26's line-up is a mix of local and foreign content, including financial/economic/business news, lifestyle, entertainment, formats and drama series. DTT services started in April 2014. The licence runs until April 2029.

#### NBT

National Broadcasting Service of Thailand (NBT) is a 24-hour news/information channel and a division of Thailand's Public Relations Department (PRD). NBT was established in 1985 with THB300 million/US\$8 million in support from the Japan International Cooperation Agency (JICA) and began transmission on 11 July 1988. Less than 5% of the offering is foreign. The schedule is primarily factual, with a focus on science/technology, national history, sports and animation.

#### PPTV HD

Digital HD terrestrial television service, PPTV, was established in April 2014 by Bangkok Media and Broadcasting Co. Driver content is sports, which makes up about 30% of the entire offering, followed by variety shows (21%), news (21%) and drama (15%).

### Thai PBS

Thai PBS, launched in Jan 2008, carries 25% international content (documentary, kids, animation, drama series, feature films, education, edutainment). At the end of 2016, the broadcaster was considering upping daily transmissions from 18 to 24 hours. Thai PBS, which began digital transmissions in April 2014, is also a network/service provider for other major DTT channels in Thailand.

### Thairath TV

Thairath TV, a variety HD channel operated by Triple V Broadcast (subsidiary of news publisher Vacharaphol), launched in April 2014 with a 50:50 news:variety schedule. Content partners include JSL Global Media, Polyplus Entertainment, TV Thunder, Kantana Group, Luck 666 and SiamSport. Thairath TV's digital terrestrial television licence runs for 15 years until 2029.

### Workpoint TV (Channel 1)

Workpoint TV, established in April 2014 by local production house Workpoint Entertainment, is a general entertainment channel offering drama/soap opera, game shows and variety programmes, among others. The 24-hour station also acquires foreign content.

## Pay TV

### AIS Playbox

IPTV platform AIS Playbox offers linear TV and VOD content, as well as access to OTT services DOONEE and HOOQ, via the AIS fibre broadband network. AIS, which is also one of Thailand's mobile operators, has about 200,000 fibre broadband subscribers (Sept 2016) and aims to reach two million by 2019.

### DTV

Thai satellite operator, Thaicom, provides broadband network, content services and satellite dish/set-top box sales services via its direct-to-home subsidiary DTV, which carries more than 200 SD and HD channels. DTV was established in June 2009.

### Fiber TV

High-definition cable TV service Fibre TV launched in Feb this year by the partnership between optic network developer Fiber One and cable TV operator Charoen Cable TV. Charoen Cable TV, which has about 600,000 subs (Feb 2017), said the venture would make HD TV available in provincial areas for the first time. The aim is for one million Fiber TV subs by end of 2017.

### PSI

PSI transmits to more than 10 million households nationwide. The platform offers select TV content via its own PSI TV Anywhere brand available on internet-connected devices. PSI launched in 1989 as a free-satellite TV provider, and was recognised as a pay-TV operator by regulator, the National Broadcasting and Telecommunications Commission (NBTC), in 2014.

### TOTIPTV (MeTV)

Thailand's state-owned telco, Telecom of Thailand (TOT), launched IPTV platform TOTIPTV in October 2012 for TOT's broadband subscribers in the Bangkok area. The service rolled out nationwide in January 2013. The platform offers about 160 local/international channels.

### TrueVisions

TrueVisions operates a pay-TV platform with about 200 channels in various packages, including must-carry digital terrestrial channels. True also operates two of its own DTT channels. The platform had 3.8 million paying subscribers as of Nov 2016, and said English Premier League broadcasts had driven TV subscription revenue. Parent company True Corp is involved in everything from broadband services to games development.

## OTT/Online

### DOONEE

DOONEE offers over 10,000 hours (dubbed/subtitled) of video content from around the world and some simulcast content from local broadcasters, as well as movies and music videos from local production studios. The monthly subscription is THB150/US\$4 or THB1,500/US\$41 a year for unlimited usage and up to five devices. DOONEE trial-launched in Oct 2014 and rolled out commercial services in Jan 2015. The platform is operated by STG Mediaplex and has about 300,000 users (Nov 2016).

### HOOQ Thailand

HOOQ launched in Thailand in May 2015 offering Hollywood and local movies and TV titles via internet-connected devices. In Thailand, HOOQ is available to stream/download for THB119/US\$3.33 a month. HOOQ is also available to about 200,000 AIS Fibre broadband subscribers as part of the monthly AIS Playbox package for THB119/US\$3.33. HOOQ was established in Jan 2015 by Singapore telco Singtel, Sony Pictures Television and Warner Bros.

### ifix Thailand

ifix landed in Thailand in Nov 2015 after Malaysia (May 2015) and the Philippines (May 2015). ifix Thailand costs THB100/US\$3 a month.

### LINE TV

LINE TV is an online streaming TV service and an extension of mobile messenger app, LINE, which has more than 33 million users in Thailand. LINE TV became available in Thailand at the end of 2014 and launched commercially in Feb 2015. Geo-blocked for Thailand, LINE TV bundles TV series, variety shows, animation, music videos and exclusive content for free. The service is owned by Tokyo-based LINE, a subsidiary of Korea's Naver Corp.

### MonoMaxxx

MonoMaxxx offers 10,000+ hours of VOD content, consisting of local/international/Korean/Chinese drama series, movies, animation and TV shows, among others, bundled in four packages starting from THB129/US\$3.60 a month to THB1,339/US\$38 a year. MonoMaxxx is also accessible for THB5/US\$0.15 a day. The Mono group launched the SVOD service in 2011 as Doonung.com, and rebranded as MonoMaxxx in Feb 2016. The aim is to reach two million subs by end of 2016 (from one million in Feb 2016).

### Netflix Thailand

Netflix launched in Thailand in Jan 2016. The service costs THB280/US\$8 a month for one SD screen, THB350/US\$10 a month for two HD screens and THB420/US\$12 a month for four HD/UHD screens. (Added 7 Feb 17)

### PrimeTime

PrimeTime Entertainment launched PrimeTime in Feb 2015, offering SVOD streaming of about 320 local/international TV series/movies and over 10,000 hours of TV content from content partner DOONEE to more than two million subscribers. Monthly subscriptions range from THB99/US\$3 for the Movie Hits pack to THB199/US\$5.70 for the combo movie and TV series pack.

### Tencent Online

Tencent Online (formerly known as Sanook Online) is mainland Chinese giant Tencent's Southeast Asia beachhead. Tencent began buying into Sanook in 2010, acquiring a 49% stake at end 2010 for just under US\$11 million. By end 2016, Tencent owned 100% of the company. The holding company was renamed at the end of 2016 and is set for a significant increase in streaming video content production in 2017. This includes games.



The Thai company is key to Tencent's expansion in Indochina and Southeast Asia. Sanook.com has 30 million active monthly users (Dec 2016). Music streaming service JOOX has 22 million users (Dec 2016).

**TOTiPTV (MeTV)**

Launched in 2015, TOT's streaming service, TOTiPTV, is an extension of the company's IPTV platform (see Pay-TV). The OTT service is accessible via IPTV set-top box for a one-time payment of THB3,500/US\$98, with broadband internet connection to any ISP in Thailand. TOTiPTV carries about 116 local & 160 international TV channels and 3,500+ VOD titles (local/regional/international).

**TrueVisions Anywhere**

The TrueVisions Group launched online service TrueVisions Anywhere in 2013, offering live-TV streaming, catch-up and on-demand services. The catalogue consists of 150+ TrueVisions' premium channels and 250+ TVOD titles/original series/live sports. Live streaming is free for TrueVisions/True subscribers. On-demand content ranges from THB39/US\$1 to THB590/US\$17 a title. TrueVisions Anywhere claimed 1.3+ million subscribers in Sept 2016.

**Viu Thailand**

Hong Kong's PCCW mobile streaming platform Viu is looking at an early 2017 launch in Thailand. (Added 7 Feb 2017)

**Production**

**GDH 559**

GDH 559 specialises in the production of online TV content for clients including OTT platform LINE TV. The first online series GDH created was 2013's *Hormones*, about issues and experiences of Thai high-school teenagers. Other production credits over the years include *I Hate You, I Love You* (2017), *Gasohug* (2016) and *Stay* (2015). GDH (Gross Domestic Happiness) is the production subsidiary of Thai media conglomerate GMM Grammy.

**Heliconia H Group**

Heliconia H Group was established in 2005 specialising in original/international TV formats, including original kids singing competition *The Trainer*; original star search *Acting Queen*; cooking format *Iron Chef Thailand*

(Fuji TV); singing competition *Killer Karaoke Thailand* (Zodiak Rights); and outdoor game show *Takeshi's Castle Thailand* (in collaboration with Dentsu Media Thailand) from Japan's TBS.

**JSL Global Media**

JSL Global Media set up in 1980 to produce content for the Royal Thai Army Radio and Television's Channel 5 and expanded to supply content for other TV channels. JSL now owns nine subsidiaries, including Content LAB, specialising in localising international formats.

**Kantana Production Service**

The Kantana Group's TV production arm offers full production services. Production spans kids, documentaries, drama series and game shows. Kantana also produces local adaptations of international formats for broadcasters such as Channel 3, Modernine TV and Thairath TV.

**Panorama Worldwide**

Panorama Worldwide was established in 1993 and has produced over 300 TV documentaries & public relations programmes for organisations/companies in Thailand and abroad.

**Shellhut Entertainment**

Shellhut Entertainment was established in 2005 as a subsidiary of shellcraft manufacturing and exporting company, Shellhut. Shellhut Entertainment specialises in animation, offering full production services, including pre- and post-production.

**TV Thunder**

TV Thunder was founded in Nov 1992 by former DJ Sompong Wannapinyo, who switched to TV production to avoid music piracy issues. Commercial operations started in 1993. The company has produced more than 200 TV programmes, ranging from big international shows to controlled budget formats. Credits include *La Banda Thailand*, *Take Me Out Thailand*, *The Price is Right Thailand* and *Take Guy Out Thailand*.

**Workpoint Entertainment**

Workpoint Entertainment was established in 1989. The company produces original and localised international formats and sells its own formats and dramas to broadcasters in Laos, Vietnam, Cambodia and Myanmar.



*Diaries Tootsies, Line TV Thailand*

**Zense Entertainment**

Zense Entertainment was established in 2010, and produces for Channel 3, Channel 7, Channel 9 and digital variety channel True 4 U. Credits include *The Money Drop Thailand*, *Still Standing Thailand*, *Sing Your Face Off (Your Face Sounds Familiar)* and *Love Machine*. Zense also creates and produces original content, including quiz show *Ha-Ma-Ha-Ni-Yom*, charity show *Game-Ne-Ra-Mit*, romance variety show *Honeymoon*, game show *60 Seconds Game*, horoscope quiz show *Horo Game* and sit-com *Ha Company Limited*.

**Regulators/Associations**

**Media Agency Association of Thailand (MAAT)**

Publishes research/reports, drafts media guidelines and promotes professional advertising/business ethics.

**National Broadcasting & Telecommunications Commission (NBTC)**

Established in late 2011, Thailand's independent National Broadcasting and Telecommunications Commission (NBTC), regulates telecommunication and broadcasting services.

**Thailand Cable TV Association (TCTA)**

Thailand Cable TV Association (TCTA) was established in 1983 to serve as the voice of cable TV providers. The association has about 300 members, which in total serves about three million household subscribers/12 million people).

Adapted from ContentAsia's The Big List 2017

Be included! Please send your details to Malena at malena@contentasia.tv or +65 6846 5982

# What's on where...

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

When		Event	Venue
April 2017	1-2	MIP Doc	Cannes, France
	3-6	MIP TV	Cannes, France
	25-27	APOS	Bali, Indonesia
May 2017	10-12	Busan Contents Market, BCM	Busan, South Korea
	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
	19-22	Sunny Side of the Doc	France
	28-30	Content Tokyo	Tokyo, Japan
August 2017	30 Aug-1-Sep	BCWW	Seoul, South Korea
<b>September 2017</b>	<b>6</b>	<b>ContentAsia Production</b>	<b>Singapore</b>
	<b>7-8</b>	<b>ContentAsia Summit</b>	<b>Singapore</b>
	10-14	Le Rendez-Vous	Biarritz, France
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.

# Superheroes, horror top Aus charts

## The Walking Dead, Marvel's Iron Fist in top spots

Netflix title *Marvel's Iron Fist* was the most popular digital original series in Australia for the week of 23-29 March, Parrot Analytics' latest data shows.

Average demand expressions for the martial arts/superhero series tripled the score by fellow Netflix comedy series, *Grace and Frankie* (with 205% more demand), and 272% more demand than Netflix's veteran *Orange is the New Black*.

Premiered on 17 March and created by Scott Buck, *Marvel's Iron Fist* is a story about 10-year old Danny Rand who resur-

faces, 15 years later after being presumed dead, with the power of the iron fist.

*Marvel's Iron Fist* also emerged third on Australia's top 10 overall TV shows chart, which was dominated by superheroes.

Although superheroes filled most of the TV spots, horror topped TV viewing for the week.

*The Walking Dead* was way ahead of its closest rival with 60% more demand and is the only show to break the three million demand expressions band for the week of 23-29 Mar.

### Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Walking Dead	3,786,599
2	Pretty Little Liars	2,378,527
3	Marvel's Iron Fist	2,366,462
4	Big Little Lies	1,809,086
5	Game of Thrones	1,474,019
6	Legion	1,448,062
7	The Flash	1,432,821
8	Bones	1,263,695
9	DC's Legends of Tomorrow	1,218,517
10	The Vampire Diaries	1,207,219

### Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Marvel's Iron Fist	Netflix	2,366,462
2	Grace and Frankie	Netflix	775,454
3	Orange is the New Black	Netflix	635,470
4	The Grand Tour	Amazon Video	510,302
5	The Crown	Netflix	339,264
6	The Mindy Project	Hulu	335,129
7	The OA	Netflix	333,852
8	Marvel's Jessica Jones	Netflix	311,560
9	House of Cards	Netflix	310,308
10	The Man in the High Castle	Amazon Video	305,101

Date range: 23-29 March 2017

Market: Australia

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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