

NBCUni restructure in Asia

McKenzie exits; Gee, Gan & Lawrence lead

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MNC launches Indonesian SVOD

MNC Now offers 80 channels, 4,000 VOD hours

Indonesian media conglomerate MNC launched subscription VOD service, MNC Now, on Tuesday (6 Feb) with more than 80 live TV channels and about 4,000 hours of VOD.

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Canal+ rolls out in Myanmar

Forever Group's pay-TV business resurrected

France's Canal+ launched its pay-TV platform in Myanmar on Tuesday (6 Feb), following last year's deal with local conglomerate, the Forever Group. The new platform incorporates the Forever Group's former 4TV and 5 Network. Canal+ had not released details at press time, but the platform for Myanmar is widely known to include a range of U.S. and Asian regional channels and content, including brands from A+E Networks, Celestial Tiger Entertainment, Scripps Networks Interactive, Sony Pictures Television Networks, and Korean regional channel tvN.

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health and happiness
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Year of the Dog



NBCUni restructure in Asia

McKenzie exits as Gee, Gan and Reuben lead next growth phase

NBCUniversal channels MD, Christine Fellowes, has restructured her regional team, creating a cross-functional triumvirate led by Natalie Gee, Ling Sze Gan, and Ruben Lawrence out of Singapore. Asia channels vice president, Scott Mackenzie exits in a clear sign that NBCUni is pushing ahead with the broad post-linear agenda outlined last year.

Veteran NBCUni staffer Gee will head up NBCUni's creative studio and production, including all on-air, long-form and digital production.

Gan, who joined the Singapore-based regional network in January 2016, takes charge of content/branded partnerships and affiliate sales as VP, affiliates sales and branded digital partnerships.

Lawrence adds advertising sales to his previous role as marketing director.

At the time, NBCUniversal has hired former Scripps Networks ad sales manager, Carlo Chong, as regional sales manager and Darren Niño Distefano as director of affiliates and branded digital partnerships.

A new director of digital ad sales is expected to be announced in the next month.

FOX expands Malaysia footprint

FOX Networks Group Asia has expanded its footprint in Malaysia, adding 10 channels to Telekom Malaysia's unifiTV (formerly HyppTV). The new bundle includes FOX Movies, FOX, FOX Life and National Geographic and adds to a FOX bouquet already on the platform, including three sports channels launched in late 2016. unifiTV subs are being offered the entire FOX line up for free until end March.

Mediacorp boosts China biz

Chinese drama trio heads for Youku



Patisserie Fighting

China's Youku has added a trio of Singapore's Mediacorp dramas to its on-demand platform, adding fuel to a long-sizzling digital rights environment.

The three dramas are *Patisserie Fighting*, *The Dream Makers 2* and *When Duty Calls*. All are scheduled to drop in the second quarter of this year.

The new deals are part of the broadcasters growing business in China, includ-

ing scripted drama formats.

The three titles driving format rights are *The Legend of the Eight Immortals* (Zhejiang Huace Film & TV); *The Little Nyonya* (Perfect World Pictures); and *The Dream Makers* (to long-time China partner Beijing Shiji Shenlong Film Co.)

Mediacorp licensed original drama *Doppelganger* to Tencent in China last year.

MNC launches Indonesian SVOD

MNC Now offers 80 channels, 4,000 VOD hours

Indonesian media conglomerate MNC launched subscription VOD service, MNC Now, on Tuesday (6 Feb) with more than 80 live TV channels and about 4,000 hours of VOD, including originals from MNC Studios and MNC Pictures, and a broad swathe of international content.

The platform is operated by MNC's subsidiary, PT OTT MNC Indonesia.

Asian content has been acquired from Thailand, South Korea, Hong Kong, China, Malaysia and Japan.

International content available on-de-

mand is from the U.S., Russia, Sweden, Kazakhstan, Mexico, Spain, German, Brazil, France, Norway, Australia and Canada.

The platform is available for free to MNC Vision and MNC Play pay-TV subscribers, and will be offered to non-subscribers from March/April this year.

Non-MNC subscribers will pay from Rp2,000/US\$0.15 a day to Rp50,000/US\$3.70 for three months.

MNC first ventured into OTT in May 2015 with MNC Play/Moviebay, which has since ceased operating.

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Asia's factual bosses track shift to local programming

Local & digital top 8th Asian Side of the Doc discussion in Bangkok

The eighth edition of factual fest Asian Side of the Doc (ASD) wrapped in Bangkok last week with a focus on the shift to local programming and lots of discussion around rising demand for digital content. Delegates at the four-day event in the Thai capital also heard about what kinds of factual programming were working best in which markets.

Organisers counted 350 people through the door and said at the weekend 35 countries were represented.

Pipope Panitchpakdi, deputy director of Thai PBS, talked about demand shifting from being "heavily westernised towards Eastwood", the right factual mix and the importance of building the culture of producers to prevent "documentary genre to become just another TV snack".

"It doesn't have to be only a feel-good kind of documentary that we welcome but things that make people think about; nature is always one of the high-viewed factual pieces, the development paradigm, mining activities," Panitchpakdi said.

Aileen Paredes, female specialty channels unit head for Philippines broadcaster ABS-CBN, pointed out how the dominant drama genre enhances the factual offering in the Philippines.

"By incorporating the elements of drama in presenting stories, it has proven to be more receptive to the Philippines audience," she said.

Paredes also talked about her greatest challenge – fulfilling production demand for a market expanding rapidly into digital/multiscreen. This has launched a hunt for factual content that can sit comfortably across multiple platforms.

A panel discussion on the rise of regional streaming services focused on what factual works best for which platform.

HOOQ's chief content officer, Jennifer Batty, noted a gap for factual entertainment on her line up, and said her audiences wanted easy viewing. "You can't just be movies and series," she added.

At the same time, "people are not com-



L-R: Aileen Paredes, ABS-CBN Philippines; Pipope Panitchpakdi, Thai PBS; Artine S Utomo, RTV Indonesia; Shamala Rajendran, Mediacorp Singapore, speaking at the opening panel

ing to us for historical documentary, they are going to look for the History channel or their public broadcaster, so for us it's going to be a little bit more about light-hearted viewing, a bit more entertainment viewing, and when they walk away they're going to feel that they learned something. So, it's going to be factual that is a little bit light-hearted," Batty said.

Joe Suteestaron, CEO of Thai's Mediaplex International agreed that factual was a critical part of a streaming/on-demand offering.

Mediaplex's OTT DOONEE offers more than 10,000 hours of content, including 800-1,000 hours of factual.

Artine S. Utomo, president director of Indonesia's four-year old private station, RTV (Rajawali Televisi Indonesia), highlighted demand for factual programming that was both entertaining and educational.

"We need documentaries delivered in such a way that is inspiring... and creates a change in the mindset of the mass audience to boost their way of life," Utomo said.

Relatability was also key, said Shamala Rajendran, commissioning editor for Mediacorp Singapore.

"There are many filmmakers, docu-

producers who have great stories but some of them tend to be too insular, or too specific to a place or situation. And our audience can't relate to them," said Rajendran.

Aegena Tay, director, programming development for regional distributor, Bomanbridge Media, said the range of factual programme demand in Asia was broad, and, in some markets, dictated to by content codes and regulations. Some services, for instance, preferred "happy, warm, friendly animal content" rather than predatory or "too much animal violence," she said.

TV Burabha, Thailand's international marketing content director, Nattanan Kulrapeekorn, said her priority for culture and wildlife content was timeless relevance.

"What we're doing is going to be relevant until the end of time because culture and wildlife projects stay forever. What is on the ticking clock are series on festivals that could last maybe 4 to 5 years," she said, adding: "Factual content can be watched a hundred years from now because the truth is the truth and it can be told a hundred times in different ways for any market."



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Intense competition between local vs. global on every front. Local platforms making inroads on OTT.

Local content faces pressure as viewers gain easier and more narrated access to high-quality global and regional content.”

Ken Lo, Senior Vice President, International Distribution, Asia-Pacific, Sony Pictures Television

“ We are continuing to focus on providing the best U.S. content to our platform and channel partners and strengthening their non-linear multiscreen extensions, including Catch Up and TV Everywhere. In addition, new and existing SVOD players continue to become more competitive in the region.”

Nicole Sinclair, Vice President, Client Relations, CBS Studios International



“

One of the major trends in Asia is the shift to digital platforms. The shift is driven by the younger generation, who prefer to consume more content while on the go. With the increasing demand for online content, the prevailing challenge is how to protect and grow the content on traditional platforms such as free and pay TV. These traditional platforms still generate more revenue for our business and are more stable.”

Roxanne J. Barcelona,
Vice President,
GMA Worldwide Inc, Philippines



“The trend in Asia is to embrace digital technology... while international formats are still dominating channels' schedules, we're seeing a trend towards co-development.”

Gary Pudney, Head of Asia, Keshet International



“

Strategically, our main content producers... are now focusing on producing fewer and better – so less hours but bigger budget productions with higher impact stories and world-class talent both on and off screen... This new approach is mirrored by trends in Asia, where buyers are looking for higher-quality productions, as opposed to volume, to meet the changing demand from their viewers.”

Julius Toh, VP Asia Pacific, FOX Networks Group Content Distribution

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	12-13	INTV	Jerusalem, Israel
	13-15	SPORTEAsia	Singapore
	19-22	Hong Kong FILMART	Hong Kong
	20-21	CASBAA OTT Summit	Singapore
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
	24-26	APOS	Bali, Indonesia
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
	15-23	L.A. Screenings	L.A., U.S.A.
	22-23	PromaxBDA India	Mumbai, India
June 2018	6-7	MIP China	Hangzhou, China
	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	12-14	Shanghai International Film & TV Festival TV Market	Shanghai, China
	25	CASBAA Satellite Industry Forum	Singapore
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
August 2018	28-29	ContentAsia Summit	Singapore
September 2018	5-7	BCWW	Seoul, South Korea
	13-16	Gwangju ACE Fair	Gwangju, South Korea
October 2018	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France
	30 Oct-1 Nov	CASBAA Convention	Hong Kong
December 2018	3-4	PromaxBDA Asia	Singapore
	5-7	Asia TV Forum & Market, ATF	Singapore

Digital originals rock Taiwan

U.S., Korean, Japanese drama dominate top 10

Global digital originals – led by U.S. studio CBS – are rocking in Taiwan, taking two of the top three overall shows most in demand for the week of 18-24 January, according to data science company Parrot Analytics.

But nothing for the week could touch zombie series *The Walking Dead*, which was the only title in Taiwan to have registered more than three million demand expressions for the week.

CBS All Access' *Star Trek: Discovery*

– the sole show to register above two million – topped a list of digital originals dominated by Netflix, which commanded seven of the top 10 titles.

Netflix shows totalled more than five million demand expressions (62%) of the total eight million for all the titles on the top 10 digital originals list.

The three Asian titles on the overall list for the week were Korean drama *Fight for My Way*, Korean variety show *Running Man* and Japanese medical drama *Doctor-X*.

Taiwan: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Walking Dead	3,174,515
2	Star Trek: Discovery	2,255,148
3	Stranger Things	1,610,959
4	The Big Bang Theory	1,597,729
5	Fight For My Way (쌈 마이웨이)	1,401,130
6	Game of Thrones	1,389,144
7	Black Mirror	1,225,225
8	Running Man (런닝맨)	1,149,282
9	Vikings	1,018,109
10	Doctor-X (도クターX~外科医・大門未知子~)	1,017,569

Taiwan: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Star Trek: Discovery	CBS All Access	2,255,148
2	Stranger Things	Netflix	1,610,959
3	Black Mirror	Netflix	1,225,225
4	Narcos	Netflix	524,406
5	Castlevania	Netflix	510,362
6	Mindhunter	Netflix	439,190
7	The Grand Tour	Amazon Video	423,323
8	House Of Cards	Netflix	369,200
9	Cardinal	Hulu	357,205
10	13 Reasons Why	Netflix	337,818

Date range: 18-24 January 2018

Market: Taiwan

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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