

## Vietnam, Thailand, China top Asia's formats market in Q1

205 shows on air or commissioned in Asia in 2017, *ContentAsia's new Formats Outlook* finds

Vietnam, Thailand and China lead Asia's formats market this year so far. The three markets account for a combined share of almost 50% (102 titles) of the total 205 shows on air, in production or commissioned for broadcast in 2017/2018, according to ContentAsia's new Formats Outlook.

The full story is on page 4

## CJ E&M, Endemol Shine renew *The Society Game*

Co-created political format returns to tvN this year

Endemol Shine Group and CJ E&M have renewed their first co-developed format, *The Society Game*, for a second season. The prime-time reality show – the partnership's first project – returns to CJ E&M's flagship tvN channel in Korea in September this year.

The full story is on page 2



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## WakuWaku collapses windows on *Crisis*

Simultaneous April airdate for new Japanese drama

Sky PerfectTV's regional Japanese entertainment channel, WakuWaku Japan, will air new Japanese drama *Crisis – Special Security Squad* across Asia on 11 April two hours after its domestic telecast.

New episodes premiere in Japan on Tuesday nights at 9pm from 11 April. In a first for WakuWaku Japan, language-customised versions will air two hours later in Indonesia, Myanmar, Singapore, Taiwan, Sri Lanka and Mongolia.

The Kansai TV/Fuji TV action series, part of Mip TV's world premiere series in Cannes in early April, stars Shun Oguri and Hidetoshi Nishijima. Nishijima will be in Cannes for the world premiere along with executive producers Takahiro

Kasagi and Takashi Hagihara.



Crisis – Special Security Squad

## CJ, Endemol renew *The Society Game*

Co-created political format returns to tvN this year



*The Society Game*, season one

Endemol Shine Group and CJ E&M have renewed their first co-developed format, *The Society Game*, for a second season.

The prime-time reality show, which premiered on CJ E&M's flagship tvN channel in Korea in November last year, returns in September this year.

*The Society Game* explores different political systems, communities and their leadership. Two contrasting 'societies'

– based on authoritarian rule and democracy models – must win physical and mental challenges or risk destabilising their community.

Endemol Shine and CJ E&M announced their partnership to develop original content in 2016. *The Society Game*, developed by Endemol Shine Asia in Singapore with CJ E&M in Seoul, is the first project to emerge from the partnership.

## HyppTV rolls out subs acquisition drive

Free channel sweeteners for broadband subs

Malaysian pay-TV platform HyppTV has launched an aggressive three-month customer acquisition plan, sweetening a broadband subscription deal with open access to nine premium channels.

The latest campaign is in addition to the one-month free preview of all channels for higher-end broadband plan subscribers.

Existing subscribers are being offered

four-months access to the nine-channel pack in "appreciation for trust and loyalty," the telco-owned platform says.

The nine channels include five kids services and four English-language HD general entertainment channels – Warner TV, RTL CBS Entertainment, FOX Crime and Universal Channel. The "jumbo breakout" campaign runs to end May.



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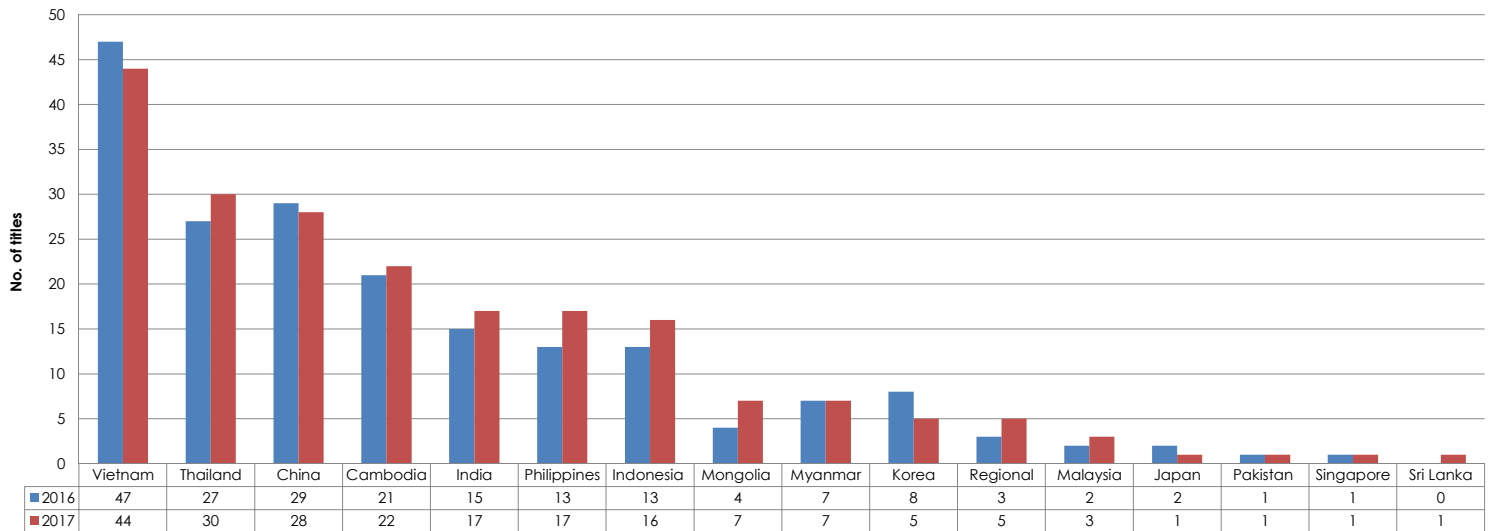
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# Vietnam, Thailand, China top Asia's format charts

## 205 formats on air, premiered, commissioned in Q1



Source: ContentAsia's Formats Outlook @ Mip TV 2017

Notes: Updated as of 10 March 2017 for 2017 data and 22 March 2016 for 2016 data; the no. of titles include different seasons of the same shows

Vietnam, Thailand and China lead Asia's formats market this year so far. The three markets account for a combined share of 50% (102 titles) of the total 205 shows on air, in production or commissioned for broadcast in 2017/2018, according to ContentAsia's new Formats Outlook.

The same markets were also the top three by volume in ContentAsia Formats Outlook for the same quarter last year, with a 53% combined share (103 titles out of 193).

ContentAsia's Formats Outlook for Q1 this year puts Vietnam on top by volume of the 15 countries being tracked. Vietnam this year has 44 titles, three titles down from last year's 47.

Thailand clocked in this year in second place by volume, pushing China into third spot.

Thailand has 30 titles (up three titles from last year), including returning seasons of *The Choice Thailand*, *Price is Right Thailand* and *Still Standing Thailand*. Thai-

land ranked third in last year's first quarter formats analysis, with 27 titles.

China was down to third spot this year, with 28 titles – only one title less from than last year despite being plagued by shifting regulations on format creation and production and a ban on all things Korean.

Cambodia retained its position in fourth place with 22 titles, up one from last year.

The country with the biggest increase in the number of formats in Q1 is the Philippines, with four more titles (from 13 last year to 17), including new seasons of *Cash Cab Philippines*, *The Money Drop Philippines* and *The Voice Kids Philippines*.

Myanmar (seven titles), Pakistan (one title) and Singapore (one title) continued to carry/commission the same number of titles in Q1 compared to last year.

Endemol Shine (rights to 47 titles) and FremantleMedia (rights to 45 titles) were once again the two leaders in the region,

**More on page 6**

	2016	2017	-/+
Vietnam	47	44	-3
Thailand	27	30	+3
China	29	28	-1
Cambodia	21	22	+1
India	15	17	+2
Philippines	13	17	+4
Indonesia	13	16	+3
Mongolia	4	7	+3
Myanmar	7	7	0
Korea	8	5	-3
Regional	3	5	+2
Malaysia	2	3	+1
Japan	2	1	+1
Pakistan	1	1	0
Singapore	1	1	0
Sri Lanka	0	1	+1
<b>Total titles</b>	<b>193</b>	<b>205</b>	<b>+12</b>

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**From page 4: Formats Outlook**

separated by more than 20 titles from their closest rival Talpa, with 20 titles.

Talpa came in with the biggest increase of all the companies tracked, up from eight shows this time last year.

Warner Bros and Keshet International also grew significantly. Warner was up from two titles last year to 12 this year. Keshet, which set up its first Asia office in Hong Kong about 18 months ago, was up from nine last year to 19 this year.

Dori Media (rights to two titles), Globo (one title) and Sony Pictures Television (seven titles) have maintained their number of shows on air/commissioned this year from last year.

**P.S.**

**FremantleMedia's *Just Duet* heads for Portugal**

FremantleMedia's Indonesian singing talent format, *Just Duet*, has been picked up for Portugal.

The 13-episode Portuguese version for SIC is the first regional/international pick up for the talent show, which aired on NET in Indonesia in April this year.

*Just Duet* was created by Indrieha Basara and Andrew Can at FremantleMedia Indonesia.

**More in ContentAsia's Formats Outlook @ Mip TV 2017, Issue One 2017**

**As of 10 March 2017...**

Company	No. of titles	% Shares
Endemol Shine	47	23%
FremantleMedia	45	22%
Talpa	20	10%
Keshet International	19	9%
NBCUniversal	18	9%
Warner Bros	12	6%
CBS Studios International	8	4%
Sony Pictures Television	7	3%
Fuji TV, Japan	6	3%
all3media International	4	2%
Armoza Formats	2	1%
BBC Worldwide	2	1%
CJ E&M, Korea	2	1%
Dori Media	2	1%
ITV Studios Global Entertainment	2	1%
Red Arrow International	2	1%
Viacom	2	1%
Comarex	1	0.5%
Discovery Networks Asia Pacific	1	0.5%
Globo	1	0.5%
MBC, Korea	1	0.5%
Nippon TV, Japan	1	0.5%
<b>Total no. of titles</b>	<b>205</b>	

Source: ContentAsia's Formats Outlook @ Mip TV 2017, Issue One 2017  
 Notes: Updated as of 10 March 2017 and 22 March 2016 for previous year's data

**2017 vs. 2016**

Company	March 2016	March 2017	-/+
Talpa	8	20	12
Warner Bros	2	12	10
Keshet International	9	19	10
FremantleMedia	40	45	5
Fuji TV, Japan	2	6	4
NBCUniversal	14	18	4
BBC Worldwide	0	2	2
Red Arrow International	0	2	2
CBS Studios International	7	8	1
Comarex	0	1	1
MBC, Korea	0	1	1
Nippon TV, Japan	0	1	1
Discovery	0	1	1
Dori Media	2	2	0
Globo	1	1	0
Sony Pictures Television	7	7	0
Imagine Group	1	0	-1
Telemundo	1	0	-1
Seven Network	1	0	-1
Star China	1	0	-1
The Format People	2	0	-2
Viacom	4	2	-2
TV Azteca	2	0	-2
ITV Studios Global Ent.	5	2	-3
Global Agency	3	0	-3
Bomanbridge Media	4	0	-4
Armoza Formats	7	2	-5
CJ E&M, Korea	7	2	-5
all3media International	10	4	-6
Endemol Shine	53	47	-6
<b>Total no. of titles</b>	<b>193</b>	<b>205</b>	<b>+12</b>

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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 strength of any broadcaster lies in its own original content production.”</p> <p><b>David Fernando Audy</b> Chief Executive Officer, Media Nusantara Citra (Indonesia)</p>			<p>“Compelling content that travels well across all cultures. This is our challenge and we are making it happen.”</p> <p><b>Roxanne Barcelona</b> Vice President, GMA Worldwide</p>
	<p>“Bundling is key. By providing a 360-degree approach; a one-stop service ranging from fixed internet at home to 4G mobile coverage and TV content at home and on the go, we are giving value and creating customer loyalty.”</p> <p><b>Meena Kumari Adnani</b> EVP, Content Development/Business Affairs, First Media and Content &amp; Marketing Director, Linknet (Indonesia)</p>	<p>“Digital service distribution platforms, operating with the mindset of a sharing and caring economy, provide the best opportunity to the public. Fiber TV is one of the new trends in Thailand.”</p> <p><b>Chairoj Nopchalermpoj</b> Founder, Fiber One PLC (Thailand)</p>	
<p>“Fresh, innovative programmes and partnerships to create more original IPs.”</p> <p><b>Jangho Seo</b> General Manager, Global Content Business Division, CJ E&amp;M (Korea)</p>			<p>“Content provider and internet service provider are a perfect match!”</p> <p><b>Winnie Ngai</b> Deputy Controller, Programme Division, Television Broadcasts Limited (Hong Kong)</p>
	<p>“2017 is the year Asia’s TV industry will bring content marketing and social media to the heart of business.”</p> <p><b>Andrea Edwards</b> Founder &amp; CEO, The Digital Conversationalist</p>	<p>“Asian stories. It’s their time.”</p> <p><b>Ahmad Izham Omar</b> Chief Executive Officer, Primeworks Studio (Malaysia)</p>	



# ContentAsia's Top 10 asks for APOS 2017

## Couto pushes industry to move beyond fear to "reframe and resize" opportunity

This year's Asia Pacific Video Operators Summit (APOS) opens in Bali on 25 April with one strong message – a fear-free approach to a video ecosystem of exploding opportunity driven by advanced connectivity – followed by some of the most innovative minds in the industry discussing what they're thinking and where they are going.

Vivek Couto, executive director of APOS organiser Media Partners Asia (MPA), has shaped the agenda around opportunities for IP owners, aggregators and curators "to multiply their reach, gain access to granular customer demographics, and monetise through subscription and advertising".

"We are just at the start of an exciting journey, one that will help reframe and resize the opportunity for many in markets such as India, Indonesia, Philippines, and Thailand while also providing new avenues for growth in markets such as Australia, China, Japan and Korea," Couto said this week.

ContentAsia's top 10 asks from the APOS agenda this year are:

**1** All about FOX+, FOX Networks Group's (FNG) much-anticipated OTT platform. Outside of an early roll-out in the Philippines, FNG boss Zubin Gandevis has been saving the big reveal for APOS.

**2** The battle between two-year old regional Asian SVOD toddlers – iflix, Viu and Hooq – growing up alongside platforms such as tonton (Malaysia), beIN Connect (sports specific) and others. MPA's question here is: Is this an inflection point or tipping point for SVOD vs pay-TV or just another big incremental boost for OTT?

**3** The Korean Wave: Is there more to come or has the tide gone out? Conversation here will centre around new opportunities as key players refocus away from China and onto Southeast Asia, U.S., Japan, Hong Kong and Taiwan.

**4** Ted Sarandos is back again. Yes, it's his third time on stage, but it's also his most interesting return because of all the new Asian content and other partnerships Netflix has inked since it went global in January last year. MPA's Couto has promised that the Sarandos session will address how a new slate of global content as well as deeper telco and pay-TV partnerships could reset the bar for growth in key Asian markets.

**5** What is Amazon planning for the rest of Asia now that full services in Japan and India – Amazon's prime markets in the region – are up and running?

**6** Perhaps the most soul-searching-in-public session will be how the international heads of big brands – Turner, Viacom, Universal and A+E – are navigating the next few years. The pick list of talking points and options is small: (1) Amp up branded SVOD and AVOD services (2) Protect, grow or shut shop on the legacy channel business and (3) Maximise business around scale markets such as Australia, China, India, Japan and Korea.

**7** How content brands are working on their relationships with telcos and OTT platforms... & what Disney's Andy Bird says about the new era of Disney-branded direct-to-consumer services in Asia Pacific.

**8** What are YouTube's premium/pay plans in the Asia Pacific and how it is working with local content creators and platforms in our part of the world, directly from YouTube's chief business officer, Robert Kyncl.

**9** How are large distribution platforms – including telcos – growing their customer bases and revenues on the back of video services. And how efforts to shaping a whole new customer experience are working out for them.

**10** China-India updates are ever-green favourites (who doesn't want to hear about the biggest markets in Asia?), justified this year by significant leaps in digital video and what appetite there is (or might be) for partnerships and acquisitions.



**Guerra de Ídolos**

Julio Cesar Solar is music's number one star, and his younger brother, Mateo, is one of the industry's most important composers and producers. They have fame and power, but a tragedy shakes everything they've built. Mateo embarks on a search for answers, finding love in his path with his enemy's half-sister – Manara, an aspiring singer. This love, however, will not prevent Mateo from unleashing a war against his powerful rivals and a battle to the death... both on and off stage. Length: 90x60 mins **Telemundo Internacional 2555** Ponce de Leon Blvd. 4th Floor, Coral Gables, FL 33134, U.S. T: +1 786 394 1210 **Mip TV Stand # P4.C14**

**Culinary Genius**

*Culinary Genius* is a new hybrid series, mixing food format with compelling game show and cooking elements. From a live studio audience, contestants are randomly pulled from their seats and thrown into the Culinary Genius Arena to battle it out for the title and a cash prize. Nine contestants are eliminated across a range of battles, testing their culinary dexterity under varying time limits. Length: 20x60 mins

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**P.O.W. – Bandi Yuddh Ke (POW India)**

*P.O.W. – Bandi Yuddh Ke (Prisoners of War India)* is a drama about Indian soldiers captured 17 years ago while on a mission with their unit in Kashmir. The story begins with their return home, after years of negotiations for their freedom. The *Prisoners of War* format is an emotionally charged and powerful drama that became the Emmy Award-winning series *Homeland*. Length: 110x23 mins (finished tape and format) **Keshet International 1204 Kai Tak Commercial Building, 317-319 Des Voeux Road Central, Hong Kong T: +852 3703 5983 Mip TV Stand # R8.C9**



**Stayin' Alive: A Grammy Salute to the Music of The Bee Gees**

Hosted by John Travolta and featuring a star-studded line-up including Jason Derulo, Celine Dion, John Legend, Demi Lovato, and Ed Sheeran, the evening's most electrifying moment occurred when The Bee Gees founder Barry Gibb performed *Jive Talkin'*, and *You Should Be Dancing*, and was then joined on stage by the other guest performers in a heart-soaring, show-stopping finale of *Stayin' Alive*. Length: 1x120 mins **Alfred Haber Distribution Inc 111 Grand Avenue, Suite 203, Palisades Park, New Jersey 07650, U.S. T: + 1 201 224 8000 Mip TV Stand # P-1.L50**



**My Little Pony Friendship is Magic**

In the magical land of Equestria, a kingdom populated only by colorful ponies, Twilight Sparkle has been assigned a very important task by Princess Celestia. A studious young unicorn, Twilight Sparkle has been tasked to "get your muzzle out of those books and make some friends!" In the fairytale village of Ponyville, she meets five new ponies, and through funny experiences and exciting adventures, she learns all about the most powerful magic of all – friendship! Length: 169x22 mins **Hasbro Studios Asia HQ: Hasbro Studios Asia-Pacific, 1106-9 World Commerce Centre Harbour City, 11 Canton Road, Tsim Sha Tsui, Hong Kong T: +44 (0) 20 8569 1234 (U.K.) Mip TV Stand # R7.D32**

**The Migration Millennium**

*The Migration Millennium* delves deep into the issues surrounding migration to show how it is changing the world with stories that uncover ugly truths and bitter challenges faced by migrants struggling to improve their lives. Length: 7x30 mins and clips 3-5 mins **DW Transtel PIK Film, 30 Lorong Bukit Pantai, Lucky Garden, Bangsar, 59000 Kuala Lumpur, Malaysia T: +60 3 2093 0866 Mip TV Stand # P-1.K22**





**MacGyver**

MacGyver, a reimagining of the classic series, is an action-adventure drama about 20-something Angus "Mac" MacGyver, who creates a clandestine organisation within the U.S. government where he uses his talent for unconventional problem solving and scientific knowledge to save lives. Under the aegis of the Department of External Services, MacGyver takes on the responsibility of saving the world, armed to the teeth with resourcefulness and little more than bubble gum and a paper clip. Length: 21x60 mins

**CBS Studios International** 7800 Beverly Blvd. Los Angeles, CA 90036, U.S. T: +1 323 575 5460  
**Mip TV Stand # R7.E2**

**Angry Birds Blues**

Angry Birds Blues follows the antics of mischievous bluebird triplets Jake, Jay and Jim who, when not under the watchful eyes of their doting parents, charge into uproarious and outrageous escapades on Bird Island. Bursting with energy and big plans that wildly succeed or hilariously fail, the Blues' feats are often complicated by a supporting cast of naive, yet adorable, baby hatchlings, who make the perfect pawns for the Blues' pranks in crazy antics and unbelievably comic disasters. Length: 30x2.5 mins **CAKE** 5th Floor, 76 Charlotte Street, London W1T 4QS, U.K. T: +44 (0) 207 307 3230

**Mip TV Stand # R7.D18**



**L.M. Montgomery's Anne of Green Gables: The Good Stars**

When Anne Shirley turns thirteen, she faces complex issues with her friends, inspirational adults and an escalating friendship with Gilbert. Her free-spirited nature is challenged by her perceived need to become sensible. Length: 1x90 mins **Breakthrough Entertainment** 35 Britain Street, Toronto, Canada **Mip TV Stand # P-A.A0**



**Dara and Ed's Road to Mandalay**

Dara and Ed's Road to Mandalay follows comedians Dara O Briain and Ed Byrne as they take to the road to explore Southeast Asia.

Travelling over 3,000 miles from Malaysia through Thailand and on to Myanmar, they forge their own epic route to the historic city of Mandalay. Each of these countries is facing rapid changes: Malaysia's tiger cub economy continues to develop, Thailand struggles with ever increasing numbers of tourists, and Myanmar takes its first steps towards democracy. Along the way Dara and Ed explore culture and history and the ways in which the countries are responding to the unique challenges of the 21st Century. Dara and Ed's Road to Mandalay is a Boundless production for BBC Two in association with RTE. Length: 3x60 mins **FremantleMedia International** 3 Fusionopolis Way, #06-21 Symbiosis, Singapore 138633 T: +65 6223 8771

**Mip TV Stand # C11**

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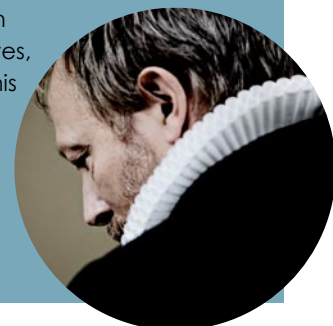


**Builders** examines the world's ten great empires, each episode visiting the ten most important sites that defined their achievements and

legacy: 100 great sites in all, revealing how and why were they built, how they functioned and what made them beautiful, colossal...even deadly. Length: 10x60 mins **Red Arrow International** 701, 7/F Tower 2 Silvercord, 30 Canton Road, Kowloon, Hong Kong **Mip TV Stand # P4.C1**

**Ride Upon the Storm**

Inspired by epic biblical tales, the drama centers on a family of priests: Johannes (Mikkelsen) and Elisabeth (Ann Eleonora Jørgensen, The Killing) and their two sons August (Morten Hee Andersen) and Christian (Simon Sears). Johannes is God-like to his two sons – the one who gives, takes, loves and punishes. But his favoritism for August and his disappointment with Christian forces both into making desperate choices. The path towards possible salvation will lead into war and encounters between different religions, seen through the intimate lens of a family drama. Length: 10x60 mins (season one) **STUDIOCANAL** 50 Marshall Street, London W1F 9BQ, U.K. T: +44 20 7534 2700 **Mip TV Stand # P1.A1**



# Korea

## In numbers

Population.....	51 million
Households.....	19.5 million
TV households.....	18.5 million
TV penetration.....	94.8%
Digital TV penetration.....	81%
Pay TV households.....	18.4 million
Pay TV penetration.....	94.4%
Internet users (fixed/mobile).....	43 million
Smartphone users.....	40 million
Smartphone penetration.....	78.8%

Source: companies, Statistics Korea, Korea Communications Commission

An oft-repeated line through much of 2016 was that there were more Korean producers in China than in Korea. That slowed with the political freeze between the two countries over new missile defence system THAAD towards the end of the year and ground to a horrible halt in 2017, leaving Korean content creators and distributors scrambling to fill a massive revenue gap where China used to be.

At the same time, the whole China experience highlighted Korea's willingness to (under lucrative enough conditions of course) adjust its entire production process (including fast-track delivery) to comply with China's fierce regulatory requirements.

Korea's content industry, by now well aware of the dangers of their heavy reliance on China, have cast their net wider for new opportunities. Buyers in Asia say the fallout has been higher rights fees as Korean IP owners hunt for growth outside of China.

Conglomerate CJ E&M, which operates a vast media empire including production and cable channels, leads the country's media industry efforts to expand its international footprint.

This comes on the back of the success such as *Grandpa Over Flowers*, remade for NBC in the U.S. as *Better Late Than Never*, as well as a drama production deal with the Warner Bros-owned streaming platform DramaFever for online originals.

CJ also has a production relationship with mainland China's Huace Media,



Moon Lovers: Scarlet Heart Ryeo

and plans to ramp up drama co-production in Thailand, Vietnam and Indonesia. In addition, the company has said it's planning to take its domestic streaming platform "tving" global, although the original timetable of Q4 2016 and Q1 2017 seems to be elastic.

International content brands are also adjusting their tactics in Korea. A trend going into 2017 is co-development across genres and borders, from drama such as *Moon Lovers: Scarlet Heart Ryeo* (NBCUniversal & YG Entertainment) and *The Society Game*, a reality show developed by Endemol Shine Group/CJ E&M. NBCUniversal has partnered with free-TV broadcaster MBC to co-develop/produce original formats.

It's not yet clear what impact the China freeze will have on these budding romances, but speculation is that without China, enthusiasm might not be quite as robust.

In addition to shiny new co-development ambitions, Korea is at the forefront of Hollywood studio and Latin drama adaptations in Asia. In 2016, this was led by CBS Studios' *The Good Wife* (16 episodes ran in July/August 2016) and a 16-part version of HBO's *Entourage*.

Produced by CJ E&M affiliated

production house Studio Dragon, *Entourage Korea* premiered on CJ E&M's tvN cable channel in Korea in Nov 2016 with an express window on the increasingly aggressive regional tvN channel, which is competing fiercely with two regional incumbents – Sony Pictures Television Networks' ONE and Turner's Oh!K.

Coming up are Korean remakes of three drama miniseries from Brazil's Globo. The three are *Part of Me*, *Happily Ever After?* and *Merciless*. All have been commissioned by EPG Korea.

High on this year watchlist is A+E Networks' US\$15-million investment in Korean channels as well as a stake in production/distribution company iHQ.

We're also keeping a close eye on SVOD platforms Viu (will they be able to replicate the breathtaking rights deal they closed in 2015); iflix (how will new content boss Sean Carey approach Korean acquisitions, or even original production); and Netflix (how will it structure its acquisitions/production for Korea). Without localisation, Amazon Prime Video's chances are limited, so we're not expecting major impact on the market for the moment.

Will these new opportunities make up for the China loss? That's a wait and see.

## Who's who in Korea...

### Free TV

#### Educational Broadcasting System (EBS)

Educational Broadcasting System (EBS) was founded in 1973 for educational establishments in Korea and launched in 1974 as a radio station under the Korean Educational Development Institute. TV broadcasting started in 1980. EBS was re-established as a public corporation in 2000. EBS currently owns and operates seven TV channels: EBS TV 1 (digital terrestrial public channel for general viewers); EBS TV 2 (digital terrestrial public channel offering English educational content for elementary/middle school); satellite channel EBS Plus 1 (supplements school education for college entrance exams, via satellite SkyLife, cable TV, IPTV); EBS Plus 2 (supplements primary/middle school education and vocational training via satellite SkyLife, cable TV, IPTV); EBS English (English-language education via satellite SkyLife, cable TV, IPTV); EBS U (education for children via IPTV); and EBS America (educational channel in the U.S. via satellite/cable TV). EBS broadcasts about 52,205 hours a week across the seven services. EBS also operates several internet-/mobile-based educational services and is involved in international co-production and content distribution businesses.

#### Korean Broadcasting System (KBS)

Public broadcaster, Korean Broadcasting System (KBS), was founded in 1926 as Kyeongseong Broadcasting Corporation. The public broadcaster added television to its radio services in 1961. KBS operates two general entertainment terrestrial TV channels (KBS TV1, KBS TV2) and one international satellite TV channel (KBS World). KBS TV1's driver content is news/current affairs, cultural programming and historical daily drama series. KBS TV2's strength lies in its variety/entertainment family-oriented offering. KBS World is a global 24-hour satellite service targeting Koreans living overseas. KBS also offers six cable TV channels: KBS Drama, KBS Joy (quiz/variety), KBS Sports, KBS W (women), KBS Kids and KBS Prime (culture). The four KBS-branded terrestrial DMB channels are: U-KBS Star (mobile versions of KBS TV1 current affairs), U-KBS Heart (mobile versions of KBS TV2's entertainment shows), U-KBS Music (music channel) and U-KBS Clover (interactive data/information). KBS subsidiaries include KBS N, which operates the cable



Goblin

channels, and KBS Media, which manages local/global marketing of KBS content. KBS is funded by viewer licence fees.

#### Munhwa Broadcasting Corp (MBC)

Established in 1961, Munhwa Broadcasting Corporation (MBC) is a public broadcaster with 98% coverage of Korea. The MBC network consists of one national terrestrial station (Channel 11), five cable stations (drama, sports, variety, music, women), four satellite TV channels (drama, sports, music, variety), four terrestrial DMB services (two television, one radio, one data) and three radio stations (AM, FM, standard FM). MBC produces some of the world's favourite Korean programming and has a regional channel output deal with Turner. MBC distributes its content around the Asia region and globally via distribution arm iMBC.

#### Seoul Broadcasting System (SBS)

Founded in 1990 and launched in 1991, Seoul Broadcasting System (SBS) operates SBS, a national domestic terrestrial TV channel offering news, drama, entertainment, sports, films and documentaries; seven cable/satellite channels (SBS Plus, SBS Golf, SBS EI, SBS ESPN, SBS CNBC, SBS MTV and Nickelodeon Korea); one DMB channel; and two FM radio stations. SBS also has interests in specialised media technology, computer graphics and art, TV programme production and distribution, and internet/new media.

### Pay TV

#### B tv (Broad&tv)

IPTV service B tv was launched in 2009 by SK Telecom's broadband internet entity, SK Broadband. The service offers about 166 SD/HD channels and VOD/catch-up titles (movies/TV series) to about 3.8 million subscribers. B tv also operates on-demand B tv mobile, which offers UHD content; and internet services.

#### D'Live

D'Live is a cable pay-TV service provider in Korea with its operations based in the Seoul metropolitan area with approximately 2.3 million subscribers (Dec 2016). D'Live was also selected as the first Netflix partner in Korea. The aim is to launch an upgraded version of its OTT-ready set-top box by early 2017 and install between 300,000 and 500,000 new boxes in 2017 (Dec 2016).

#### Skylife/Olleh TV/Olleh TV Skylife

Founded in 1981 as a fixed-line service provider, the former state-owned KT Corporation began providing satellite platform Skylife in 2002. Skylife offers HD/SD TV/audio channels to 2.2 million users. KT also operates IPTV service, Olleh TV/Olleh TV Air, offering over 250 channels and 150,000+ titles (drama, movies, documentaries, concerts, sports events, karaoke, shopping and education),

to 4.7 million users. KT's hybrid IPTV/satellite platform, Olleh TV Skylife (OTS), which provides a combo of satellite TV (SkyLife), IPTV (Olleh TV) and interactive services, had over 2.1 million subscribers at the end of August 2016. KT produces its own content, including drama, sports and talk shows, and has an interest in ultra-high-definition IPTV (Olleh GiGA UHD tv) and broadband services.

### U+ TV/U+ TV G

Established in December 2007 by LG U+ Corp, U+ TV is an IPTV service offering VOD titles spanning entertainment, games and variety content as well as live channels. U+ TV G is the smart TV version of the U+ TV platform that LG developed with Google, carrying real-time live channels and select VOD content. LG's other content offering consists of N-screen Uflix Movie service, which offers VOD movie/sport/games programmes and mobile IPTV U+HDTV. LG had about 2.4 million IPTV subscribers, 3.5 million broadband subscribers and 4.5 million telephony users at the end of August 2016. LG U+ was founded in July 1996 by the merging of three LG telcos: LG Telecom, LG Dacom and LG Powercom.

## OTT/Online/Mobile

### EveryOn TV

EveryOn TV, a subsidiary company of Hyundai's HCN and Pandora TV, launched in 2013. The multiscreen TV service provides 250+ TV channels for free in real time via connected devices.

### NAVER TVcast

Ad-supported online video portal NAVER TVcast was launched in 2012 by internet service operator NAVER Corporation, which is best known for its search portal/online services in Korea. The platform offers Korean web series (drama/animation/entertainment) and UGC videos. NAVER TVcast also carries some acquired English-language content, including Singapore-made web series *Perfect Girl* (also on Netflix and Viki), *What Do Men Want?* and *Bang Bang Club*.

### Netflix (Korea)

Netflix in Korea costs Won9,500/US\$8 a month for one SD screen, Won12,000/US\$10 a month for two HD screens or Won14,500/US\$12 a month for four HD/UHD screens. Netflix is also available via D'Live Plus set-top box.

### Oksusu

Launched in Jan 2016, Oksusu ("corn" in

Korean) is an integration of SK Broadband's former mobile TV B tv Mobile and VOD platform Hoppin. The promise is original content and low fees. Oksusu offers around 33 sports-related channels (18 live-streaming, 15 on-demand), 98 live-streaming TV channels, and VOD of 8,200 local/international movies and drama series. Basic monthly subscription costs Won3,000/US\$2.60 and is free for SK Telecom/SK Broadband's internet and mobile subscribers.

### Olleh TV Mobile

Olleh TV Mobile is the mobile extension of IPTV Olleh TV service. The mobile offering includes 80+ free live TV channels and 80,000+ VOD titles, spanning TV programmes, kids, sports, documentary and animation series delivered through LTE network. Non-KT customers pay Won5,000/US\$4 a month. KT subscribers get it for free. Packages range from Won5,500/US\$5 a month for the basic pack to Won8,690/US\$7 a month for the Prime Movie pack.

### POOQ

Contents Alliance Platform (CAP) launched online TV platform POOQ in 2012. The service offers 30 live/catch-up local TV channels and 1.7 million local/international programmes on-demand. Contents Alliance Platform, owned by four terrestrial broadcasters – KBS, MBC, SBS and EBS – primarily engages in the production and distribution of broadcasting programmes, films and video/audio product in Korea.

### tving

CJ HelloVision's tving is an OTT/online TV/video service geo-blocked for Korea. tving offers 12 real-time TV channels of CJ E&M, 70+ tving's in-house channels, and 50,000+ VOD local/international titles, including movies and TV episodes via internet connected devices. Monthly subscription is Won5,900/US\$6 for unlimited TV channels and VOD titles. Pay-per-view TV episodes cost Won1,650/US\$1.5 each and movies cost from Won1,000/US\$1 per archived title to Won10,000/US\$10 per latest title. tving, with about 7.5 million registered users (July 2016), started off as a sub-menu for TV video service under Gom TV (a Korean video player app) in May 2010 and in March 2011, after six months of development, re-launched as tving. CJ HelloVision is the internet television service affiliate of the CJ Group.

### U+HDTV

Multi-platform service U+HDTV offers 120+ local/international TV channels and 20,000+

VOD titles, available via U+TV G (IPTV+Google TV) and IPTV platform IPTV U+TV. Membership is free. Packages start from Won1,500/US\$1.30 per day for daily pack to Won5,500/US\$5 a month for the HD pack.

## Production/Post Production

### Apollo Pictures

TV drama production company Apollo Pictures was established in Feb 2010 with the production of medical drama series, *Sign*, for terrestrial broadcaster SBS. The company also produced Korea's first online drama mini-series, *Love in Memory*.

### Bethel Global Media Contents

Based in Seoul, Bethel Global Media Contents (BGMC) offers production/co-production, planning, strategising, funding, post-production and content localisation services for local and international companies.

### Chorokbaem Media

Established in 1998, Chorokbaem Media is a film and TV production company making hit films and series such as *A Love of Life and Death*, *Jumong* and *K-Pop Star*. The production company is majority owned by DMG Entertainment China, which acquired an US\$21.5-million equity stake in Chorokbaem in August 2015.

### CJ E&M/Studio Dragon

KOSDAQ-listed CJ E&M produces and distributes content for the broadcast, film, music, live entertainment sectors. The company was formed in 2010 from a merger of CJ Media and On Media (broadcast); CJ Entertainment (motion pictures); Mnet Media (music); and CJ Internet (games). The company is headquartered in Seoul with branches in Asia and the U.S. Studio Dragon is CJ E&M's drama production unit. The drama studio has production deals in place with Warner Bros/DramaFever and produced the Korean version of CBS Studios' *The Good Wife*.

### Dongwoo Animation & Entertainment

Established in 1991, Dongwoo Animation is involved in 2D/3D animation/games, character licensing and games publishing.

### EnterMedia Pictures

Founded in 2013, EnterMedia Pictures in Korea is a part of U.S.-based EnterMedia Con-

tents. The production company has developed Korean TV remakes of U.S. series *My Love from Another Star*, *The Good Doctor* and legal drama series *Suits*. EnterMedia is also involved in television acquisition and distribution; digital content creation and distribution; and motion picture production, acquisition and distribution.

**Film in Korea**

Established in April 2005, Film in Korea (aka E.Planet Korea) offers full production services for domestic and international clients. Productions include TV dramas/shows and documentaries. The company has been involved in international and regional productions such as History's *Hidden Cities Extreme*, Malaysian movie *Kimchi Untuk Awak*, U.S. Travel Channel's *Booze Traveler*, Australian kids show *Wacky World Beaters* (South Korean Dakksaum Championships episode) and South Korean/American documentary film *Love Child*.

**FILM LINE**

FILM LINE, established in 2000, specialises in feature films, TV programmes and commercials. The company has produced over 200 local TV programmes and films in Korea and abroad. Production credits include *Shoot the Sun*, *Heartbreak Hotel*, *Sookhee* and *Red Vacance Black Wedding 1/2*. FILM LINE provides full production services and supports to production companies shooting in Korea. The aim is to increase co-production projects (regional and international) over the next few years.

**Finecut**

Film Director/Producer/Distributor/Founder Finecut specialises in production, international sales and high-end film financing and acquisition. Finecut was set up in Jan 2008.

**iHQ**

iHQ's core business areas comprise of two main divisions: entertainment division that manages talents as well as drama production, and media division that operates six TV channels and in-house content production. The KOSPI-listed company is majority owned by pay-TV operator D'Live, and since December 2016 5% owned by A+E Networks.

**JTBC Content Hub**

JTBC Content Hub was established by the merger of two Joongang Media Network's content subsidiaries: drama production spe-

cialist Drama House and content distributor J Content Hub. The two companies were merged in 2013 to become Drama House & J Content Hub, and then changed their name to JTBC Content Hub in June 2016. The merged entity continues to create drama series for sister company JTBC and other terrestrial channels, and distribute/sell JTBC's content.

**Kinomatic Pictures**

Kinomatic Pictures offers full production services, including supporting foreign productions in Korea. Media clients include FOX, Travel Channel, Discovery Channel, BBC, CNN and CBC.

**Studio LYD**

Studio LYD, set up in 2016, has signed a deal to develop a Korean TV series based on Peter Chan's award-winning cult classic *Comrades: Almost a Love Story*, about two mainlanders trying to make a life for themselves in Hong Kong. Studio LYD is also developing the Korean remake of Chinese webseries, *Go Princess Go* with LeTV and FOX Network Group (FNG).

**Redrover**

3D stereoscopic animation specialist Redrover was founded in 2004. Credits include animated film *The Nut Job*, TV series *Bolts & Blip* and musical interstitial, *The Beet Party*. Redrover was founded in 2004 and has worked with international partners such as Canadian studio Toonbox Entertainment, Disney and Pixar.

**Studio Gale**

Studio Gale was established in 2008 as a 3D animation studio specialising in the creation and production of global animation content. Studio Gale is best known for preschool titles *Pororo The Little Penguin*, *Tayo The Little Bus* and *Grami's Circus Show*.

**Sunwoo Entertainment**

Established in 1974 as an animation production specialist, Sunwoo Entertainment is also involved in brand licensing, merchandising and entertainment content distribution. Credits include CGI TV show *Sofia the First* and *Special Agent Oso* season one/two for Walt Disney (U.S.); 2D *Angry Birds StarsWars* for Rovio Entertainment (Finland); 2D TV show *Xiaolin Chronicles* for Genao Productions (France); and animated feature film, *The Illusionist*, for Adjango Films (France).

**Paan Media**

Founded in 1999, Paan Media is involved in a range of international co-productions, including *At The Boundary*; *Korean Food Made Simple*, the first Korean co-production for the Food Network U.K.; and *Plant Odyssey* and *Wild Weather with Richard Hammond* for BBC 1 and BBC 2.

**VIM FILM**

VIM FILM was established in 1994, specialising in overseas production of feature films and TV dramas. The company has produced content in over 37 cities in 18 countries. Broadcast clients include KBS, MBC, SBS, BBC, AXN Asia and CJ Entertainment. VIM FILM is headquartered in Australia, with offices in Korea and Hong Kong.

**Regulators/Associations**

**Korea Cable Television & Telecommunications Association (KCTA)**

The KCTA aims to provide diversified, content, including UHD dramas in collaboration with overseas companies to cable TV users in Korea.

**Korea Communications Commission (KCC)**

The KCC was created in 2008, combining the former Korean Broadcasting Commission and the Ministry of Information and Communication.

**Korean Broadcasters Association (KBA)**

KBA was founded in 1974 by domestic terrestrial broadcasters. The aims are to develop broadcasting environment and upgrade broadcasting qualities in Korea. KBA has 41 members (Nov 2016).

**Seoul Film Commission (SFC)**

Since its foundation in 2002, the SFC has provided support to more than 1,000 film/TV productions. Offers incentive programmes with the support of the Seoul Metropolitan government and other agencies.

**Adapted from ContentAsia's  
The Big List 2017**

# What's on where...

When		Event	Venue
March 2017	21-23	FICCI Frames	Mumbai, India
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
	15-26	L.A. Screenings	L.A., 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.



# Vampires top Pakistan demand

## Sherlock flies the flag for non-U.S. brands on Top 10 list

U.S. drama tops the list of shows most in demand online in Pakistan, Parrot Analytics latest data shows.

The top title for the week of 9-15 March is *The Vampire Diaries*, which is way ahead of competitors and the only show to break the 30 million demand expressions level.

The other two titles in the top three are *The Walking Dead* and *Game of Thrones*, both of which entered the list in the 20 million-25 million demand expressions band.

The other seven shows on the list are a

mix of drama, sitcom and series based on comic superheroes. *Sherlock* is the only title on the list with a non-U.S. link.

Netflix originals dominate the Top 10 Digital Originals list, with *Narcos* in top spot followed closely by *House of Cards*. *The Grand Tour* is the sole Amazon title on the list, placing third.

Although running behind Netflix's big dramas, Marvel's superheroes are popular in Pakistan, with three titles based on comic-book stories on the top 10 digital originals list.

### Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Vampire Diaries	32,766,183
2	The Walking Dead	23,168,627
3	Game of Thrones	21,902,125
4	Sherlock	18,083,158
5	Suits	17,491,108
6	Pretty Little Liars	15,929,927
7	Friends	15,901,949
8	The Flash	15,633,966
9	Legion	13,206,489
10	The Big Bang Theory	12,994,420

### Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Narcos	Netflix	6,929,037
2	House of Cards	Netflix	6,463,115
3	The Grand Tour	Amazon Video	5,428,896
4	The Crown	Netflix	5,090,589
5	Stranger Things	Netflix	4,065,921
6	Daredevil	Netflix	3,600,925
7	Marco Polo	Netflix	3,566,445
8	Marvel's Luke Cage	Netflix	3,042,470
9	Marvel's Iron Fist	Netflix	3,025,564
10	Gilmore Girls: A Year in Life	Netflix	2,719,756

Date Range: 9-15 March, 2017

Market: Pakistan

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.]



#### Editorial Director

Janine Stein  
janine@contentasia.tv

#### Assistant Editor

Malena Amzah  
malena@contentasia.tv

#### Research Manager

CJ Yong  
cj@contentasia.tv

#### Editorial Research

Aqilah Yunus  
aqilah@contentasia.tv

#### Design

Rae Yong

#### Associate Publisher

(Americas, Europe) and VP,  
International Business Development

Leah Gordon  
leah@contentasia.tv

#### Sales and Marketing (Asia)

Maslina Masron  
mas@contentasia.tv

To receive your regular free copy of *ContentAsia*, please email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)

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