

No official word from Disney on new Asia re-org

Malhotra charged with all business in Malaysia, Singapore

Disney's latest South Asia re-org remains under wraps, although we're expecting the official announcement any second.

Among the details distributed to *ContentAsia Insider* subscribers last week is that the new structure gives Southeast Asia VP/GM for media networks, Amit Malhotra, P&L responsibility for Disney's most significant markets in Southeast Asia – Malaysia and Singapore (including theatrical & consumer products). We believe the new structure also involves adjustment to the syndication/licensing team in the region.

Disney declined to comment.

The changes, unveiled to staffers last week, follow Disney's creation in September of a South Asia hub that incorporates both India/South Asia and Southeast Asia under SVP Mahesh Samat.

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Plus more...

Brand new studio entertainment format



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An Alaska TV and Magnum Media production for Channel 4

BBC Brit debuts in Korea, expanded deal with CJ Hellovision

Branded space targets young men, gives *Top Gear Korea* a new home

BBC Brit landed in South Korea for the first time this month, replacing the assets sacrificed with the closure of BBC Entertainment last year and kickstarting BBC Worldwide's bromance in the high-growth young male lifestyle segment.

The 100 hours of factual entertainment programming are part of a BBC Brit branded space on CJ Hellovision's new OTT/streaming product Viewing, which offers real-time TV channels, VOD movies and programmes for both smart TVs and digital devices.

The Viewing box service soft launched last week.

The new deal expands BBC Worldwide's relationship with CJ Hellovision, which already carries BBC Earth and BBC World News, and with sister company CJ E&M, which produces a local version of *Top Gear Korea*. General entertainment channel, BBC Entertainment, was phased out across the region last year.

CJ Hellovision, which has about 3.2 million subscribers, also acquires dramas and documentaries for its other TV and OTT services.

The branded block focuses on male lifestyle titles, including fishing, fitness and cars. Programmes available at launch include *Fishing Impossible* (three fishing fanatics on the ultimate extreme fishing trip), the second season of *Special Forces: Ultimate Hell Week* (super fit men and women endure 12 days of physical and mental endurance); and *Million Dollar Car Hunters* (car specialists travel the globe searching for automobiles for rich clients). Other genres cover science, business, music, sport and comedy.

BBC Worldwide's deal with CJ Hellovision both underscores new opportunities beyond linear for traditional companies,



Fishing Impossible

and gives traditional licensing businesses a consumer-branded environment they've never had in the past.

The new deal means only BBC Lifestyle is now standing between BBC Worldwide and a full house among Korean households. BBC Lifestyle is currently only available in hotels and commercial buildings in Korea.

BBC Earth channels are available as retransmission channels on all platforms in Korea, including IPTV, cable and satellite. The BBC World News channel is carried on all those platforms as well as OTT (POOQ, OllehTV mobile). CBeebies also has a branded space on POOQ. There is also a BBC Earth branded block on the DocuOne channel.

BBC programmes have been widely distributed across Korean channels and platforms for decades, but not always as part of branded environments.

And there could be more from CJ Hellovision, although no details are being offered. The platform's chief marketing officer, Younggook Lee, says the company is "looking forward to future opportunities for collaboration".

Soojin Chung, BBC Worldwide's general manager of Northeast Asia, says the male-skewing lifestyle segment has been under-served and is a high-growth area that is attracting advertisers' attention.

"We're building a home for 20+ men with fresh, cool, stylish content," she says, adding: "There's a gap right now".

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Say Yes to the Dress Asia debut on 24 November



Say Yes to the Dress Asia hosts, fashion designer Jovian Mandagie and television presenter/actress Daphne Iking

Endemol Shine Asia's production of the first Asia version of *Say Yes to the Dress* premieres on Discovery's TLC (South-east Asia) on 24 November at 9pm.

The production is one of the flagship Asia originals Discovery announced in February this year.

Discovery's other original slate headliner for 2017 was *The Kings*, which features transgender woman Angelina Mead King and her model-host wife Joey Mead King. TLC aired the pilot in the Philippines in June, followed by a window on its Facebook page in South-east Asia. The network isn't commenting on the full series it promised.

The debut of the eight-episode *Say Yes to the Dress Asia* follows the 19 November launch of Endemol Shine's *Star Academy* on Mongolia's EduTV.

Star Academy is one of three formats/titles acquired by Hulegu Mongolia (EduTV). The other two are *Singer Takes It All* and *Got to Dance*.

Endemol Shine Asia is also flagging the return of season two of *MasterChef Thailand* in the first quarter of 2018. Season one, which premiered on Channel 7 in June this year, scored an average rating of 3.87% across 17 episodes.



A+E Networks, Outdoor strike alliance

Multi-year partnership covers ad sales, digital & content

Singapore-based regional networks, A+E Networks and Outdoor Channel Asia, have joined forces in a new multi-year alliance that will, among other things, build cross-platform advertising and digital content solutions.

The partnership includes the appointment of A+E as the exclusive agent for advertising and sponsorship sales as well as digital short form content creation.

A+E will represent the distribution sales for Outdoor Channel in selected cases.

In addition, from 2018 Outdoor Chan-

nel will premiere A+E content, including *Ax Men*, *Duck Dynasty*, *Mountain Men* and *Swamp People*.

"This partnership will see us leverage our respective audiences by providing more scale, reach and creative content solutions for brands across Southeast Asia," says Gregg Creevey, Multi Channels Asia's managing director.

A+E Networks Asia's deputy MD, Prem Kamath, says Outdoor Channel's audience compliments A+E Networks Asia's broad viewership.

JTBC premieres Endemol Shine co-dev

Prime-time 10 November debut for *Perfect on Paper*



JTBC/Endemol Shine Asia co-developed format, *Perfect on Paper*

Korea's JTBC premieres a full 12-episode series of co-developed dating show, *Perfect on Paper*, in a prime-time slot this coming Friday (10 November).

The format was created with Endemol Shine Asia out of Singapore, and is the first out of an international co-development deal announced earlier this year to create, produce and distribute Korean-originated formats for the international market.

A *Perfect on Paper* special aired on the first day of Korea's thanksgiving holiday

on 2 October and ranked among the top three shows in the time slot in Korea across all age groups. The most activity online was among 18-30 year olds.

The format, hosted by comedian Shin Dong Yup and Super Junior member Kim Hee-chul, involves a woman who enters the "POP Love Lab" to find a perfect mate, based on a list of criteria she has given.

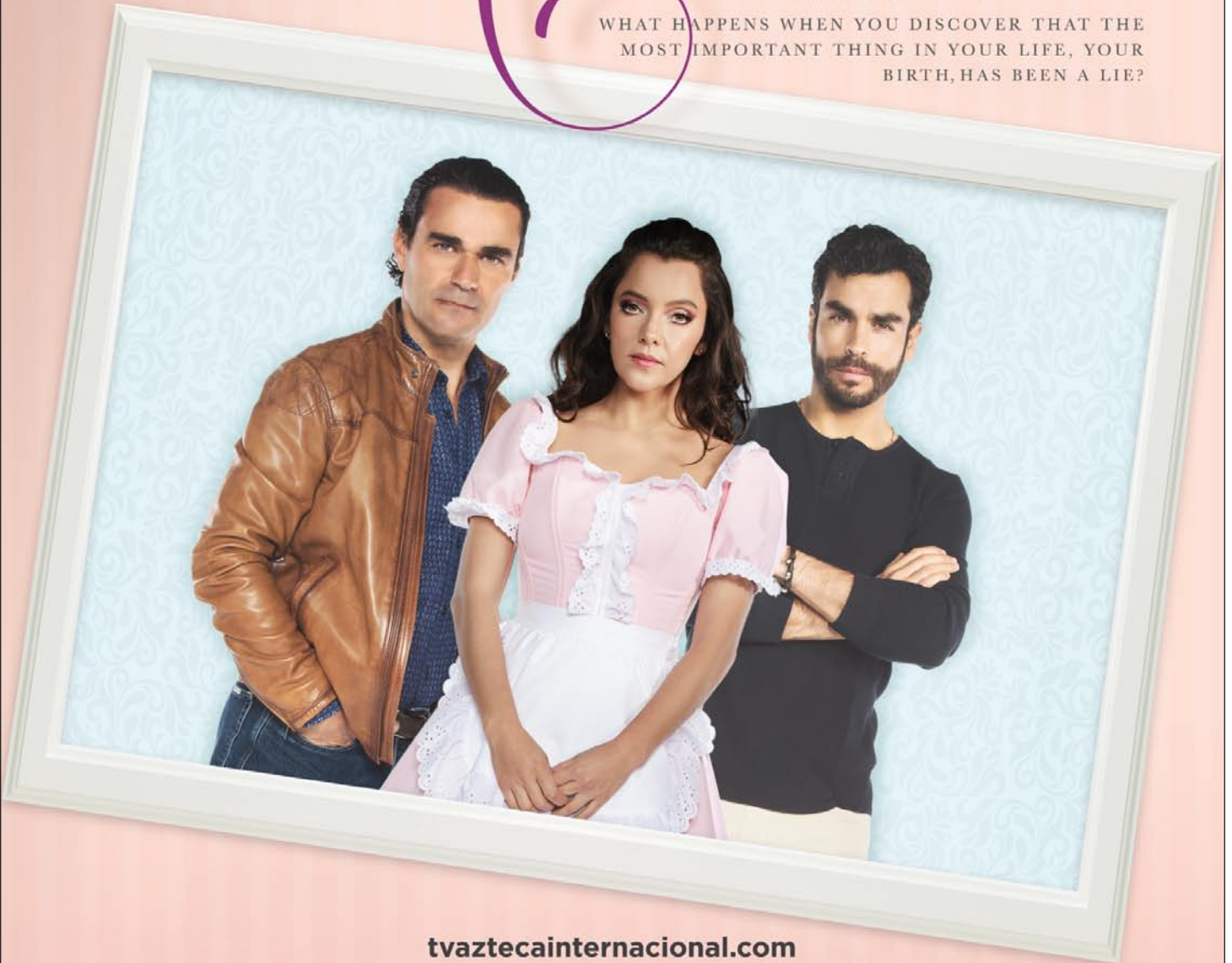
Eight male contestants who tick her boxes compete in three rounds to become her perfect match.

Bad Maids





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Hong Kong's TVB turns 50

Quest for new development continues, Chan says at Golden Jubilee gala

Charles Chan, the chairman of Hong Kong's dominant broadcaster Television Broadcasts Ltd (TVB), has said TVB would "uphold its fine tradition in continuing its quest for new development and business opportunities".

Welcoming more than 1,000 people to TVB's Golden Jubilee dinner at the Hong Kong Convention & Exhibition Centre on Friday (3 November), Chan said "rapid development in digital technology in the past five years has brought unprecedented impacts to various sectors, in particular the TV industry".

He said TVB's successful transformation over the past few years had included launching OTT platforms – myTV SUPER in Hong Kong and TVB Anywhere in overseas markets – and investing in movie and U.S. TV drama production.

Production initiatives involved partnering with CMC for investments in Shaw Brothers to continue making movies; establishing Flagship Entertainment, a joint venture with CMC and Warner Brothers; and investing in Hollywood production company Imagine to produce TV series for the U.S. and international markets.

He said TVB had raised the quality of programming on its five free-to-air TV channels and co-produced TV dramas with three major mainland online video platforms – Tencent, iQiyi and Youku Tudou.

Chan also listed social media/entertainment platform, big big channel, which he said was designed to offer a different experience to viewers.



TVB directors toast: (from left) William Lo, S K Cheong (General Manager), Li Ruigang (Vice Chairman), Charles Chan (Chairman), Mark Lee (Group Chief Executive Officer), Thomas Hui, Caroline Wang



Over 200 artistes attended this star-studded event to celebrate the Golden Jubilee of TVB

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Global streaming platform IndieFlix puts Angst in the spotlight

"I use film because it's the most powerful medium on the planet," Andreen says

Global online SVOD platform IndieFlix has an eye on anxiety in Hong Kong this month as part of a global mission to use the power of film to inspire people to change the world.

The latest activity centres around new film *Angst: Breaking the Stigma Around Anxiety*, produced by Scilla Andreen and Karin Gornick. The documentary, released for community screenings on 25 September, shares first-hand stories of kids and teens and focuses on solutions and hope around a common condition.

"So many people struggle with anxiety and have trouble talking about it. We want to change that," Andreen says.

"We felt it was important to make a movie that could raise awareness, to open up the conversation and provide hope," she adds.

Andreen, a producer/director and Emmy-nominated costume designer, hopes to reach more than three million people around the world at 25,000 community/school screenings, venues with built in communities she calls "micro-cinemas".

The community angle is critical. "These films need to be seen in a group... You don't change the world one VOD title at a time," Andreen says.

Andreen, in Asia for the Hong Kong Mental Health Conference this past weekend, is the poster producer for socially conscious content that is, first and foremost, entertaining.

Through the non-profit IndieFlix Foundation, the platform has backed projects such as *Finding Kind* (girl-against-girl bullying/exploring universal truths about the pressures of being a girl), award-winning *Screenagers* (empowering kids to navigate the digital/social media world) and *The Empowerment Project* (female empowerment).

"I use film because it's the most powerful medium on the planet," Andreen says.



Olympic athlete Michael Phelps in *Angst: Breaking the Stigma Around Anxiety*



Scilla Andreen

The Hong Kong conference session, "Anxiety isn't Cool but Talking about it is", mirrors the soul of *Angst: Breaking the Stigma Around Anxiety*.

Like the Asian families she begged without success to participate in *Angst*, Andreen, who is part Chinese (her grandmother was from Guangdong), was dragged into the topic.

"At first I said no way, I'm not touching it," she says. Her family agreed. "They wanted to know why people would talk about such things," she says.

And then the friend who was championing the project committed suicide. "That stopped me in my tracks... I pride myself on being empathetic and being able to read people... I missed that completely".

And it changed her mind. Once the decision was made, Andreen says she "couldn't get the movie out fast enough". From not knowing where to begin, she found a smooth path in, a determination to "normalise the conversation", and an entertaining, safe way to tell the story.

"I firmly believe we will be saving lives," she says.

All IndieFlix titles are curated around making a positive difference to the world.

The proposition for filmmakers is equally clear. Andreen says she wants "filmmakers to say, 'Yeah I'm on IndieFlix' and it means they care about people, creating conversations and inspiring action," she says.

Her path to IndieFlix, which she set up with 36 titles in October 2005, was via Hollywood backlots (including costume design for *Party of Five*), years on the festival circuit, and a system she found left producers with little financial reward for their efforts.

"99% of the time filmmakers don't make money but they feel lucky to be out there," she says. IndieFlix created a system that shares revenue with producers based on minutes watched.

The privately funded global platform, which started out as a DVD on-demand service, migrated to its current subscription/membership model in 2015, with 5,000 indie shorts, features, docs and series from about 85 countries. Monthly membership is US\$4.99 (US\$39.99 a year).

October 2017 was a tech turning point, Andreen says. Twelve years in, she decided to outsource the tech platform and prioritise original IndieFlix content.

"Original socially conscious content is our sweet spot, content that can change the world in a good way".

Courtesy Angst documentary and All Moshenian



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China film boom behind HK's new generation of filmmakers

AFM Hong Kong discussion revolves around the territory's changing movie scene

Hong Kong's new generation of filmmakers is emerging from China's film boom in the mid-2000s, delegates at this year's American Film Market (AFM) heard.

Speaking during a roundtable on the territory's changing movie scene, Felix Tsang, Golden Scene Company's sales and acquisitions manager, said "all the established filmmakers went to make movies [in China]".

"In that decade, there weren't many amazing films coming out of Hong Kong. Suddenly, a wave of younger filmmakers in 2014/2015 began to emerge and we were seeing so many great films all from first time directors," Tsang added.

He also said it was "so refreshing to see different stories being told and to see a crime thriller without much action. It's uplifting seeing these new ideas and the confidence of new filmmakers who are coming up with these scripts".

Vicky Wong, one of three directors of award-winning crime thriller *Trivisa*, attributed Hong Kong's talent boom to the Fresh Wave Short Film Competition, which was initially a government-backed effort to nurture young filmmakers. The competition launched in 2005, funded by the Hong Kong Arts Development Council. It now operates as a charitable and independent organisation.

"Last year there were 28 new directors who got their films made," Wong told delegates at the 2 November discussion. "Half of them were involved in Fresh Wave



Vicky Wong Wai-Kit, *Trivisa* director, and Steve Chan Chi-fat, Director of *Weeds of Fire*

at some stage during their careers," she added.

Weeds on Fire director, Steve Chan Chi-Fat said completing a movie as a new director in Hong Kong was "all about your network and support system".

He added that some of the territory's emerging new players respected writers and creativity, and were changing up Hong Kong's long-held systems.

The AFM's annual Hong Kong Day is backed by the Hong Kong Trade Development Council (HKTDC) highlights international opportunities for film production in Hong Kong.

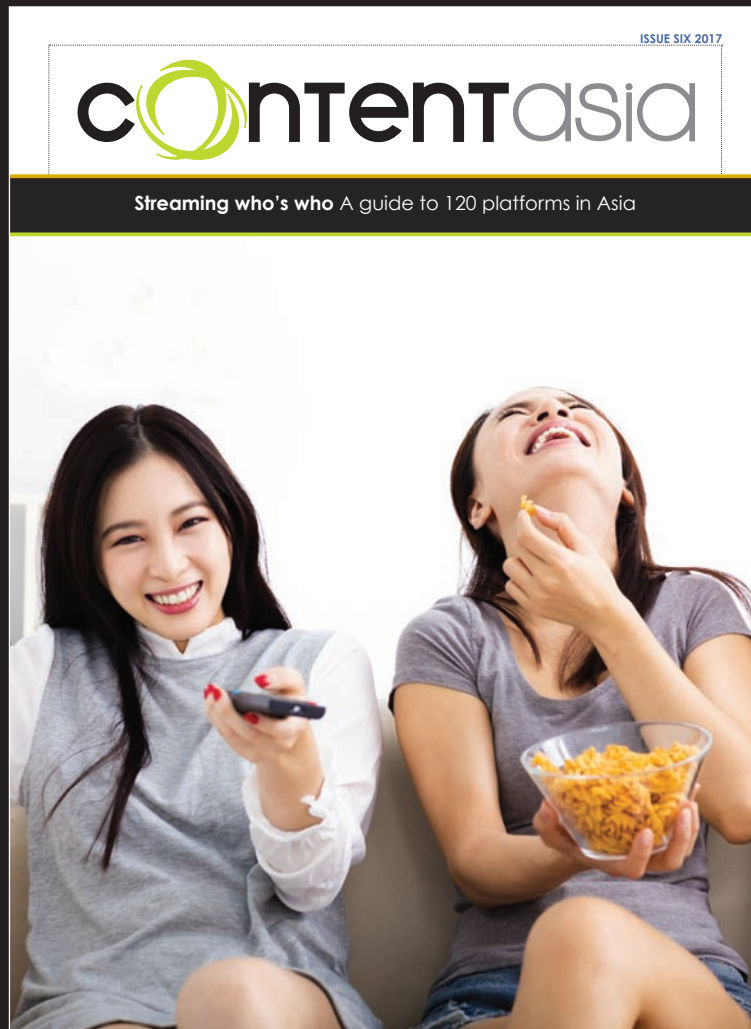
Chris Lo, the HKTDC's LA-based director, said in the run-up to this year's event that new-generation directors were "reshap-

ing Hong Kong cinema by making movies with a distinct local flavor, at relatively low costs and within short time frames – attributes that distinguish them from the action genre that international markets are more familiar with".

"Their movies are bringing exciting changes to the local and even international movie scene, providing new options for the global film market," he said.

13 film companies from Hong Kong participated in this year's AFM. Eleven Hong Kong films screened, including All Rights Entertainment's *The Lady in the Portrait*, *Tea Pets*, *Hostile* and *The Dream Seller*; and Media Asia Distribution's *Monkey King Reloaded*, *Legend of the Naga Pearls* and *The Founding of an Army*.

Out Now!



For all the headaches and frustration, Asia remains in full streaming mode. By end October, we counted 120 platforms in 17 countries plus regional operators, a net add of 3% from the same time last year.

There's more in our directory, The Big List, published in January 2018

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Endemol Shine India MD exits

Endemol Shine India's MD/CEO Deepak Dhar has quit the Mumbai based joint venture after 11 years. He exits at the end of the year to pursue an as-yet-undisclosed new venture. Abhishek Rege, currently COO of Endemol Shine India, will take his place. Rege has been with the company since 2008.

Abu Dhabi, Saudi Arabia join forces to grow media sector



Redha bin Mohammed Al Haidar (left) and Maryam Al Mheiri

Abu Dhabi's Media Zone Authority (MZA) and Saudi Arabia's General Commission of Audiovisual Media (GCAM) have signed an MoU to help grow the region's media sector. Maryam Eid AlMheiri, Abu Dhabi Media Zone Authority and twofour54 CEO, said the media industry "is a key economic driver in supporting governments' diversification efforts".

Redha bin Mohammed Al Haidar, GCAM general director said steps to nurture the industry were part of the National Transformation Programme 2020, which has seen the revamp of the audiovisual media ecosystem.

CJ E&M countdown to Vietnam music debut

CJ E&M is counting down to its music awards debut in Vietnam, adding Korea's Seventeen to the line-up for the 25 November show. The three-event Mnet Asian Music Awards (MAMA) schedule this year shifts to Japan on 29 November and to Hong Kong on 1 December.

Araullo goes fishing in 1st doc for GMA Marine life special looks at "threats and wonders"



Atom Araullo

Philippines model/news-presenter, Atom Araullo, wades into documentaries with GMA Public Affairs for the first time with *Philippine Seas*, a special that looks at the "threats and wonders" of the country's abundant marine life.

The factual special aired on Sunday, 5 November, with an international wind-down on Sunday, 12 November, on global channel GMA Pinoy TV.

Araullo made headlines about two months ago when he returned to GMA after more than a decade with rival net-

work, ABS-CBN. The two networks are among Asia's most fiercely competitive.

The programme follows Araullo on a 10-day journey across Luzon, Visayas and Mindanao, and looks at issues such as international poaching and what happens to fishermen who stray into neighbouring waters.

The documentary also include famed dive site Moalboal in Cebu, where he witnesses hundreds of thousands of sardines gather in a single ball, and the harsh life of tuna fishermen off the coast of Sarangani.

NHK's Ueda, CCTV's Sun appointed to ABU leadership

The Asia Pacific Broadcasting Union's (ABU) general assembly has appointed two new vice presidents – NHK president, Ryoichi Ueda, and China Central Television vice president Sun Yusheng.

The appointments, made during the ABU's annual assembly in Chengdu in November, are for three years from 1 January 2018. Ueda said industry lead-

ers were "facing the most drastic transformation we have ever experienced, due to digitalisation and the spread of the internet".

He committed to sharing NHK's experience in the digital migration with ABU members and to "contribute to the development of the broadcasting industry in the Asia-Pacific region".

Malaysia

In numbers

Population..... 32 million
 Households..... 7.7 million
 Avg. household size..... 4.06
 TV households..... 7.26 million
 TV penetration..... 94%
 Astro pay TV households..... 3.4 million
 HyppTV pay TV households..... 1.6 million
 Internet users (fixed/mobile)..... 77.6%
 Mobile phone users..... 97.5%

Source: companies, Department of Statistics Malaysia

Pay TV

Astro

Astro Malaysia Holdings launched in 1996 and has 5.26 million residential customers (3.4 million pay-TV/1.9 million free Njoi) or approximately 72% penetration of Malaysian TV households (July 2017). Astro offers about 188 TV channels, of which 72 are Astro-branded and 60 are in HD.

HyppTV

HyppTV is an IPTV service owned and operated by Telekom Malaysia (TM). HyppTV offers 112 channels (incl. 58 HD), consisting of 54 premium channels, 27 free channels, 2 radio channels, 7 VOD channels and 22 interactive channels, sold as part of TM's multi-play bundles: UniFi (fibre optic cable)/Streamyx (xDSL), content (HyppTV) and voice. HyppTV, which has about 1.6 million subscribers, also operates online platform HyppTV Everywhere (see online TV). TM has 2.36 million broadband subscribers (Aug 2017).

Terrestrial channels

8TV

Free-TV network 8TV began operations on 8 Jan 2004 and transmits free to the West Coast of Peninsular Malaysia and Kuantan on the UHF band and nationwide on the Astro pay-TV platform. 8TV targets 15-24 year old urban youth and Chinese audiences, offering a mix of local and international programming.



I Can See Your Voice Malaysia on 8TV

ntv7

Natseven TV launched ntv7 on 7 April 1998 as Malaysia's third private free-to-air station. Media Prima acquired Natseven TV in 2005. ntv7 targets 25+ year old urbanites and Chinese viewers with a schedule of variety shows, drama series, movies, news, sports and music content.

TV AlHijrah

Established on 16 September 2009 as Malaysia's first Islamic TV service, TV AlHijrah started broadcasting in 2010. The aim is to educate, entertain and unite the community. The offering is predominantly local, ranging from kids/youth and sitcoms to entertainment, reality, science/education, news, magazines, dramas and movies. TV AlHijrah targets Muslim and non-Muslim adults below 40 years old. TV AlHijrah is owned and operated by Malaysia's government-owned Al Hijrah Media Corporation.

TV1/TV2/TVI

Founded on 1 April 1946, Malaysia's public broadcaster, Radio Television Malaysia (RTM), operates two nationwide TV channels – TV1, a news/entertainment channel, offering local content, includ-

ing drama, news, religious shows and talk show/magazine programmes; and TV2, offering 80:20 local and acquired/international general entertainment content. An agency under the Ministry of Information, Communication and Culture, RTM also operates 36 radio stations, digital TV service TVi on Astro, free online video-on-demand/catch-up platform MyKlik; online streaming music channel Galaksi Muzik; and the RTM Mobile app.

TV3

TV3 was set up in June 1984, and was Malaysia's first privately owned free-to-air TV channel. Owned and operated by media conglomerate Media Prima, TV3 schedules are predominantly local and mass market for Malay-speaking audiences. Content includes local drama, entertainment, reality talent, and factual programming.

TV9

TV9 is one of four free-to-air (FTA) TV stations operated by Media Prima. Formerly known as Channel 9, the channel was rebranded to TV9 after the Media Prima acquisition in Sept 2005 and relaunched on 22 April 2006. TV9 targets young urban Malays, offering a mix of

reality, entertainment, drama and comedy programmes. Programming slots on TV9 that offer foreign content include Chamsarang (Korean dramas), Saranghae (Korean movies), Daebak! (Korean gameshows), and Movie Night (Hollywood movies).

Online/OTT/Broadband

1MALAYSIA TV

1MALAYSIA TV via web and app offers free access to free-to-air TV channels (TV1, TV2, RTM Parlimen), Bernama News Channel, community channels (MARA tv, Usahawan.tv, Kelantan Creative TV) and radio channel MACC.fm, among others. The platform launched in 2011 and is owned/operated by privately held local company, 1Media IPTV.

ALTBalaji

ALTBalaji, a direct-to-consumer subscription video-on-demand platform offering Indian content, launched in Malaysia in April 2017 as part of its global push.

Amazon Prime Video

Launched in Asia/globally, including Malaysia in Dec 2016 as part of its Asia/global push, Amazon Prime Video costs US\$2.99 a month for the first six months, starting with a free seven-day trial, and then US\$5.99 a month.

Astro GO

Astro Malaysia Holdings launched Astro GO in May 2012. The mobile platform offers 65 local/international live channels and 11,000 hours of VOD content from content partners including HBO Asia, FOX Networks Group, Turner Asia Pacific, TVB (HK). Selected content is available to download. Astro GO is free for all Malaysians. Astro TV subscribers and NJOI customers get additional premium channels and content for free. Additional pay-per-view titles and standalone subscriptions start from RM5.30/US\$1.40. The Astro GO app had been downloaded 2+ million times and had 1.2 million registered users (June 2017). Average viewing time was 162 mins per week per user.



Dendam Aurora, a local remake of telenovela *Tuscan Passion*, on Astro Prima, Maya HD and Astro GO

dimsum

dimsum is a Malaysian streaming service operated by SMG Entertainment, a member of Star Media Group, focusing on Asian content delivered via mobile applications and web browser. Since its launch in Nov 2016, the dimsum app has been downloaded over 300,000 times. The service offers about 10,000 hours of content, which includes movies, drama series, documentaries, variety shows and kids programming from Hong Kong, Malaysia, China, Japan, Taiwan, Thailand, Singapore and South Korea. Monthly subscription is RM15/US\$3.55 with 30 days free access.

HyppTV Everywhere

Owned and operated by Telekom Malaysia (TM), HyppTV Everywhere is a mobile TV extension of TM's IPTV service HyppTV, exclusively for HyppTV subscribers with UniFi & Streamyx plans as well as the public via registration on Facebook, email or mobile number. The service offers 70+ live TV channels and seven VOD movie channels plus access to regional streaming service Netflix (Oct 2017). HyppTV Everywhere costs from RM5/US\$1.20 a month to RM10/US\$2.40 a month. VOD titles range from free to RM10.60/US\$2.50 each.

hurr.tv

A video streaming platform carrying original content via the hurr.tv's website and YouTube. hurr.tv, which stands for Hip, Urban, Relevant and Real Television, is targeted at viewers aged 15+ years. Content is focused on lifestyle, fashion, fitness, travel, music, events and contemporary issues.

ifix

Emerging markets streaming platform ifix launched in May 2015, offering access to more than 20,000 hours of international and regional/local TV series and movies for a single monthly subscription. The service costs RM10/US\$2.50 a month in Malaysia. Based in Malaysia, ifix is owned by investment company Catcha Group and Evolution Media Capital. Local distribution partners are telcos TM, Digi, Maxis, Celcom, UMobile.

iTunes (regional)

Apple launched its VOD service iTunes in Malaysia in January 2016, offering movie purchase (HD/SD/4K/HDR) and movie rental (HD/SD).

MyKlik

MyKlik, owned/operated by state-backed broadcaster Radio Television Malaysia

(RTM), is a video portal offering free live streaming of two national free-TV channels, TV1 and TV2, and 13 online TV/radio channels. MyKlik also offers free catch-up of select content from TV1 and TV2.

Netflix

Netflix launched in Malaysia in Jan 2016. Basic subscription is RM33/US\$7.80 a month (one screen, SD). Standard plan is RM42/US\$9.90 a month (two screens, HD). Premium plan costs RM51/US\$12 a month (four screens, HD/UHD).

tonton

Malaysian media conglomerate Media Prima's tonton, offers live streaming, catch-up and premium content. Content comes primarily from Media Prima's national terrestrial networks – TV3, TV9, ntv7 and 8TV. Some content on tonton is offered for free/with limited access. Full access/tonton VIP costs RM3/US\$0.70 a day, RM5/US\$1.20 a week, RM10/US\$2.40 a month or RM96/US\$23 a year. tonton has 7.4 million registered users, with 15,000-18,000 new registrations a week (Oct 2017). tonton launched in Aug 2010 in Malaysia and rolled out its first regional service in Singapore in May 2017, followed by Brunei in August 2017.

Viu

Hong Kong telco PCCW launched Viu in Malaysia in Feb 2016 as a standalone app and via partnerships with Telekom Malaysia, Maxis, Digi and U Mobile. The offering includes local content from partners such as Media Prima and Double Vision, along with Viu's regional tentpole Korean offering from CJ E&M, KBS, MBS and SBS. Content on Viu in Malaysia is subtitled in Bahasa Malaysia, English and simplified Chinese. Ad-free option with access to premium content costs RM10/US\$2.44 a month and there is no limit to the number of simultaneous access devices.

WebTVAsia

WebTVAsia was founded in 2013 by Prodigee Media as an online multi-channel network for Asian content. The service, which offers 1,000+ channels, hits about six billion

minutes or two billion views watched by 80 million millennials monthly worldwide.

YuppTV

YuppTV in Malaysia costs from RM9.99/US\$2.40 a month. The service offers 250+ live South Asian TV channels across 14 Indian languages, 5,000+ Bollywood/regional movies from India; and 100+ TV shows. The aim is for 1,000 hours of original multi-genre content in 2018.

Production Services & Facilities

Pinewood Iskandar Malaysia Studios

Pinewood Iskandar Malaysia Studios is a fully integrated production facility offering 100,000 sq ft of film stages, 24,000 sq ft of TV studios with an audience capacity of 1,260, along side 37,000 sq ft of workshop space, as well as production offices, hair/make-up/dressing rooms and post-production facilities as well as a 65x65m green-screen water tank and post-production facilities. Production credits include *Marco Polo* S1/2 (Netflix/Weinstein Company), *Lost in the Pacific* (Shanghai Hongliang Media & Culture Co, Asia Tropical Films), and *Asia's Got Talent* S1/2 (FremantleMedia Asia, Syco and Sony Entertainment).

Production

Animonsta Studios

Animonsta Studios specialises in 3D animated films/TV series and merchandising, among others. Its first product, *BoBoiBoy*, about the adventure of superhero BoBoiBoy and his friends, has aired regionally via Disney and made into a movie in 2016. A second movie version is slated for release in Q4 2018.

Astro Shaw

Launched in 1996 by Astro Malaysia, Astro Shaw specialises in movie production for local and regional markets, producing more than 75 titles across various genres in the Malay, Chinese and Indian languages. The company also acquires/distributes movies for theatrical and non-

theatrical release in Malaysia and across the region.

Biscuit Films

Biscuit Films was involved in, among others, the production of 2016's comedy drama series *Gap Year* season one and 2014/5's epic mini-series *Marco Polo* in Malaysia for Netflix. The company also produces feature films, TV movies and TVCs.

Double Vision

Double Vision produces 200+ hours of content a year across a range of genres, including drama, documentaries and feature films for broadcasters/clients across Asia. Production credits include Malaysia's first live-animated/special effects drama format *Ryujin Juwara*; Malaysia's first international Emmy-nominated drama *A Time For Us*; and the first season of *MasterChef Malaysia*. Double Vision launched in 1988, and is the production arm of integrated media group, Vision New Media, which operates production and post-production facilities, including a dubbing and subtitling unit.

Global Station

Established in 2000, production/distribution company Global Station has been actively involved in the production of local adaptations of international formats, including *Dendam Aurora (Tuscan Passion)* in 2017 and *Lara Aishah (La Loba)* in 2016. Global Station was also involved in the productions of *Haryati* in Indonesia, *Wadi Ungung* in Australia, *Dia Bukan Maryam* in Mecca and *Suria di Cordoba* in Spain.

Homegrown Productions

Launched in 2004, Homegrown Productions is mostly known for comedy reality *Maharaja Lawak*. The production house was also involved in singing formats *Malaysian Idol* and *One in a Million* season one.

Ideate Media

Ideate Media develops, produces and commercialises high-quality scripted content for global audiences, working across multiple formats and genres, including TV series, feature film and digi-

tal content. Production credits include *Sydney Sailboat*, a pre-school animation (in syndication worldwide); *Tombiruo: Penunggu Rimba*, a film adaptation of Malaysia's most successful thriller novelist, Ramlee Awang Murshid; and seasons one and two of *Dirk Gently*, a live action TV series, for BBC America and Netflix worldwide.

Juita Viden

Launched in 1978, Juita Viden has multiple production units under its banner. In addition to producing television (reality, variety, drama, game shows) and feature films (Malay, Chinese) for the domestic market.

Kyanite TV

Kyanite TV is an independent production company with 10+ years production experience with international companies and advertisers.

Les' Copaque Production

Founded in 2005, Les' Copaque was established to spearhead Malaysia's animation industry and provide opportunities for the local graduates to showcase their talent. The company is widely known for its animation series *Upin and Ipin*.

Matavia Reka

Matavia Reka provides production and location services for film/TV companies. Video editing services cover documentary and cinematic style editing in highlight and full length edits. 2017 credits include *Surviving Borneo* and *Wildlife Defenders Sabah* for Discovery Channel.

MFX

MFX, which specialises in design, special effects, 2D/3D animation, has been creating visual effects/animation since 2001.

MIG Pictures

MIG Pictures started in 2000 and specialises in the production of Malay films and TV drama series.

Nafalia Corporation

Nafalia Corporation was established in Dec 2002 specialising in TV/film production across a range of genres and

distribution of local/foreign syndicated content. Nafalia has also embarked on JV productions with regional partners, including Radio Televisyen Brunei (RTB), China's Jiangsu Broadcasting (JSBC) and Singapore's Suria.

Primeworks Studios

Primeworks Studios is the content creation subsidiary of Malaysian media conglomerate, Media Prima. Primeworks Studios has been producing TV content since 1984 and feature films since 1994, generating an average of 5,000 hours of content annually. Primeworks' productions air on the Media Prima group's four commercial television channels (TV3, ntv7, 8TV, TV9). Content is distributed through Primeworks Distribution.

Prodigee Media

Malaysian entertainment group, Prodigee Media, was founded in 2005 as a music/artist management company and has expanded to include film production services. The company also operates online platform WebTVAsia.

Red Communications

Red launched in 1999, specialising in entertainment and informative content focusing on women, kids and youth. Production slate ranges from docus, branded content to commercials, long/short form series and feature films. Services include pre-/post-production, casting and production management. Red launched feature-film subsidiary, Red Films, in 2004.

TELCOS

Celcom

Celcom Axiata has 76% 4G coverage and 90% 3G coverage in Malaysia servicing about 10.6 million pre-/post-paid mobile subscribers and about 1.5 million mobile broadband customers in Aug 2017.

Digi

Digi.Com (Digi) provides mobile voice, internet and digital services to more than 12.3 million customers (of which 8.5 million are active internet users) in Malaysia.

Digi had about 5.7 million 4G LTE subscribers in Oct 2017.

Maxis

Maxis provides mobile and internet connection services to about 10 million subs, of which six million are 4G LTE users with average usage of 7.4GB per month (Sept 2017).

Telekom Malaysia (TM)

TM, Malaysia's broadband and integrated information and communications group, offers communication services (broadband, data and fixed-line) to 2.36 million broadband customers and 3.1 million fixed line subscribers (Aug 2017).

U Mobile

Launched in 2007, U Mobile offers data, voice and messaging services via pre-paid, post-paid and broadband plans. U Mobile launched Video-Onz, a free unlimited data service, in April 2016 allowing free streaming of apps/sites, including YouTube, HyppTV Everywhere, Viu, iflix, Youku, Astro Go, tonton, Eros Now, dimsum, Yupptv and Viki.

Government/Regulators

Rhizophora Ventures

Rhizophora Ventures, a wholly owned subsidiary of Malaysian government investment unit Khazanah Nasional, was set up to oversee Khazanah's investments in creative and media content. Khazanah's biggest media investment has been Pinewood Iskandar Malaysia Studios.

Malaysian Communications and Multimedia Commission (MCMC)

The MCMC aims to, among other things, establish Malaysia as a major global centre and hub for communications and multimedia information and content services.

National Film Development Corporation of Malaysia (FINAS)

Established in 1981, FINAS is tasked with promoting film production in Malaysia.

Adapted from ContentAsia's The Big List 2018

What's on where...

November 2017	6-8	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	11-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	Miami, U.S.A.
	30 Jan-2 Feb	8th Asian Side of the Doc	Bangkok, Thailand
March 2018	13-15	SPORTELASia	Singapore
	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
August 2018	29-30	BCWW	Seoul, South Korea
October 2018	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France

Doctor X rules Japanese demand

Japan, Korea and U.S. share Top 10 TV list

While Japanese prime time drama *Doctor X* tops online activity in Japan, the country's domestic titles command less than half the spots – and only one of top five – on Parrot Analytics' Top 10 list of TV shows for the week of 19-25 October.

The fifth season of *Doctor X*, which premiered on TV Asahi on 12 October, stars Ryoko Yonekura as a fearless female surgeon operating outside the politics and

power plays of the medical fraternity.

The other six titles are split evenly between Korea and the U.S., with *The Walking Dead* running second to *Doctor X*, followed by Korean reality/variety show *The Return of Superman*.

CBS' *Star Trek: Discovery* topped the digital-first list by a long way despite the concerted effort by Amazon and Netflix to woo Japanese viewers.

Japan: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Doctor X (ドクターX ~外科医・大門未知子~) [Japan]	26,222,433
2	The Walking Dead	20,858,237
3	The Return Of Superman (슈퍼맨이 돌아왔다) [Korea]	18,376,378
4	Moonlight Drawn By Clouds (구르미 그린 달빛) [Korea]	13,354,146
5	Game Of Thrones	10,541,115
6	Tokyo Ghoul (東京喰種) [Japan]	8,971,770
7	Dragon Ball Super (ドラゴンボール超) [Japan]	8,230,455
8	Sword Art Online (ソードアート・オンライン) [Japan]	8,086,948
9	Jealousy Incarnate (질투의 화신) [Korea]	7,210,416
10	Star Trek: Discovery	6,464,928

Japan: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Star Trek: Discovery	CBS All Access	6,464,928
2	Kamen Rider Amazons (仮面ライダーアマゾンズ)	Amazon Video	3,688,015
3	Stranger Things	Netflix	2,980,791
4	GLOW	Netflix	2,865,817
5	Rurouni Kenshin (るろうに剣心 -明治剣客浪漫譚)	Amazon Video	2,195,714
6	Cyborg 009: Call Of Justice (サイボーグ ゼロゼロナイン コール オブ ジャスティス)	Netflix	1,979,763
7	Narcos	Netflix	1,963,128
8	Midnight Diner: Tokyo Stories (深夜食堂)	Netflix	1,527,431
9	Fuller House	Netflix	1,270,231
10	The Grand Tour	Amazon Video	1,167,042

Date range: 19 - 25 October, 2017

Market: Japan

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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