

HBO Asia silent on China channel

CCTV-6's Zhang Ling talks co-development at Cannes Film Fest

Singapore-based HBO Asia is neither confirming nor denying reports about a Chinese movie slate being co-developed with mainland state broadcaster China Central Television's China Movie Channel/CCTV-6.

CCTV-6 will air the movies in China and HBO will broadcast and distribute the titles internationally, according to U.S. trade site, *The Hollywood Reporter*.

News of the deal emerged at the weekend during the Cannes Film Festival. China Movie Channel vice president, Zhang Ling, was quoted in the report confirming the arrangement.

"Our business models are very complementary, so it is a natural collaboration," he said.

He added that details would be disclosed during the Shanghai International Film Festival (11-18 June 2016).

SCM to air "At Cafe 6" in exclusive TV rights deal

At Cafe 6 is headed for Star Chinese Movies (SCM) in an exclusive TV/ theatrical distribution deal with Fox Networks Group (FNG) for Hong Kong and South-east Asia. The movie, based on Fuji Izuki's 2007 Taiwanese novel, will screen this summer. FNG has not released the premiere date for SCM.

Full story on page 6

Cameras roll on *How Do I Look? Asia 2*

Mama Mai and TV host Jeannie rock Singapore



How Do I Look? Asia season two host Jeannie Mai (centre) with NBCUniversal creative director, Natalie Gee and FremantleMedia Asia director of creative content, Glenn Sims

How Do I Look? Asia's season two host, Jeannie Mai, has been trailing around Singapore for the past few days with/after new-born social media celebrity – the tell-it-like-she-sees-it Mama Mai.

Mama Mai has already told FremantleMedia Asia's director of creative content, Glenn Sims that he has long-life earlobes, she's played a can-u-see-what-I-see game in Arab Street with her 24,000+ Instagram fans (that's since she joined on Mother's Day this year); she's kicked up a flurry of explanation on why Singapore's construction workers may be sleeping on the backs of moving flat-bed trucks; she's learned something about Singapore values ("I love when I learned new thing!! I smart I very pretty but when I learn I become a lot beautiful").

So far, 10 of her 17 Instagram posts are from Singapore and she has 24,300 followers.

In short, she's a rockstar. Who. Needs. Her. Own show.

Meanwhile, on the set of the make-over show for NBCUniversal's *Diva*, eight style-challenged participants from, among other countries, Singapore, Malaysia, Philippines and Indonesia, are getting the Jeannie Mai treatment from the Vietnamese American host of the original U.S. series, *How Do I Look?*

Eight one-hour episodes are being produced by FremantleMedia Asia for broadcast across Asia some time in August.

Season two of *How Do I Look? Asia* is one of 210 formats on air or commissioned since the beginning of the year, according to ContentAsia's latest Formats Outlook update for May 2016.

Vietnam continues to be Asia's most active formats market, leading with 51 titles (up from 46 at end March 2016), followed

More on page 11

BCM 2016 hits 2,700 delegates

Korean show organisers' co-pro love-fest with China and Japan



Busan Contents Market (BCM) opening ceremony

This year's 10th annual Busan Contents Market (BCM) closed at the weekend with a total of 2,702 delegates and 1,710 buyers and sellers from 666 companies.

Organisers said participants from 45 countries came to the seaport, known for its beaches, hot springs and international film festival.

Participation has risen steadily over the past 10 years. In 2012, 1,200 people attended, up from 1,060 in 2011.

As in past years, delegates said they appreciated BCM's opportunity for more detailed discussions compared to the frenetic pace of markets like Mip TV and Mipcom. "BCM is about quality, not quantity," said Colombian distributor Caracol's international sales exec, Maria Estrella.

Drama and documentary co-production and co-operation with China and Japan topped BCM's conference agenda this year.

As usual, however, the market floor was dominated by Korean drama, which continues to top buyers' acquisition wish lists from across the region.

Fresh from the sale of large-scale telenovela *The White Slave* to Vietnam's National Television (NTV), Caracol Internacional used BCM to showcase new series ahead of this year's L.A. Screenings, which started this week.

Caracol's BCM headliners included *The Girl*, an 80-episode series about a woman, abducted as a young girl by guerillas, who attempts to return to normal life.

Caracol's Estrella said she was optimistic about distribution opportunities opening up with new platforms. Caracol's top markets in Asia at the moment are Indonesia, Vietnam and Myanmar.

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BCM regular, Gary Pudney, arrived in Busan for the first time this year in his new role as Keshet International's Asia head, with a slate that included eight-part finished series, *The A Word* as well as formats such as *Boom!*. Like others, Pudney said he appreciated the market's pace.

Participants in BCM's drama sessions heard CODA (Korea Drama Production Association) president, Park Chang-sik, say it was "time to pick the fruit of the tree we have nurtured", and maximise Asian content's profile on the global stage. This was best done by co-operating, he said, predicting that in 20 years drama production would be "borderless".

China TV Drama Production Industry Association head, You Xiaogang, called for expanded co-operation between China, Japan and Korea. His comments follow massive success in China of KBS drama, *Descendants of the Sun*.

"We need to grow our network," he said. "Asian countries should work together for mutual advantage... If it stays as a one-way relationship, the Korean Wave can be affected," he added.

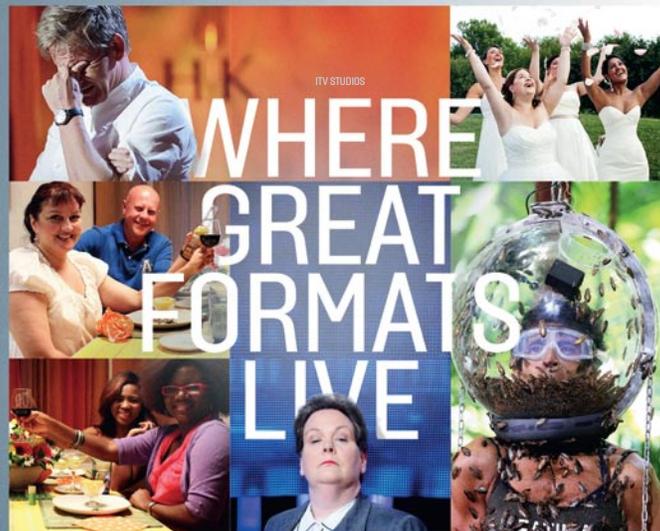
At the same time, he warned that the Chinese government was "very sensitive" to the growth of content, and producers has to be "careful".

"Trends are changing, but we need to be careful," You said, adding that KBS had done everything right with *Descendants of the Sun*.

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Zee dance show returns to S'pore



Zee TV's *Dance Singapore Dance* competition format is auditioning wannabe star dancers for season two on 28 May in Singapore. Auditions are open to both amateurs and professionals. The 12 dancers on the shortlist will train with professional choreographers. The new season will air on Zee TV and Zee Tamizh across 18 countries in the last quarter of this year. Singapore platform StarHub, which carries both channels, is the presenting sponsor.

Nick Asia to air *Top Wing*

Nickelodeon Asia will air Canadian animation studio 9 Story Media Group's new CG-animated pre-school series *Top Wing*. The rights deal for the action-adventure series for Asia is part of an exclusive global agreement (ex Canada) for the 52x11-minute series. Broadcast details have not been disclosed. *Top Wing* follows a team of eager young birds as they help their community and earn their wings as full-feathered rescue birds.



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Bastings, Kapoor stir India pot

FoodFood added to Discovery's channel portfolio



Discovery Asia head Arthur Bastings with Indian chef Sanjeev Kapoor

Discovery has turned up the heat in India, adding a majority stake in five-year-old Indian food channel operator, Turmeric Vision, to its portfolio.

The size of the investment, which aligns the regional network with local celeb chef Sanjeev Kapoor, has not been dis-

closed.

Turmeric Vision operates FoodFood and related digital products. Discovery will sell FoodFood's advertising, effective immediately.

Meanwhile, the hunt for an India head to replace Rahul Johri continues.

Content Tokyo 2016 to open 24% up

Netflix, Pixar & "Attack on Titan" insights promised

Japan's sixth Content Tokyo opens its doors on 29 June, with 38,000 delegates expected to attend the three-day event.

Last year, 30,511 visitors from 16 countries attended the show, which had 1,323 exhibitors, of which 77 were international and the other 1,246 were domestic.

Organisers Reed Exhibitions said in the run up to this year's event that 1,530 companies were expected to exhibit, including producers, animation and tech companies.

This year's Content Tokyo continues to focus on six specialised segments,

including the fourth Production Companies Expo, for selling/buying/co-producing/investment opportunities, and the fifth Creators' Expo.

The other streams feature licensing, tech and marketing.

Speakers this year include Netflix's David Lee and Pixar Animation's Sandra Karpman.

Katsuro Onoue, senior managing director/VFX director and supervisor of Tokusatsu Lab, will talk about making his most challenging movie, Japanese manga series *Attack on Titan*.

beIN launches sports channel trio on Foxtel

beIN Sports launched three HD sports channels on Foxtel on Saturday, 14 May, boosting the platform's European football and rugby union slate.

The three new channels have been included in Foxtel's Sports Pack at no additional cost to subscribers.

In addition to European cup football and rugby this past weekend, beIN Sports will broadcast all 51 games of UEFA Euro 2016 live and in HD from 11 June along with coverage of European Football including Serie A, Ligue 1 and Bundesliga, and South American football including the South American FIFA World Cup Qualifiers, Brazilian Serie A and Sao Paulo Championship.

Thailand sweetens production incentives New 15% rebate on in-country spend

Thailand's film/TV authorities have sweetened their production incentive packages, adding a cash rebate of between 15% and 20% on in-country production spend from 2017.

Productions with local spend of THB50 million qualify automatically for the 15% rebate.

The additional 5% depends on the participation of local Thai talent and crew as well as whether the production boosts tourism to Thailand.

The incentives were unveiled during the Cannes Film Festival in France.

Figures published by the government-backed Thailand Film Office show that 724 foreign productions were filmed in Thailand last year – the highest since 2010.

As of March this year, 143 productions

were under way.

Japan and India are, by far, the biggest foreign presence in Thailand.

Last year, India was involved in 125 productions in Thailand, followed by Japan with 119. This flipped 2014's production, when Japan had 133 and India ended the year with 107.

European producers (excluding the U.K.) are also a significant presence, rising from 79 productions in 2010 to 108 last year. The U.K. added another 45 productions last year, its highest ever.

Other countries included in the breakdown are Korea (34 productions last year, down from 41 in 2010), China (48 productions last year from 22 in 2010) and Hong Kong (29 last year compared to 24 in 2010).

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(Honorifics omitted) Please note that recording and photography are strictly prohibited. Speakers and programs are subject to change. *Largest* in reference to the exhibitor number of trade shows with the same concept. *expected.

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SCM to air "At Cafe 6" in exclusive TV rights deal



At Cafe 6

Taiwanese youth romance *At Cafe 6* is headed for premium Asian movie channel Star Chinese Movies (SCM) in an exclusive TV and theatrical distribution deal with Fox Networks Group (FNG) for Hong Kong and Southeast Asia.

The movie, based on Fuji Izuki's 2007 Taiwanese novel, will screen in theatres in Taiwan, Singapore and Malaysia on 15 July, and in Hong Kong and China this summer.

FNG has not released the premiere date for SCM.

At Cafe 6 rides a teen romantic comedy trend set in 2011 by *You Are The Apple of my Eye* and followed last year by *Our Times*.

FNG's theatrical partners outside of Taiwan and China are Twentieth Century Fox International in Hong Kong, Clover Films Distribution, mm2 Entertainment & Golden Village in Singapore, and Clover Films Distribution & mm2 Entertainment in Malaysia and Brunei.

At Cafe 6, directed by Izuki under his given name Neal Wu, stars Zijian Dong (*Young Love Lost*, *The Ark of Mr. Chow*), as a young man looking back on his youth and his bittersweet first love from high school, played by Hong Kong actress Cherry Ngan (*The Way We Dance*).

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I want...

A quick look at some of Asia's buyers' shopping list for this year.

Who	Buying	Rights
Krishnan Rajagopalan Co-Founder, Chief Content and Distribution Officer Hooq 	Animation Drama* Feature film Japanese anime Kids* Korean drama Sci-Fi Telenovelas	Over-the-top
Ofanny Choi Executive Vice President, TV Networks Celestial Tiger Entertainment 	Animation Drama* Edutainment* Entertainment* Feature film Lifestyle* Japanese anime Kids* MMA* Movies* Reality Sci-Fi	Cable/Satellite Catch-up Digital/Online VOD
Sandie Lee Vice President and Channel Head Rewind Networks 	Classic comedies Drama Feature film Movies (Preferably from Hollywood)	Pay-TV Digital/Online ... for Southeast Asia, Hong Kong and Taiwan
Krissada Trishnananda Head of Acquisition and Right Management Bangkok Broadcasting & TV Co (BBTV Channel 7), Thailand 	Animation Documentary* Drama Entertainment Feature film* Food Formats* Kids Korean drama Lifestyle/Travel Reality Music Sports Sci-Fi	Cable/Satellite Free-TV IPTV Mobile
Nancy Lai Assistant Controller, Programme Division Television Broadcasts Ltd (TVB), Hong Kong 	Animation Arts Documentary* Drama* Education Entertainment Feature film Kids/Youth Lifestyle*/Food/Travel Movies* Reality Sci-Fi	Free TV
Cecilia Dharmawan Media Operation and Content Acquisition DAAI TV, Indonesia	Animation* Documentary Education	Free TV

*Buying more this year. Source: Buyers, www.contentasia.tv/buyers

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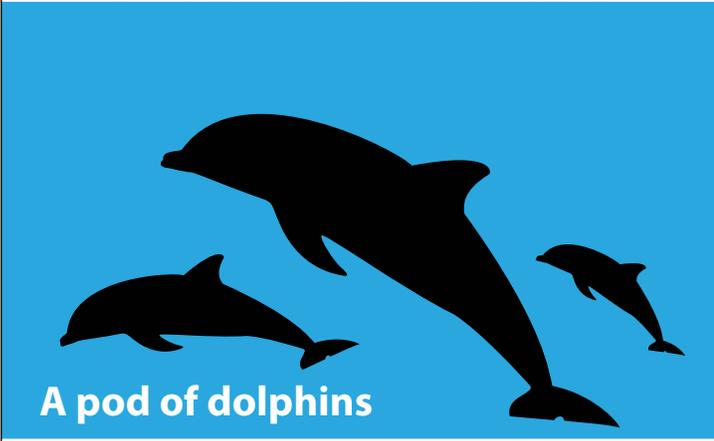
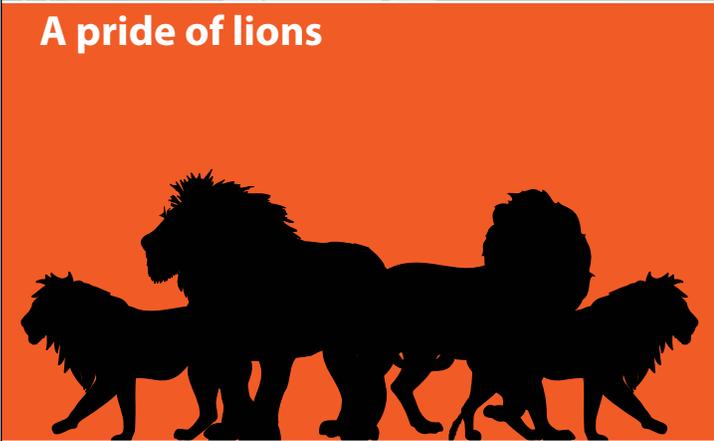
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Streaming/OTT: The regional players

Platforms	Hooq	iflix	Netflix	Tribe	Viki	Viu
Owned by	Singtel, Sony Pictures, Warner Bros	Catcha Group and Evolution Media Capital	Netflix U.S.	Astro Malaysia	Rakuten Japan	PCCW Hong Kong
Launched	Philippines (Mar 2015), Thailand (May 2015), India (May 2015) and Indonesia (April 2016)	Malaysia (May 2015), Philippines (June 2015), Thailand (Sept 2015) and Indonesia (to launch in June 2016)	Across Asia (ex China & North Korea) in January 2016	Indonesia (Mar 2016) and to be launched in the Philippines within 2016	Online in 2007	Hong Kong (Oct 2015); Singapore & Malaysia (Jan 2016); India (Mar 2016); Indonesia (coming soon)
About	SVOD platform Hooq was established in January 2015 by Singapore telco Singtel, Sony Pictures Television and Warner Bros. Has distribution partnerships with telcos Globe Telecom in the Philippines, AIS Thailand, Airtel India and Telkom Indonesia.	SVOD streaming platform accessible via multiple devices, including TV sets via Google Chromecast. Has distribution partnerships with telcos TM and Digi in Malaysia, PLDT in the Philippines and Telkom and Indosat in Indonesia.	Global streaming platform. Available directly or through telcos, including Singtel (since Jan 2016) and StarHub (May 2016) in Singapore.	OTT service from Malaysian pay-TV platform, targeting a younger demo. Has distribution deals with Indonesia's XL Axiata and Philippines' Globe Telecom.	Global streaming platform, mixed free and subscription model. USP: crowd-subtitled in about 200 languages	Multi-screen video app from Hong Kong telco PCCW. Has distribution deals with Malaysia's TM and Singapore's Singtel.
No. of subscribers/users, April 2016	Undisclosed	1 million members (the number of paying subscribers has not been disclosed)	Over 81 million members globally. Asia figures not available	Undisclosed	Over 40 million monthly users	1.2 million total users in the territories it is available in
Censorship/Content ratings on Google Play/Apple App Store	Rated 12+ on Google Play and Apple App Store	Censor in accordance with local cultural preferences and sensitivities for each territory. Rated 18+ on Google Play and 12+ on Apple App Store	No. Says it allows users to choose to sign up and decide what, where and when to watch by offering ratings guides and episode synopsis as guidelines, and a PIN-code system. Rated 12+ on Google Play Store and 4+ on Apple App Store	Says it "complies with the censorship regulations in the countries it operates in". 3+ on Google Play and 4+ on Apple App Store	Rated 12+ on Google Play and 17+ on Apple App Store	Complies with ratings system in each territory. Rated 3+ on Google Play and 12+ on Apple App Store
What's on	More than 35,000 hours of Hollywood and local content available via streaming/download.	20,000+ hours of content from the U.S., U.K., Australia, Malaysia, Hong Kong, Korea, the Philippines, Thailand, Japan and Scandinavia, among others. Accessible to stream and/or download. Says it is pushing new releases to 30 films a week	All genres. Released nearly 450 hours of global original content in 2015, targeting over 600 hours in 2016. 2016 plan is to offer 75 original series, 24 original feature films and documentary series, comedy specials and 30 original kids series.	5 linear channels, including Turner's Oh!K and Sony's One, streamed. Promising live and on-demand content comprising live sports, Asian movies, and TV series.	TV series and movies from Korea, China, Taiwan, Japan and Thailand, among others.	Focus on Asian content, particularly Korean drama/variety/lifestyle/music shows from KBS, SBS, MBC and CJ E&M (promises 4,000 hours of new titles a year from the four partners, with most available within eight hours after Korea telecast). Subtitled for specific markets. Content auto-adjusts to device/access location.
How much	Country-specific subscription prices/plans. Philippines costs from Php 149/US\$3 to Php 499/US\$10.60 for a 2GB data plan. Thailand is THB 119/US\$3.40 a month. India is Rs 249/US\$3.75 a month. Indonesia costs Rp 18,700/US\$1.40 a week or Rp 49,500/US\$3.75 a month.	Country-specific subscription prices/plans. In Malaysia costs RM8/US\$1.90 a month. Free one year for TM's Unifi subs or RM10/US\$2.50 a month for Digi subs. iflix Thailand is THB 100/US\$2.78 a month. In the Philippines, iflix costs Php 129/US\$2.75 a month (or Php 99/US\$2 a month for PLDT Home/Smart subscribers).	Single global subscription in 190+ countries; content adjusts to location. Universal pricing, currency adjusted. Prices are US\$7.99/US\$9.99/US\$11.99 a month or equivalent to the local currency in each country	In Indonesia: 30 days free trial for XL users via the MyXL app. Subsequent monthly charges cost Rp 25,000/US\$1.90	Universal pricing. Viki Pass (HD, ad-free) costs US\$4.99/month (with a 7-day free trial) or US\$49.90/year	Country-specific subscription prices/plans. Premium ad-free option with access to additional premium content at a cost. No limit to the number of devices a single account can be used on at the same time. Only registered members can save/download videos
Installs via Google Play, April 2016	100,000-500,000	500,000-1 million	100 million-500 million	10,000-50,000	10 million-50 million	500,000-1 million
Content partners include...	Sony Pictures Television, Warner Bros, 13 Entertainment, MNC Contents, Multivision Plus and Transmedia	Disney, Fox, CBS, Warner Bros, MGM, Paramount, BBC and NBCUniversal. Says it has more than 60 content partners, including some from Asia	Sony, Disney, Paramount, Dreamworks, Warner Bros, AMC Networks, Lionsgate, BBC and NBC	Turner, Fox and CJ E&M	Primeworks (Malaysia), TVBS (Taiwan) and Media Nusantara Citra, MNC (Indonesia)	KBS (Korea), Media Prima (Malaysia), MD Entertainment (Indonesia) and Reliance (India). Says it has partnerships with 250 studios and production houses around the world
Tech partners include...	Not available	AWS, Google and Domo	Amazon Web Services, Apple, Google, LG, Samsung, Sony and Microsoft	The Platform, Accedo, Hemisphere and R/GA	Not available	Not available



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10 Years Ago This Week...

ContentAsia celebrated its 10th anniversary in March 2016. Among other things, we're marking the occasion by looking back (and maybe marvelling a bit at everything that's happened since) at what happened this week in 2006....

NEWS

Vietnam rises on regional map

A slew of deals in Vietnam has put the one-time pariah TV nation firmly on the content map.

New CEO at Malaysia's Astro

Rohana Rozhan, former CFO, has taken Astro's top job.

China ad revenue hits US\$5 billion

China's TV stations collected US\$5 billion in advertising fees in 2005

Page turned at HK's TVB

TVB's long-time MD, Louis Page, has quit. His replacement – temporarily, TVB says – is Mona Fong, the wife of TVB chairman Sir Run Run Shaw.

MTV in new broadband venture

MTV and Korean multimedia developer, Wizmax, launch Asia's first branded broadband network.

Thai pirates shut down

Channels at Phuket's four cable ops have been shut down.

ContentAsia Insider

The news stories above were adapted from the May 5 & 10 issues of *ContentAsia's Insider* – a new Blackberry-friendly service that gets you your Asian media news first, fastest and more frequently. Fully searchable archive access to all *ContentAsia* magazine and *ContentAsia Insider* articles is included in your paid subscription. For more information, please email i_want@contentasia.tv

All "ize" on Pink at Asia's biz channel

CNBC Asia's new boss unveils four-pronged strategy

Anyone talking to CNBC's new boss, Jeremy Pink, about his strategy for the Singapore-based regional biz channel is going to get an "ize" full.

Pink has dubbed his blueprint "The IZE strategy" for the last three letters of the four-pronged

approach – localize, supersize, mobilize and globalize – he is taking to Asia.

In addition, there's a "not one ize fits all" angle that means the vision will be seen through different lenses depending on the market.

Very little of the new strategy, he says, is anything that either was or could be attempted before, when CNBC was part of a joint venture with Dow Jones.

Now that the business channel has gone solo, the opportunities have ballooned, says Pink, who arrived at CNBC in December last



Jeremy Pink

year in place of Sandy Brown, who departed shortly after. He has already demonstrated the advantages, with the launch in December 2005 of *Worldwide Exchange*, the two-hour global show that shifts from Asia to Europe to the U.S. and back.

In addition to driving *Worldwide Exchange*, Pink spent the first part of this year looking at where the business in Asia is – and, probably more importantly, where it isn't – and where he would like it to be.

"We want to make sure that every thing we do is product

Continued on page 4

BBC World to stay despite losses, Thompson says

BBC World will remain on air despite suggestions by an independent auditor in the U.K. to close the global news channel, according to a report in *The Hollywood Reporter* quoting BBC director general Mark Thompson.

Thompson said BBC World loses US\$29.5 million a year, but that the service had its best year ever in 2005 in advertising terms and would treble profits in three years.

The channel "is a very important part of our global networks strategy," he was quoted as saying at a Broadcast Press Guild lunch. The independent report into the BBC's request to hike its license fee from US\$232 a year to US\$349 over seven years identified BBC World as one of a few "high risk" ventures that

Continued on page 5

Hands off exclusive contracts – MDA

Singapore's media authorities have peered into the country's exclusive pay-TV contracts – and are stepping right back from any interference... for now.

The Media Development Authority (MDA) will monitor the situation, the authority said in a statement on May 10. If exclusive carriage agreements have a "negative impact" on consumers or the market, the whole issue will be picked over once again.

Explaining its decision, the MDA said that "while certain

content could be considered critical for the success of a pay-TV service, exclusive carriage agreements per se do not substantially foreclose potential entrants' access to key content for the pay-TV market in Singapore." The MDA would not, therefore, be regulating exclusivity, the authority said.

The investigation, which started last year, is thought to have been prompted by dominant telco SingTel, which backed away from a pay-TV licence

Continued on page 8

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House Hunters Asia

From page 1:

by China with 33 (up from 28 in Q1) and Thailand with 27 (up from 26 in Q1).

In dollar terms, China continues to be by far the biggest market, with production budgets that dwarf anything in the rest of the region. Star China Media's *The Voice of China* season four, for instance, had a production budget north of RMB100 million/US\$16 million. Season five and its doppelganger – the result of a vicious battle between rights holder Talpa and former partner Star China Media – significantly increases spend around song shows.

Vietnam's position at the top of the volume list is not a surprise. The country has been a formats driver for years. 2016 kicked off with everything from the 10th season of *Deal or No Deal Vietnam* to season seven of *Vietnam's Next Top Model*.

FremantleMedia Asia and Endemol Shine Group Asia are clear leaders in the region, separated by 30+ titles from their closest rival. Endemol Shine has 55 titles on air/commissioned this year, including the first *Hunted China*. *Hunted* is one of five titles on Endemol Shine's China slate. FremantleMedia lists 44 across the region, including four in China.

Both companies are in the cross hairs on returns of two of the three biggest regional formats last year – *Asia's Got Talent* (FremantleMedia for Sony Pictures Networks Asia's AXN) and *MasterChef Asia* (Endemol Shine for A+E Networks Asia's Lifetime). No

announcements on either had been made by 16 May.

The third big format – *Asia's Next Top Model* season four – premiered in March on Fox Networks Group's (FNG) StarWorld. FremantleMedia Asia produced season four. Season five is widely expected to go to FremantleMedia Asia too, breaking the pattern of switching production houses every season. FNG has not yet confirmed a fifth season.

FNG isn't alone in switching production houses. *How Do I Look? Asia* shifts from NBCUni-backed Matchbox Pictures to FremantleMedia Asia for season two. Reasons for the switch haven't been given. NBCUni hasn't disclosed the budget, but it's said to be less than US\$1 million.

In the same spend-band is Scripps Networks Interactive Asia's *House Hunters Asia*, which premieres on HGTV Asia on 22 May at 6pm, marking the year-old channel's entry into original production.

House Hunters Asia comes on the back of regional ratings successes for Scripps' originals, including *Papa's Kitchen*, a copro with Japan's Fuji TV, and season two of *Family Kitchen with Sherson*. Nielsen/Kantar ratings provided by Scripps show *Family Kitchen with Sherson* lifting the slot's average viewership by up to 81% in Singapore in some weeks and topping English-language pay-TV charts (ex kids & movies) for the 9pm slot in Malaysia.

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