

Creevey's Omni Channels Asia signs Oona/Telkomsel deal

Alliance delivers 30 channels in 2018/9

Gregg Creevey's new joint venture, Omni Channels Asia (OCA), has partnered with Indonesia's mobile-centric OTT aggregator Oona to launch up to 30 new genre-focused channels in Indonesia in 2018/9.

The Oona deal gives the linear/VOD channels access to Telkomsel's 135 million mobile customers across the country.

The first eight channels went up this month, two months after Multi Channels Asia announced its OCA joint venture with U.S.-based streaming channels provider TV4 Entertainment.

The Indonesian channels include Inside-Outside, a global channel rolling out through TV4 Entertainment's strategic partnership with U.K. indie all3media.

Asia's Got Talent returns to AXN

Sony Networks Asia kicks off talent hunt season three


Sony Pictures Television Networks Asia kicks off the third edition of big-budget talent search, *Asia's Got Talent*, this week.

Production is led by Derek Wong, who returned to the Singapore-based regional network earlier this year as vice president of production.


Online auditions open on 16 May and run until 9 July on the AXN site.

Open auditions will be held from June in major cities around the region. Locations have not yet been announced.

Entries are open to performers in 15 countries.





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Hong Kong's CA backs relaxed media regulations

Hong Kong's Communications Authority (CA) is backing a relaxation of TV and radio regulations proposed by the territory's Commerce and Economic Development Bureau.

"The broadcasting market has now become more diverse and competitive with the emergence of internet-based infotainment, and the business environment is increasingly challenging given the imbalance in the regulatory regimes for traditional media and internet-based TV and sound programme services," the CA said.

The authority added that the relaxation measures would "help sustain the long term financial viability of the broadcasting licensees, relieve their compliance burden and encourage new entrants to the broadcasting market while retaining the necessary safeguards to protect the interest of the audiences".

The CA also said the proposals addressed "cumbersome and outdated restrictions relating to disqualified persons and unqualified voting controllers applications, as well as the non-subsidiary requirements for applicants for new licence".

The CA added that the revised cross-media ownership requirements would not increase the risk of media concentration or editorial uniformity. The three most pervasive broadcasting services – free-TV, pay TV and radio – will continue to be disqualified from owning or exercising control of one another.

Foreign control restrictions are also being relaxed, with higher shareholding thresholds.

The CA said the revisions cleared the way for pure investment in free-TV operations "without any intention to influence or get involved in the day-to-day business of free TV licensees".

The review on relaxation of indirect advertising measures, including product placement, will be completed by the middle of this year.

Big issues top BCM talking points N.Korea, China, IP ownership top Busan agenda



From left: Dae Woong Choi, Wonwoo Park and Junghee Jang

Mainland Chinese business is coming back, North Korean opportunity beckons, and president Moon Jae-In's government is supporting fair opportunities for everyone along the content/IP value chain; life could definitely be less interesting for South Korea's content industry gathered in the port city of Busan for this year's 12th Busan Contents Market (BCM).

South Korea's domestic creative industry, meanwhile, is gripped by a debate over IP ownership and how much of it should be going to writers.

Big broadcasters are said to be fighting new regulations that will force them to share IP with local format producers.

Korean format creators are not standing down, pushing hard for a new era in which they will share in the spoils of their craft.

"We need the rights to what we make," Korea TV & Radio Writers Association's board member, Dae Woong Choi, said.

Gamja creative director, Wonwoo Park, who created *The King of Mask Singer*, said until the situation for writers in Korea improved, the country's creative industry would keep losing some of its best talent to overseas markets, including China.

"Korean writers can make a lot more money for their ideas in China, so many of them go there because it's much better. That's the reality right now," Park said.

Many gathered at BCM said Chinese programmers may have been incognito, but their presence after two years of absence was encouraging.

As usual, buyers were out in force for Korea drama, many saying they were watching soaring production costs closely and fearing licensing fees would price them out of the market.

This year's BCM involved 48 countries, up two on last year, according to BCM chairman Koo Jong-Sang. About 2,800 participants were listed.


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30+ broadcasters pick up A+E's royal wedding movie

Lifetime Asia/Korea, In The Box TV Vietnam to air two-hour special



Harry & Meghan: A Royal Romance

Lifetime in Asia and South Korea along with broadcasters in Australia (Seven Network), New Zealand (Sky) and Vietnam (In The Box TV) will air two-hour TV movie, *Harry & Meghan: A Royal Romance* this week ahead of the big day on Saturday (19 May). Lifetime Asia has scheduled the telemovie at 8.30pm on 16 May. The Asia deals are part of 30+ sales of the title announced today (14 May) by Richard Tulk-Hart, A+E's managing director, international content distribution and co-productions.

The Asian Pitch deadline extended

The entry deadline for this year's edition of regional factual pitch, The Asian Pitch (TAP), has been extended to 1 June. 10 projects will be selected for the pitching session in July and three or four will be commissioned. Production takes place from August this year. Broadcast and distribution will be from October 2019. This year's project is driven by Japan's NHK, Korea's KBS and Taiwan's PTS. International distribution is handled by Looking Glass International.

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- Knowledge of the technical and operational aspects of the TV channel business would be an advantage

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No peace for Thailand's Peace TV

Thai satellite channel, Peace TV, has been suspended for 30 days for airing four programmes that the domestic regulator thinks could cause public disorder. Peace TV is seen to be affiliated with the opposition United Front for Democracy against Dictatorship (aka Red Shirts). The National Broadcasting and Telecommunications Commission (NBTC) said Peace TV had contravened National Council for Peace and Order's guidelines. Peace TV fell foul of the charter last year as well and was pulled off air for a month.

Tencent's Kuaishou hits 10m users outside China

Tencent-backed mainland Chinese short-video streaming platform, Kuaishou, has attracted more than 10 million daily active users from markets outside of China, Kuaishou told Hong Kong daily, the South China Morning Post, this month. Earlier this year, Kuaishou said it planned to have 300 million active users in China by the end of this year. Speculation is that Kuaishou may list in Hong Kong later this year. Meanwhile, the platform and its live-streaming rivals has had to contend with increased scrutiny by China's media regulators, ever vigilant about maintaining core socialist values.

FOX Sports adds FourFourTwo football

FOX Sports kicked off its exclusive digital rights deal with Future PLC's football property, FourFourTwo, for Singapore, Malaysia, Indonesia and Thailand on 1 May.

tvN ramps up affiliate co-production Focus on beauty and food for 2018 slate



Sandara Park and K-beauty expert Kim Ki Soo in *Get It Beauty On the Road*

A spin-off of Korean studio beauty show, *Get It Beauty On The Road*, makes its way to Singapore in July in a co-pro between CJ E&M's tvN and Singapore pay-TV platform StarHub.

A Malaysian version of the four-part half hour programme – *Get It Beauty On The Road* – is being planned with pay-TV platform Astro, says COO of CJ E&M HK's Anne Chan.

Get It Beauty On The Road Singapore, hosted by Sandara Park, Chantalle Ng and Tay Ying, will air on 10 July at 6.30pm (tvN Asia) and at 8pm on StarHub's in-house channel, Hub E City. New episodes premiere every Tuesday in the same slots.

Shot in Singapore between 5-11 May, the local Mandarin and English adaptation draws from the original Korean show about beauty products, but takes the show outside of the studio to iconic spots in Singapore.

Get It Beauty On The Road is one of two ad-funded formats tvN is rolling out on its regional feed.

The other is the second season of *One Night Food Trip – International Edition*, which goes into production in June and will premiere in September. The 14/16-episode season is supported by tourism boards in the Philippines, Taiwan and Malaysia as well as the Seoul Metropolitan Government and Macau's City of Dreams.

Chan says this year's slate of three to four regional productions is slightly smaller than last year's but with a much bigger investment.

The latest sponsor-funded initiative is driven by sales teams built up last year in both Malaysia and Singapore. This gives tvN a full staff compliment in eight countries, Chan says.

She adds that the aim is for a broader Asian audience. "We want to step beyond being a Korean channel," she says.

All the formats under consideration come from CJ E&M's formats library. "We are using our IP to collaborate with affiliates," Chan says.

India's Dish TV, Videocon d2h to spend US\$252m to boost business

India's merged Videocon d2h/Dish TV plans to spend up to Rs1,700 crore/US\$252 million in the current year to boost both brands across India, expand reach, and to align tech such as billing systems, the company told local media this month. The merged company expects more than Rs500/US\$74 million crore worth of benefits in year one after the merger, which created India's largest direct-to-home satellite operator. The combined entity has more than 29 million subscribers and DTH market share of almost 45%.

Amazon India boosts regional language slate with *Rangasthalam*



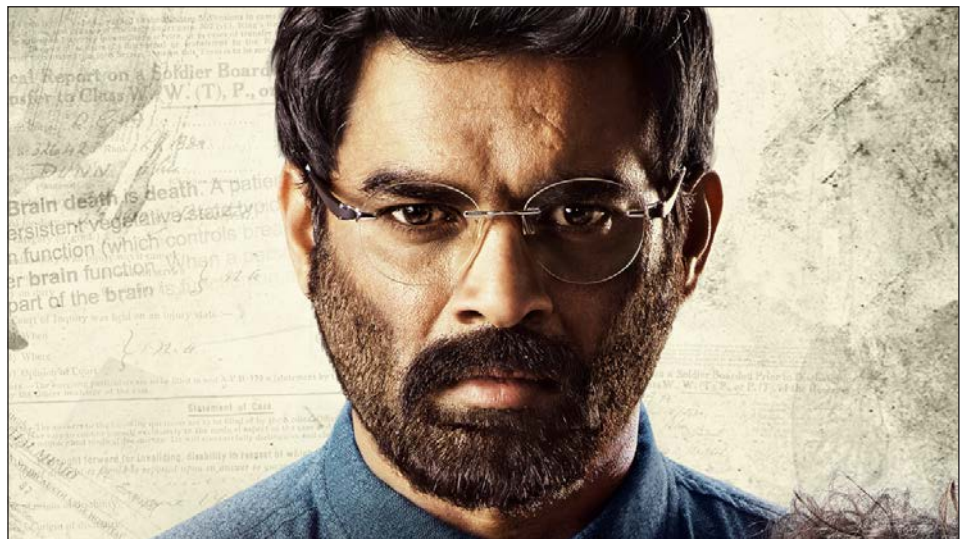
Rangasthalam

Amazon Prime Video premieres Telugu hit *Rangasthalam* today (14 May), weeks after its theatrical release in India. The streaming platform has exclusive digital rights to the film, starring Ram Charan and Samantha Ruth Prabhu.

Rangasthalam is set in 1980s rural India, and is the story of a partially deaf man who earns a living by supplying water to the fictional village of Rangasthalam.

Amazon Prime Video said the addition of *Rangasthalam* further strengthened its regional-language library.

Countdown to *The Bachelor Japan* return Amazon Prime Video's James Farrell has the last laugh



Breathe

By the time Amazon Prime Video greenlit the return of *The Bachelor Japan*, no-one was calling the original production strategy 'crazy' anymore and one of the platform's bigger programming bets in the region had paid off.

The new season of the dating format, which disproved common perceptions about the market, debuts on the global platform on 25 May.

Unusually, viewership of the first season of *The Bachelor Japan* peaked after the season ended, says Asia-Pacific content head James Farrell. "It grew with word of mouth, which was very encouraging".

As Prime Video moves deeper into its originals strategy for Japan and India, Farrell says the "whole point of trying a new medium isn't just to give consumers what they were getting somewhere else, it's to give them something new".

And not just in their home markets. Farrell says close to 50% of the views of Indian crime thriller, *Breathe*, by the end of April were happening outside of India. The series debuted at the end of January this year.

"The biggest surprise has been consumers willingness to try something new," he says.

Another big crazy programming bet is on its way. *The Forgotten Army*, about the Indian army during World War II, has just finished filming and will be released next year.

"No one has done anything like this in film or TV in India," Farrell says, describing the show as uniquely Indian mixed with *Band of Brothers* elements.

The show is made for both a local and global audience. "There is no point making shows that don't play well in the home country," Farrell says. "If the quality is high enough, outside audiences will come, he adds.

"The same goes for Japanese shows. A lot of people think Japanese variety shows don't travel, but *Documental* is off to a great start," he says. *Documental* pits 10 comedians against each other. The last one left with a straight face wins a ¥10 million prize. The show had a five-star review in the U.S. in its first three days on air.

For now, Amazon Prime Video is focused on original production only in Japan and India. But Farrell isn't ruling anything out. "We are definitely not stopping there," he says. "We will go country by country where it makes sense".

Hong Kong/Singapore youth co-pro, *Bluetick*, wraps 20-part murder mystery pushes Asia's cross-border production agenda

First-of-its-kind Hong Kong-Singapore co-production, *Bluetick*, wrapped its 42-day three-city shoot at the weekend, taking one more step forward in Asia's burgeoning cross-border co-production scene.

The 20-episode youth-focused series, based on Hong Kong author Ray Leung's novel, now heads to Hong Kong where ViuTV will take care of post-production.

Bluetick's plot involves 10 strangers who attend the funeral of a common friend. One of them sends a text message to the dead person, and receives a blue tick, indicating that the message was delivered and read. She brushes it off as a prank, but realises something is amiss when those at the funeral start turning up dead.

The co-pro between PCCW's ViuTV and Mediacorp, announced during Filmart in Hong Kong in March, is scheduled to air in September on ViuTV and on Mediacorp's streaming service Toggle.

Bluetick is the first Toggle Original co-production, and is supported by Singapore's Infocomms Media Development Authority (IMDA).

The broadcasters said that their combined resources made *Bluetick* one of their most expensive originals ever; budget details were not disclosed.

The story was chosen for its ability to appeal to audiences in Singapore and Hong Kong, as well as others in the region, particularly China, says Doreen Neo, Mediacorp's chief content officer.

"We were also thinking of the younger demographic and looking for something moving away from the normal setting, and given that the phone is such a big part of our lives, *Bluetick* is a very nice idea," Neo says.

Shooting in Hong Kong/Shenzhen was handled by ViuTV and in Singapore by Mediacorp, with a core production team of 12 (six each from Mediacorp and ViuTV) on set throughout.



Bluetick cast with Tham Loke Kheng, CEO, Mediacorp; Lofai Lo, director/GM, ViuTV; Doreen Neo, chief content officer, Mediacorp (front, 4th, 5th, 6th from left)

Bluetick is one of 20 dramas ViuTV is producing this year so far, up significantly from last year's 14/15 and two in 2016, says ViuTV director/general manager Lofai Lo.

ViuTV makes about 2,400 hours of content a year and acquires another 1,600 hours for a total of 4,000 hours of new content a year.

Among this year's originals is format *Good Job*, aired in Hong Kong last year. The format, which challenges good-looking women to take on male-dominated occupations, was also sold to CBC in Japan (co-produced by both CBC and ViuTV).

The four-part Japanese version premieres in Japan in May/June this year and in Hong Kong on ViuTV in July.

Mediacorp is also feeling its way into a new co-production era.

Although Neo says China is the target market, she's hoping to do more web series and perhaps free-TV productions.

"We are hoping to do longer projects, maybe 20- or 30-episode one-hour series plus online," Neo says, mentioning a series is under discussion in Taiwan.

Neo adds that *Bluetick* was less about making money than about meaningful involvement in a co-production.

"We've done a fair bit of co-pro in the past before with China and Hong Kong but those were more investment collaborations... [*Bluetick*] involves us in the production, creation, writing, talent. A lot of our co-pros in the past were putting in some money and one or two artists and that's it," she says.

ViuTV will distribute *Bluetick* in China and Mediacorp will take care of South-east Asia.

Korean formats head for L.A. Screenings

Music shows dominate 16 May line up

When CJ E&M's new music/variety show, *The Call*, debuted with ratings of 3.2% earlier this month, the company once again confirmed its ability to keep original non-scripted music shows at the top of cable charts.

The first two episodes rated highest among 15 to 34 year olds and among 20-49 year olds, among all cable shows in their slots, CJ E&M said.

The Call features a secret line-up of four artists, who are "called" by another four artists with whom they want to collaborate judging only by their vocals and silhouette.

Artists involved in the first two episodes were Shin Seung-hun, Kim Jong-kook, Wheesung and Kim Bum-soo. The secret lineup involved K-pop diva Ailee, *Show Me the Money*'s BewhY, boyband Block-B's main vocalist Taeil and Hwang Chiyeul.

The Call comes from the same creative team as hit series, *I Can See Your Voice*.

The new series debuted in Korea in the run up to KOCCA's K'Format session at the L.A. Screenings on Wednesday (16 May). The event, involving KBS, MBC, SBS, CJ E&M and JTBC, is also supported by Korea's Ministry of Culture, Sports and Tourism.

The L.A. showcase takes place about a month after Korea's leading formats creators and rights holders paraded their originals – including drama *The Good Doctor* (an example of how Korean dramas are starting to emphasise character over plot) – during MIP Formats in Cannes in April.

The new slate of formats out of Korea include the next generation of dating shows. "Dating is returning to Korean television," said CJ E&M's general manager and head of formats and development, Jin Woo Hwang, who showcased two dating shows – *Love at First Song* and *Boy*



The Call

or Man – in his MIP TV line up of nine titles.

The L.A. Screenings showcase includes four music formats of the 10 titles presented. The four are *Love at First Song* and *I Can See Your Voice* (CJ E&M), *The King of Mask Singer* (MBC) and *TOP Band* (KBS).

The remaining six include one food show (*Hit the Road, Chef!* from SBS), variety show *Crime Scene* and talk/variety show *Abnormal Summit* (JTBC).

Meanwhile, Korea's ongoing efforts to distribute home-grown formats are paying off.

CJ E&M's *I Can See Your Voice* has sold to nine countries, including three in Eastern Europe, so far. In second spot is *Grandpas over Flowers*, which has been remade in eight markets, including in the U.S. as *Better Late Than Never*.

"*I Can See Your Voice* proved that our formats can be as good as formats from the U.S. and the U.K.," says Diane Min, CJ E&M's director, format sales.

At home, acquisitions of foreign formats more than doubled from the first quarter of last year to the same three months of

this year, according to *ContentAsia's Formats Outlook*.

10 formats were logged in the first quarter of this year, not including a local version of Keshet International's *Prisoners of War Korea*, which has all but disappeared from the local production agenda.

Of the 10 formats acquisitions Korea had listed in Q1 2018, eight are scripted and the other two are a game show and a reality show.

The scripted shows include NBCUniversal's *Suits Korea*, which premiered on 25 April. The first four episodes topped their time slot on KBS2, beating out dramas on rival stations SBS (*Switch: Change the World*) and MBC (*Hold Me Tight*).

The series for the four weeks from 25 April to 3 May averaged 1.5 million total views per episode, according to AGB Nielsen nationwide data released by NBCUniversal. The average rating was 8.6%, 1.5 points higher than the timeslot average based on the prior four weeks that aired *Queen of Mystery 2* in the slot. Ratings grew 40% between episode one and two.

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Vietnam

In numbers

Population	92.7 million
Households	25 million
TV households	22 million
Pay TV subscribers	7 million
Cable TV providers	33
DTH operators	3
DTT operators	5
Fixed tel subs	130 million
Fixed b/b internet subs	8 million
Mobile phone subs	121 million

Source: companies, Vietnam's General Statistics Office



Dance Your Fat Off Vietnam season two

Free TV

Hanoi Radio Television

Hanoi Radio Television started broadcasting in 1979, and today operates two free-TV channels – Hanoi TV1 (general entertainment) and Hanoi TV2 (news/current affairs) – and cable TV service, Hanoi Cable Network Television (HCaTV). Foreign content acquisitions are mostly regional drama series and movies from Singapore, Japan, Korea, Taiwan and Philippines.

Ho Chi Minh City Television (HTV)

Ho Chi Minh City Television (HTV) operates two analogue channels – HTV7 (entertainment) and HTV9 (educational/information) – and four digital channels – HTV1 (public info), HTV2 (general entertainment), HTV3 (kids) and HTV4 (science/education). An active buyer of international formats, HTV has commissioned local versions of *Lip Sync Battle* season two (premieres April 2018 on HTV7), *Raid the Cage* (premieres 2018 on HTV7), *I Can Do That! Vietnam* (aired in 2017 on HTV7) and drama series *Hidden Truths Vietnam* (aired in 2017 on HTV9), among others. The station was

established in 1975 as Saigon Television and renamed to Ho Chi Minh City Television in 1976.

Vietnam Television (VTV)

National broadcaster Vietnam Television (VTV) launched in 1970. VTV operates nine terrestrial TV channels: VTV1 (political, economic, cultural, social news), VTV2 (education, science, technology, news), VTV3 (sports, entertainment, economic news), VTV4 (home affairs, international news), VTV5 (local news), VTV6 (youth), VTV7 (educational), VTV8 (cultural) and VTV9 (Southern-oriented channel), as well as several terrestrial cable, satellite and regional channels, plus an international channel. VTV aims to launch a bouquet of 24-hour kids, news and 4K entertainment TV channels by 2020. VTV also has interests in pay TV platforms SCTV, VTVCab and K+. The broadcaster continues to be actively involved foreign format adaptations. In 2017, VTV acquired local remakes *Manbirth Vietnam* (premieres in Q2 2018), *Million Dollars Minute Vietnam* season three (June 2018, VTV3) and *The Voice Kids Vietnam* season five (2018, VTV3), among others.

Subscription TV

FPT TV (FPT Thuyen Hinh)

FPT TV, a subsidiary of FPT Telecom, is an IPTV service launched in 2010. In 2013, FPT Telecom received a pay-TV licence to operate digital cable TV and analogue cable TV services nationwide (excluding major Vietnamese cities: Hanoi, Ho Chi Minh City, Hai Phong, Da Nang, Can Tho and Lam Dong). Today, FPT TV offers more than 150 channels, a mix of local and international offerings, bundled in monthly packages starting from VND80,000/US\$3.50 for 140 SD and six HD channels.

Hanoi Cable Television (HCaTV)

Hanoi Cable Television (HCaTV) is the cable TV service operated by Hanoi Radio Television. HCaTV offers about 92 SD/HD channels. HCaTV's analogue package offers 73 channels for VND110,000/US\$4.85 a month. HCaTV's channels are a mix of local and regional/international services.

Ho Chi Minh City Cable TV (HTVC)

Ho Chi Minh City Cable Television (HTVC) was established in 2003 and is operated by Ho Chi Minh City Television's pay-TV branch, HTV-TMS. The platform offers a

mix of regional and international channels (150+) covering film, music, sports, news, kids, general entertainment, science/educational and tourism/lifestyle to about 700,000 subscribers in 29 cities and provinces in Vietnam. Monthly subscription fees start from VND99,000/US\$4.35 a month.

K+

K+ is the commercial brand of Vietnam Satellite Digital Television Company Limited (VSTV), the product of a joint venture between VSTV and French broadcaster Canal Overseas. K+ is a DTH satellite platform offering about 90 SD and HD channels in a variety of genres, including flagship sports, news, general entertainment, music, movies, documentaries and kids. All of K+'s international channels are language customised with either Vietnamese subtitles, dubbing or voice overs. The pay-TV platform offers a Premium+ package with 77 SD channels and 13 HD channels at VND125,000/US\$5.50 a month. K+ also operates a value-added TV everywhere extension myK+ free to all Premium+ subscribers.

MobiTV

Pay-TV platform MobiTV launched in November 2011 as An Vien Television (AVG) and rebranded in April 2016 as MobiTV after Vietnamese telco MobiFone acquired Audio Visual Global JSC in January 2016. MobiTV, unveiled in July 2016, integrates TV and telecommunication services offering a mix of direct-to-home (DTH) satellite/digital terrestrial (DTT), mobile TV, e-commerce and mobile connection services. MobiTV's basic DTT package offers about 75 channels at VND20,000/US\$0.90 a month; the basic DTH bundle of about 82 channels costs VND30,000/US\$1.30 a month.

MyTV

Created by Vietnam Post and Telecommunications Group, IPTV service MyTV launched in 2009. Today, the platform offers about 150 local and international channels, including 20 high-definition

(HD) channels, available via a variety of subscription packages starting from VND60,000/US\$2.60 a month. Genres include music, news/current affairs, sports and movies. The service also offers add-ons such as on-demand content, games and music/karaoke.

Next TV

Viettel trial launched Next TV in 2013 as Net TV and rebranded to Next TV in 2015. Next TV (also known as Viettel Television) offers more than 200 TV channels to Viettel's internet customers. Monthly packages start from VND65,000/US\$2.90 for 103 channels.

SCTV

State-owned Saigontourist Cable Television (SCTV), a joint venture between Vietnam Television (VTV) and Saigontourist Holding Company, was founded in 1992. Today, the company has about 2.5 million cable TV subscribers and aims to hit four million in 2020. Television options include analogue, digital and IPTV. VOD was added in 2014. The 175 digital channels include 50 in HD. Channels are a mix of in-house, local and foreign. The company also has interests in internet and telecommunication services.

VTC Multimedia Corporation (VTC)

VTC Multimedia Corporation (VTC) is a state-owned company operated by Vietnam's Ministry of Information and Communications. Established in 1988, VTC offers a variety of media access and content solutions for TV (production, broadcasting, online TV, VOD) and telecommunications (internet, VOIP, fixed line). VTC also began providing 4K TV on high definition television channel VTC HD1 in June 2017. The operator offers at least 92 SD and 22 HD (DVB-S) channels in a variety of genres. VTC also operates an online global TV service, offering 30 television and four radio channels to subscribers in countries including Singapore, Korea, Germany and France.

VTVcab

Free-TV provider Vietnam Television established Vietnam Television Cable Corporation (VTVcab) in 1995. VTVcab offers local and international channels in a variety of genres, including news, sports, movies and general entertainment. VTVcab currently offers about 70 analogue cable channels and 150 SD/HD channels. Online TV is available through VTVcab's website. VTVcab also operates VTVnet, which provides internet access over cable.

Online/OTT

Vietnamese consumers have access to at least five streaming platforms that have included the country in their global/regional rollouts but do not customise for Vietnamese audiences. These are **ALTBalaji** (Indian content), **Amazon Prime Video** (global), **Spuul** (India), and **Yupp TV** (India). iTunes services are also available.

DANET

Vietnam's TV production/distribution specialist BHD operates DANET, an online video streaming service offering free content (DANET Go), SVOD (DANET Buffet) and a *la carte* movie rental (DANET Cinplex) on multiple device platforms. A *la carte* movies cost between VND12,000/US\$0.53 and VND25,000/US\$1.10 each. SVOD costs VND50,000/US\$2.20 a month flat fee. Content partners include Disney, Warner Bros, NBC, 20th Century Fox and Paramount. Distribution partners are Viettel, VTVcab, MyTV, FPT/FPT Play, Next TV, MobiFone and Vinaphone.

FPT Play

FPT TV (see *FPT TV under Subscription TV*) launched FPT Play in 2013 offering live TV channels (news, sports, entertainment, movies) and VOD access to local and international movies and TV shows from Europe, America, South Korea and China. Content partners include Danet, HTV, VTV, VTC and Viettel.

ifix

ifix launched in Vietnam in Feb 2017 offering 20,000+ local/international hours from 220+ studio/distribution partners. Monthly subscription costs VND59,000/US\$2.60 for up to five devices.

myK+

myK+ is a value-add TV-everywhere extension of DTH satellite K+ service (see *K+ under Subscription TV*), offered free to Premium+ subscribers. Non-K+ subscribers pay VND125,000/US\$5.50 a month for 34 channels and VOD content of movies, TV series and sports.

POPS Worldwide

Founded in 2007, POPS Worldwide is a multi-platform, multi-channel digital entertainment network offering more than 290,000 original/local and international titles from 1,700+ partners worldwide. The service, which manager about 1,210 channels, had 2.5 billion global monthly views, 32 million YouTube subscribers and four million social media fans (across Facebook, Instagram and Zalo) as of June 2017. Based in Ho Chi Minh with offices in Bangkok/Thailand and Hanoi, POPS Worldwide has opened up viable distribution to channels and content providers such as Turner's Boomerang, Discovery Channel and Japanese TV Asahi.

tving

Korea's CJ E&M launched video streaming platform tving in Vietnam in 2017, offering real-time live TV channels and VOD content produced for CJ E&M's 16 channels. tving also carries movies from Hollywood and Korea.

VTV Go

VTV Go is a streaming mobile application operated by free-TV broadcaster Vietnam Television's (see *VTV under Free TV*) over-the-top subsidiary VTV Digital. The platform carries live TV channels, catch-up TV up to three months and select local drama series, kids and documentaries on demand.

Content Providers

Cat Tien Sa Media Group

Founded in 1995, Cat Tien Sa Media Group (CATS) is a multimedia company specialising in TV and film production. The company is also involved in branding, investment and consultation services. Clients include broadcasters VTV, HTV and Hanoi Radio Television.

CJ Blue Corp

CJ Blue Corp was formed by the acquisition of Vietnam's content production/ad agency Blue Group by CJ E&M in 2015. The aim is to utilise CJ E&M's IP to produce local remakes of drama series and entertainment shows as well as producing local original content.

DatVietVAC Group Holdings

DatVietVAC Group, Vietnam's first privately owned media and advertising agency, was founded in 1994. The focus is bringing international formats to Vietnam. DatVietVAC is made up of a group of eight independent companies that offer a variety of services to marketers and media owners.

Dien Quan Media and Entertainment

Founded in 2008, Dien Quan Media and Entertainment produces and supplies content for both domestic and international broadcasters, as well as media agencies. The programmes and content produced span economy, society, technology, culture, entertainment, cuisine, movies and TV drama. Production includes documentaries, TV magazines, factual, lifestyle, travelogues, cooking series and reality shows.

Galaxy Media & Entertainment

Galaxy Media and Entertainment (Galaxy ME) is a media and entertainment company operating in five major verticals: publishing, movie production, movie distribution, cinema exhibition and digital content. The Ho Chi Minh-based company ventured into TV production/distribution in 2008.

International Media Corp (IMC)

Established in 2008, International Media Corp (IMC) is a multimedia communication group that develops and manages television channels and produces entertainment and economic news shows. IMC's channels include TodayTV (general entertainment), SNTV (movies, fashion, music, news, culture), YouTV (women/family entertainment) and MTV (youth entertainment, music).

Le Media Studio

Publishing group Le Media J.S.C., a member of Le Group of Companies, established TV unit Le Media Studio in 2006. The unit acquires TV rights for local TV channels, and develops concepts/formats and produces TV programmes.

Multimedia JSC

Multimedia JSC, founded in 2005, has a slate of fashion- and modeling-related projects in Vietnam. The production portfolio includes *Vietnam's Next Top Model*, multiple seasons of *Project Runway Vietnam* and the first edition of *She's Got the Look*. Other Multimedia JSC properties include the Vietnam International Fashion Week and modeling and talent agency, BeU Models & Talent Management.

Q.net Entertainment & Communication

Founded in 2004, Q.net Entertainment & Communication distributes 40+ TV channels to multiple TV platforms, including cable TV VTVcab and IPTV MyTV, in Vietnam.

Thaole Entertainment

Established in 2000, Thaole Entertainment provides a range of services for companies seeking entry into the Vietnamese broadcast market.

TV Hub

TV Hub Entertainment and Media Group focuses on content production. Credits include the remake of game show *Raid the Cage* for HTV7, Korean drama *She was Pretty Vietnam* and business format *Shark Tank* for VTV.

TVPlus

TVPlus provides content for local stations, including VTV, SCTV and HTV. Services include TV production and licensing of films and formats. The company has produced local versions of international formats such as *Top Chef* and *Iron Chef*. TVPlus also offers media planning/buying and digital marketing services.

Viet Content JSC

Viet Content specialises in TV rights distribution, TV production and advertising. Clients include networks such as VTV, VTC, K+ and HTV.

Vietba Media

Founded in 1999, Vietba Media is involved in content distribution and TV production (*Hole In The Wall Vietnam*, *Heaven or Hell*, *Golden Goal Vietnam*, *Don't Lose Your Money Vietnam*).

VietCom Film Production

Founded in 2006, VietCom Film Production (aka VietCom Entertainment) specialises in formats, TV game shows, drama series and movie production.

Vietnam Media Corporation (VMC) – BHD Co Ltd

Vietnam Media Corporation – BHD Co Ltd (VMC/BHD) started operating in 1996, and is involved in content acquisition, production and distribution of local, regional and international content. Big-budget formats have become a staple, with five seasons of *The Amazing Race Vietnam* and three seasons of *MasterChef Vietnam* since 2012, along with *Price is Right Vietnam*, *Big Brother*, a kids version of *Vietnam Idol* and *Junior MasterChef*. Other productions include *Star Academy*, *Sing If You Can* and *Killer Karaoke*. BHD's business also includes streaming platform (DALET) and multi-screen cinema chain (BHD Star Cinema).



Love at First Song

Mobile telco providers

Gmobile

GTel offers mobile telecommunication services based on GSM/Edge technology to about 50 provinces in Vietnam. In October 2016 the firm was awarded a 4G 1800MHz licence.

MobiFone

The mobile network of Vietnam Mobile Telecom Services, which is founded in 1993. Currently, it is the third largest mobile network operator in Vietnam with nearly 50 million subscribers.

Vietnamobile

Founded in 2009, Vietnamese mobile network operator Vietnamobile is a joint venture of Hanoi Telecom and Hutchison Asia Telecom, offering nationwide 2G and 3G services.

Viettel

Military-run Viettel offers mobile telecommunication, internet and cable TV ser-

vices to about 51 million subscribers in Vietnam (37% market share). The telco officially launched its 4G service in March 2017 across the country, claiming 95% population coverage.

VinaPhone

VinaPhone is a mobile network operator founded in 1996. It was the first network operator to launch 3G services nationwide in 2009. Vinafone is a subsidiary of VNPT – Vietnam Post and Telecommunications Group, which is owned by the Vietnamese government.

Regulators

Ministry of Information and Communications (MIC)

Vietnam's policy making and regulatory body for press, publishing, foreign information, advertising, posts, telecommunications, IT/electronics, radio, information and communications infrastructure and intellectual property.

Adapted from ContentAsia's The Big List 2018

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



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What's on where...

May 2018	15-23	L.A. Screenings	L.A., U.S.A.
	22-23	PromaxBDA India	Mumbai, India
June 2018	6-7	MIP China	Hangzhou, China
	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	12-14	Shanghai International Film & TV Festival TV Market	Shanghai, China
	25	CASBAA Satellite Industry Forum	Singapore
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
August 2018	28-29	ContentAsia Summit	Singapore
September 2018	5-7	BCWW	Seoul, South Korea
	13-16	Gwangju ACE Fair	Gwangju, South Korea
October 2018	2-4	APSCC	Jakarta, Indonesia
	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France
	23-25	TIFFCOM 2018	Tokyo, Japan
	30 Oct-1 Nov	CASBAA Convention	Hong Kong
November 2018	28-30	Asian Animation Summit	Seoul, South Korea
December 2018	3-4	PromaxBDA Asia	Singapore
	5-7	Asia TV Forum & Market, ATF	Singapore
March 2019	18-21	Hong Kong FILMART	Hong Kong
April 2019	8-11	MIP TV	Cannes, France

Digital originals way behind in Pakistan

U.S./Indian drama, wrestling, comedy top demand

Star India's long-running Indian TV drama, *Ishqbaaz*, stood tall on Pakistan's programming charts for the week of 26 April to 2 May, placing eighth on a chart topped by *Vikings*, *The Walking Dead* and *Game of Thrones*.

The tale of three brothers and their dysfunctional family, which has been running since mid-2016, sits in the same demand-expressions band as NBCUniversal's *Suits*, U.K. comedy *Mr. Bean* and Warner Bros superhero series *Arrow* on a list that also

includes *America's Funniest Home Videos*.

None of the titles on data science company Parrot Analytics' digital originals list topped the eight million demand expressions, putting them behind series made for regular TV.

Netflix dominates digital originals with nine of the 10 spots. Amazon Video takes one spot for *The Grand Tour*, which placed fifth with less than half the demand expressions than for the top show, Netflix's teen suicide drama *13 Reasons Why*.

Pakistan: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Vikings	18,823,041
2	The Walking Dead	17,117,792
3	Game Of Thrones	13,348,235
4	WWE Monday Night Raw	11,898,990
5	The Flash	10,149,053
6	America's Funniest Home Videos	9,908,301
7	Suits	8,865,033
8	Ishqbaaz	8,634,549
9	Mr. Bean	8,281,875
10	Arrow	8,221,265

Pakistan: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	13 Reasons Why	Netflix	7,750,441
2	Stranger Things	Netflix	6,389,619
3	Narcos	Netflix	5,064,463
4	Black Mirror	Netflix	3,861,998
5	The Grand Tour	Amazon Video	3,568,159
6	Marvel's Daredevil	Netflix	3,522,843
7	Lost In Space	Netflix	3,497,822
8	Sense8	Netflix	3,431,529
9	Altered Carbon	Netflix	3,029,956
10	Troy: Fall Of A City	Netflix	2,576,589

Date range: 26 April - 2 May 2018

Market: Pakistan

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



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)

Masliana Masron
mas@contentasia.tv

To receive your regular free copy of *ContentAsia*, please email i_want@contentasia.tv

Published fortnightly by:
Pencil Media Pte Ltd
730A Geylang Road
Singapore 389641
Tel: +65 6846-5987
www.contentasia.tv

MCI (P) 091/11/2015

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