

MPA's APOS turns 10

Value creation takes centre stage in Bali in April

APOS turns 10 in April, and Media Partners Asia (MPA), organisers of the annual media/telecoms/entertainment event in Bali, are marking the milestone with conversations themed around The Path to Value Creation.

The full story is on page 3

Yanxi Palace beats off rivals

Mainland period show flies flag for Asian drama

Mainland Chinese epic period drama, *The Story of Yanxi Palace*, won streaming giant iQiyi a place on Singapore's top three digital originals list for the week of 10-16 January, according to the latest data from Parrot Analytics.

The full story is on page 13

China's CGTN backs plastic doc

April 2019 global premiere for Raw environment show

China's China Global Television Network (CGTN) has bought worldwide (ex U.K.) premiere rights for Raw documentary, *Drowning in Plastic*. The 90-minute programme will air in April as part of CGTN's Big Story strand.

The full story is on page 5

Suria counts down to Malay dance debut

First dance reality show follows 2018's kids song format



Dansa Mania

Singapore free-TV Malay channel Suria premieres its first reality dance competition, *Dansa Mania*, on Monday, 4 February, in a prime-time 8.30pm slot.

The two-hour double bill finale will air on 25 March 2019 on both Suria and on Singapore streaming platform Toggle.

Open to Singaporeans and permanent residents between the ages of 13 and 40 years old, *Dansa Mania* kicks off with 11 groups chosen from the 100 selected during auditions in October last year. Groups are between three and 10 dancers. Every week one group is eliminated. The winner receives S\$10,000/US\$7,358 cash.

The reality series is hosted by local radio DJ and TV host, Dalina Jaapar, with resident judges entertainer Najip Ali, free-style dancer Alif Aircho and performer/choreographer Gani Karim.

Dansa Mania is produced by local shop Mediamorphosis for Suria, which is one of seven television channels operated by

Singapore broadcaster Mediacorp.

The production budget, which comes out of Mediacorp's government-funded public service broadcasting obligation, has not been disclosed. Mediacorp receives about S\$250 million/US\$183 million a year from the government's Public Service Broadcasting fund.

Suria programmers said *Dansa Mania* taps the popularity of dance within the youth demo.

This is the second time in a year Suria has experimented with reality competitions. Last year this time, the channel premiered its first kids reality singing competition, *Juara Mic Junior!*, in the same Monday prime time slot.

Suria's linear schedule is a mix of in-house production and acquisition of Bahasa Malay and Bahasa Indonesia originals from Southeast Asian neighbours Malaysia and Indonesia.

Dansa Mania replaces *Reka*, a DIY decorating competition show.

Solar buys Grammy rights



Bruno Mars at last year's Grammy Awards

Solar Entertainment in the Philippines has added rights for this year's Grammy Awards to its slate, joining Asian platforms including China's Tencent and Japan's Wowow. The 61st annual awards, hosted this year by Alicia Keys, airs live from the U.S. on Sunday 10 February. The rights deals were closed by Alfred Haber Inc.

Singapore ushers in new copyright rules
Stern measures against illicit streaming box vendors

Singapore authorities are amending the country's copyright rules to, among other things, cut off money earned through selling streaming boxes that enable access to pirate TV channels and video-on-demand programmes.

"The measures, which are absent today, will make clear that acts such as the import and sale of such devices are prohibited," the Ministry of Law says.

The proposed amendments, introduced after a three-year review and two rounds of public consultations, also enhance IP rights of creators "to help them build their reputation and grow their business". This includes default ownership of commissioned works, including films, unless they agree otherwise.

The proposals have, as expected, been welcomed by an industry hobbled by piracy.

Singapore, with its ultra-fast broadband networks and digital infrastructure, has been a happy home to pirate ventures, including a robust trade in illicit streaming devices.

Neil Gane, GM of regional industry body Avia's Coalition Against Piracy (CAP), said illicit streaming devices and their associated applications "are by far the most important copyright infringement issue in Singapore".

"Liability for ISD retailers under the present version of the copyright act exists, but establishing it is not straightforward. We are pleased that the government has recognised that this lack of legal clarity had allowed ISD retailers to mislead consumers that the content accessible through such TV boxes was legal and that requisite subscription charges went to rights-holders – which they did not".



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Sky Castle on track for record close

JTBC drama hits 22% on pen-ultimate weekend



Sky Castle

The latest episodes of Korean drama *Sky Castle* hit 22.316% ratings nationwide on Saturday, 19 January, topping a consistent rise since the premiere on 23 November at 1.727% (source: AGB Nielsen) and setting new audience share records for cable drama.

With two episodes to go, JTBC's Friday/Saturday prime-time drama hit 24.5% ratings in Seoul for episode 18 on 19 January, up from the previous Saturday's 21%.

The performance puts *Sky Castle* ahead of Studio Dragon's *Goblin* (2017), which closed at 18.68% average rating nationwide for its final episode in January 2017.

Sky Castle is also way ahead of this year's much-anticipated Studio Dragon weekend drama, *Memories of the Alhambra*, which peaked nationwide at 10.025% on 13 January.

Sky Castle is the story of a group of housewives living in a high-end Seoul residential complex. *Sky Castle*'s final episode airs on Saturday, 26 January.

Produced by Bomi Moon's HB Entertainment and Joonsuh Park of JTBC's Drama House, the surprise hit makes *Sky Castle* the most successful drama in seven-year-old domestic cable/pay broadcaster JTBC's history.

The 20-episode satire tracks the materialistic desires of upper-class parents in Korea, and their relentless ambitions for their children in Korea's competitive education system.

The 70-minute episodes are set in a luxurious residential development called *Sky Castle*, populated by doctors and law professors.

MPA's APOS turns 10

Value creation takes centre stage in Bali in April



MPA executive director, Vivek Couto, with Disney's Kevin Mayer at APOS 2016

APOS turns 10 in April, and Media Partners Asia (MPA), organisers of the annual media/telecoms/entertainment event in Bali, are marking the milestone with conversations themed around The Path to Value Creation.

This includes a focus on "The New Economics of Storytelling", which explores how producers and distributors can make money on a sustainable basis "amidst bubbles of volatile demand in online video and challenging unit economics in TV," says MPA executive director, Vivek Couto.

APOS 2019 (23-25 April) will focus "on the foundations and catalysts that will enable the healthy flow of capital, content and distribution across a US\$425-billion consumer broadband and video ecosystem in Asia Pacific," Couto says.

"Digital distribution continues to recalibrate revenues, costs and valuations in Asia Pacific, where local and global inno-

vators are forging new business models and strategies," he adds.

"As distribution options multiply, the need for scale, operating leverage and local relevance has never been greater, driving M&A and astute partnerships with a heightened focus on content, data and direct-to-consumer relationships," he says.

Other sub-themes include a broader goal for distribution, which looks at distribution platforms' new mantra as operators and markets transition from simple bundles of linear video and legacy communications products to packaging together all kinds of digital services, data and content.

This year's agenda will also look at local market momentum as global scale accelerates under the banner of "local clout meets global scale" and how the shift to direct-to-consumer changes the game.



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SK Broadband doubles capacity to deal with streaming demand

Korea's SK Broadband wants to double data transfer speeds from 50 Gbps to 100 Gbps to accommodate the country's rising Netflix consumption, according to Korean news agency Yonhap. Company officials have not said how long it will take to negotiate adjustments to SK's international network with foreign telcos. The report said Netflix had approx one million active users in Korea.

Pakistan threatens action against "malicious and indecent" content

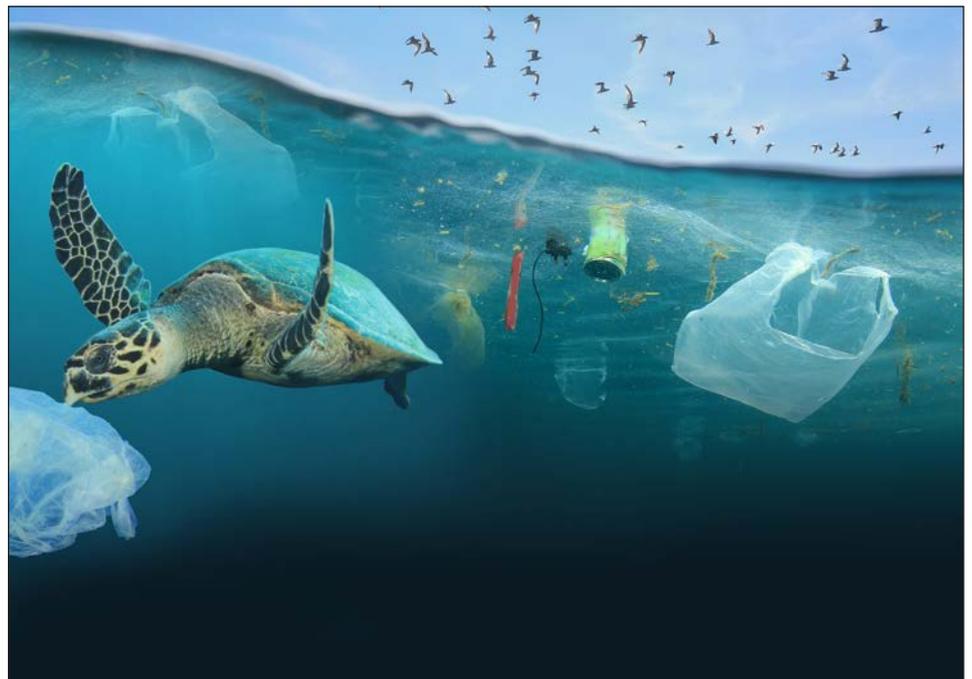
Pakistan's media regulatory authority, Pemra, has warned satellite TV channels not to criticise state institutions – and particularly the judiciary – on air. Pemra described some of the discussions as "malicious" and "indecent", and said ongoing anti-judiciary programmes on various channels were "a matter of serious concern". The Pakistan Press Foundation quoted Pemra as saying that strict action would be taken, including legal proceedings, against this violation of Pemra laws.

ABS-CBN's iWant reports 60m views in December

Philippines broadcaster ABS-CBN says its rebooted iWant streaming platform recorded 60 million video views in December 2018, and moved into the 2019 with 11.3 million users. The revamped app debuted in November 2018. New originals on the platform include this month's romcom, *Allergy in Love*, written and directed by Joross Gamboa, about a man with an extreme, potentially fatal, allergic reaction to physical intimacy; and erotic-drama anthology series *Hush*, featuring individual journeys to self-discovery and fulfilment of sexual desires.

China's CGTN backs anti-plastic doc

April 2019 global premieres for Raw doc



Drowning in Plastic

Mainland China's China Global Television Network (CGTN) has bought worldwide premiere rights (excluding the U.K.) for Raw documentary, *Drowning in Plastic*.

The 90-minute programme will air in April as part of CGTN's Big Story strand.

Drowning in Plastic, which aired on BBC One last year, tracks the dangers

of marine plastic pollution with wildlife biologist Liz Bonnin and some of the world's leading marine biologists and campaigners.

The global licensing deal, which makes CGTN a co-producer alongside BBC One, was brokered by indie distributor all3media International.

Vietnam picks up Keshet's Boom!

Philippines' GMA adds 78 eps to original order

Vietnam's VTV will air the first local version of Keshet show *Boom!* in March. The series, produced by Aqua Blue for VTV, will air as *Qua Cau Bi An (The Mysterious Ball)*, giving Keshet its third Asian landing spot for the trivia challenge format.

In a second Asia deal announced this week, Philippines' broadcaster GMA Network has ordered another 78 episodes of *Boom!*, which has been running as a live stripped segment in GMA's variety show *Eat Bulaga*.

Boom! has also aired in Cambodia

(Bayon TV).

By mid-November last year, Keshet had eight titles on air in 2018 or commissioned for 2019 – just under 3% share of approx 300 format titles in the region, according to ContentAsia's Formats Outlook.

In addition to *Boom! Philippines*, Keshet titles include four titles in Vietnam – *Lovers or Liars Vietnam*; *Manbirth Vietnam*; *Master Class Vietnam*; *Masters of Dance Vietnam* – as well as *Rising Star India* season two; *Rising Star Indonesia* season three; and *Who's on Top? Indonesia*.

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Korea

In numbers

Population..... 51.18 million
 Households..... 19.8 million
 TV households.....19.5 million
 Avg. TV households..... 2.5
 TV penetration..... 98.5%
 Pay TV subscribers..... 30.8 million
 Internet users (fixed/mobile)..... 45.2 million
 Mobile subscribers..... 63.6 million

Source: Statistics Korea

Free TV

Educational Broadcasting System

Educational Broadcasting System (EBS) was founded in 1973 for educational establishments in Korea and launched in 1974 as a radio station under the Korean Educational Development Institute. TV broadcasting started in 1980. EBS was re-established as a public corporation in 2000. EBS currently owns and operates seven TV channels: EBS1 (digital terrestrial public channel for general viewers); EBS2 (digital terrestrial public channel offering English educational content for elementary/middle school); satellite channel EBS Plus 1 (supplements school education for college entrance exams, via satellite SkyLife, cable TV, IPTV); EBS Plus 2 (supplements primary/middle school education and vocational training via satellite SkyLife, cable TV, IPTV); EBS English (English-language education via satellite SkyLife, cable TV, IPTV); EBS U (education for children via IPTV); and EBS America (educational channel in the U.S. via satellite/cable TV). EBS also operates several internet-/mobile-based educational services and is involved in international co-production and content distribution businesses.

Korean Broadcasting System (KBS)

Public broadcaster, Korean Broadcasting System (KBS), was founded in 1926 as Kyeongseong Broadcasting Corporation. The public broadcaster added television to its radio services in 1961. KBS operates two general entertainment terrestrial TV channels (KBS TV1, KBS TV2) and one international satellite TV channel (KBS World).



Sky Castle, JTBC

KBS TV1's driver content is news/current affairs, cultural programming and historical daily drama series. KBS TV2's strength lies in its variety/entertainment family-oriented offering. KBS World is a global 24-hour satellite service targeting Koreans living overseas. KBS also offers six cable TV channels: KBS Drama, KBS Joy (quiz/variety), KBS Sports, KBS W (women), KBS Kids and KBS Prime (culture). The four KBS-branded terrestrial DMB channels are: U-KBS Star (mobile versions of KBS TV1 current affairs), U-KBS Heart (mobile versions of KBS TV2's entertainment shows), U-KBS Music (music channel) and U-KBS Clover (interactive data/information). KBS subsidiaries include KBS Media, which manages local/global marketing of KBS content. KBS is funded by viewer licence fees.

Munhwa Broadcasting Corp (MBC)

Established in 1961, Munhwa Broadcasting Corporation (MBC) is a public broadcaster with 98% coverage of Korea. The MBC network consists of one national terrestrial station (Channel 11), five cable stations (drama, sports, variety, music, women), five satellite TV

channels (drama, sports, music, variety, women), four terrestrial DMB services (two television, one radio, one data) and three radio stations (AM, FM, standard FM). MBC distributes its content internationally via distribution arm iMBC.

Seoul Broadcasting System (SBS)

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

Pay TV

B tv (Broad&tv)

IPTV service B tv was launched in 2009 by SK Telecom's broadband internet entity,

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SK Broadband. The service offers about 234 SD/HD channels and 85,000+ VOD/catch-up titles (movies/TV series) to 4.66 million subscribers (Sep 2018). Subscriptions cost from KRW16,500/US\$14.70 a month for the 136-channel B tv Basic pack without contract to KRW30,800/US\$27.50 a month for the 234-channel B tv Prime Catch-on pack without contract.

D'LIVE

D'LIVE is a cable pay-TV and OTT service provider in Korea with upwards of two million subscribers. D'LIVE was Netflix's first partner in Korea, offering the service through the D'LIVE set-top box.

KT Skylife/Olleh TV/Olleh TV Skylife

Founded in 1981 as a fixed-line service provider, the former state-owned KT Corporation began providing satellite services through KT Skylife in 2002. KT Skylife offers HD/SD TV and audio channels to 2.6 million users (Sep 2018). KT also operates IPTV service, Olleh TV/Olleh TV Air, offering about 211 channels and 150,000+ titles (drama, movies, documentaries, concerts, sports events, karaoke, shopping and education) to 6.1 million users (Sep 2018). KT's hybrid IPTV/satellite platform, Olleh TV Skylife (OTS), which provides a combo of satellite TV (SkyLife), IPTV (Olleh TV) and interactive services, had 1.7 million subscribers at the end of September 2018. KT produces its own content, including drama, sports and talk shows, and has an interest in OTT (Telebee), ultra-high-definition IPTV (Olleh GiGA UHD tv) and broadband services.

U+ TV

Established in December 2007 by LG U+ Corp, U+ TV is an IPTV service offering VOD titles spanning entertainment, games and variety content as well as live channels. Monthly subscription plans cost from KRW7,700/US\$6.90 for 75 channels to KRW27,390/US\$24.50 for 174 channels. U+ TV also has a mobile IPTV version, U+ HDTV. LG, which had about 3.9 million U+ TV IPTV subs at the end of October 2018, also operates broadband service Giga Broadband to 4.03 million subscribers (Oct 2018). LG U+ was founded in July 1996 by the merging of three

LG telcos: LG Telecom, LG Dacom and LG Powercom.

OTT/Online/Mobile

Consumers in Korea have access to a wide range of streaming/online platforms, including **ALTBalaji** (Indian, from US\$1.99 a month); **Amazon Prime Video** (US\$5.99 a month); **Netflix** (also available via D'Live Plus' and LG U+'s set-top boxes); **Spuul**; and **YuppTV**.

EveryOn TV

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

Kakao TV

Launched in February 2017, Kakao TV offers UGC, local TV content and interactive real-time chat priced at KRW7,900/US\$7 a month. Kakao TV is owned and operated by Kakao Corporation, which was formed by the merger between video platform Kakao and content provider Daum Communications in 2014.

NAVER TV

Ad-supported online video portal NAVER TV was launched in 2012 by internet service operator NAVER Corporation, which is best known for its search portal/online services in Korea. The platform offers Korean web series (drama/animation/entertainment) and UGC videos. NAVER TVcast also carries some acquired English-language content.

Oksusu

Oksusu ("corn" in Korean) offers live TV streaming channels and video on demand (VOD) content, including movies and dramas, as well as original programming to about 9.46 million subscribers, of which six million are premium/paying subs (7,000 monthly unique visitors, Sep 2018). Launched in Jan 2016, Oksusu is an integration of SK's former mobile TV B tv Mobile and VOD platform Hoppin. Oksusu is offered to all users in Korea, including non-SK Telecom customers. SK plans to integrate Oksusu and Pooq, an OTT service

by broadcasters SBS, KBS and MBC, by the first half of 2019. The coalition came as part of the companies' efforts to compete with foreign/global streaming services Netflix and YouTube.

Olleh TV Mobile

Olleh TV Mobile is the mobile extension of IPTV Olleh TV service. The mobile offering includes 80+ free live TV channels and 80,000+ VOD titles, spanning TV programmes, kids, sports, documentary and animation series delivered through LTE network. Non-KT customers pay KRW5,000/US\$4.50 a month. KT subscribers get it for free.

Pooq

Contents Alliance Platform (CAP) launched online TV platform Pooq in July 2012. The service offers local/international channels and programmes on-demand to four million users, of which 700,000 are premium/paying subs (Jan 2019). CAP, owned by terrestrial broadcasters – KBS, MBC, SBS – primarily engages in the production and distribution of broadcasting programmes, films and video/audio product in Korea.

Telebee

Satellite broadcasting company KT Skylife, launched video streaming service, Telebee, in September 2017, offering access to live TV channels and select Skylife TV programmes. The basic plan costs KRW3,300/US\$3 a month for eight local TV channels and the portable set-top box is KRW70,000/US\$63.

tving

CJ HelloVision's tving is an OTT/online TV/video service geo-blocked for Korea. tving offers real-time TV channels from CJ ENM, its own in-house channels, and more than 50,000 VOD local/international titles, including movies and TV episodes via internet connected devices. tving started off as a sub-menu for TV video service under Gom TV (a Korean video player app) in May 2010 and in March 2011, after six months of development, re-launched as tving. CJ HelloVision is the internet television service affiliate of the CJ Group.

U+HDTV

Multi-platform U+HDTV offers live television channels and video on-demand content. Subscription costs KRW5,500/US\$4.90 a month. A la carte VOD titles cost from KRW500/US\$0.40 to KRW5,500/US\$4.90 each.

Watcha Play

Founded in 2011, Kakao Ventures-backed Watcha Inc (formerly known as Froggrams Inc) launched SVOD service Watcha Play in January 2016.

YouTube Premium

South Korea is Google's video subscription service YouTube Premium's (formerly YouTube Red) first Asian market. The service launched in the country in December 2016. YouTube Premium offers original movies/series, music videos and ad-free (offline feature) videos, and costs KRW7,900/US\$7.06 a month.

**Programming/
Production/
Post Production**

72 Seconds

Digital content studio 72 Seconds specialises in the production of branded content for third parties, including cable networks, and its own original line-up. Production credits include drama series *Ordinary Life of Ms O* (S1-3), about a 30-year old single woman who balances blind dates with being a boss at work; *Banana Actually* (S1-S2), about the lives of four interconnected couples; and *Deux Yeoza* (S1-S2), which follows the intimate telepathic (and not-so-telepathic) communication of two girls as they deal with strange men, drunk girlfriends, and scary sales associates.

CJ ENM

KOSDAQ-listed CJ E&M merged with CJ Group's home shopping/e-commerce subsidiary CJ O Shopping on 1 July 2018 to become CJ ENM. The company continues to operate 16 TV channels, including tvN (general entertainment service available in Hong Kong, Singapore, Taiwan, Malaysia, Philippines, Indonesia,

Thailand, Cambodia, Myanmar and Australia), Mnet Japan (music channel in Japan), and Blue TV (carries general "hallyu" content, in Vietnam) as well as online creator network Dia TV. The company produces and distributes content for the broadcast, film, music, live entertainment sectors. CJ E&M was formed in 2010 in a merger of CJ Media and On Media (broadcast); CJ Entertainment (motion pictures); Mnet Media (music); and CJ Internet (games). The company is headquartered in Seoul with branches in Asia and the U.S.

Chorokbaem Media

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

Company SangSang

Company SangSang is a production company founded by Hyuk-Jae Jang and Hyo-Jin Cho, the producers behind variety shows *Running Man* and *Family Outing*. Company SangSang also produced Netflix's first Korean original variety show *Busted!*.

EnterMedia Pictures

Founded in 2013, EnterMedia Pictures in Korea is a part of U.S.-based EnterMedia Contents. The production company has developed the Korean TV remake of U.S. series legal drama *Suits*, and was involved in adapting the U.S. version of Korean drama, *The Good Doctor*. EnterMedia is also involved in television acquisition and distribution; digital content creation and distribution; and motion picture production, acquisition and distribution.

iHQ

iHQ's core business areas comprise of two main divisions: entertainment division that manages talents as well as drama production, and media division that operates six TV channels and in-house content production. The KOSPI-listed company is majority owned by pay-TV

operator D'Live and, since December 2016, is 5% owned by A+E Networks.

HB Entertainment

Established in 2006, HB Entertainment specialises in drama series and film production. 2018 credits include the 20-episode drama series *Sky Castle*, which tracks the materialistic desires of upper-class parents in Korea (aired on JTBC); crime/mystery *Partners for Justice* (MBC); and romantic comedy *Lovely Horribly* (KBS). HB Entertainment is also involved in talent management services.

**JTBC Content Hub
(Drama House/Studio LuluLala)**

JTBC Content Hub, which is the distribution arm of JTBC, oversees worldwide distribution of JTBC's original content. It is home to two content studios, Drama House, which creates primetime scripted programming and Studio LuluLala, for digital scripted/unscripted and lifestyle shows across TV and online platforms such as JTBC, JTBC2, JTBC4, Facebook, and YouTube. Studio LuluLala's production credits include variety web series *Wassup Man*, which gained 1.6+ million followers in less than one year since launching in 2018. JTBC produces about 12 scripted series and over 2000 hours of unscripted programming annually, including drama series *Lady in Dignity* (2017), *Misty* (2018) and *Sky Castle* (2018).

LYD

LYD is a media and content distribution company offering customised gateways in and out of Korea. Based in Seoul, LYD provides channel, content and brand representation within the local market while also securing international distribution for its portfolio of Korean dramas on channels and global OTT platforms.

Playlist Studio

Digital content specialist Playlist Studio is owned by video messenger company Snow, which is a subsidiary of Naver. Playlist Studio focuses mostly on teen romance content, including *Love Playlist* (S1-S3), *Seventeen* (S1) and *Eighteen* (S1).

Studio Dragon

Studio Dragon, set up by CJ E&M as a separate production unit in early 2016, listed on the KOSDAQ in November 2017, and said at the time it aimed to expand domestic market share to 40% by 2020. Studio Dragon titles include *The Crowned Clown*, a story of a king who replaces himself with a lookalike clown to escape political upheaval and power struggles; *Touch Your Heart*, about a fading actress who falls in love with a cold-hearted lawyer; and romance thriller *The Psychometric Guy*, the story of a boy who can read secrets.

Studio Gale

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

Why Not Media

Why Not Media specialises in the production of web drama series. Production credits include romance

series *Secret Crushes* (S1-S3), *Always a Boyfriend*, *Never a Boyfriend* (S1-S3) and *Office Watch* (S1-S2). The company also owns and operates two web-based channels, KOK TV (drama) and KIK TV (entertainment), where the offering includes two new episodes a week. The aim is to become a full-fledged channel network.

Regulators/Associations

Korea Cable Television & Telecommunications Association (KCTA)

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

Korea Communications Commission (KCC)

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

responsible for regulating broadcasting and communications services, protecting users, and dealing with other matters required for maintaining the independence of broadcasting services.

Korean Broadcasters Association

KBA was founded in 1974 by domestic terrestrial broadcasters. The aims are to develop the broadcasting environment and upgrade broadcasting qualities in Korea.

Ministry of Culture, Sports and Tourism

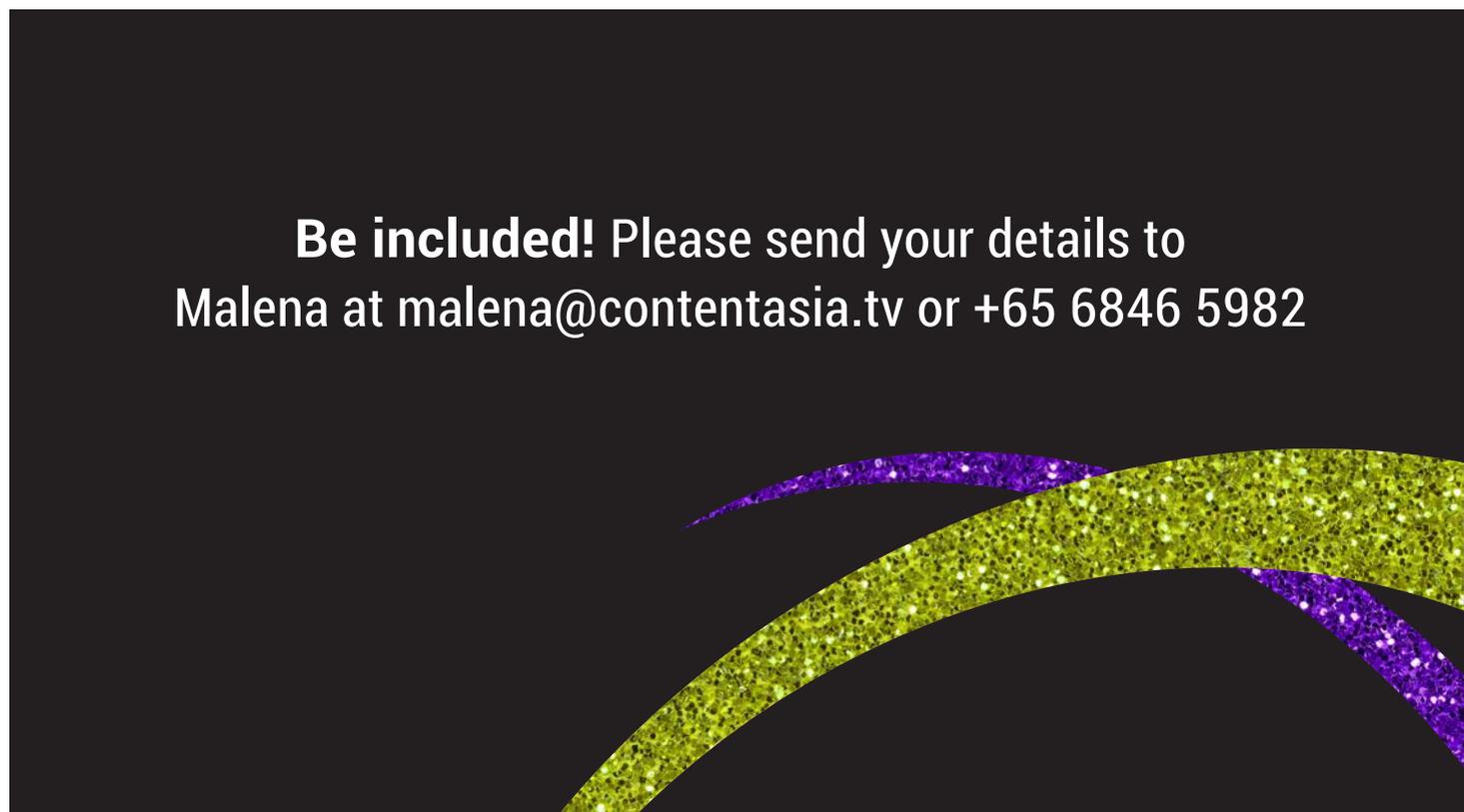
Founded in 2008, the Ministry of Culture, Sports and Tourism is responsible for the areas of tourism, culture, art, religion and sports.

Seoul Film Commission (SFC)

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

Adapted from ContentAsia's The Big List 2019

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



What's on where...

January 2019	22-24	NATPE	Miami, U.S.
February 2019	19-20	Avia OTT Summit	Singapore
March 2019	5-7	SportelAsia	Macau
	11-12	INTV	YMCA Jerusalem, Israel
	12-14	FICCI Frames	Mumbai, India
	18-21	Hong Kong FILMART	Hong Kong
	19	Indonesia in View	Jakarta, Indonesia
April 2019	2	Avia OTT India	Mumbai, India
	3-5	Content Expo Tokyo	Tokyo, Japan
	6-7	MIP Doc	Cannes, France
	6-7	MIP Formats	Cannes, France
	8-11	MIP TV	Cannes, France
	23-25	APOS	Bali, Indonesia
May 2019	8-10	Busan Contents Market (BCM)	Busan, Korea
	14-17	L.A. Screenings (Independants)	L.A., U.S.A.
	27-28	DW Global Media Forum	Bonn, Germany
June 2019	5-7	MIP China	Hangzhou, China
	6-8	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	14-10	Shanghai International Film & TV Festival TV Market	Shanghai Exhibition Center, China
	17	Avia Satellite Industry Forum	Singapore
	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore
August 2019	20-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	3	Malaysia in View	Kuala Lumpur, Malaysia
	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France
November 2019	4-6	Asia Video Summit	Hong Kong
	6-13	American Film Market & Conference, AFM	Santa Monica, CA, U.S.
	TBC	APSCC	Bangkok, Thailand
December 2019	4-6	Asia TV Forum & Market, ATF	Singapore
	9-10	Dubai International Content Market 2019	Dubai

The full list of events is available at www.contentasia.tv/events-list



Yanxi Palace beats back digital rivals

Mainland period show flies the flag for Asian drama

Mainland Chinese epic period drama, *The Story of Yanxi Palace*, won streaming giant iQiyi a place on Singapore's top three digital originals list for the week of 10 to 16 January, beaten only by Netflix anthology sci-fi drama *Black Mirror*, according to the latest data from Parrot Analytics.

The 70-episode 2018 series, which beat U.S. titles such as *Marvel's Daredevil*, *Lemony Snicket's A Series of Unfortunate Events* and *Stranger Things* on the digital list for the week, is the story of a young palace maid

secretly investigating her sister's death.

As insanely popular as the series has been, it didn't come anywhere close to the demand for American studio titles such as *Brooklyn Nine-Nine* or *Game of Thrones* – the top two titles on the overall list and the only two that topped the 500,000 demand expressions mark for the week.

Singapore's biggest change over the past six months is the leap in average demand expressions from 364,000 for the top show (*Westworld*) in June last year to just under 600,000 for this year's top title.

Top 10 Overall TV Shows: Singapore

Rank	Title	Average Demand Expressions®
1	<i>Brooklyn Nine-Nine</i>	599,738
2	<i>Game of Thrones</i>	562,949
3	<i>The Good Place</i>	337,160
4	<i>The Big Bang Theory</i>	285,194
5	<i>The Flash</i>	275,539
6	<i>Modern Family</i>	265,243
7	<i>The Walking Dead</i>	260,988
8	<i>Arrow</i>	222,582
9	<i>Black Mirror</i>	206,770
10	<i>The Daily Show</i>	199,822

Top 10 Digital Originals: Singapore

Rank	Title	Platform	Average Demand Expressions®
1	<i>Black Mirror</i>	Netflix	206,770
2	<i>Story of Yanxi Palace</i>	iQiyi	178,771
3	<i>Marvel's Daredevil</i>	Netflix	169,902
4	<i>Young Justice</i>	DC Universe	168,564
5	<i>Narcos</i>	Netflix	144,736
6	<i>Lemony Snicket's A Series of Unfortunate Events</i>	Netflix	141,926
7	<i>Titans</i>	DC Universe	130,705
8	<i>Stranger Things</i>	Netflix	118,276
9	<i>Future Man</i>	Hulu	117,254
10	<i>Marvel's Runaways</i>	Hulu	106,837

Date range: 10-16 Jan 2019

Market: Singapore

Demand Expressions®: The global TV measurement 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.



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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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