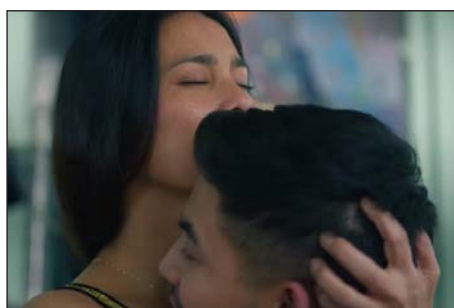


## ABS-CBN's iWant reboot nigh

New platform goes up with  
with 6 digital originals



Glorious

Philippines' broadcaster ABS-CBN goes live and commercial on its revamped iWant streaming service on Saturday, 17 November, with six original shows, including the reboot of Chito Roño's iconic *Spirits Reawaken*. The slate ranges from romance and showbiz to horror. Films on the new platform include *Glorious*, starring Angel Aquino and Tony Labrusca; and 10-episode comic anthology series, *Alamat ng Ano*. The ad-supported iWant will carry ABS-CBN library content along with new and original titles.

## MasterChef SG tops Ch5 charts

8-episode show closes  
with 900,000 viewers

*MasterChef Singapore* didn't quite hit a million viewers during its eight-week run, but the almost 900,000 total viewers who tuned in made the show the most-watched local variety series on English-language Channel 5 since the new measurement system kicked in exactly two years ago. The finale on 21 Oct attracted 277,000 viewers. The season drew more than 100,000 unique viewers on streaming platform Toggle.

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## Taiwan production steps up *Nowhere Man*, *Memory Eclipse* in 2019

Taiwan stepped out of China's giant production shadow in the past few weeks, standing in its own limelight with two new television series – *Nowhere Man* and *Memory Eclipse* – slated for global/regional release in 2019.

*Nowhere Man* is Netflix's first Mandarin-language original television series. Shooting started in Taiwan in early October, with Joseph Chang and Alyssa Chia in the lead roles.

Original content director Erika North said during Netflix's 8 November showcase in Singapore that the series would "break assumptions about Chinese-language content".

*Nowhere Man*, written and directed by DJ Chen, follows death row inmate Quan who learns of his son's kidnap while waiting to be executed. To save his son and protect his family, Quan plots a jailbreak, only to find himself in an even more dangerous collision.

Cora Yim, SVP and head of Chinese entertainment at Fox Networks Group Asia, is driving the second series, *Memory Eclipse*, a five-episode anthology themed around the music of legendary Chinese pop singer Teresa Teng.

*Memory Eclipse*, co-produced by John Chong (*Infernal Affairs*) with Taiwan's Winday Culture, will be shot between Taiwan and Thailand. The series is directed by Winday Culture founder, Charles Sun.

## Mediacorp lights up local stories

Singapore's Mediacorp is prepping its first stage-to-screen adaptation of an iconic musical milestone as the domestic media behemoth turns its attention to what it's best placed to do: shine a light on local stories. Details to come on 20 November at a shiny event with the country's filmmakers and directors, including national icons Dick Lee and Michael Chiang.

## Go-jek quiet on video team exit

Indonesia's Go-jek is said to have reworked its video content strategy and team, although there is no official word yet on what the company plans to do with its streaming service Go-Play or its content creation arm Go Studios.

Insiders say content execs driving the original video strategy, including studio head Christopher Smith, are no longer in the building.

Go-jek has so far not responded to questions about the changes.

In April, the ride-sharing/payments platform said the subscription video business with daily/weekly/monthly access would be driven by new content creation unit, Go-Studios.

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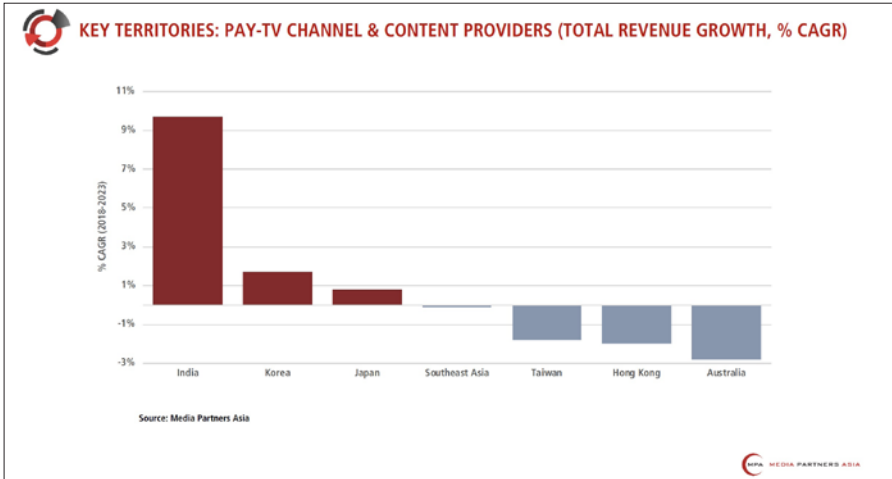


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## Slowdown & decline plague Asia pay TV

MPA flags further consolidation: eye on A+E, Sony



A combo of slowdown and decline has hit the Asia-Pac pay-TV sector as key markets transition to online video and internet TV delivery.

New data from Media Partners Asia (MPA) highlights major growth in India/South Asia. Subscriber growth has moderated but remains robust in Korea and the Philippines, MPA executive director Vivek Couto says.

"Subscriber and ARPU growth is fundamentally challenged across much of Southeast Asia, Australia, New Zealand and Taiwan, and advertising is under pressure across most markets ex-India," he says.

"In the context of such challenge, most pay-TV operators are rationalising content budgets, investing mostly in their own channels, local and Asian channels and sports rights while rationalising spends on third-party channels across Hollywood entertainment, kids, factual and lifestyle."

Content spend across a number of these genres has started to move online with the growth of OTT, MPA's new report, Asia Pacific Pay-TV Distribution, shows.

At the same time, large scale IP-owners in entertainment and sports are likely to move direct-to-consumer with OTT offerings of their own.

Global media M&A will have a significant impact in Asia as key players grow scale through the consolidation of channels and IP under one roof, cre-

ating more synergies and bargaining power in the process, Couto says.

Following Fox/Disney, WarnerMedia (Warner Bros, HBO, Turner); and Discovery/Scripps, MPA flags more consolidation, with A+E and Sony among the most likely candidates.

Pay-channel subscription fees are expected to grow at 2% CAGR over 2018-23 to US\$10.8 billion by 2023. India will remain a key growth driver while Australia, Japan and Korea will remain scalable for incumbents. "There will continue to be significant rationalisation in Southeast Asia, Hong Kong and Taiwan," Couto says.

Net advertising revenues are expected to grow at 5% CAGR over 2018-23 to reach US\$16 billion, driven largely by growth in India.

India's importance as a mainstay for pay channels will only be underscored by 2023 as it will contribute almost 50% to the Asia ex-China pay channel and CP revenue pie.

Seven media groups – 21st Century Fox, Disney, Sony, WarnerMedia, CJ, Sun TV, Zee – have more than 40% share of revenues accruing to channels and content providers from the Asia ex-China pay-TV industry in 2018. The remainder is split between international groups (Discovery and Viacom for instance), strong local incumbents (India, Japan, Korea, Taiwan), successful new entrants (BeIn Sports) and pay-TV operator invested channels.

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A portrait of Brent Goff, a man with short brown hair and blue eyes, smiling. He is wearing a dark blue suit jacket, a light blue dress shirt, and a purple paisley tie. The background is a plain, light-colored wall.

“

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about being  
neutral –  
it's about being  
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## Indonesia TV/print ad spend up 5%

### Big spenders are gov't & political parties, Nielsen says

Indonesia's advertising spend on television/print in the nine months from January to end September this year was up 5% to Rp114.4 trillion/US\$7.8 billion, according to Nielsen data.

In the third quarter of 2018, ad spending was up 4% compared to the same quarter last year, reaching a total of Rp39 trillion/US\$2.6 billion.

Nielsen said television ad spend was "stable", growing at 9% to Rp93.8 trillion/US\$6.4 billion and remained the largest contributor to ad spend during the third quarter.

Government and political parties contributed Rp2.9 trillion/US\$196 million to total spend – an increase of 40% – in the three months from July-September.

The country's biggest television advertiser was the Ministry of Health, which spent Rp523.8 billion/US\$35.5 million, an increase of 30% on last year.

The General Election Commission (KPU) was the biggest print advertiser, contributing Rp517.3 billion/US\$35 million over three months. The South Sumatra Regional Government relied on print as well, spending Rp115.9 billion/US\$7.8 million (an increase of 14%).

Online services category was second at Rp2.4 trillion/US\$162 million – an increase of 45% – followed by the hair care category, with spend of Rp2.1 trillion/US\$142 million. Tobacco/cigarettes were also in the top five categories, with spend up 8% to Rp1.6 trillion/US\$108 million, along with face care, which was up slightly by 0.2% to Rp1.5 trillion/US\$101.5 million.

Nielsen also said live sports events had become an ad revenue driver.

Calling sports activity in the third quarter "lively", Nielsen said events such as the World Cup and the Asian Games were "a momentum for industry players and brand owners to compete to intensify their ads, especially on television".

Viewership data shows that the 2018 Asian Games reached 85.4% of TV viewers in Indonesia. The highest rated match was between Indonesia and Hong Kong, with a rating of 9.4% and a share of 35.6%.

The World Cup also pushed viewership up significantly, with total reach of about 65%.

## Epic drama drives Tencent 2019 slate

### Chinese streamer trawls ancient kingdoms for ideas

Chinese streaming giant Tencent is adapting a slew of epic period pieces for its 2019 drama slate.

The originals include new versions of Jin Yong's *The Heavenly Sword and Dragon Saber* and *Demi-Gods and Semi-Devils*, as well *Xifei's Royal Love in the Palace*, drawn from the Qing Dynasty story of the legendary Empress Xiaoshengxian.

The Jin Yong remakes were announced only days after the legendary Hong Kong martial arts author's death at the age of 94. More than 300

million copies of his novels have been sold worldwide.

The Northern Song Dynasty is the setting for a fourth epic series, *Held in the Lonely Castle*, inspired by Imperial China's Emperor Renzong.

Also being given the Tencent treatment for the upcoming slate is computer-game based fantasy title, *Chinese Paladin*.

Tencent is also returning flagship talent show, *Produce 101*, next year, this time with the hunt for a boy band. The debut series this year featured a girl band.

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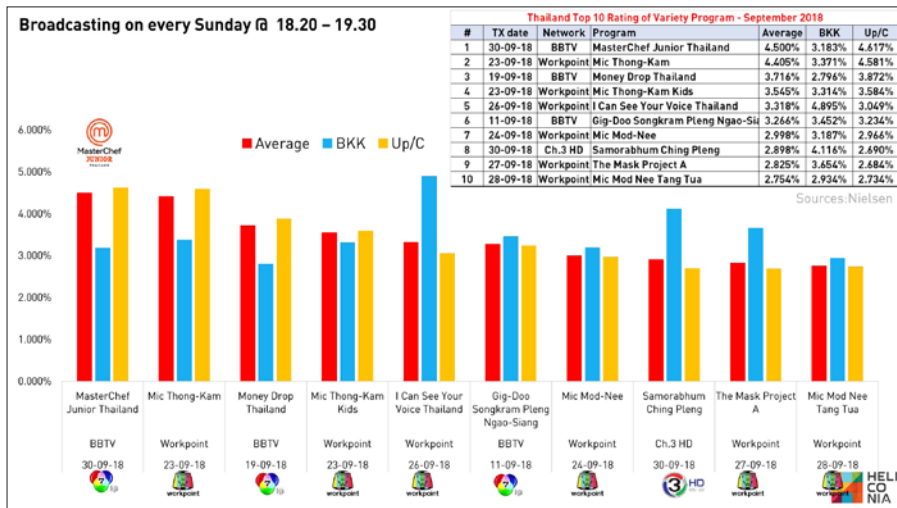
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## Heliconia's *MasterChef Junior* triumphs Thai production house tops ratings charts



Thai production house Heliconia H Group heads into the finale of the new season of *MasterChef Junior* (17 x 90 mins) in early December on a ratings high for the time slot.

The local version of the cooking competition format debuted on 19 August this year on BBTV Channel 7 and airs Sundays, 6.20pm-7.50pm.

The 7th episode, aired on 30 September, topped variety programming charts in Thailand for the whole of September, with 4.5% average ratings, according to Nielsen Thailand data provided by producer Heliconia H Group.

Three other international formats – *Money Drop Thailand*, *I Can See Your Voice Thailand* and *The Mask Project A* – were also on the same chart.

The concept behind the new Thai *MasterChef Junior* is “flavour of Thailand”. The idea is “to give audience opportunities to revisit Thai culinary arts that have been forgotten”, Heliconia says.

Contestants come from across the country, “not only from Bangkok but many who lives in rural areas to best represent the whole nation. Two of the three judges are Thai Royal family members to strongly emphasise being Thai,” the company adds.

Directors are Amanda Nell Eu (Malaysia); Anysay Keola (Laos); Kavich Neang (Cambodia); Le Bao (Vietnam); Makbul Mubarak (Indonesia); Nicole Midori Woodford (Singapore); Nik Amir Mustapha (Malaysia); Sharifah Amani (Malaysia); Sheron Dayoc (Philippines); and Sorayos Prapapan (Thailand).

## Astro shorts head for S'pore film fest Malaysia media co picks 10 SEA up&coming directors

Malaysia's media company Astro premieres 10 new short films from up-and-coming directors around Southeast Asia at the 29th Singapore International Film Festival on 2 December.

The films – all based on the theme of love – were commissioned by Astro's A-List art house film channel. Astro said the 10 directors represented an “extensive mix of up-and-coming cinematic talents

from Southeast Asia”.

Directors are Amanda Nell Eu (Malaysia); Anysay Keola (Laos); Kavich Neang (Cambodia); Le Bao (Vietnam); Makbul Mubarak (Indonesia); Nicole Midori Woodford (Singapore); Nik Amir Mustapha (Malaysia); Sharifah Amani (Malaysia); Sheron Dayoc (Philippines); and Sorayos Prapapan (Thailand).

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ON THE  
MOON  
50 YEARS  
SINCE MANKIND'S  
GIANT LEAP



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“It's the beginning of a very positive transformative force.”

*Reed Hastings, CEO, Netflix, in Asia for the first See What's Next: Asia event in Singapore*



“The internet is changing everything, just like movies did, just like television did... the old art form is getting an extension with the new technology,” Netflix chief executive, Reed Hastings, told media and partners from 11 countries gathered in Singapore on 8 November for the first See What's Next: Asia showcase.

In his opening, Hastings said Netflix was “doing several big things because of what the internet allows”.

“First is on-demand. It sounds simple. You can watch it when you want... you can binge view. Until Netflix, you could binge a book and you could stay up late reading a book but you couldn't binge television. And now of course you

can. And that change alone has really improved storytelling, allowing serialised television... to be developed and shared around the world,” he said.

The second big change was personalisation. “Finally, what the internet allows is global sharing. There has never been a global television network until now,” he said.

Hastings singled out “big shows like *Kingdom*” and “small shows like *Shirkers*” to illustrate the power of global sharing.

“What we do is very special. We invest in stories and we commission some of the best stories around the world. In particular with Asian filmmakers and storytellers throughout Asia, we are produc-

ing stories and sharing them.

“What does sharing stories really do? It builds connections. There are very few things today that build connections between different cultures. And one of them... is entertainment.”

“You get to see different kinds of people living in different ways from you and you realise that we are all pretty much the same, we have many of the same joys, hopes and aspirations,” he said.

“With Netflix, and the way we share those stories, combined with personalisation and on-demand, it's the very beginning of a very positive transformative force.”



“*Kingdom* is not just a K-drama. It's great content from Korea that anyone who has not seen a K-drama can enjoy.”

*Minyoung Kim, Netflix's director, content Korea, at the first See What's Next: Asia event in Singapore*

Korean epic zombie drama, *Kingdom*, is not “just a K-drama”, says Minyoung Kim, Netflix's director of content for Korea. “It's great content from Korea that anyone who has not seen a K-drama can enjoy,” Kim told delegates at the streaming platform's first showcase in Singapore on 8 November.

*Kingdom* premieres on 25 January 2019, and is possibly the most expensive series out of Korea at a rumoured US\$1.8 million per episode.

Netflix has not disclosed the production budget, and said only that the second season had already been greenlit.

*Kingdom* is part of a slate of 100+ new and returning originals from across the

region on Netflix next year.

The series, set in the 15th and 16th centuries during the Joseon dynasty, is the story of a crown prince sent to investigate a spreading plague and uncovers a zombie epidemic that threatens the country.

*Kingdom* director, Kim Seong-hun (*The Tunnel, A Hard Day*), told the showcase audience through a translator that the series explored the themes of “desire for power and normal people fighting against monsters... the Joseon dynasty has a subtle quietness and calm that is destroyed by a strong desire for power,” he said.

Writer Kim Eun Hee (*Signal*), said she had always been interested in zombie

stories...creatures that are always hungry. I wanted to give a twist to zombies as people impacted by the plague”.

Speaking through a translator, she said the series had a level of violence that was not seen on traditional television. “There's a lot of blood, heads being chopped off, people getting killed”.

She also said she had been planning the drama since 2011 but couldn't get it produced before the Netflix commission.

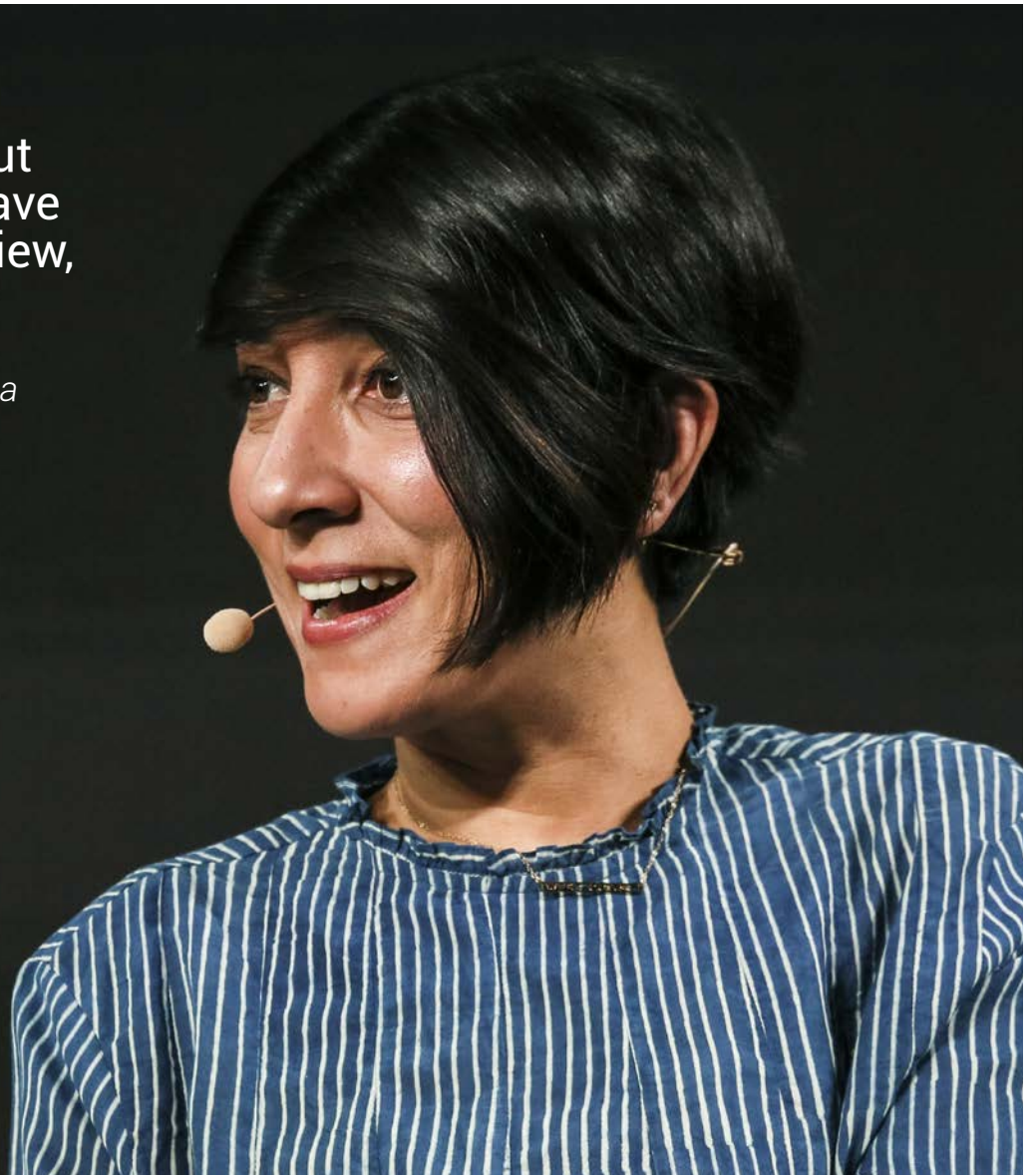
Minyoung Kim said Netflix discovered *Kingdom* by asking Kim Eun Hee what story she wanted to tell.

“We strongly believed [*Kingdom*] could not be made in the traditional system,” she said.



“ We seek out filmmakers who have a strong point of view, a vision.”

Simran Sethi, Netflix's India content lead



“We seek out filmmakers who have a strong point of view, a vision,” Netflix's India content lead, Simran Sethi, said during Netflix's Asia showcase in Singapore on 8 November.

Sethi said the streaming platform had been looking for stories from books across India – including an option on a Salman Rushdie novel. She also said a priority was amazing stories “that need long-form television to tell properly”.

Among these is *Leila*, based on Prayaag Akbar's novel, which is currently shooting in Delhi. Sethi described *Leila*, directed by Deepa Mehta, as a “powerful story about a mother's quest to find her daughter” and said it was “important for us to find amazing female filmmakers to tell the story”.

India is Netflix's most active market in 2019, taking more than half of the 17

originals announced during the showcase in Singapore. Eight original films and one new original series, ranging from horror to fantasy, are being made in India for next year, Netflix said.

The new original series is *Typewriter*, about a haunted house and book that stir the imagination of young, wannabe ghost hunters, and a dog, determined to capture the ghost that plagues a notorious home in their Goa neighbourhood.

The original movies include director Sachin Yardi's *Chopsticks*, about a girl who seeks out an enigmatic con to help recover her stolen car from a goat-loving, crazy Mumbai gangster. The film is produced by Ashvini Yardi/Vineyard Productions.

Films also include Madhuri Dixit-produced *15th August*, a Marathi film about the struggles of middle-class

India; Anthony Maras' *Hotel Mumbai*, based on the true story of the attacks in Mumbai in 2008; period piece *Bulbul*; *Upstarts*, about three college graduates from small-town India captivated by start-up mania; Sachin Kundalkar's *Cobalt Blue*, about a brother and sister who fall in love with the same man; *Music Teacher*, about an emotionally troubled music teacher; and *Firebrand*, directed by Aruna Raje and produced by Priyanka Chopra, about a successful lawyer and sexual assault survivor.

During the showcase, Netflix also premiered the trailers for *Rajma Chawal*, a humorous family drama, which releases globally on Netflix on 30 November; and *Selection Day*, based on Aravind Adiga's book about two brothers raised by an obsessive father to be star cricket players.

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**CARL RATCLIFF**  
Chief Strategy Officer  
DDB Sydney

**Session 01: The Gift Of Theft For Thieves Like Us**

**Session 02: The Power of What Trumps the Power of Why**



**TIM HORWOOD**  
Executive Creative Director  
Mashoba Media Africa

**Session: There Are No Tigers in Africa**

Tim shares his experience of the last 20 years in the Pan African Broadcast & Music environments.



**BEN JACKSON**  
Executive Creative Director  
Pinwheel

**Session: Everything You've Been Told About Social Media is Probably Wrong, So...**

Ben & Ed will expose the myths about social & how to create a unique and effective social presence.



**EDUARDO MEZA**  
Creative Director  
Pinwheel

**Session: Everything You've Been Told About Social Media is Probably Wrong, So...**

Ben & Ed will expose the myths about social & how to create a unique and effective social presence.



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Prologue

**Session: Let The Titles Play**

Ana will discuss explain how the creation of main titles are approached as a mixed discipline in between motion graphics, graphic design, storytelling, cinema and tv.



**RICHARD HOLMAN**  
Thinker, Writer & Speaker

**Session 01: The Art of a Beautiful Pitch**  
**Session 02: One Show One Hundred Promos**



**KARL MAK**  
CEO & Co-Founder  
Hepmil Media Group

**Session: Our Unlikely Journey in Building a Digital Media Company**

Karl will share his crazy entrepreneurial journey in building a multi country regional start up that publishes content seen by millions weekly.



**KATIE EWER**  
Strategy Director  
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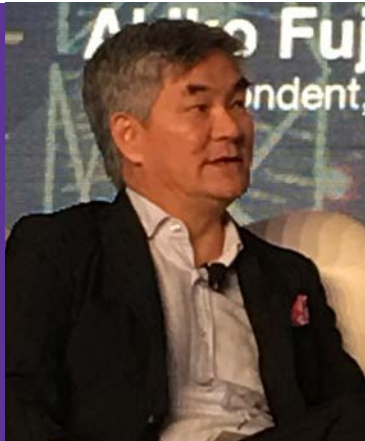




## Who said what at the Asia Video Summit in Hong Kong....

“Storytelling never goes out of fashion.”

Henry Tan, incoming CEO, Astro



“OTT is not a license to print money. Some players will collapse in a heap. It's a tough place to be.”

Jonathan Spink, CEO, HBO Asia



“There is an intense battle for talent.”

David Weiland, EVP, Asia BBC Studios

“People are watching content. They are not watching technology.”

Janice Lee, MD, PCCW Media Group



“The most effective way to influence consumers with advertising is to use content that does not look like advertising.”

Tencent senior director of open media platform, Xu Haohao



“My content cannot come free or at the same speed. There's no way I can beat the pirates.”

Grace Paul, Regulatory Director, Singtel



“Piracy is not just an enforcement issue. It's a commercial issue as well.”

Cheah Yewkuin, Director, Senior Counsel, Global Content Protection and Litigation, 21st Century Fox

“If an expert tells you that they know the future, they are either drunk or lying.”

Kamal Khalid, MD, Media Prima Group



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# Malaysia

## In numbers

Population..... 32.5 million  
 Households..... 7.7 million  
 Avg. household size..... 4.1  
 TV households..... 7.3 million  
 Pay TV penetration rates..... 84.1%  
 Broadband subscribers..... 2.6 million  
 Broadband penetration rates..... 117.9%  
 Mobile phone subscribers..... 36.2 million  
 Mobile phone penetration..... 134%  
 Fixed telephone subs..... 6.5 million  
 Fixed telephone penetration..... 19.8%

Source: companies, Department of Statistics Malaysia (population, HH/size, TV HH), Malaysian Communications and Multimedia Commission (pay TV/BB/mobile/fixed-tel)



Ejen Ali, Primeworks Studios' 3D animated series about a boy accidentally recruited into a secret spy agency

## Broadcast channels

### 8TV

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

### ntv7

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

### TV AlHijrah

Established in Sept 2009 as Malaysia's first Islamic TV service, TV AlHijrah started broadcasting in 2010. The aim is to educate, entertain and unite the community. The offering is predominantly local, ranging from kids/youth and sitcoms to en-

tertainment, reality, science/education, news, magazines, dramas and movies. TV AlHijrah targets Muslim and non-Muslim adults below 40 years old, and is owned and operated by Malaysia's government-owned Al Hijrah Media Corporation.

### TV1/TV2/TVi

Founded in April 1946, Malaysia's public broadcaster, Radio Television Malaysia (RTM), operates two national TV channels – news/entertainment service TV1 and TV2, which offers 80:20 local and acquired/international entertainment content. An agency under the Ministry of Information, Communication and Culture, RTM also operates 36 radio stations, digital TV service TVi on Astro, and free online video-on-demand/catch-up platform MyKlik.

### TV3

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

### TV9

TV9 is one of four free-to-air (FTA) TV stations operated by Media Prima. The channel targets young urban Malays, offering a mix of reality, entertainment, drama and comedy programmes. Media Prima acquired the channel in Sept 2005, and launched the rebranded TV9 in April 2006.

### DTT

#### Astro NJOI

Astro Njoi is a free-TV platform by subscription platform Astro.

#### MYTV

Founded and established in 2014, MYTV Broadcasting has been appointed by the Malaysian government to develop and operate the infrastructure and network facilities for Digital Terrestrial Television (DTT) services in the country in order to migrate the national broadcasting system from analogue to digital. MYTV licensed DVB-T2 decoders also provide access to free-to-air (FTA) service known as myFreeview.

## Subscription

### Astro

Astro Malaysia Holdings launched in 1996. As at July 2018, Astro serves 23 million individuals in 5.6 million households (76% of Malaysian household), who are able to watch Astro content on all screens and on demand, including TV, laptop, tablet and phone.

### unifi TV

Unifi TV (formerly HyppTV) is an IPTV service owned and operated by Telekom Malaysia (TM). Unifi TV offers upwards of 100 channels, including 67 HD. Unifi TV, which is offered as part of a triple-play service (internet, TV, voice), also has an OTT extension playTV@unifi (see online TV). TM registered 2.3 million broadband subscribers in October 2018.

## Online/OTT/Broadband

### ALTBalaji

Direct-to-consumer subscription video-on-demand platform offering Indian content. Launched in Malaysia in April 2017 as part of its global rollout.

### Amazon Prime Video

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

### Astro GO

Astro Malaysia Holdings launched Astro GO in May 2012. The mobile platform offers 91 local/international live channels and more than 25,000 hours of VOD content with selected content available to download. The Astro GO app had been downloaded 5+ million times and had 1.9 million registered users (July 2018).

### dimsum

dimsum is a Malaysian streaming service operated by SMG Entertainment Sdn Bhd, a part of Star Media Group, focusing on Asian content delivered via mobile and smart TV apps as well as web

browser. dimsum launched in Nov 2016 and offers about 10,000 hours of content (movies, drama series, documentaries, variety shows, Animations and kids programming from Hong Kong, Malaysia, China, Japan, Taiwan, Thailand, Singapore, South Korea and Indonesia). Monthly subscription is RM13.90/US\$3.30 with 30 days free access and five concurrent connections.

### hurr.tv

Launched in April 2016, hurr.tv is a video streaming platform carrying original content featuring home-grown talent via hurr.tv's website and YouTube, which now has nearly 17 million views and 98,000 subscribers (Sep 2018). hurr.tv, which stands for Hip, Urban, Relevant and Real Television, targets viewers aged 15+. Content focuses on lifestyle, fashion, fitness, travel, music, events and contemporary issues.

### iflix

iflix is a streaming service based in Malaysia with a broad expansion remit that covers the Middle East and developing markets in Asia. Launched in May 2015, iflix offers access to 50 linear channels and another 30 by the end of the year. iflix also offers more than 20,000 hours of international and regional/local TV series and movies. The service costs RM10/US\$2.50 a month in Malaysia. Some content is offered for free. iflix is owned by investment company Catcha Group and Evolution Media Capital. Distribution partners in Malaysia are telcos TM, Digi, Maxis, Celcom and UMobile.

### iTunes

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

### MyKlik

MyKlik, owned/operated by state-backed broadcaster Radio Television Malaysia (RTM), is a free online video portal offering live streaming of six RTM's channels, including national free-TV channels, TV1 and TV2, as well as 22 radio channels. The

service also offers free catch-up of select content from TV1 and TV2.

### Netflix

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

### playTV@unifi

Owned and operated by Telekom Malaysia (TM), unifi PlayTV (formerly HyppTV Everywhere) is an OTT TV extension of TM's IPTV service, unifi TV. PlayTV@unifi is available to both unifi subscribers and non-subscribers.

### Spuul

A global streaming service launched in 2012 targeting the South Asian Diaspora with Hindi and regional language movies.

### tonton

Malaysian media conglomerate Media Prima's over-the-top service, tonton, offers live streaming, catch-up, premium/original content and entertainment archive of over 36,000 hours for free to users in Malaysia via YouTube and standalone apps. Content comes primarily from Media Prima's terrestrial networks – TV3, TV9, ntv7, 8TV. tonton, which launched in Aug 2010 in Malaysia, has ended its SVOD tier offering and ceased regional services in Singapore and Brunei in Aug 2018.

### Viu

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



Only registered members can save/download videos.

### WebTVAsia

WebTVAsia was founded in 2013 by Prodigee Media as an online multi-channel network (MCN) for Asian content. The service, which manages over 3,000 video channels, commands 270 million subscribers globally with 25 billion minutes of watch time monthly.

### YuppTV

YuppTV in Malaysia costs from RM9.99/US\$2.40 a month. The service offers more than 300 live South Asian TV channels across 14 Indian languages, 5,000+ Bollywood/regional movies from India; and 100+ TV shows.

## Production Facilities

### Pinewood Iskandar Malaysia Studios

Pinewood Iskandar Malaysia Studios is a fully integrated production facility offering 100,000 sq ft of film stages, 24,000 sq ft of TV studios with an audience capacity of 1,260, along side 37,000 sq ft of workshop space, as well as production offices, hair/make-up/dressing rooms and post-production facilities as well as a 65x65m green-screen water tank and post-production facilities.

## Production

### Astro Productions

Astro Productions has been producing content since 1996, including developing new content formats for the local and regional markets.

### Astro Shaw

Established in 1996 by Astro Malaysia Holdings, Astro Shaw specialises in movie production, producing more than 75 titles across genres in Malay, Chinese and Indian languages. The company also acquires and distributes movies for theatrical/non-theatrical release in Malaysia and the region.

### Biscuit Films

Biscuit Films was involved in, among oth-

ers, the production of 2018's romantic/comedy film *Crazy Rich Asians*, 2016's comedy drama series *Gap Year* season one and Netflix's 2014/5 epic mini-series *Marco Polo* in Malaysia. The company also produces feature films, TV movies and TV commercials.

### Double Vision

Double Vision produces more than 200 hours of content a year across a range of genres. Credits include the region's first adaptation of scripted format *The Bridge*; Malaysia's first live-animated/special effects drama format *Ryujin Juwara*; Malaysia's first international Emmy-nominated drama *A Time For Us*; and the first season of *MasterChef Malaysia*. Double Vision launched in 1988, and is the production arm of integrated media group, Vision New Media, which operates production and post-production facilities.

### Global Station

Established in 2000, Global Station has been involved in the production of local adaptations of scripted formats, including *Alamatnya Cinta (Full House)* in 2018, *Dendam Aurora (Tuscan Passion)* in 2017; *Lara Aishah (La Loba)* in 2016; and *Memori Cinta Suraya (A Love to Remember)* in 2015. Global Station was also involved in drama series, *Haryati*, in Indonesia, *Wadi Unung (Australia)*, *Dia Bukan Maryam (Mecca)* and *Suria di Cordoba (Spain)*.

### Homegrown Productions

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

### Ideate Media

Ideate Media develops, produces and commercialises high-end scripted content for global audiences, working across multiple formats and genres, including TV series, feature film and digital content. Production credits include *Sydney Sailboat*, a pre-school animation (in syndication worldwide); *Tombiruo: Penunggu Rimba*, a film adaptation of a novel by Malaysia's Ramlie Awang Murshid; and two seasons of live-action TV series, *Dirk Gently*, for BBC

America and Netflix worldwide.

### Juita Viden

Established in 1978, Juita Viden has multiple production units under its banner. In addition to producing television (reality, variety, drama, game shows) and feature films (Malay, Chinese) for the domestic market. Juita Viden is also involved in regional co-production with broadcast partners such as SCTV (Indonesia) and Ho Chi Minh TV (Vietnam).

### Kyanite TV

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

### Les' Copaque

Animation studio Les' Copaque Production is widely known for series *Upin and Ipin*, about a pair of five-year-old twins, Upin and Ipin, in a Malaysian village. The series has aired across the region. Les' Copaque was founded in 2005.

### Matavia Reka

Matavia Reka provides production and location services for film/TV companies. Specialises in factual and travel content. Production credits include *Surviving Borneo* and *Wildlife Defenders Sabah* for Discovery Channel.

### MIG Pictures

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

### Monsta

Monsta (formerly known as Animonsta Studios) specialises in 3D animated films/TV series and merchandising. Its first production, *BoBoiBoy*, about superheroes BoBoiBoy and his friends fighting aliens, aired regionally on Disney and was made into a movie released in 2016. A second movie is slated for release in 2019.

### Nafalia Corporation

Nafalia Corporation was established in Dec 2002 specialising in TV/film production and distribution of local/foreign syndicated content. Regional partners

include Radio Televisyen Brunei (RTB), China's Jiangsu Broadcasting (JSBC) and Singapore's Suria.

**Primeworks Studios**

Primeworks Studios is the content creation subsidiary of media conglomerate, Media Prima. Primeworks Studios has been producing TV content since 1984 and feature films since 1994, generating close to 4,000 hours of content annually for various platforms. Primeworks' productions air on the Media Prima group's four commercial television channels (TV3, ntv7, 8TV, TV9). The company distributes its content through Primeworks Distribution.

**Prodigee Media**

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

**Red Communications**

Red Communications launched in 1999, specialising in entertainment and informative content focusing on women, kids and youth. The company's production slate ranges from documentaries to branded content long/short form series and feature films. Red Communications launched feature-film subsidiary, Red Films, in 2004.

**TELCOS**

**Celcom**

Mobile telco Celcom Axiata has 76% 4G LTE coverage and 90% coverage in Malaysia. The telco has upwards of nine million pre-/post-paid mobile subscribers.

**Digi**

Digi.Com (Digi) provides mobile voice, internet and digital services to 11.8 million customers in Malaysia. Digi has about 7.5 million 4G LTE subscribers (Sep 2018). The company is listed on the main market of Bursa Malaysia Securities Berhad and is part of global telecoms provider, Telemor Group. Digi commenced operations in Malaysia in May 1995 and obtained its 3G spectrum licence in 2008.

**Maxis**

Maxis provides mobile and internet connection services to 10 million subscribers (Sept 2018) in Malaysia.

**Telekom Malaysia (TM)**

TM, Malaysia's broadband and integrated information and communications group, offers communication services (broadband, data, fixed-line) to 2.3 million broadband customers (Oct 2018).

**U Mobile**

Launched in 2007, U Mobile offers data,

voice and messaging services via pre-paid, post-paid and broadband plans. U Mobile launched Video-Onz, a free unlimited data service, in April 2016. The service allows free streaming of apps/sites, including Facebook, YouTube, Viu, Youku, Astro Go, YuppTV and dimsum.

**Government/Regulators**

**Rhizophora Ventures**

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

**Malaysian Communications and Multimedia Commission (MCMC)**

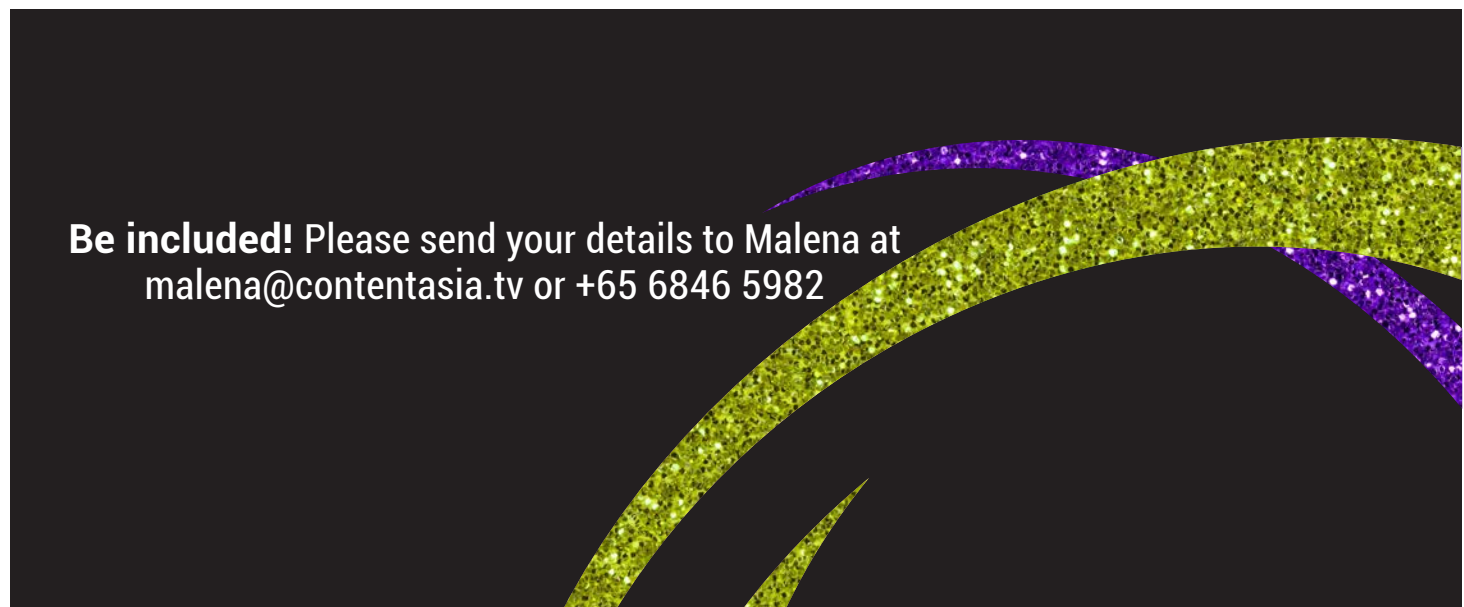
Aims to establish Malaysia as a global centre for communications/multimedia information and content services.

**National Film Development Corporation of Malaysia (FINAS)**

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

Adapted from ContentAsia's The Big List 2018

**Be included!** Please send your details to Malena at [malena@contentasia.tv](mailto:malena@contentasia.tv) or +65 6846 5982







### Chop Chop Ninja

Adventure-comedy series *Chop Chop Ninja* follows the exploits of rookie Chop Chop Ninja Iro and his three best friends at the Ninja Academy. From fighting baddies to mastering the ninja art of stillness, Iro applies ninja technique, attitude, and most of all heart, to everything he does. They are called upon to defend the Academy, the City of Rizon and will discover the true value of being a Chop Chop Ninja. Length: 40x11 mins + 40x90 mins **GoldBee c/ del Secretari Coloma, 2 - 08025 Barcelona, Spain T: +34 93 159 22 12, +34 665 467 853 ATF Stand # H34**

### Transformers Rescue Bots Academy

A group of young Bots fresh from Cybertron (Hot Shot, Whirl, Medix, Hoist and Wedge), have the honour of being the first-ever class to enroll in Earth's Rescue Bot Training Academy and learn how to become Earth heroes through hands-on experience. Length: 52x11 mins **Hasbro Studios Hasbro Studios Asia-Pacific, 1106-9 World Commerce Centre, Harbour City, 11 Canton Rd., Tsim Sha Tsui, Hong Kong T: +852 2738 8391 ATF Stand # F28**



### Total Dramarama

Outrageous and totally random prequel to the multi-award winning Total Drama franchise, *Total Dramarama* re-introduces favourite cast members aging them down from teenagers to toddlers. The cast may be pint-sized but their fully-formed teen personalities make them wise beyond their years as they unleash a tirade of destruction on an unassuming Chef, who quickly retreats to his staff room when the going gets tough! From creators Tom McGillis and Jennifer Pertsch, *Total Drama* first hit screens in 2007 with *Total Drama Island*. The first animated reality series, *Total Drama* was an instant hit and ten years later, airs in over 260 countries. Length: 52x11 mins **CAKE 5th Floor, 76 Charlotte Street, London, W1T 4QS, United Kingdom T: +44 (0) 207 307 3230 w: www.cakeentertainment.com ATF Stand # F32**

### Blue

*Blue* takes viewers on a provocative journey into the ocean realm, witnessing a critical moment in time when the marine world is on a precipice. Half of all marine life has been lost in the last 40 years. By 2050, there will be more plastic in the sea than fish. Featuring passionate advocates for ocean preservation, this high impact documentary takes audiences into their world where the story of our changing ocean is unfolding. Length: 1x90 mins and 1x60 mins, 4K and HD **Blue Ant International 130 Merton Street, Toronto, M4S 1A4, Canada T: +1 416 646 4434 ATF Stand # K20**



### Mega Man: Fully Charged

A regular robo-kid, Aki Light, discovers secret programming that transforms him into Mega Man! Fully-charged adventures await as Aki balances his robot life with his superhero exploits. To protect Silicon City, Mega Man must battle the wickedest of Robot Masters. Time to go Mega! Length: 52x11 mins **DHX Media 207 Queens Quay West, Suite 550, Toronto, Ontario, M5J 1A7, Canada T: +1 416 363 8034 ATF Stand # H31**

### The Enemy Within

In this fast-paced, spy-hunting thriller, Erica Shepherd (Jennifer Carpenter) is a brilliant former CIA operative, now known as the most notorious traitor in American history, serving life in a Supermax prison. With nowhere else to turn, FBI Agent Will Keaton (Morris Chestnut) begrudgingly enlists Shepherd to help track down a fiercely dangerous and elusive criminal. While Shepherd and Keaton have different motivations for bringing the enemy to justice, they both know that to catch a spy...they must think like one. Length: 13x60 mins **NBCUniversal International Singapore 10 Anson Road, #06-01, International Plaza, Singapore 079903 T: +65 6675 1296 ATF Stand # Suite number: 5003**



The  
**BIG**  
List

2 0 1 8

Channels  
Programming  
Tech

Asia's definitive media content and services directory



## What's on where...

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
	9-10	Dubai International Content Market	Dubai, U.A.E.
January 2019	17-18	Vdonxt Asia	Mumbai, India
	22-24	NATPE	Miami, U.S.
March 2019	5-7	SportelAsia	Macau
	11-12	INTV	YMCA Jerusalem, Israel
	18-21	Hong Kong FILMART	Hong Kong
April 2019	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 (Studio screenings TBC)	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
	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore
August 2019	21-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France

## Sabrina, Nas' 1-minute videos rock HK

### Palestinian-Israeli social star beats *The Handmaid's Tale*

Hong Kong consumers looked at their entertainment schedules in the last week of October, and clearly found American teen supernatural horror more compelling than anything else... with the exception of *The Walking Dead*.

*The Chilling Adventures of Sabrina*, which premiered on Netflix on 26 October, topped the territory's digital originals charts for the week and attracted enough demand to command second place on the overall list.

The week's moment-to-note was the performance of Facebook Watch's

26-year-old social media star Nuseir Yassin's *Nas Daily*. The one-minute video series beat Hulu's *The Handmaid's Tale* and closed in on Netflix's *House of Cards*; less than 2,000 demand expressions separated the around-the-world adventures of the Palestinian-Israeli Harvard graduate from the fictional activity in the U.S. White House.

The only Asian title on the top 10 overall list was Japanese manga series, *My Hero Academia*, which came in ninth behind everything from horror and superheroes to comedy and Stephen Colbert.

#### Hong Kong: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Walking Dead	506,466
2	Chilling Adventures of Sabrina	340,114
3	Marvel's Daredevil	338,141
4	The Flash	294,881
5	American Horror Story	283,459
6	The Big Bang Theory	282,465
7	Modern Family	272,216
8	The Late Show With Stephen Colbert	257,888
9	My Hero Academia	255,386
10	Game of Thrones	247,529

#### Hong Kong: Top 10 international Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Chilling Adventures of Sabrina	Netflix	340,114
2	Marvel's Daredevil	Netflix	338,141
3	Black Mirror	Netflix	180,888
4	The Man In The High Castle	Amazon Prime Video	165,303
5	The Haunting of Hill House	Netflix	141,704
6	Stranger Things	Netflix	137,736
7	Castlevania	Netflix	132,818
8	House of Cards	Netflix	107,888
9	Nas Daily	Facebook Watch	106,041
10	The Handmaid's Tale	Hulu	104,431

Date range: 25 - 31 October, 2018

Market: Hong Kong

Demand Expressions®: A global metric standard developed by Parrot Analytics which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.

Note: Local/regional content in this country is still being onboarded by Parrot Analytics



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