



Preview



Asia's definitive media
content and services
directory

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Staff cuts close grim year for Media Prima

"Transformation exercise" in full swing, company says

At the same time as it celebrated record box office for its animated feature film *Ejen Ali*, Malaysian media company Media Prima prepared to bid farewell to hundreds of staffers in the latest round of job cuts.

Staffers affected by the latest downsizing were told today.

Media Prima declined to confirm the exact number of people involved.

Describing the new round of lay-offs as a "manpower rationalisation exercise", Media Prima said today (Monday, 16 December) that affected employees would "receive fair compensation in full".

The intended rationalisation is part of the next phase of Media Prima's "business transformation exercise" announced at the beginning of November and scheduled to be complete in the first quarter of 2020.

The company said the new operating structure and list of affected employees had been determined after consultation with various unions and staff organisations.

Layoffs span Media Prima's businesses, including broadcast and print.

More than 540 people are reported to have been slashed from the payroll of Media Prima-owned New Straits Times Press (NSTP), effective March 2020, according to local media outlets. Quoting NSTP National Union of Journalists (NUJ) chairman, Farah Marshita Abdul Patah, *The Star Online* said 543 employees from across Media Prima's news platforms were being axed.

Media Prima said the separation packages included job outplacement services and career counselling.

"The next phase of Media Prima's business transformation exercise will include changes to the group's business model and internal organisation structure," Media Prima said this morning.

"This is to enable the group to be future-proofed and sustainable given the uncertain macroeconomic conditions and disruptive changes in the global and local media sector," the company added.

Hotstar digs in in India's non-metro areas

Disney streamer reports 3X growth in consumption

Disney's Indian streaming platform, Hotstar, registered 300% growth in consumption this year compared to 2018, the platform said only days before a re-org that split the company's television and streaming businesses.

Following the exit of Disney/Star India MD Sanjay Gupta for a role at Google, K Madhavan takes over Star India's TV business while Hotstar will report directly to Uday Shankar, Disney's APAC president and chairman, Star/Disney India.

According to Hotstar's newly released *India Watch Report 2019*, the streamer hit

400 million downloads this year,

The report says non-metros are outstripping metro areas in terms of video consumption and regional content now accounts for 40% of overall content consumption.

63% of total online entertainment consumption now comes from non-metro areas, the report says.

The report also says lines dividing audiences are blurring, with men now accounting for 40% of family drama viewership. 41% of *Game of Thrones* viewers also watch Hindi family dramas.

Netflix to spend US\$424 million on content in India in 2019/20

Netflix will spend about Rs3,000 crore/US\$424 million developing local content in India in 2019/2020, CEO Reed Hastings told delegates at the Hindustan Times Leadership Summit in New Delhi this month. "We are really investing in becoming more Indian in the content offering," he said, adding that the global streamer was "only getting started" in India and that "the centrepiece of our story is content". Netflix, which rolled out a low-cost mobile-only plan for India in July this year, has not disclosed how many subscribers it has in the country. Hastings said *Delhi Crime* and *Sacred Games* had been two of Netflix's biggest successes in India.

Dedicated Islamic channel will counter Islamophobia, Malaysia prof says

Malaysian academics are pushing for the dedicated TV channel they say will provide a "platform to launch counter-narrative" against Islamophobia faced by the Muslim community globally, according to government-backed news agency Bernama. The report quoted Universiti Putra Malaysia's (UPM) Prof Dr Zaid Ahmad as saying that the dedicated channel would encourage an understanding of the true meaning of Islam. Possible topics for a documentary could be the contribution of Islamic civilisation to the modern world, including banking and business ethics. The establishment of the channel is expected to be one of the highlights of the Kuala Lumpur Summit for Islamic world leaders in the Malaysian capital from 18-21 December.

Southeast Asian filmmakers gather around Mekong project

Five Southeast Asian filmmakers have previewed their new anthology series, *Mekong 2030*, envisioning the state of the Mekong River in 2030. The series, showcased at a special screening in Vientiane this month, aims to promote awareness of the Mekong's environment degradation, including "hydropower projects, overfishing, climate change, unsustainable development, and destructive agricultural practices," says the Luang Prabang Film Festival (LPFF), which produced the cross-border programme supported by The Asia Foundation, Oxfam, Heinrich Böll Foundation and the Mekong River Commission. The five filmmakers are Kulikar Sotho (Cambodia), Ansay Keola (Laos), Sai Naw Kham (Myanmar), Anocha Suwichakornpong (Thailand) and Pham Ngoc Lan (Vietnam). The anthology will screen at festivals around the world in 2020.



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Who partied with Sony Pictures Television @ the SG Media Festival



Ken Lo, Sony Pictures Television; Ricky Ow, WarnerMedia



Julius Toh, Sirinthip Phanajaras, Sony Pictures Television; Duangnapa Termkraisri, The Bangkok Entertainment Thailand (Channel 3)



Beedo Chan, Sony Pictures Television; Joe Suteestaporn, Mediaplex Group Thailand



Sirinthip Phanajaras, Sony Pictures Television; Suchada Bussaracomwong, The Nielsen Company; Kaneech Dandumrongsuk, The Bangkok Entertainment Thailand (Channel 3)

Singtel adds Blue Ant Entertainment

23 December roll out on TV, mobile platforms

Singapore's Singtel TV is adding Blue Ant Media's general entertainment channel to its TV and Singtel Go mobile platforms from 23 December 2019.

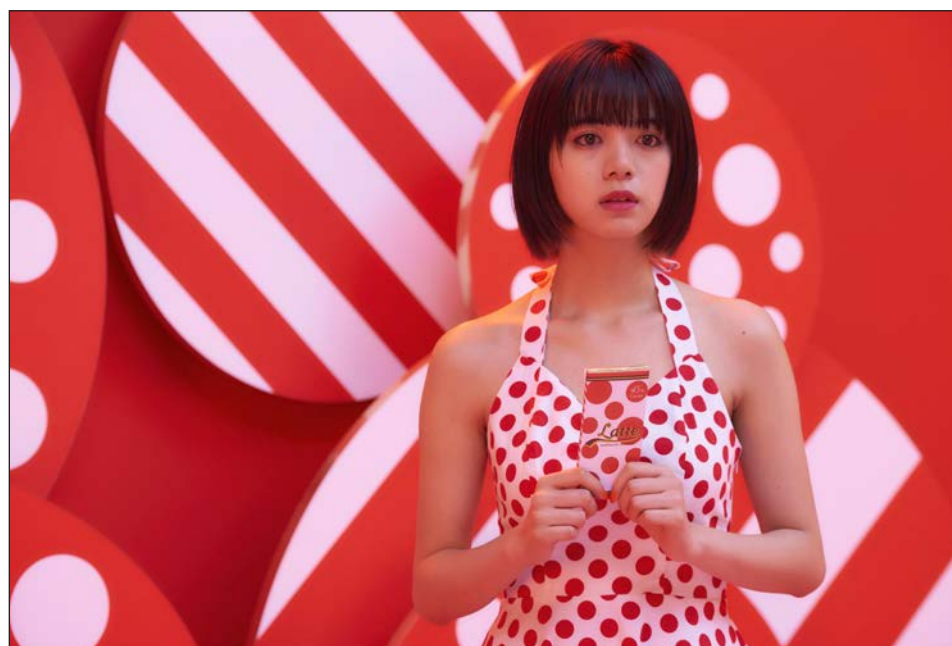
The general entertainment channel will be part of various Singtel packs, including entertainment and trio/value/ultimate packs. Singtel TV's Family packs

cost from S\$23.90/US\$18 to S\$34.90/US\$26 a month for about 79 channels. The trio packs start at S\$52/US\$38 a month. Existing subscribers will receive the channel at no extra charge.

Blue Ant Entertainment carries a mix of reality, drama, movies and awards shows from the U.S and the U.K.

Feb 2020 debut for Mika Ninagawa series

Tokyo backdrop for Netflix original live action drama



Followers, Netflix

Netflix debuts Japanese live action original series, *Followers*, at the end of February 2020.

The show, filmed between March and July this year, tells the stories of women living in Tokyo, and is the first drama series directed by Mika Ninagawa (*Diner*, *No Longer Human*).

Miki Nakatani stars as famous and successful fashion photographer Limi Nara, who has built her career capturing the

people and the city of Tokyo, and Elaiza Ikeda as young actress Natsume Hyakuta, who is struggling to find her identity and confidence.

Everything changes when Natsume finds instant fame from Limi posting a candid photo of her on Instagram.

Nobuaki Kaneko plays Limi's manager, Yuruko and Mari Natsuki is the entrepreneur Eriko. All nine episodes will stream from 27 February.



contentasia

Who partied with WarnerMedia during the SG Media Fest



Giorgio Stock, Ricky Ow, Clement Schwebig, WarnerMedia Entertainment Networks



Gregory Ho, WarnerMedia; Esther Nguyen, POPS Worldwide



Vu Huy Minh Quoh, Nguyen Hanh, QNET Vietnam



Patompong Sirachairat, Mono Group Thailand; Yasmin Zahid, WarnerMedia; Sang Ho Lee, Mono Broadcast, Thailand



David Simonsen, WarnerMedia; Anurag Dahiya, Singtel



Chang Long Jong, Ng Say Yong, mm2 Asia; Jay Jega, Marsha Lam, Marianne Lee, WarnerMedia



Mickey Ong, CJ ENM; Junko Abe, TBS Japan; Yeo Yann Yann, cast in *Invisible Stories*; Jessica Kam, WarnerMedia; Anne Chan, CJ ENM



Shonali Bedi, Jason Soh, WarnerMedia; Karen Lee, Singtel Singapore



Angeline Poh, Mediacorp; Mike Wiluan, Infinite Studios; Robert Gilby, Blue Hat Ventures; Peter Bithos, Hooq



Elicia Lau, Carol Tang, StarHub; Zakiah Malek, WarnerMedia; Suyoung Yoo, Warner Bros



Alex Trippas, Robi Stanton, WarnerMedia; Vanessa Cruz, HBO LatAm; Fabricio Ferrera, Prensario



Wang Li-Na, Mustafa Kapasi, Manjot Singh Mann, M1 Singapore



Halfworlds S3's Mikhail Red (director), Bianca Umali (lead) & Michael John David (cinematographer).



The Haunted Heart stars Bryan Chan and Nini Ouyang with director/executive producer Xie Li-Ju



Invisible Stories' cast and crew: Li Huanwen, producer; Yeo Yann Yann, actress; Ler Jiyuan, director

Protests continue, new normal for HK media going into 2020

2019 audience and viewership highs run alongside unprecedented challenges

As Hong Kong's protest movement continues, local news and media outlets are settling into a new normal of high-demand on news gathering resources, unstable advertising revenues as brands lie low, and a post-truth world where fake sources look real and complaints about bias are hurled from both sides – often over exactly the same report.

Local broadcasters report little material impact on production as a result of the protest movement that has swept the territory since June, although they say filming on some occasions has had to be rescheduled.

Indie production houses' and media companies' response to events over the past six months has been mixed. Those based in Hong Kong clawed their way through the first few hideous months, watching business evaporate. Then they adapted and, among other strategies, focused on growing business elsewhere. Hong Kong units of regional outfits have in some cases been shrunk or closed.

At the same time as protecting their news crews' physical safety, both dominant free-TV broadcaster Television Broadcasts Ltd (TVB) and PCCW Media Group's Now News have publicly defended their positions against everything from false news reports attributed to them to outright bias and official consumer complaints to the territory's communications authorities.

The 52-year-old TVB, which claims pole position among news channels in Hong Kong, has fought hard against allegations of bias. The network says that since June, it has provided round-the-clock live coverage of the "civil unrest as well as violent clashes" and insists that it has always ensured "strict compliance of the regulatory requirement throughout".

Following an investigation into complaints about TVB's protest coverage, Hong Kong's Communications Authority (CA) found earlier this month that complaints about coverage on two occasions



in June were "unsubstantiated". Commenting on the findings, TVB described the complaints as "irrational and malicious with the sole purpose of undermining freedom of the press".

"The CA ruled that the TVB news reports were a factual account of confrontations and the responses from different parties encompassing a wide range of views of the related issues," TVB said, adding that "the CA's findings is an attestation that our news is accurate, fair and impartial".

Meanwhile, across Hong Kong, TV viewership has soared since June. Average monthly viewership of PCCW's Now News channels from July to October increased by over 50% compared with the first half of this year, a PCCW spokesperson says. The company attributes this to demand for news updates. As protest action spread across, viewers also stayed at home more, which has expanded audiences.

Not everything is being attributed to heightened news coverage. Upgrades such as the enhanced user interface, more premium and on-demand content, as well as the Now Player and Now E OTT mobile platforms are also driving audiences.

PCCW says its free-to-air ViuTV channel

has maintained growth in ad revenue year on year. "However, we are reserved about the outlook of the market in general given marketers' lack of visibility of the market situation," the company says, adding that its pay-TV business is stable, underpinned by premium sports content and the launch of STEM learning content.

Another of Hong Kong's news kingpins is the *South China Morning Post* (SCMP), owned by China's Alibaba Group. Traditionally a print/online service, the paper is making an aggressive play for video audiences. SCMP declined to answer questions on protest-related coverage.

Although campus fury has abated, there is no sign that protestors are stepping back from their five-demand rallying cry. Expectations are that the movement will continue into the new year.

The past six months "has been very painful," says Mark Erder, founder of indie shop Asia Pacific Vision (APV) in Hong Kong more than 30 years ago. Having re-emphasised parts of the business not dependent on advertiser support out of Hong Kong, Erder is optimistic. "People are figuring that they have to get on with it and keep doing business," he says.

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Indonesia

In numbers

Population..... 266 million
Households..... 66.9 million
Avg. household size..... 3.9
TV households..... 66.8 million
Pay TV subscribers..... 5.75 million
Pay TV penetration..... 11%
Private Broadcasting Institutions..... 557
Internet users..... 143 million
Fixed broadband..... 8.364 million

Source: Companies, Statistics Indonesia, Association of Internet Service Providers (APJII, internet), Minister of Communications and Information Technology (TV)

Free TV

Antv

Established in 1993, terrestrial station Antv is owned and operated by PT Cakrawala Andalas Televisi, part of the Bakrie Group's VIVA. Antv reaches more than 146 million TV viewers in about 160 cities in Indonesia, delivered via 44 transmission relay stations. The family-oriented station offers a general entertainment schedule, including news and sports content. Foreign content on the Dec 2019 line-up included the animated *Masha and the Bear*, stripped daily at 4.30am-5am; and Hindi drama series *Vidya* at 4.30pm-6pm on Tuesdays, Thursdays and Fridays.

GTV

GTV (aka Global TV) was established in Oct 2001 and reaches 170+ million viewers in 142+ cities delivered via 36 relay TV stations. The station is owned/operated by PT Media Nusantara Citra (MNCN). The 24-hour general entertainment schedule covers local/foreign content, including flagship home reno reality *Bedah Rumah*, game show format *Studio Impian* and magic show *The Great Magician*. Other international programming in the daily schedule includes kids, Hollywood movies and drama.

Indosiar

PT Indosiar Karya Media (Indosiar) started broadcasting nationwide in 1995. The station is operated by the Surya



Studio Impian, GTV

Citra Media (SCM) group, a subsidiary of Emtek, which also operates free-TV stations SCTV and O Channel. The station offers a 24-hour schedule of local and some international content, and is mostly known for airing Indonesian folk/traditional dangdut music shows, including *D'Academy Asia 5*, which hunts for the best dangdut singers across Asia; and *Liga Dangdut Indonesia*, the search for the best dangdut singer in Indonesia (since Jan 2018-ongoing).

iNews TV

PT Media Nusantara Citra (MNCN) launched info/news national TV station iNews TV in 2015. The channel carries infotainment, talk shows, documentaries, magazine, news and sports programming.

Jak TV

Launched in Oct 2005, Jak TV is a 24-hour broadcast station offering local news, current affairs, lifestyle, cooking, religion and talk shows. Jak TV primarily targets the 30+, A/B/C1 (upper, middle and lower middle classes) demographics in Jabodetabek.

Metro TV

Indonesian news service, Metro TV, obtained a broadcasting licence in 1999 and went on air in 2000 for 12 hours a day. Metro TV became a 24-hour station in 2001, with tagline "Knowledge to Elevate". The schedule is predominantly news, with some lifestyle, sports, talk shows, documentary and infotainment. The station also carries some Chinese content. Metro TV is part of the Media Group, which also operates print/online daily news platform, Media Indonesia.

MNCTV

Owned by MNCN (PT Media Nusantara Citra) group, MNCTV started broadcasting on 20 Oct 2010, offering a general entertainment schedule focusing on variety, talent and comedy shows. Singing/dancing and sports content continues to thrive on the station, with flagship shows such as *Anugrah Dangdut*, *Dangdut In* and *SEA Games*. MNCTV was formerly known as TPI, which was established in 1990 and became part of the MNCN group in July 2006. MNCN also owns and operates free-TV RCTI and GTV.

RCTI

Owned and operated by Global Mediacom subsidiary, PT Media Nusantara Citra (MNC), PT Rajawali Citra Televisi Indonesia (RCTI) schedules mostly local drama, movies, reality, talent shows, animation, news and sports. Flagship content in 2019 includes formats *Indonesia Idol* and *MasterChef Indonesia*, and local reality *Publicity Stunt Magician*. The station reaches 191+ million viewers across 452 cities (80.7%) via 54 relay TV stations. MNC also operates MNCTV and Global TV (GTV).

RTV

RTV launched in May 2014, providing general entertainment including kids, Korean, Chinese drama series, and news content. The station also produces in-house programming. RTV, with slogan "For Indonesia", currently has 42 transmission stations and covers 206 cities in Indonesia.

SCTV

Established in Aug 1990 as a provincial free-TV station in the greater metropolitan area of Surabaya, SCTV started broadcasting nationwide in 1999. In Oct 2016, the station renewed its national free-TV licence to run until Oct 2026. SCTV carries mostly local content, and is operated by the Surya Citra Media (SCM) group, which also operates terrestrial TV station Indosiar.

Trans7

Trans7 was established in March 2000 as TV7 and is owned by Transmedia, a subsidiary of Chairul Tanjung's CT Corp. The family-oriented general entertainment station rebranded in 2006 to become Trans7. Transmedia also operates terrestrial free-TV channel Trans TV and online TV/news portal Detikcom.

TransTV

General entertainment channel TransTV obtained its broadcasting licence in Oct 1998 and started commercial broadcasts in Dec 2001. The general entertainment schedule includes Korean drama, movies, news and religious shows. TransTV is owned by Transmedia, an entity of CT Corp.

TVOne

TVOne (formerly Lativi) started broadcasting in Feb 2008. Core genres are news, sports, information and reality. Targeting the ABC1/15+ demographic, the channel produces most of its content in-house. TVOne was acquired in 2007 by The Bakrie Group's PT Visi Media Asia Tbk (VIVA).

TVRI

Established in 1962, TVRI is Indonesia's oldest TV station with a nationwide reach via 195 VHF transmitters, 115 UHF Analog/dual cast transmitters and 68 digital transmitters across the country. The station broadcasts information, news culture/education, kids, entertainment and music. TVRI also operates four digital terrestrial DVB-T channels: TVRI Nasional; TVRI DKI Jakarta; culture service TVRI Budaya; and sports channel TVRI Olahraga.

Pay TV

BiGTV

Direct-to-home (DTH) satellite platform, BiGTV, offers upwards of 90 SD/HD channels bundled in four basic packages and 11 add-on packages. Subscription plans range from Rp130,000/US\$9.30 a month for the Big Deal (64 channels) plan to Rp510,000/US\$36 for the top-tier Big Universe plan (93 channels). Add-on *a la carte* packs start from Rp20,000/US\$1.840 a month for the Big Classic pack. BiGTV launched in 2013 and is operated by Lippo Group subsidiary, PT Indonesia Media Televisi.

Biznet Home

Launched in 2012 by telecommunication and multimedia service provider Biznet, Biznet Home (formerly Max3) cable TV service is bundled with broadband. Biznet Home Combo offers four packages, starting from Rp450,000/US\$32 for 48 channels (local, kids, news, international) and 75 Mbps broadband connection, to Rp775,000/US\$55 for 71 channels (local, kids, news, international, entertainment, movies, education, sports) and 150 Mbps broadband connection. Founded in 2000

as an internet service provider, Biznet Home transmits via Hybrid Fibre Coaxial (HFC) cable and provides broadband internet service (Biznet Fibre) to 117 cities (about 402,612 homepass).

First Media

First Media's cable TV platform, HomeCable, was established in 1994 and is part of a quad-play offering (HomeCable cable TV, FastNet internet broadband, FirstMediaX OTT service, First Media smart living solution). The cable TV service offers upwards of 179 SD/HD channels across various genres. Combo packages (cable TV, internet connection, TV everywhere), cost from Rp275,000/US\$19 a month for the Combo Family HD plan (38 HD, 80 SD channels, FirstMediaX and FastNet up to 8Mbps connection) to Rs5,160,000/US\$363 a month for the Mach1 plan (70 HD, 109 SD channels, OTT FirstMediaX and FastNet 1Gbps internet connection). First Media, which passes 2.379 million homes in Jakarta, Surabaya and Bandung, had 627,000 TV subscribers at the end of Sept 2019. Launched in 1999, the platform is majority owned by the Lippo Group through subsidiary, First Media Tbk.

K-Vision

K-Vision is a DTH Ku-band prepaid subscription platform launched in March 2014 by the Kompas Gramedia Group. In August 2019, PT Media Nusantara Citra (MNCN) acquired 60% stake in K-Vision. K-Vision, which targets mid-low market segment, offers local and international TV channels bundled in monthly prepaid packages. Subscription plans range from Rp50,000/US\$3.40 a month for the Gembira pack to Rp180,000/US\$12.40 a month for the Juara pack.

Matrix TV

Matrix TV is a family-oriented DTH pay-TV platform in Indonesia carrying movies, sports, documentaries, musics, kids and general entertainment channels.

MegaVision

MegaVision bundles internet and TV



services to subscribers in Bandung and Bogor. Monthly bundles cost from Rp229,000/US\$15.80 for the 10 Mbps Silver package to Rp524,000/US\$37 for the 100 Mbps Gold packet.

MNC Vision/MNC Play

Indonesia's dominant direct-to-home satellite provider, MNC Sky Vision, launched Indovision in 2004 and re-branded in Dec 2017 as MNC Vision by merging Indovision with sister services OkeVision and Top TV. MNC Vision offers more than 138 local/international channels including kids, news, movies, sports and entertainment. Subscription plans range from Rp109,900/US\$7.80 a month for 56 channels in the Family pack. There's also 10 *a la carte* packages/standalone channels from Rp39,000/US\$2.80 a month for the Lifestyle pack. Transmitting via S-band satellite, MNC Vision reaches upward of 2.4 million homes with an ARPU of Rp72,777/US\$5.20 (Sept 2019). Sister IPTV service MNC Play offers TV channels via FTTH, along with internet, interactive (home automation/shopping) and telephony to 262,856 subscribers (Sept 2019). Select content is available on OTT platform MNC Now.

Topas TV

Launched in July 2012 by the Mayapada Group, Topas TV carries 30+ local/int'l channels, bundled in basic and add-on packages via C-band satellite capacity.

TransVision

PT Transmedia Corpora (Transmedia) launched pay-TV platform TransVision in 2014 in several cities. TransVision offers three packages, from Rp139,000/US\$9.90 a month for 81 channels, including 26 HD (Gold plan), to Rp299,000/US\$21.40 a month for 108 channels, including 45 HD (Diamond package). TransVision is the next incarnation of pay-TV service Telkomvision. After CT Corp's 100% acquisition of Telkomvision's stake in Oct 2013, Transmedia was established to operate TransVision, free-TV stations TransTV and Trans7. and online portal, Detik.com.

Adapted from ContentAsia's
The Big List 2020

Be included!

ContentAsia's directory listings are
updated continuously.

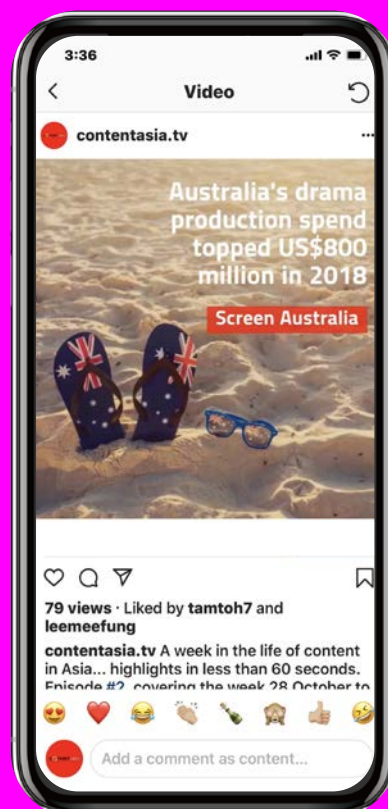
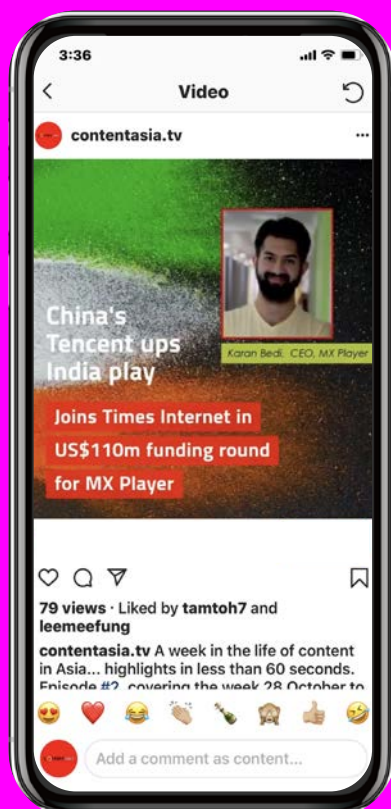
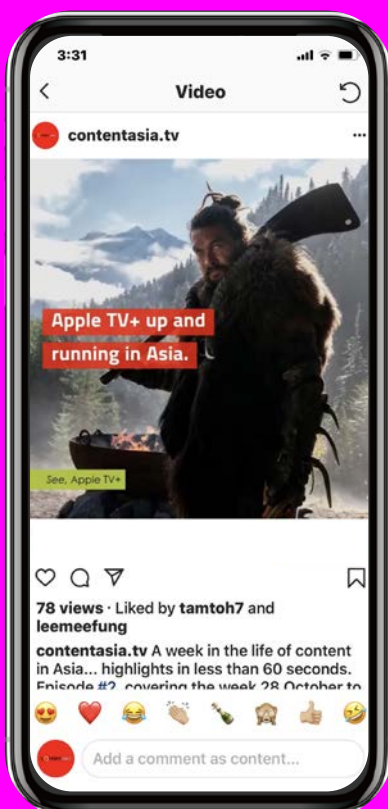
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What a Week

WITH
contentasia

A week in the life of content in Asia.
Highlights in 60 seconds max.

New episodes are available on Saturdays at
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Preview



Asia's definitive media content and services directory

Asia's video industry may be entering 2020 with fewer linear channel players, but the energy remains high around tightly focused services with clearly defined content propositions and owners who do not see Asia as a rounding error. Our predictions for the New Year include growth in owner-operated initiatives; a greater focus on acquiring/producing/curating for Asia; soaring effort around digital audiences; and a cap on performance expectations for channels born and bred in Asia solely to amortise content spend in other parts of the world. The new edition of *ContentAsia's* directory, *The Big List*, will be published in early 2020. Across all our information platforms, we will be bringing you previews and updates of the companies involved, beginning with...

www.contentasia.tv



contentasia



BOAT ROCKER
STUDIOS

Boat Rocker Studios, the content, distribution, and brands arm of Boat Rocker Media brings great stories to life through global relationships, brand management, financial support, ensuring brand integrity. Our studio consists of the following content groups: Platform One, Temple Street, Crooked Horse, Proper Television, Insight Productions, Matador Content, Boat Rocker Kids & Family, and a partnership with Industrial Brothers. From content creation, to sales and brand exploitation; Boat Rocker Studios develops the strategy for, and executes on, global marketing and monetization plans for high-potential entertainment brands.

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Genres

Drama, Factual Entertainment, Reality, Competition, Science & Technology, Crime, History & Civilisation, Travel & Adventure, Wildlife, Food, Home Renovation, Lifestyle, Sports, Documentary, and Kids Live Action & Animation.

Production

Boat Rocker explores all sorts of production opportunities in Asia. Our first co-production is an animated series called *Love Monster*, partnering with CBeebies (UK) and UYoung Media (China), which is now in production stage.

Partnerships

In the last two years, Boat Rocker has made significant financial investment in factual and drama production companies, i.e. Matador Content and Platform One, and talent management company, i.e. Untitled Entertainment, and kids and family entertainment company, i.e. Fremantle Kids, and Boat Rocker is now looking to expand its footprint in Asia. We are expecting to see major strategic partnerships happening in this region with one or more of our business divisions.

Rights

Boat Rocker holds global distribution rights for most of our content. Boat Rocker also holds global licensing and merchandising rights for many of our brands in Scripted, Factual and Kids & Family.

HD/4K

All of our new content is in HD with some being made in 4K due to increasing demand.

Trends in 2019/Outlook for 2020

We are seeing a lot of production partnerships in Asia with international companies, and we are also seeing a lot of those invested projects specifically produced for the Asian market. The streaming market is growing so quickly with a number of major paid subscription services launching, and we will expect our biggest growth to come from the digital side.

Asia focus in 2020

Given the range of our content, we have developed a strong presence in Asia. Our country focus highly depends on our genres of content.

Top shows are...

The Next Step

The Next Step is a half-hour, 'tween drama that follows the lives of a group of dancers at The Next Step Dance Studio as they attempt to win the national dance championships. During the course of the series, each of our characters will learn the only way they're going to make it, is to put their various differences aside and find a way to work together. Episodes/Length 20x30 mins. Scripted Drama, Tween/Teens, Live Action.

Mary's Kitchen Crush

For Mary Berg, (*Masterchef Canada* Season 3 winner), cooking and baking has long been the best way for her to express love to the people in her life. In each episode of *Mary's Kitchen Crush*, she demonstrates her culinary skill and creativity with 3 to 4 original recipes – inspired by someone who has made a meaningful impact on her life. The resulting meal acts as an edible love letter for family members and close friends. Episodes/Length 30x30 mins. Factual, Food, Lifestyle.

Dino Ranch

Dino Ranch follows the action-packed adventures of the Cassidy family as they tackle life in a fantastical, "pre-western" setting where dinosaurs still roam. As the young ranchers learn the ropes, they discover the thrill of ranch life whilst navigating the great outdoors through unpredictable challenges. Episodes/Length 52x11 mins. Pre-School, 3D Animation, Comedy/Adventure.



The Next Step



Mary's Kitchen Crush



Dino Ranch

Fremantle

Fremantle is one of the largest and most successful creators, producers and distributors of scripted and unscripted content in the world, with an outstanding international network of production teams, companies and labels in over 30 countries. Fremantle produces in excess of 12,000 hours of original programming, more than 70 formats and airs 400 programmes a year worldwide. Fremantle distributes over 20,000 hours of content in more than 200 territories and is also a world leader in digital and branded entertainment.

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Genres

Across Asia, Fremantle distributes formats and finished tape in all genres - scripted, non-scripted, entertainment, factual entertainment and documentaries.

Production

All Fremantle formats are licensed across Asia and these are produced by our licensee partners. The world-famous *Got Talent* franchise has, and continues to be, produced across the region - in 2019, we had Asia's *Got Talent*, China's *Got Talent*, Philippines *Got Talent* and many, many more local versions. Formats such as *Idols*, *Family Feud* and *The Price is Right* also saw local versions across Asia. Fremantle is the number one format distributor in the region.



Partnerships

Fremantle has many partnerships across the region, where broadcasters license finished content as well as formats. Fremantle is moving into high-end factual production and is looking to partner with Asian platforms to co-produce and co-operate on such projects.

Rights

Fremantle represents all rights for the content and IP that they sell.

HD/4K

All Fremantle shows are in HD and the majority of them are also available in 4K.

Trends in 2019/Outlook for 2020

In 2019, the major trend throughout Asia was consolidation - with a number of mergers between big players. For Fremantle, formats continue to be very much sought-after and in 2019 saw record sales for titles like *Got Talent*. Scripted titles continue to be successful, particularly in China and India.

Asia focus in 2019

China and India will be a big focus for 2020. In China, Fremantle has transitioned to a format licensing business and has already made significant inroads. Fremantle will also have a stronger high-end factual presence in 2020, and will be looking to collaborate with partners across the region.

Top shows are...

The Luminaries

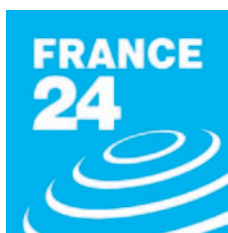
The Luminaries tells an intricately woven, suspenseful tale of love, murder, magic and revenge. Anna has travelled to New Zealand to forge a new life and falls in love with Emery. However, the scheming fortune-teller has other ideas and Anna's fortunes begin to fall. But the bond between Anna and Emery is more than mere affinity, they are astral twins, sharing a single destiny. Will their love prevail?

Game of Talents

Game of Talents is a spectacular new gameshow format from the makers of the biggest gameshows and talent shows in the business. A contestant and a celebrity guest work together as a team to guess the talents of the mystery performers. Each round is an entertaining mix of surprise and tension as talents are revealed and money is won or lost.

Got Talent

The talent show with NO age limit, NO talent restrictions and NO cultural boundaries, the *Got Talent* franchise is a phenomenal global success that has dominated on all platforms for over a decade!



France 24, the international news channel, broadcasts 24/7 to 385 million homes around the world in English, French, Arabic and Spanish. From its newsroom in Paris, France 24 gives a French perspective on global affairs. France 24 provides rich programming: live news, debates, documentaries and interviews on every topic (business, culture, politics, sport, technology...). In its four languages, France 24 is available on a multitude of platforms: cable, satellite, IPTV, DTT, OTT, smartphones, tablets, connected TVs and YouTube.

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Live from Paris with Eve Irvine and Stuart Norval

Target audience

Men and women, in particular opinion leaders and decision makers who are interested in discovering the world and having an impact on it.

Linear television channels in Asia

All of our channels available in the region are broadcast 24 hours a day. The different language versions are distinct channels with content created in the given language (neither dubbed or subtitled)

In Asia Pacific: in French (SD) and English (SD and HD).

In the Middle East: in English (SD and HD), French (HD) and Arabic (SD and HD), depending on the satellite.

Channel distribution in Asia

France 24 is present in nearly every country in Asia, mainly through satellite, cable and IPTV.

In Asia Pacific, France 24 reaches almost 82 million homes mainly via pay TV operators (signal available on Asiasat-5).

In the Middle East, France 24 reaches more than 58 million homes via Arabsat Badr-4, Nilesat, Hot Bird and pay TV operators.

France 24 is available in 560,000 hotel rooms across Asia.

On-demand services

Most programmes are available through Catch-Up TV. We also offer a large selection of programmes on VOD services.

Content strategy

As an international news channel, the vast majority of content broadcast is live, exclusive to the channel, first run and internally produced. Magazine programmes are multi-broadcast throughout the week in order to capture prime times around the world. Programmes feature news from around the world.

Local production

France 24 has some 20 correspondent bureaux across the region.

Advertising/sponsorship

France 24 is committed to limiting advertising time to no more than 6 minutes per hour.

The single most important influence on Asia's TV industry in the next 12 months will be...

“In the face of stiff competition from non-linear broadcast, content providers will have to adapt their approach and address audiences in a more community-based way to give a narrative sense to people and their stories, and help audiences discuss the latest shows on digital platforms”

Brice Bertrand, Distribution Direction Asia Pacific and North America



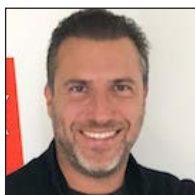
**HOME OF GREAT
ENTERTAINMENT**

SPI International is a global media company operating 40 television channels on six continents. Working with over 1,400 operators worldwide, SPI provides its 60 million subscribers access to SPI's linear and on-demand content, including live streaming of FilmBox channels, and UHD programming on any internet-connected device. For over 25 years, SPI has been a leading supplier of films and television programming. SPI recently acquired Film1 group of premium channels and its digital services in the Netherlands.

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Berk Uziyel



Murat Muratoğlu



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Haymi Behar

The single most important influence on Asia's TV industry in the next 12 months will be...

“SPI International is excited to grow its footprint within the Asian market in 2020, through new content and distribution partnerships. Consumers within the Asian market value versatile content in different forms which we always aim to provide. We are delighted to offer our extensive suite of channels and digital services that feature a wide range of quality programming to our customers within the Asian market, and around the globe.”

Berk Uziyel, CEO, SPI International

FunBox UHD presents 100% premium native UHD programming in 3840 x 2160 UHD pixel resolution, including concerts, entertainment, TV shows and documentaries featuring culture, travel, lifestyle, music, art and drama.

Fast&FunBox offers action-packed programming dedicated to adrenaline sports, with a large variety of disciplines, shows and competitions from all over the world.

DocuBox is an unforgettable collection of fascinating, award-winning documentary features and TV programming exploring the mysteries and beauty of our planet.

FightBox broadcasts some of the most electrifying combat sports live events and multi-discipline mixed martial arts coverage from all over the world, with at least four live events per month.

Gametoon is a channel dedicated to the video game and esports phenomenon, created by true gaming & esports enthusiasts. The channel features game reviews, tournaments (esports), popular streamers and much more.

FilmBox Arthouse features works from the world's most prominent directors, including Hitchcock, Kurosawa, Fellini and many others. Every month, FilmBox Arthouse also airs special presentations devoted to a particular creative movement or filmmaker.

FashionBox features inspirational, educational and always highly entertaining content on shopping, lifestyle and new fashion trends.

360 TuneBox provides a platform for today's hottest independent artists. Videos are organized by genre: pop, hip-hop/rap, dance, rock, international.

TDC (Timeless Drama Channel) is the premium Turkish drama channel for people who love the drama genre, and want to watch critically acclaimed shows that have defined the landscape of Turkish and worldwide television.

Linear television channels in Asia

Our six thematic channels – FunBox UHD, Fast&FunBox (HD), DocuBox (HD), FightBox (HD), Gametoon (HD) and FilmBoxArthouse – are all available across Asia Pacific via MEASAT-3. Additionally, other channels and digital services are available via IP.

Channel distribution in Asia

SPI International has multiple territory deals in place through OTT platform relationships and a number of more traditional carriage deals, which we expect to grow in 2020 and 2021.

On-demand/online

FilmBox Live and **FilmBox-On-Demand** are both available across Asia Pacific. The subscription-based, multi-platform content service FB Live allows operators who are new to OTT to quickly build a compelling library of on-demand content for their subscribers while FBOD is designed to integrate into more established platforms that already have a branded OTT extension to their service offering. SPI International considers all business models for these services.

Content strategy

SPI International acquires all rights to the content on our channels to allow maximum exploitation by our operator partners, including all linear pay, catch-up, VOD, SVOD, AVOD, OTT, online and mobile.

Local production

SPI International recently produced the action movie *General Commander* starring Steven Seagal in South Asia, in collaboration with director/producer Philippe Martinez. The movie focuses on a GRS operative and his team of recruits who chase notorious criminals with the help of a Hong Kong billionaire. SPI International will continue to invest in movies and TV series production in the coming years with numerous projects already in the works all around the world.

TV5MONDE

TV5MONDE is the world's cultural TV network in French. Offering a wide variety of subtitled primetime films and dramas, in-depth coverage of international news, live sports events, high-quality documentaries and discovery magazines, kids' programmes, cooking, and design, and exciting game shows, TV5MONDE is designed for those who want to watch a different kind of TV content. In Asia-Pacific, TV5MONDE offers 3 live-channels to over 112 million cable, satellite, and IPTV homes and a subscription-based TV everywhere service to 358 million OTT users.

TV5MONDE

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Karine Schroeder

Deputy Managing Director, Head of
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Alexandre Muller

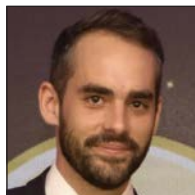


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Nicolas Bence



Linear Television Channels In Asia

TV5MONDE broadcasts three 24-hours channels across Asia:

TV5MONDE Asie is a general entertainment channel that covers GMT+5 to GMT+8 time zone (Central Asia, Indian subcontinent, Greater China, Southeast Asia) with a free-to-air signal in SD (4:3 ratio) available on AsiaSat-7 and an HD encrypted feed on AsiaSat-5 (16:9 ratio, HD MPEG4 with DVB subtitles in English, French, Vietnamese and Russian, and 4:3 ratio).

TV5MONDE Pacifique is a general entertainment channel that covers GMT+8 to GMT+12 time zone (North Asia, Australia, New Zealand, Pacific Islands) with one encrypted feed on IntelSat-19 (16:9 ratio, MPEG4 with DVB subtitles in English, French, Japanese and Korean).

TV5MONDE Style is a channel that is entirely dedicated to the "art of living"; The French-speaking lifestyle programming covers the whole APAC region with one encrypted feed on AsiaSat-5 (16:9 ratio, HD MPEG4 with DVB subtitles in English, traditional and simplified Chinese).

The single most important influence on Asia's TV industry in the next 12 months will be...

“The uprising of D2C and the way historical players (both broadcasters and operators) will adapt to the new ecosystem.”

Alexandre Muller, Managing Director Asia Pacific, TV5MONDE

Channel Distribution In Asia

TV5MONDE channels reach over 112 million households in Asia-Pacific covering areas from India to New Caledonia.

On-Demand Services

With TV5MONDE+Asie and TV5MONDE+Pacifique, TV5MONDE offers a standalone over-the-top service available on any device, everywhere in the Asia Pacific region. Upon subscription, viewers can access more live content, VOD and catch-up TV. Interface available in 4 languages (French, English, Korean, Japanese) and offers subtitles in French, English, Vietnamese, Russian, simplified and traditional Chinese.

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www.contentasia.tv

What's on where...

January 2020	22-24	NATPE	Miami, U.S.
March 2020	5-6	AVIA OTT Summit	Singapore
	18-20	FICCI Frames	India
	25-28	Hong Kong FILMART	Hong Kong
	28-29	MIP Doc	Cannes, France
	28-29	MIP Formats	Cannes, France
	30-2 Apr	MIP TV	Cannes, France
April 2020	1-3	Content Expo Tokyo	Tokyo, Japan
	21-23	APOS	Bali, Indonesia
May 2020	6-8	Busan Contents Market (BCM)	Busan, South Korea
	12-19	L.A. Screenings Independents/ Studio Screenings	Los Angeles, U.S.
June 2020	3-5	MIP China	Hangzhou, China
	9-11	BroadcastAsia/CommunicAsia	Singapore
	11-13	Vietnam Telefilm	Ho Chi Minh City, Vietnam
July 2020	6-7	DW Global Media Forum	Bonn, Germany
August 2020	26-28	ContentAsia Summit	Bangkok, Thailand
October 2020	10-11	MIP Junior	Cannes, France
	12-15	MIPCOM	Cannes, France
December 2020	2-4	Asia TV Forum & Market	Singapore

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



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The Mandalorian tops demand in Vietnam

Disney+ show races ahead of streamer's launch

Digital activity around Disney+'s *The Mandalorian* was super high in Vietnam for the week from 5-11 December, pushing the latest in the *Star Wars* franchise to the top of the country's programmes measured by data science company Parrot Analytics. And no, in case you ask, Disney+ is not available as a subscription video streaming service in Vietnam – yet. Parrot Analytics measures every kind of digital activity; clearly Vietnamese audiences are well ahead of Disney+'s roll out in the country.

Although *Peppa Pig* is universally loved, Vietnam is the only country in Asia so far where the Hasbro property has made it to the top three on Parrot's overall list, beating everything from Japanese anime and premium HBO drama to Cartoon Network's *Steven Universe* and the local Vietnamese adaptation of *The Voice*.

Netflix's former dominance of digital lists in Vietnam is waning as other streamers gain steam. Netflix took three spots on the digital top 10 for the week in a list shared with Disney+, DC Universe, Prime Video, Apple TV+ and CBS All Access.

Top 10 overall TV shows: Vietnam

Rank	Title	Average Demand Expressions®
1	<i>The Mandalorian</i>	4,987,732
2	<i>Game of Thrones</i>	4,683,312
3	<i>Peppa Pig</i>	3,920,191
4	<i>One Piece</i>	3,819,075
5	<i>Steven Universe</i>	3,594,411
6	<i>The Flash</i>	3,461,085
7	<i>Shameless</i>	3,326,724
8	<i>Watchmen</i>	3,269,507
9	<i>Rick and Morty</i>	3,244,050
10	<i>The Voice of Vietnam (Giọng Hát Việt)</i>	3,199,496

Top 10 digital originals: Vietnam

Rank	Title	Platform	Average Demand Expressions®
1	<i>The Mandalorian</i>	Disney+	4,987,732
2	<i>Titans</i>	DC Universe	2,927,056
3	<i>Stranger Things</i>	Netflix	1,311,915
4	<i>The Crown</i>	Netflix	1,225,303
5	<i>The Boys</i>	Prime Video	1,207,488
6	<i>The Man In The High Castle</i>	Prime Video	1,189,899
7	<i>The Dragon Prince</i>	Netflix	1,144,792
8	<i>The Morning Show</i>	Apple TV+	1,139,845
9	<i>The Twilight Zone (2019)</i>	CBS All Access	1,107,055
10	<i>See</i>	Apple TV+	1,104,357

Date range: 5-11 December 2019

Demand Expressions® (DEX): 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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