



Happy Summer

We're taking our usual Summer break in August! Our next newsletter will be in your inbox on 9 September.

See you then!

A+E Networks unites North, Southeast Asia

Too early to talk about other changes, new boss says

A+E Networks Asia moves into the second half of 2019 with new bosses and a new structure that unites North and Southeast Asia under newly appointed Asia managing director Saugato "Shoggy" Banerjee reporting to newly appointed group managing director for international, Patrick Vien.

Banerjee, who joined A+E Networks in 2011, was most recently managing director of the North Asia (Korea, Japan, China), based in Seoul. The new structure also makes Banerjee the point person for India, where A+E has a 49% stake in a joint venture with TV18. India was previously overseen directly out of the U.S.

Former Southeast Asia MD, Leena Singarajah, has left as part of the changes.

So far, the company says it's too early to talk about adjustments (if any) to the U.S.-based network's operations in Asia beyond the geographic and management restructure unveiled on Friday (ContentAsia Insider, Friday, 19 July).

Jakrajutatip takes top woman in media award

Thailand's JKN Global Media CEO, Anne Jakrajutatip, is *ContentAsia's* Asia Media Woman of the Year 2019



Anne Jakkraphong Jakrajutatip, JKN Global Media

The CEO of Thai-listed JKN Global Media, Anne Jakkraphong Jakrajutatip, has been chosen as this year's Asia Media Woman of the Year.

Now in its seventh year, the *ContentAsia* award recognises the outstanding achievements of female leaders in the media industry across Asia. The award will be celebrated during the ContentAsia Summit in Singapore on 28-29 August.

ContentAsia's editorial director, Janine Stein, said Jakrajutatip was selected for her commitment to expanding the footprint of Thai content as well as for her proven success in opening up new markets in Thailand for a range of Asian content.

In addition, Jakrajutatip leverages her position as a media leader to promote gender diversity issues – including this month's launch of the Lift Foundation – making her even more of an inspiration, Stein said.

Jakrajutatip founded JKN Global Media as an independent company five years ago and listed on the Bangkok Stock Ex-

change in November 2017.

The company today has four subsidiaries – JKN Channel Co., Ltd, which produces the talk series, *Anne Show*, and a range of other content as well as organising events; JKN IMC, which focuses on advertising sales and integrated marketing; JKN Knowledge, which provides leadership and training; and JKN News, which has a 10-year licence to produce a CNBC-branded block for Thailand.

In 2018, Jakrajutatip was instrumental in founding the non-profit Lift (Life Inspired for Transsexuals) Foundation, an association to promote acceptance and inclusivity for transsexuals in Thailand. Lift's key vision is gender equality, regardless of the gender with which people are born.

Past recipients of the award are Ellana Lee (CNN International); Jane Jimenez-Basas (Signal TV, Philippines); Janice Lee (PCCW Media); Tham Loke Kheng (Mediacorp/Now TV/StarHub); Charo Santos-Concio (ABS-CBN, Philippines); Rohana Rozhan (Astro Malaysia).

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SPOTON

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Gary Pudney



Thawatvongse (Oh) Silamanonda



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Sari Trisulo



Emily Wee



Dominic Zapata

and others...

For information, please contact CJ @ cj@contentasia.tv

www.contentasiasummit.com

tvN picks up express rights to new Korean fantasy

Korean channel tvN Asia has confirmed express rights to new fantasy drama, *When The Devil Calls Your Name*. The series premieres on the regional channel on 1 August and will air Thursday and Friday nights in Singapore, Malaysia and



When The Devil Calls Your Name

Indonesia. The series stars Jung Kyung-ho as Harib, a songwriter who sells his soul to the devil in exchange for 10 years of youth and success. As the deal nears its end, he begins to bargain for an extension and discovers the harsh truth behind the Faustian pact.

iflix adds US\$50m funding ahead of IPO

New round brings total raised to almost US\$350 million

Streaming platform iflix went public on Monday with a combined group of existing and new backers that has poured another US\$50 million into the business, bringing the total amount raised since 2015 to about US\$350 million.

The bulk of the new investment comes from asset manager, Fidelity International, in what looks like bridging funding ahead of a hoped-for IPO, and also includes continued investment by founders Catcha Group, and strategic shareholders Hearst, Sky and EMC.

iflix says the new money will "drive growth ahead of a prospective IPO". The time frame of the IPO has not been confirmed. iflix cited regulatory restrictions and said prospective IPO rules prevented disclosure.

Monday's US\$50-million announcement bundled agreements announced

in April/May with Indonesia's MNC (strategic partnership involving 10,000 hours of content), Japan's Yoshimoto Kogyo (strategic investment/joint venture) and South Korea's JTBC (strategic investment involving content supply).

iflix, which has been offering rights holders/distributors debt for equity swaps, did not attach dollar amounts to the deals with MNC, Yoshimoto Kogyo and JTBC.

As iflix continues its migration from SVOD to AVOD, it says its active userbase has swelled from nine million at the end of 2018 to 17 million in May.

The company's last (and biggest) funding round was in August 2017, when it raised US\$133 million from a group led by Hearst.

This closely followed the US\$90 million March 2017 round led by Liberty Global and the Zain Group.

flirtydancing

WILL IT BE LOVE AT FIRST DANCE?



AVAILABLE AS FINISHED AND FORMAT

Philippines' ABS-CBN quiet on licence renewal

March 2020 expiry looms, Duterte threats hang heavy

Philippines' broadcaster ABS-CBN has issued no public comment on the looming renewal of its broadcast franchise, which expires in March 2020. A 25-year renewal application is pending. The media environment in the Philippines has grown increasingly hostile with repeated criticism by Philippines' president Rodrigo Duterte against media outfits – including ABS-CBN – he sees as critical of his administration. Opinion is split on whether Duterte will carry out his threat of not renewing the franchise, particularly if Congress approves the application.

Korea's KCC boss steps down

Lee Hyo-seong calls for a unified regulatory body, says current split is ineffective

The chairman of Korea's Communications Commission (KCC), Lee Hyo-seong, has stepped down after two years ahead of the Moon Jae-in government's expected cabinet shuffle. Lee, appointed in August 2017 for a three-year term, had been expected to talk about the KCC's annual results during a media briefing in Seoul. He said his decision was in support of the new cabinet and reform efforts. He also came out in support of a unified entity to oversee the country's communications and broadcasting environment, including pay-TV, terrestrial broadcasting and telecommunications. The role is currently split with the Ministry of Science and ICT, a situation Lee described as illogical and inefficient. The roles were split in 2013 under the previous government. While not disagreeing with him, government spokesmen were quoted in local news outlets as saying the issue needs to be carefully considered.

Workpoint, Facebook debut new series

19 August premiere for *The Social Icon Thailand*



The Social Icon Thailand

Facebook's newest Asia series, *The Social Icon Thailand*, premieres on 19 August in a deal with local production powerhouse Workpoint.

The Social Icon Thailand is a competition show that searches for the best video creators across a broad swathe of genres, including eating and product reviews, for Facebook.

The winner receives a cash prize of THB1 million/US\$32,000.

The show, which Workpoint opened for entries in April this year, will air on Mondays on Workpoint Group's digital terrestrial channel, Workpoint Channel, with a stream on Facebook.

Contestants were asked to send in short videos of between three and five minutes. Entries for the competition closed on 10 May.

Earlier this month, Workpoint said combined online/catchup/Facebook views for the week of 17-23 June had topped 219.6 million views from a total of 21.2 million viewers. The top show was *The*

Masked Singer Thailand.

The Workpoint series with Facebook follows Facebook Watch's first commissioned reality original in Asia – a Thai version of MTV reality show, *The Real World: Bangkok* – which premiered on 13 June.

The series' Facebook page had just over 30,500 followers on 22 July.

The 12-episode show in Thai with Thai and English subtitles runs until 29 August. New episodes release at 9am on Thursdays.

Facebook Watch commissioned *The Real World: Bangkok* from the Banijay-owned Bunim/Murray Productions in the U.S., as part of a reboot trio for Thailand, Mexico and Atlanta.

The Mexican version, *El Mundo Real: México*, has 150,000 followers so far. *The Real World: Atlanta* has 161,000 followers.

Bunim/Murray worked with the Singapore-based MTV Asia and Bangkok-based fixer Greenlight Films on the Thai series.

The Real World: Bangkok has no broadcast partner.

iflix, iwonder add 150 hours to streaming slates

Strong factual boost in DRG's new Asia syndication deals



Dead Lucky

Swedish content company DRG has signed volume deals with Asian streaming platforms iflix and iWonder. iflix acquired rights to almost 50 hours, including drama series *Dead Lucky*; two series of *Criminal Justice*; comedy series *The Delivery Man*; documentary *Never Ending Orgasm*; and a slate of hour-long royal specials such *Meghan Markle: How to be Royal*, *Kate's Wardrobe Secrets* and *The Queen's Worst Year*. New factual platform, iWonder, bought almost 100 hours of newer titles such as *Dynasties: The Families that Changed the World*, *Titans of the 20th Century*, *North Korea – Voices from the Secret State*, *Private View: The Art of Collecting* and *Manson's Bloodline*.

August debut for Kohli's look at Star India

New book tracks Rupert Murdoch's Indian adventure



Author Vanita Kohli-Khandekar

For the past 25 years or so, a few characters have loomed large over India's television environment: Richard Li, Rupert Murdoch, Uday Shankar, Sameer Nair, Ronnie Screwvala, Ajay Vidyasagar, among many many others. Not so many women, but there were, over the years, Sunita Rajan, Myleeta Aga, Megha Tata, Ekta Kapoor... All gather in the pages of author Vanita Kohli-Khandekar's new book, telling "the amazing story of Rupert Murdoch's India adventure". *The Making of Star India* (Penguin Random House) comes out in the first week of August.

Kohli-Khandekar, who has tracked India's video industry since it was Doordarshan plus some cables thrown over trees/telephone poles, spent about 18 months researching and writing the book, which opens with a scene from a fractious meeting in early 2000 in the Andheri East district of Mumbai, seven years after Murdoch bought Star from Hong Kong's Richard Li. Murdoch, after banging the table about poor ratings, called the proposed

prize money for a new TV quiz show "pathetic" and greenlit the offer of a crore (about US\$200,000 at the time). The birth of *Kaun Banega Crorepati* was a defining moment that changed the nature of the TV game in India, Kohli-Khandekar says.

The 200-page book ends with inevitable questions about Star's future under Disney, a company it has always dwarfed in India, plus an "interesting bunch of variables" coming into play, including a buyer for a large stake in Star rival Zee.

Kohli-Khandekar interviewed more than 100 people, and drew on more than two decades of reporting, during which she wrote and updated four editions of her earlier book, *The Indian Media Business*.

"This book is about more than Star," she says, adding: "It is the story of Indian broadcasting with Star playing the main role".

Vanita Kohli-Khandekar will talk about her book at a book signing during the ContentAsia Summit on 28-29 August.

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Zense rocks July, boosts format development

Block Out Thailand, Singer Auction in Vietnam expand local originals



Block Out Thailand, Zense Entertainment for Channel 7

July has been a mega-month for Thai production house Zense Entertainment, which rocked ratings for the Thai version of Nippon TV/Red Arrow's co-developed comedy game show, *Block Out Thailand*, on Channel 7, and followed that up with the debut of the first version of its home-grown format, *Singer Auction*, on national entertainment channel VTV3 in Vietnam.

The premiere of *Block Out Thailand* on 3 July topped its timeslot on Thai free-TV service Channel 7, attracting a 1.63 TVR (source: Nielsen Thailand, 4+) and beating the performance of *Singing with Family*, the talent show that previously filled the slot. *Block Out Thailand* is stripped Mondays to Fridays at 5.15pm.

The first version of *Singer Auction*, co-developed with NBCUniversal International Formats, premiered on Vietnamese national entertainment channel VTV3 on 19 July, boosting the production house's regional ambitions and international hopes for home-grown formats. Rights to the prime-time show were sold to local production house Mega GS Communication and Entertainment earlier this year.

The 13x75 mins Vietnamese version airs in a weekly prime-time slot at 9pm, giving unknown vocalists the opportunity to showcase their talent, pitting five celebrities against each other in a quest to pick up new talent.

Block Out involves two teams of four players competing against each other with games that combine trivia, strategy and chance. Each team plays on a separate wall. Incorrect answers result in blocks popping out of the wall. The more pop-outs there are, the less space there is for contestants to stand.

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Former Jakarta governor plans TV show

Indonesian politician and former governor of Jakarta, Basuki "Ahok" Tjahaja Purnama, is planning a new TV show, possibly for Indonesian free-TV station MetroTV. In a post on his YouTube channel Panggil Saya BTP at the weekend, Purnama said the programme would include a stand-up comedy segment featuring, for instance, stories from his time in custody. He was jailed for about 18 months in 2017 following a blasphemy conviction likely to have ended his political ambitions. "In detention, there's a funny story every day," he said. Another segment of the TV show would feature news, he added.

Prime Video Japan intros *The Bachelorette*

Wannabe participants in Japan's first version of U.S. dating reality show, *The Bachelorette*, have until 19 August to submit their applications. Amazon Prime Video's spin-off of *The Bachelor Japan* has 32-year-old model and former Miss Universe Japan finalist Moeko Fukuda in the central role choosing her mate from 20 single men. Amazon announced the Japanese version of *The Bachelorette* in February this year. The delivery date has not been announced.

Analogue shut down in Langkawi

Malaysia pulled the plug on analogue services on Langkawi at the weekend, making the island the first community in Malaysia to be all-digital. Analogue transmitters were replaced by MYTV Broadcasting's myFreeview Digital TV transmitters, according to news outlet Bernama.

Thai authorities back broader measurement

Thai media regulators are backing a more comprehensive viewership measurement platform that includes traditional broadcasting as well as newer digital/streaming services. Industry discussions are under way under the auspices of the National Broadcasting and Telecommunications Commission (NBTC), which is expected to unveil its proposed platform this week, according to local daily *The Bangkok Post*.

Tencent, MangoTV pick up *Hana's Helpline*



Hana's Helpline

U.K.-based Hoho Entertainment has sold stop-motion pre-school series, *Hana's Helpline*, to mainland Chinese streaming platforms Tencent and MangoTV. The rights deal for the 52-part series about a duck agony aunty was brokered by The Media Pioneers. Tencent acquired the show in a five-year deal for non-exclusive VOD and exclusive TVOD rights to the Mandarin version. MangoTV's five-year deal is for non-exclusive SVOD. *Hana's Helpline* was produced by Wales-based Calon TV for S4C and Channel 5.

Scream Asia digs in on horror mission

Horror remains a priority in Asia, mm2 says



mm2's long links to horror continue this week with the opening of Thai horror film *Curses*

Singapore-based regional horror fest, Scream Asia, has layered a short film contest onto the event this year hoping to draw budding horror producers into the region's filmmaking fold.

The driver is talent development with a view to boosting the production of horror content, says competition organiser Gary Goh, Singapore GM of mm2 Entertainment-owned DoubleM.

mm2 has a long history of horror, including titles such as Kimo Stamboel's Indonesian horror film *Dreadout* (2018), Gilbert Chan's *23:59* (2011), about a secret haunting a jungle army camp, and the sequel *2359: The Haunting Hour* (2018) with Clover Films and Gorylah Pictures.

The company also distributes horror titles from across the region, including Thai

theatrical release, *Curses*, which opens on 25 July.

The top three entries in the Scream competition will be picked by Singapore filmmaker Eric Khoo, South Korea's Thomas Nam and Taiwan's Giddens Ko (*Mon Mon Mon Monster*, *The Apple of My Eye*), who will also helm this year's masterclass. mm2 Entertainment will back one of the three finalists.

Results will be announced at the end of October as part of an event that includes the awards ceremony, screenings and the masterclass.

Horror remains a priority for Asia as much for an abundance of supernatural myths and legends and its ability to travel, as for its more manageable budgets, Goh says.

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Regular everyday Singapore stars in HBO's new drama

"Invisible Stories is an expression of who I am," Singapore filmmaker Ler Jiyuan says

Singaporeans love to point fingers at Yi-shun, one of the country's famed public housing estates, with some 200,000 residents and more than its fair share of headlines. A spate of cat killings. A drug lord. A triple murder. Loan sharks. Rats.

For filmmaker, writer and TV showrunner Ler Jiyuan, Yi-shun is both home and inspiration. But not because of its dramatic potential inherent in extreme characters or headline situations.

His latest work, *Invisible Stories* for HBO Asia, is not sensational or dramatic, he says. The six-episode series, set in a fictional housing estate, tells everyday stories of ordinary people living their lives, working things out, sometimes not getting it right, but usually carrying on somehow.

Ler is not trying to shed light into the darkest corners. He also doesn't appear to hang any value on telling poignant untold stories. And he's not swayed in any way by HBO's funding arrangement with the Singapore government's Infocomms Media Development Authority (IMDA).

Invisible Stories was born as a short film about a single mother struggling to cope with her autistic teenage son. Ler's producer suggested he pitch it to HBO Asia, which he did with few expectations.

"I really thought they only did high-concept stuff, like *Half Worlds*," he says. "I'm just a storyteller. I don't think about what the market wants or what HBO's audience is. I just think about doing good stories. That's all".

Invisible Stories premieres later this year and is the 38-year-old Ler's most ambitious work as a producer. The series showcases the "lives of people you see everyday but never really think about who they are, what their stories are. That's the starting point. Some of the stories are quite dark, I wouldn't say all, they're just about more marginalised alienated people," he says.

The decision to focus on migrant workers in two of the episodes is a "real reflection of Singapore," Ler says. But the stories are "extremely difficult to write... when you write a migrant episode, you tend to split into the very dramatic 'run in with the law' kind of story or the evil employer story. I was trying to avoid all of those things because it separates people even more. I would like to paint them as everyday people, who have friends, who have passions, who have dreams, who fall in love. If they were not born in another country, if they were born in Singapore, they could have been your friends,

they could have been your lover even."

The multi-national cast includes actors from Singapore, Bangladesh, Indonesia Malaysia and Thailand. Like the even split between men/women, diversity is a by-product of stories he found most interesting rather than a goal. "The starting point for this series is stories, and not racial representation or anything like that," Ler says.

Like 80% of Singapore, Ler grew up in the 1990s in a three-room apartment on a Housing Development Board (HDB) estate. His father was a taxi driver. "My childhood was really normal, very common," he says, describing himself as "just a really normal dude" who grew up in a three-room flat and is now moving with his wife into his own three-room flat."

He became a filmmaker after he failed his A levels ("I suck at science"), worked through an existential crisis, was in a band, and realised he would never be a rock star. His other passion was film.

Invisible Stories is "the culmination of what I have always worked and stand for, of everything right now in my life," Ler says. "My films are always about HDB life, normal life.... it's the world that I came from. It's an expression of who I am."



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 Avg. household size..... 3.24
 TV households..... 1.29 million
 TV penetration..... 98%
 Pay TV households..... 775,000*
 TV transmission (weekly)..... 1,009 hours
 Broadband internet subs..... 12.152 million
 Wireless bb subs..... 10.650 million
 Mobile phone subs..... 8.621 million
 Mobile phone population rate..... 148.8%

Source: Companies, Department of Statistics Singapore (population, households, TV transmission, internet), Infocomm Media Development Authority (mobile, TV penetration)
 * Combined StarHub/Singtel HH (Mar 2019)

Free TV

Mediacorp

Singapore's sole terrestrial broadcaster, funded by a mix of commercial revenues and government backing, and with a mixed public service/ commercial remit, operates seven TV channels, 11 radio stations and video streaming platform Toggle, which offers a subscription tier along with access to premium services (see *streaming section*).

Subscription TV

Singtel TV

Singapore telco Singtel launched digital pay-TV platform Singtel TV (formerly Mio TV) in July 2007. The IPTV service offers more than 150 channels to 381,000 residential subscribers (March 2019) along with on-demand, mobile and streaming options. These include in-house platforms Singtel TV Go and standalone aggregator app, Cast (see *streaming*). Singtel TV set-top boxes provide access to indie streaming services, Singtel-owned Hooq and Netflix. Singtel's set-top-box-based channels cost from S\$21.90/US\$15.90 to S\$77.90/US\$56.60 a month.



Fried Rice Paradise - The Drama Series, Mediacorp

StarHub

Launched in 2000, StarHub TV reworked its offering this year, simplifying video packages into seven entertainment passes/about 150 channels accessible with a single S\$29.90/US\$22 a month price point (or a S\$19.90/US\$14.60 sampler pack), and four platforms – fibre, mobile (StarHub Go, with packages from S\$4.90/US\$3.60 a month), portal and streaming box. StarHub has 394,000 pay-TV households, 1.44 million post-paid mobile customers and 495,000 residential broadband customers (March 2019).

Streaming/OTT

Along with a vibrant trade in streaming boxes that offer illicit access to a world of content (and, no, while we applaud the little gains made to fight piracy, we don't think enough is being done and think the government/ authorities should step up in a bigger way), Singapore has a robust range of

global/regional standalone streaming services, including India's **ALTBalaji**, U.S.-based **CuriosityStream**, Taiwanese LGBTQ service **GagaOOLala**, **HBO Go**, **Amazon Prime Video**, **Viu**, **Yupp TV**... all of which offer direct-to-consumer interfaces and some of which are available as part of telco or, in the case of Mediacorp's Toggle, other bundles. The platforms are not (ior not majorly) customised for Singapore. Apple's **iTunes** still doesn't offer television titles; there's hope (although no info as of 17 July) with Apple TV+, which is supposed to be "coming later this year", according to its website. Despite programmers' efforts and in addition to the trade in streaming boxes, Singapore also has a healthy VPN market that opens up access to everything everywhere.

Cast

Singtel launched standalone app, Cast, in July 2016, aggregating on-demand and linear channels as well as regional streaming services such as Viu Premium, Hooq, HBO Go and Yupp TV. Monthly

subscriptions start from S\$4.90/US\$3.60. Singtel had 118,000 OTT subscribers (including Singtel TV Go) at the end of March 2019.

CatchPlay on Demand

Taiwan's Catchplay launched on StarHub in June 2016, and direct-to-consumer (DTC) in Aug 2016. The service was dropped from StarHub at the end of May this year and is now available DTC only. Free tier offers 10 titles a month plus the option of single rentals for between S\$3.50/US\$2.55 and S\$9.90/US\$7.20 for the Movie Lovers basic plan.

Dimsum

Dimsum launched on StarHub in April 2018, as part of StarHub Go monthly plan at S\$9.90/US\$7.20 with no contract and one month free usage. Direct costs S\$6.90/US\$5 a month.

Fox+

Fox+ launched in Singapore in May 2017. Subscription costs start from S\$12.90/US\$9.35 a month for billing with Singtel TV or standard S\$19.90/US\$14.40 a month.

Hooq

Hooq launched in Singapore in Nov 2016 as a joint venture between Singtel, Sony Pictures Television and Warner Bros, offering Hollywood/Bollywood/regional movies and TV series. Subscriptions start from S\$7.90/US\$5.70 a month (for Singtel's customers) and S\$9.98/US\$7.20 a month via Hooq directly.

Netflix

Netflix launched in Singapore in Jan 2016 as part of its global rollout. Standalone subscriptions are between S\$10.98/US\$8 and S\$16.98/US\$12.30. Netflix is also offered through broadband/pay-TV service providers – StarHub and Singtel.

Singtel TV Go

Singtel TV Go is a companion app to Singtel TV's pay-TV set-top box and is offered to Singtel TV subscribers only. The mobile platform launched in July 2013 as mio TV Go and relaunched as Singtel TV Go in Jan 2015. The service carries 165 channels (including 37+ on-demand) delivered to TV sets via Singtel fibre broadband and 144 channels (incl. 31

catch-up) via mobile, as well as catch-up/on-demand content. Singtel had 118,000 OTT subscribers (including Cast) at the end of March 2019.

SPH Razor/RazorTV

Launched in Aug 2008 by Singapore Press Holdings (SPH) and managed by SPH Digital, Sph Razor (RazorTV) is a free access, interactive webcast service offering local news/trends, entertainment, lifestyle and sports.

Spuul

Founded in 2010 and launched in April 2012, Singapore-based Spuul is a video streaming subscription service targeting South Asia and the South Asian diaspora. The service offers full-length movies in Hindi, Tamil, Malayalam, Telugu and Punjabi, among other Indian regional languages. The premium plan costs S\$4.99/US\$3.69 a month or S\$49.99/US\$36.75 a year, with a free one-month trial.

StarHub Go

Launched in Aug 2015, StarHub Go is a standalone streaming service offering a selection of StarHub TV content across multiple devices. Pricing ranges from S\$9.90/US\$7 for the Go Select pack or the Go Sports pack. Go Disney pack is S\$4.90/US\$3.50 a month. There is no video streaming data charges for StarHub's postpaid mobile subscribers. StarHub first ventured into OTT in June 2012 with the launch of StarHub TV Anywhere/Wherever platform.

Toggle

Singapore's free-TV broadcaster Mediacorp debuted its online streaming platform, Toggle, in Feb 2013. Toggle relaunched in April 2015 after Mediacorp's alliance with Microsoft ended in March 2015. Toggle offers free/paid on-demand titles and channels, Toggle Original content and acquired TV series/movies. Toggle Prime (unlimited access to all content, including premium linear/VOD and free-TV previews) costs S\$9.90/US\$7 a month. Toggle also offers HBO Go at S\$13.98/US\$10.30 a month and Korean movie channel tvN Movies at S\$5.90/US\$4.30 a month, all with discounts for longer-term sign-ups.

Take-up/engagement details are not available.

TVB Anywhere SG

Hong Kong's Television Broadcasts Limited (TVB) launched mobile streaming TVB Anywhere SG in Oct 2018, offering classic and new TVB programmes. The geo-blocked service costs SG\$5.98/US\$4.36 a month for the Premium Zone pack. Select content is offered for free. TVB Anywhere SG is available standalone as well as via telco M1 and broadband provider MyRepublic.

Viu

Viu is Hong Kong telco PCCW's regional mobile streaming play. The free Viu app launched in Singapore in Jan 2016, and has a distribution partnership with telco Singtel. Viu's biggest selling point is an enviable library of mobile rights for Korean drama, some of which are offered within four hours of their domestic debut, along with titles from Japan, mainland China and Taiwan. The platform also carries an increasing number of Viu original productions. Viu's premium subscription tier is offered directly (S\$5.98/US\$4.40 a month) or via Singtel's Cast (S\$6.90/US\$5 a month with no contract or S\$4.90/US\$3.60 a month on a 12-month contract). Viu Premium offers unlimited downloads/full HD.

Production

activeTV Asia

activeTV Asia, established in 2006, produces content across various genres, including reality, factual entertainment and children's television. Production credits include two seasons of reality series *Celebrity Car Wars* S1/2, infotainment series *Food Detectives*, and stand-up comedy specials for Netflix.

August Media

August Media co-produces with partners such as South Korean animation studio Studio Gale and Philippines-based Synergy88. The production unit is part of August Media Holdings, which creates and manages intellectual property targeting kids/youth.

BananaMana Films

Established in 2012, BananaMana Films focuses on creating aspirational Asian content in English for global distribution. *BananaMana's* best-known titles are *Perfect Girl*, which won multiple international awards, and *Jimami Tofu* (a Singapore/Okinawa, Japan co-production).

BDA Creative

BDA Creative produces long/short-form content, crafts stories for brands, collaborates with broadcasters, branding, design and promos for channels and for other media. BDA Creative was founded in 2003.

Beach House Pictures

Established in 2005, Beach House Pictures specialises in factual and entertainment programming, including *Ed Stafford: First Man Out* and *MasterChef Singapore*. Divisions include Beach House Kids, which produced *Teddies*; Beach House Entertainment (reality formats/general entertainment); and Beach House Labs (digital/branded content). Beach House Pictures, a subsidiary of Blue Ant Media since May 2017, is headquartered in Singapore, with offices in Beijing and Taipei.

Bomanbridge Media

Bomanbridge Media is a content distribution and production company, offering over 6,000 hours of programming consisting of formats, lifestyle, specialist factual, factual entertainment, drama, kids and educational content.

Coconuts TV

Coconuts TV produces short videos exploring Asia's more unusual stories. New videos, spanning news, food, travel, and documentary, are published online every week and licensed to broadcast TV channels in the U.S., Europe and Asia. Coconuts TV is the video production division of Coconuts Media, an online news network reaching up to 26 million people a month.

Eye Creative

Established in Hong Kong in 2015, the Eye Creative Group set up in Singapore

in 2016. The company conceptualises and produces original entertainment and branded videos for digital platforms. Entertainment projects include digital content for Fox Networks' franchises, National Geographic, CNN, AXN and Asian Food Channel. Clients include Puma, Thai Tourism Board, Fiji Airways, Emirates, Maybelline and AIA Vitality.

Freeflow Productions

Freeflow Productions' suite of services include pre- and post-production. Broadcast clients include BBC, CNBC and Mediacorp. 2019 projects include a one-off reality series *Ed Stafford: Man Woman Child Wild* for Discovery U.K.

IFA Media

Started in 2005 in Singapore, IFA Media specialises in film, TV and digital content production for international markets. Production credits include *Bardo*, a Netflix Original series from Taiwan. IFA Media was also behind HBO Asia's first Mandarin original series, *The Teenage Psychic*, a co-production with Taiwan's Public Television Service (PTS). IFA Media is headquartered in Singapore with offices in Bangkok, Beijing and Taipei.

Imagine Group

Imagine produces brand-backed reality series, including *The Apartment*, *The Challenger* and *Fit for Fashion*.

Infinite Studios

Infinite Studios offers a suite of media entertainment/creative services, including back-lot facilities, post-production and visual effects. 2018 production credits include action film *Buffalo Boys* and TV series *Grisse* for HBO Asia. Established in 1997, Infinite Studios also owns and operates a production facility on Indonesia's Batam Island.

mm2 Entertainment

Headquartered in Singapore with a presence in Malaysia, Hong Kong, Taiwan and China, mm2 Entertainment produces films and TV/online content, including the Mandarin-language version of singing talent show *The Voice* for Singapore and Malaysia. mm2 has co-produced and/or distributed more than 100

films across Asia since 2008, including the *Ah Boys to Men* franchise and *Vampire Cleanup Department*. mm2 Entertainment is the production arm of Singapore-listed mm2 Asia.

The Moving Visuals Co

Established in 1998, The Moving Visuals Co creates content across multiple genres and formats.

Oak3 Films

Oak3 Films was established in 1996 and produces across multiple genres and formats.

Ochre Pictures

Since its inception in 2000, Ochre Pictures has produced 500+ hours of TV content, including documentary, drama series, telefilms, entertainment and lifestyle series.

One Animation

One Animation is a CG Animation studio best known for its Emmy nominated dialogue-free comedy series *Oddbods*. Broadcast partners include Disney Channel, Cartoon Network and Nickelodeon as well as Netflix and Amazon Prime. One Animation's YouTube channel has four million subscribers (July 2019).

Refinery Media

Refinery Media is best known for modelling format *SupermodelMe* (2009-2015) and for the latest two seasons of *Asia's Next Top Model*.

Sitting In Pictures

Sitting In Pictures, formed in 2000, has produced over 300 hours of factual lifestyle, travel/adventure, science, history, kids drama and game shows.

Sparky Animation

Established in 2006, Sparky Animation has a dedicated games development division in addition to its animation activities.

Threesixzero Productions

Established in 2001, Threesixzero specialises in factual programming. The company produces programmes for, among others, Mediacorp, National Geographic and Discovery.

Tiny Island Productions

Founded in 2002, Tiny Island Productions specialises in 3D animation productions. Projects include *Dream Defenders*, Singapore's first 3D stereoscopic animated series.

Wawa Pictures

Established in Aug 2007, Wawa Pictures is an independent TV production company, producing shows ranging from drama series, variety to docu, reality and kids programming.

Broadband

MyRepublic

Founded in 2011 and launched commercially in Feb 2012, MyRepublic is a high-speed service provider using Singapore's next-gen broadband network. The company has a customer base of about 70,000. Monthly subscriptions range from S\$42.99/US\$31.60 for a 1-Gbps fibre broadband with a 24-month contract to S\$59.99/US\$44 for a 1-Gbps fibre broadband with no contract. MyRepublic offers OTT platform TVB Anywhere Premium as a value-added service at S\$4.98/US\$3.70 a month.

ViewQwest Fibernet

ViewQwest was established in 2001. Monthly subscriptions for 24-month fibre broadband bundles cost from S\$34/US\$25 for a 1 Gbps fibre broadband connection. The bundle include three months ViewQwest Freedom DNS, a home entertainment service that allows access to geo-restricted streaming sites, and an extra six-month subscription.

Whizcomms

Whizcomms launched in 2016, offering home broadband and IDD voice services. Subscriptions cost S\$32/US\$23.50 a month (12-month contract) or S\$26/US\$19 a month (24-month

contract) for a 300 Mbps home fibre broadband connection.

Telcos

M1

Established in 1997, M1 provides mobile/fixed services to about two million customers. Services consist of nationwide 4G services, ultra-high-speed fixed broadband and fixed voice. The telco shuttered its IPTV MiBox on the Next Generation Nationwide Broadband Network in early 2016 and delisted from the Singapore Exchange in April 2019. Major shareholders are Keppel Corporation and Singapore Press Holdings Limited.

Singtel

See *Singtel TV under Subscription TV*
Singtel offers broadband internet, IPTV, mobile and fixed line telephony services. 4G/Wifi plans start at S\$27.90/US\$20.50. Fibre broadband subscriptions start at S\$44.90/US\$33 a month (1 Gbps). Singtel has 517,000 triple/quad play residential households (subscribers of three/four Singtel services), 4.13 million mobile subscribers (of which 3 million are 4G customers), 630,000 fixed broadband subscribers, and 381,000 pay-TV subs (March 2019).

StarHub

(See *Subscription TV*)
StarHub is an integrated info-communications company, offering communications and entertainment services for consumer and corporate markets. StarHub operates a 3G/4G mobile network and manages an island-wide HFC network that delivers multi-channel pay-TV services and ultra-high speed residential broadband services. StarHub had 394,000 pay-TV household customers, 495,000

residential broadband customers and 2.227 million mobile customers at the end of March 2019.

TPG Telecom

Australian company TPG Telecom won Singapore's fourth telecoms licence in Dec 2016 with a bid of S\$105 million/US\$73 million. TPG will be provisionally allocated 60MHz of spectrum, comprising 20MHz in the 900MHz spectrum band and 40MHz in the 2.3GHz spectrum band to provide International Mobile Telecommunications (IMT) and IMT-Advanced services (e.g. 4G services). TPG is slated to launch later in 2019 (as of July 2019). The first mobile product will target seniors aged 65+.

Regulators

MCI

The Ministry of Communications and Information (MCI) oversees the development of the infocomm technology, media and design sectors; the national and public libraries; and government information and public communication policies. The mission is to build a nation of connected people and achieve a better quality of life by focusing on developing vibrant infocomm, media and design sectors, cultivating learning communities and fostering an engaged public.

IMDA

The Infocomm Media Development Authority (IMDA) is tasked with developing and regulating the converging info-comm and media sectors in a holistic way, and implementing Singapore's Infocomm Media 2025 plan. The IMDA aims to deepen regulatory capabilities for a converged infocomm media sector.

Adapted from ContentAsia's The Big List 2019

Be included!

ContentAsia's directory listings are updated continuously. If you would like to be included, send your details to Malena at malena@contentasia.tv or +65 6846 5982

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Contact

Leah Gordon at leah@contentasia.tv (Americas, Europe, U.K.)

Masliana Mason at mas@contentasia.tv (Asia, Australia, Middle East)

For editorial info, contact Janine at janine@contentasia.tv

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What's on where...

July 2019	31	Fast Track Creative Digital Economy Forum Series	Kuala Lumpur, Malaysia
August 2019	1	Fast Track Creative Digital Economy Forum Series	Bangkok, Thailand
	20-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	2	Fast Track Creative Digital Economy Forum Series	Manila, Philippines
	3	Malaysia in View	Kuala Lumpur, Malaysia
	5-6	Fast Track Creative Digital Economy Forum Series	Mumbai/Delhi, India
	17	Fast Track Creative Digital Economy Forum Series	Hanoi, Vietnam
	19-20	Fast Track Creative Digital Economy Forum Series	Jakarta, Indonesia
	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France
	22-24	Tiffcom	Tokyo, Japan
November 2019	4-6	Asia Video Summit	Hong Kong
	6-13	American Film Market & Conference, AFM	Santa Monica, CA, U.S.
	19-21	APOStech	Bali, Indonesia
	19-21	APSCC	Bangkok, Thailand
	20-22	Asian Animation Summit	Seoul, South Korea
	28-29	PROMAXAsia	Singapore
December 2019	4-6	Asia TV Forum & Market, ATF	Singapore
	9-10	Dubai International Content Market 2019	Dubai
January 2020	22-24	NATPE	Miami, U.S.
March 2020	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
July 2020	7-8	DW Global Media Forum 2020	Bonn, Germany

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



Stranger Things decimates Aussie rivals Netflix series demand more than 5x closest competition

Netflix original *Stranger Things* decimated everything in its viewing path in Australia for the week of 11-17 July, topping both overall and digital charts by more than five times its closest competitors.

In the case of overall shows, *Game of Thrones* was a spec in the distance in second place with 2.7 million demand expressions against *Stranger Things*' 15.5 million, according to results for the week from data science company Parrot Analytics.

On the digital originals charts, Amazon

Prime Video's *Good Omens* was even further behind, with 2.2 million, followed by *The Handmaid's Tale* with just over two million demand expressions – the cross-platform measure Parrot Analytics uses to gauge popularity.

Outside of *Stranger Things*, competition is fierce, with five titles on the top 10 overall list running at between two million and 2.7 million demand expressions (including *Good Omens* and *The Handmaid's Tale*) and another two – *Dance Moms* and *The 100* – narrowly missing the 2m mark.

Top 10 overall TV shows: Australia

Rank	Title	Average Demand Expressions®
1	<i>Stranger Things</i>	15,505,169
2	<i>Game of Thrones</i>	2,717,641
3	<i>Brooklyn Nine-Nine</i>	2,696,372
4	<i>Big Little Lies</i>	2,608,833
5	<i>Good Omens</i>	2,206,506
6	<i>The Handmaid's Tale</i>	2,059,507
7	<i>Dance Moms</i>	1,975,164
8	<i>The 100</i>	1,958,613
9	<i>The Flash</i>	1,794,625
10	<i>The Voice Australia</i>	1,776,971

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

Top 10 digital originals: Australia

Rank	Title	Platform	Average Demand Expressions®
1	<i>Stranger Things</i>	Netflix	15,505,169
2	<i>Good Omens</i>	Amazon Prime Video	2,206,506
3	<i>The Handmaid's Tale</i>	Hulu	2,059,507
4	<i>Lucifer</i>	Netflix	1,481,812
5	<i>When They See Us</i>	Netflix	1,223,096
6	<i>Black Mirror</i>	Netflix	1,158,510
7	<i>Dark</i>	Netflix	1,071,963
8	<i>Young Justice</i>	DC Universe	1,069,632
9	<i>Star Trek: Discovery</i>	CBS All Access	1,026,300
10	<i>Marvel's Jessica Jones</i>	Netflix	1,017,440

Date range: 11-17 July 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.



Editorial Director

Janine Stein
janine@contentasia.tv

Assistant Editor

Malena Amzah
malena@contentasia.tv

Research Manager

CJ Yong
cj@contentasia.tv

Editorial Research

Aqilah Yunus
aqilah@contentasia.tv

Design

Rae Yong

Associate Publisher

(Americas, Europe) and VP,
International Business Development

Leah Gordon
leah@contentasia.tv

Sales and Marketing (Asia)

Masliana Masron
mas@contentasia.tv

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

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