

NBC orders *Sky Castle* pilot

U.S. breakthrough for Korea's JTBC

U.S. network NBC has ordered a pilot based on Korean series *Sky Castle* from Korean network JTBC/Drama House and local indie production company HB Entertainment. A network spokesman in the U.S. said the pilot was in development under the auspices of Berlanti Productions in association with Warner Bros Television, and was not a series order.

The full story is on page 2

Singapore's Toggle ups short-form

Flix Snip deal adds 29 titles, pushes domestic content barriers

Nine-month old global short-form content service, Flix Snip, has rolled out in Asia in partnership with Singapore's Mediacorp, streaming 29 international titles with themes that put Mediacorp among the country's most progressive broadcasters.

The full story is on page 3

ContentAsia Summit

Who said what... & who was there

The 11th ContentAsia Summit wrapped at the end of August with one clear message: Life has never been better for Asian storytellers. Here's some of what was said. There's more in our Mipcom issue, out in early October.

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NBC orders *Sky Castle* pilot

U.S. breakthrough for Korea's JTBC

NBCUniversal has ordered a pilot based on Korean series *Sky Castle* from Korean network JTBC/Drama House and local indie production company HB Entertainment.

A network spokesman in the U.S. said the pilot was in development under the auspices of Berlanti Productions in association with Warner Bros Television, and was not a series order.

The adaptation is tentatively titled *Tribeca*.

The pilot is executive produced/written by Jessica Queller (*Gossip Girls*) and Robert Rovner.

Executive producers are Greg Berlanti, Sarah Schechter, Hyun Mi Yoo, Hyuntak Jo, Joon Suh Park.

The original Korean series, about the lengths parents will go to educate their children, ran to February this year and hit a ratings high of 23.779%.

Viki picks up 31 Korean titles

2018/9 shows head for global streamer



Hotel Del Luna

Streaming/online platform, Rakuten Viki, has added 31 recent Korean series from broadcasters/producers, CJ ENM and JTBC, to its global slate. Fourteen of the titles are from CJ ENM and 17 are from JTBC.

The new titles from 2018/9 include *Hotel Del Luna* from CJ ENM's Studio Dragon and last year's smash hit *Sky Castle*.

The latest titles heading for Viki (no date disclosed) include this year's *Melting Me Softly* (premieres on tvN in Korea on 28 September) and *The Great Show* (premiered 26 August on tvN in Korea) both from CJ ENM.

Also in the volume deal are CJ ENM's *What's Wrong With Secretary Kim* (2018) and *The Crowned Clown* (2019).

In addition to *Sky Castle*, the JTBC shows include the upcoming *Flower Crew: Joseon Marriage* (2019), *Radiant* (2019), *The Wind Blows* (2019) and a few older series, including *I'm Real Song Joong Ki* (2011) and *Please Take Care of My Refrigerator* (2014).

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Korea's KBS costume drama countdown



The Tale of Nokdu

Korean free-TV broadcaster KBS premieres new costume romcom, *The Tale of Nokdu* (aka *Mung Bean Chronicles*) on 30 September. The 16 episode series, written by Lim Ye-jin (*Love in the Moonlight*), is about the abandoned son of the king who disguises himself as a woman to investigate the dark secrets of his birth.

Korean mega-series Arthdal Chronicles limps to a close

Part three of Studio Dragon/Netflix Korean mega-series, *Arthdal Chronicles*, continues to hover in single-digit ratings. The first episode of the third instalment had an average audience share of 6.115% (AGB Nielsen, nationwide). Episode two on 8 Sept rose to 7.2%, but still fell short of the series high of 7.705% on 9 June. The series has five episodes to go until the finale on 22 Sept, bringing to a close a TV show said to be Korea's most expensive ever.

Toggle ups short-form with Flix Snip

29 international titles stream on Mediacorp platform



To Be Delivered, Flix Snip

Nine-month old global short-form content service, Flix Snip, has rolled out in Asia in partnership with Singapore's Mediacorp.

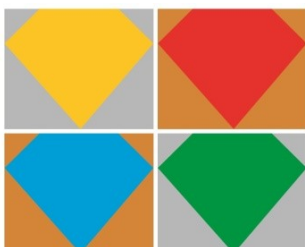
Flix Snip titles stream on Mediacorp's digital platform Toggle in a free branded destination offering 29 international drama and comedy shows (as of 9 September) of less than 20 minutes each with themes that put Mediacorp among the country's most progressive broadcasters.

The programmes include 12-minute Japanese drama, *Signature* (2017) about

a mainland Chinese man in Tokyo; *We Were Three*, a true story of three girls whose naivete gets them in trouble at an airport; Hungarian film *Ready or Not* about what happens when an expensive jeep enters a poor village; and Lebanese drama *In White*, the story of a woman who returns to Beirut from New York to attend her father's funeral.

All programmes are subtitled in English.

The Flix Snip deal with Toggle was brokered by Thema TV in Singapore.



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OMI to distribute TechTV in Philippines

Tech/esports channel Tech Storm has signed up with Philippines' distributor Omnicontent Management Inc (OMI). The channel airs series such as *The Gadget Show* and *Shark Tank Australia*, and has recently added seasons nine and 10 of CBS series *Innovation Nation* and CNBC's *Pop Up Start Up* from TVFI.

Sky Perfect buys out Cool Japan fund, takes control of Wakuwaku Japan

Japan's Sky Perfect Jsat Corporation has acquired 100% of subsidiary Wakuwaku Japan Corporation, previously part-owned by Cool Japan Fund (CJF). Sky Perfect said earlier this month that since 2015 it had partnered with Cool Japan Fund to expand overseas businesses, including the operation of general entertainment channel Wakuwaku Japan. The channel is now available in 16 million homes in seven countries/territories, and plans to roll out in Malaysia within the current financial year. "In order to make it possible for management to be agile, after mutual consultation between both companies, Sky Perfect JSAT acquired all of the stock owned by CJF," Sky Perfect said.

The Voice Kids tops ABS-CBN weekends

The return of *The Voice Kids Philippines* (35.5%) was the top weekend title on broadcast network ABS-CBN in August (source: Kantar Media, nationwide).

ifix 2018 losses up 30% to nearly \$160m US\$28.7m revenue in 2018, accumulated loss tops \$378m

ifix had its after-tax loss blow out 30% to nearly US\$160 million in calendar 2018 as it spent big on original local content.

ifix reported US\$28.7 million revenue in 2018, up from US\$21.3 million in calendar 2017, according to accounts lodged with Australia's corporate regulator last week.

However, the company has now racked up accumulated losses of US\$378.5 million since it was founded in 2014 by Patrick Grove, Lucas Elliott and Mark Britt.

Grove was unavailable for interview, but has previously been unapologetic about ifix's aggressive strategy.

Grove wants to emulate Netflix by spending 50% of ifix's content budget on original productions.

An A\$1 billion/US\$687 million valuation has been touted for ifix during investor meetings for a listing on the Australian Securities Exchange, where Grove and Elliott made their fortunes in 2016 when their Catcha Group sold its listed iProp-

erty Group to Rupert Murdoch's REA Group, in a deal valuing the business at a (since written down) A\$751 million/US\$516 million.

ifix's IPO is pencilled in for late 2019, with Macquarie Capital and UBS appointed joint lead managers.

Most of ifix's 2018 revenue came from business-to-business channels (US\$23.8 million of the US\$28.7 million total), such as mobile phone companies in South-east Asia buying bulk ifix subscriptions.

ifix's 2018 revenue also included some advertising sales for the first time, a modest US\$783,000. In a note to the accounts, director Elliott said advertising would eventually be the platform's "main driver".

ifix has raised US\$420 million to date from investors including Fidelity International, Britain's Sky TV and American publisher and TV station owner Hearst.

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Avia shifts Nov event out of Hong Kong Annual event to be held in Singapore for the 1st time

Ongoing protests in Hong Kong have driven industry body Avia's annual Asia Video Summit out of the territory and into Singapore for the first time.

In a letter to members on Monday (9 Sept), association head Louis Boswell said that "over the last month, it has become evident that it would not be possible to hold a successful event in Hong Kong given the protests and disruptions we have all sadly been witnessing".

The 4-6 Nov dates remain unchanged.

The possibility of moving the annual event out of Hong Kong has been on the table for about a month, when it became clear that companies were increasingly uncomfortable about sending their executives to Hong Kong.

While Avia has traditionally held its annual gathering in Hong Kong, Singapore has a far larger concentration of regional media companies.

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Korea's CJ ENM still fully committed to animation

Robot Trains shift to Italy's Mondo TV is part of a "strategic alliance", CJ says

Korea's CJ ENM may have handed majority control of the new *Robot Trains* season to Italy's Mondo, but the conglomerate's Seoul-based animation unit says the company's ambitious focus on animation "remains unchanged".

Earlier this month, the two companies said Mondo TV would own 90% of season three of the kids' 3D CGI series, which was announced in 2015 as part of CJ ENM's new global animation strategy.

This is the first time Mondo TV will be in charge of the whole production. The company invested in season two; the size of the investment has not been disclosed.

CJ ENM retains ownership of the original *Robot Trains* property and has a 10% stake in the third season.

A CJ ENM spokesperson said "CJ ENM anticipates building a strategic relationship with Mondo TV" through the new partnership for season three.

The spokesperson also said CJ ENM "still works as a major investor and producer of new animation, and several new projects are in our pipeline besides *Robot Trains*". No details are available on the new properties.

Mondo TV will continue to take care of *Robot Trains*' distribution worldwide (except Asia, but including China) for both audiovisual rights and licensing/merchandising.

CJ ENM will distribute the 52x11-minute series in Asia (excluding China).

Robot Trains, scheduled for an autumn/winter 2020 release, targets children between four and seven years old.

The show set in Train World, where all citizens are trains, but only some of them



Robot Trains

are special enough to be able to transform into robots.

The series was the tentpole of CJ ENM's debut as an animation producer in 2015, with a team dedicated to developing the China animation business and an initial investment of US\$15 million in year one.

The initiative pre-dated China's block of Korean content because Korea supported the U.S. Thaad missile defence programme. At the time, the move was seen as CJ ENM's effort to tap China's young audiences in the wake of an eas-

ing of the country's one-child policy.

CJ ENM animation is produced by wholly owned unit, Studio Bazooka, which backed *The Haunted House* (aired on CJ ENM channel Tooniverse); *Papa-dog*; *Rainbow Ruby* (announced 2015, aired 2016/7); *New Pucca*, which leverages Korean company Vooz's character Pucca and was part of grand ambitions to transform Pucca into an "Asian Mickey Mouse" (the series is believed to be in production but no updates have been confirmed); and second seasons of existing animation series.

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Who was at... Asia Media Woman of the Year 2019 Dinner



Seated: Loke Kheng Tham, Mediacorp; Ellana Lee, CNN; Anna Pak Burdin, Discovery Southeast Asia; Anne Jakrajatitip, JKN Global Media; Janine Stein, ContentAsia; Ariya Banomyong, BEC World Thailand. Standing: Sameer Nair, Applause Entertainment; Emily Wee, TM Net; Deepak Dhar, Banijay Asia; Sienna Olaso, Cignal TV; Jessica Kam, HBO Asia



Seated: Artine Utomo, Rajawali Televisi Indonesia; Indra Suharjono; Jay Lin, Portico Media Taiwan; Helen Sou, PCCW Media; Fotini Paraskakis, The Story Lab. Standing: William Tan, Endemol Shine Group; Erlina Suharjono, Warner Bros; Reily P. Santiago, ABS-CBN; Oh Silamanonda, Viu Thailand; Ruel Bayani, ABS-CBN; Henry Fung, PCCW Media



Seated: Vivek Couto, Media Partners Asia; Jannie Poon, Disney; Sandie Lee, Rewind Networks; Shoggy Banerjee, A+E Networks; Avi Himatsinghani, Rewind Networks. Standing: Nguyen Hanh, Q.net Vietnam; Virginia Lim; Magdalene Ew, Jonathan Spink, HBO Asia



Seated: Caroline Clarke, Sky Vision; Min Lim, Double Vision; Gary Pudney, Keshet International; Kelly Wright, Keshet International; Ofanny Choi, Celestial Tiger Entertainment; Keaw Panyarachun, Woody Mil-intachinda, Woody World. Standing: Paras Sharma, Viacom Int'l Media Networks; Ron Kamnuanthip, BEC World



Seated: Terry Mak, Media Station; Kinjal Mehta, Vibha Chopra, Zee Entertainment; Airin Zainul, Media Prima; Kingsley Warner, Viu Malaysia; Roxanne Barcelona, GMA Network. Standing: Redgie Magno, GMA Network; Angie Poh, Mediacorp; Ahmad Izhom Omar, Primeworks Studios; Hans Isaac, Finas; Dominic Zapata, GMA Network



Seated: Lien Trinh, K+; Trang Le, MultiMedia JSC Vietnam; Anne Chan, CJ ENM. Standing: Rowena Lee, Pik Film; Youngsun Soh, A+E Networks Korea; Rosanne Lo, Plus Media; Ashok Cherian, Applause Entertainment; Virginia Lim; Yuki Akehi, Nippon Television; Annie Lim, Celestial Tiger Entertainment; Sabrina Mimouni, Rewind Networks



Seated: Mabel Yeong, Theresa Ong, Cindy Chow, Esther Ng, Jessica Pouleur. Standing: Yeo Wee Ling, Jix Chin, Aditi Guha, Wong Yan Jong, Daniel Tan, Jannie Poon, Prakash Ramchandani, The Walt Disney Company



Seated: Sorayuth Sagrikananda, Zense Entertainment Thailand; Kouji Kawauue, Tetsuo Kameyama, Fuji TV Japan; Victoria de Kerdrel, TRX; Jess Ossington, Audio Network. Standing: Siranut Paochinda, Zense; Eamonn D. Singleton, Eye Creative; Feryal Hemamda, Andrea Gunawan, A+E Networks Asia; Melissa Thng



Seated: Gwen Lockington, Marsha Lam, Stephanie Ho, Gregory Ho, Jay Jega. Standing: Awantika Sood, Delilah Chan, Deborah Weir, Vanessa Brown, Clement Schwebig, WarnerMedia



To drive ratings in Thailand, you need to transform programmes into Thai, not just with dubbing but in making connections with the audience with, for example, completely new original sound tracks. And we bring the stars to Thailand. There's a high-profile end-to-end 360-degree marketing strategy, including concerts, for viewers/fans to experience content and to drive them back to screens."

Anne Jakkaphong Jakrajutatip
CEO, JKN Global Media (Thailand)



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Some of the myths that people go around with about OTT, that's not how it's playing out in India. For example, people believe that short series play really well... the most successful show on Hotstar over a period of time is a show that airs every weeknight and has been running for the last 10 years. It's a ratings juggernaut. It's the number one show on television right now and it's the number one show on Hotstar as well. So this myth on length? You can overcome that with good relevant storytelling any day anytime."

Gaurav Banerjee

President, Hindi Entertainment, Star India



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We should shed the tyranny of the programming grid... We should be very focused on what our consumers want. We're lucky that we have TV, audio, online... Rather than thinking of each one of the platforms individually, we should be (and are) looking at how consumers interact and engage with us on a daily basis. And how do we optimise that."

Loke Kheng Tham
CEO, Mediacorp (Singapore)



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The biggest challenge in not having a broadcaster attached to a project up front is tone... With something as big as *The Sacred Riana: Bedtime Stories*, working with a broadcaster can help you shape the style and tone. [A series] can look very different from a Netflix show to an Apple show to an AXN show. I think that's the biggest challenge. The actual development is totally fine for a company the size of Fremantle. We quite like working without a broadcaster initially, but you do want someone to jump in to help you shape the idea."

Chris Oliver-Taylor

CEO, Fremantle (Australia, New Zealand, Indonesia, India production)



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We're not particularly prescriptive about what we invest in. We just like to know that the creators have a very clear sense of what they want to do, of the story that they want to tell. We like something that's very individual, unique. We like originality of vision and authenticity... As a distributor, we will pay for development to allow producers to retain their rights... part of our strategy is about getting in early, working with writers, working with producers to fund development early so that we have a position in the show really early on."

Louise Pedersen

Chief Executive Officer, all3media International



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The most important thing that elevates the game for us as creators is that it's no longer about how many adverts the platform can get or ratings... people come in because of the stories. They watch because they're interested in what's new, in stories that they can immerse themselves in. That has pushed us to be more skillful and creative and to have global standards... There's no border anymore. In Indonesia, we are face to face with a global audience that already has a certain standard in the way they consume stories. So that has really put us in a situation where we have to be ready. That's why the collaboration with Fremantle on [new drama] *The Sacred Riana: Bedtime Stories* is perfect for us."

Salman Aristo

CEO/Producer/Writer/Director, Wahana Kreator Nusantara (Indonesia)



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Philippines

In numbers

Population.....	101 million
Households.....	22.98 million
Avg. household size.....	4.4
TV households.....	17 million
Pay TV households.....	2.2 million
Internet users.....	79 million

Source: Philippine Statistics Authority (PSA), Internet World Stats (internet users)

Free TV

ABS-CBN

Philippines' media conglomerate, ABS-CBN Broadcasting Corporation owns and operates free-to-air channels Channel 2 and ABS-CBN Sports+Action. ABS-CBN launched in Oct 1953 as Alto Broadcasting System, and today operates free TV and digital terrestrial TV channels, pay-TV and digital streaming services, as well as film and television production, music and publishing businesses.

Intercontinental Broadcasting Corporation

Intercontinental Broadcasting Corporation (IBC) is a state-backed television network in the Philippines.

Nine Media

Nine Media Corporation launched CNN Philippines in March 2015, replacing the former 9TV. The 24-hour free-to-air channel airs predominantly English-language local/international news, current affairs and documentaries. It is also available on cable/pay TV.

GMA Network

GMA Network, founded in 1950 as Republic Broadcasting System, began broadcasting free-TV Channel 7/GMA-7 in Greater Manila in 1961. Today, GMA Network operates national TV stations, as well as radio networks, film production and global syndication businesses. GMA-7 is a general entertainment channel. GMA News TV covers news and public affairs, with some factual and lifestyle programming.



The Killer Bride, ABS-CBN

People's Television Network

Government-owned/operated television network, People's Television Network, launched in 1974 as Government Television (GTV-4). The network has 22 provincial stations across the country and reaches 85% of domestic TV households. PTV-4 (the former GTV-4) offers news and public affairs programming, with some sports, formats and lifestyle content.

TV5

TV5 is a 24-hour general entertainment channel, offering both international content and local productions in a variety of genres, including tentpole sports, news, Hollywood movies and reality shows. TV5 offers multi-screen viewing via online platform News5Everywhere and entertainment programming on the TV5 portal. TV5 is owned and operated by MediaQuest Holdings, a subsidiary of Philippine Long Distance Telephone Company (PLDT).

UNTV

24-hour UHF station, UNTV, is a general entertainment network launched in May 2002. The channel airs local pro-

gramming, including entertainment and news.

Cable TV (National)

Destiny Cable

Destiny Cable was founded in 1995 and acquired by Sky Cable Corporation in 2012. Destiny Cable offers digital and analogue channel packages, with 88 channels available in the basic plan plus about 30 add-on channels. The basic plan with 88 digital channels starts at Ps550/US\$10.50 a month, with add-on channels available a la carte from Ps20/US\$0.40 a month. The offering also includes pay-per-view services.

SKYcable

SkyCable, part of the ABS-CBN media empire, launched in Jan 1992. Subscription options include cable, add-on channels/channel packs, pay-per-view and on-demand. SKYcable monthly subscriptions start from Ps299/US\$5.80 for 39 SD and 9 HD channels. Bundles of SKYcable and SKYbroadband internet start from Ps999/US\$19 for up to 5 Mbps connection.





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Cablelink

Cable Link and Holdings Corporation's Cablelink is a cable TV and broadband cable internet provider. The basic cable TV package offers 60+ local and regional/international channels for Ps495/US\$9.50 a month. Add-on packs, including general entertainment (3 channels), music (2 channels), Korean (1 channel), movies (3 channels), sports (1 channel), kids (2 channels), documentaries (2 channels) and Chinese (3 channels), start at Ps20/US\$0.40 a month. Bundled cable/internet packages are also available.

DCTV

DCTV Cable Network provides cable television, broadband internet and direct fibre services in the Bicol region. DCTV offers local/international channels; genres span foreign, religious, music, sports, movies, news, kids, general entertainment and local. Bundled cable TV / broadband internet packages start at Ps1,100/US\$21 a month for up to 2.5 Mbps connection.

Asian Vision

Asian Vision Cable Holdings (AVCHI) owns and operates Asian Vision, a cable TV / broadband internet provider. Bundles of TV and internet services start from Ps1,299/US\$25 a month for 90+ TV channels and internet connection of up to 3 Mbps. AVCHI is majority owned by RMJ Development Corporation.

Parasat Cable TV

Parasat Cable TV was established in 1991 in Northern Mindanao Island. The platform offers digital TV, broadband internet, landline phone and bundled/triple-play services to Cagayan de Oro City and the surrounding areas. Parasat offers 150+ SD/HD channels, as well as pay-per-view in SD/HD. TV packages range from the Digisaver at Ps249/US\$5 a month for up to 54 SD channels, to the Premium package at Ps1,799/US\$35 a month for 73 SD + 7 HD channels and unlimited internet of up to 10 Mbps connection.

Southern Cablevision

Iligan City-based provider, Southern Cablevision (SCVI), offers cable television and internet services in the Iligan City, Manticao and Naawan areas. Launched in 1993, SCVI offers local and international HD/SD channels, including general entertainment, news, sports and movies. Cable TV + fiber internet packages start at Ps1,530/US\$30 a month for the Saver package with 33 SD channels and 7 Mbps connection.

Telmarc Cable

Founded in June 1987, Telmarc Cable serves the Rizal and Laguna areas. Telmarc Cable offers local / international channels and internet services, starting from Ps1,139/US\$22 a month for 60+ TV channels and 2 Mbps internet connection. Telmarc Cable also offers broadband internet and VoIP.

Satellite

Signal TV

Signal launched in 2009 and is owned/operated by Signal TV Inc, a subsidiary of MediaQuest Holdings/PLDT Group. Signal offers 121+ channels, including free-to-air and SD/HD. Pre-paid plans start from Ps100/US\$2 a month for 27 SD channels to Ps1,000/US\$19 a month for 23 HD+85 SD channels. Post-paid plans start at Ps290/US\$5.60 a month for 7 HD and 54 SD channels to Ps1,990/US\$38 a month for 32 HD and 90 SD channels. Signal TV is a subsidiary of MediaQuest Holdings, the media partner of PLDT Group.

Global Satellite (GSat)

Established in 2009, GSat is a DTH satellite TV provider owned by First United Broadcasting Corp (FUBC) and operated by FUBC's marketing arm, Global Broadcasting and Multi-Media Incorporated (GBMI). GSat offers about 113 regional and international channels bundled in monthly packages ranging from Ps99/US\$2 for 39 TV channels and 10 radio stations to Ps500/US\$9.60 for 103 TV channels and 10 radio stations.

SKYdirect

Sky Cable launched DTH satellite platform SKYdirect in May 2016. SKYdirect's offering is a mix of local and international channels, with monthly subscriptions starting from Ps99/US\$2 for 22 SD and 3 HD channels (prepaid only) to Ps450/US\$9 for 37 SD and 9 HD channels.

Channels/Distributors

ACCION

Asian Cable Communication, Inc. (ACCION) markets and distributes 19 international cable channels and online services, including Hits and Viu to all platforms throughout the Philippines. The company was established in 1993.

Cable BOSS/Omniconent Management Inc (OMI)

Cable BOSS distributes more than 20 channels. The company was established in 1993, and has content relationships with more than 500 affiliates. Subsidiary Omniconent Management Inc (OMI) launched in 2010 and exclusively distributes FOX Networks Group (FNG) channels in the Philippines.

Creative Programs Inc (CPI)

Creative Programs Inc (CPI), a subsidiary of ABS-CBN Corporation, handles distribution and production. CPI operates and distributes TAG, a movie channel; Hero TV, an anime channel; Lifestyle Network, a food/travel/fashion channel; Myx, for music; Jeepney TV, offering classic ABS-CBN programming; and Cinema One (local movies). CPI also represents ABS-CBN channels (ANC, DZMM Teleradyo, ABS-CBN Sports + Action) and foreign channels.

Nine Media Corporation

Nine Media Corporation (formerly known as Solar Television Network Inc) owns and operates free-to-air channel CNN Philippines, which replaced 9TV in March 2015. Nine Media also operates the branded CNN Philippines online platform, and is involved in a range of content services, including acquisition,

production and distribution. Nine Media Corporation is majority owned by the Aliw Broadcasting Corporation.

Solar Entertainment Corporation

Solar Entertainment Corporation (SEC) is a content provider and channel operator, established in 1976 as Solar Films. SEC aggregates content, manages branded TV services for distribution on local platforms and produces original content/local versions of franchised programmes. SEC's channels include style-focused ETC, female-geared 2nd Avenue, sports channels Basketball TV and Solar Sports, and youth-skewed Jack TV.

Online/OTT

Philippines' consumers have access to global streaming services such as Amazon Prime Video (Ps150/US\$3 for the first six months) and the Ps300/US\$6, Netflix (Ps370/US\$7 a month basic, Ps460/US\$8.70 standard and Ps550/US\$10.50 premium), as part of global footprints.

Cignal Play

Cignal Play is an online video platform for DTH service Cignal TV's pre-paid/post-paid subscribers to enjoy a mirror of their linear TV subscription. Launched in 2013 as Cignal Front Seat/Cignal TV-To-Go, the revamped Cignal PLAY rolled out in early 2018 and offers 70+ linear TV channels along with more than 700 hours of VOD content. The service runs on Android and iOS devices, and desktop browsers, with data speed of at least 300 Kbps.

Fox+

Video streaming service Fox+ launched in the Philippines in March 2017. Subscriptions start from Ps249/US\$5 a month. The service is also available via Globe's streaming service Globe Streamwatch.

Globe Streamwatch

Globe Telecom's streaming service, Globe Streamwatch – Roku Powered, offers 100+ free channels and content as well as streaming services Netflix, Disney, Hooq and Fox+ via broadband plan Globe At Home starting from Ps1,299/

US\$25 a month for a 10-Mbps internet connection and 150 GB of data.

Hooq

Video-on-demand service, Hooq, launched in the Philippines in March 2015 with telco partner Globe Telecom, offering unlimited access to international and local movies and TV series (streaming and offline viewing) priced at Ps149/US\$3 a month. Hooq is a JV between Singtel, Sony Pictures Television and Warner Bros. Entertainment.

ifix

ifix launched in the Philippines in May 2015, offering U.S., Asian and local TV shows and movies, accessible to stream and/or download. ifix in the Philippines costs Ps99/US\$1.90 a month, accessible via telco partners Globe, PLDT and Smart.

iWant

ABS-CBN launched its VOD/live streaming service in Dec 2009 as iWantTV and rebranded it as iWant in Nov 2018. Formerly best known as a catch-up service, the revamped iWant involves a focus on original content, kicking off with six original shows ranging from romance and showbiz to horror, in Nov last year. Originals on the platform include romcom, *Allergy in Love*, written and directed by Joross Gamboa, about a man with an extreme, potentially fatal, allergic reaction to physical intimacy. iWant added a "one-stop section", iWant Sports, in Feb 2019, offering live streaming/catch-up games and sports-related documentaries. The ad-supported iWant continues to carry ABS-CBN library content and live TV channels. Limited access to iWant is available for free to registered users in the Philippines; full access costs Ps15/US\$0.30 a day, Ps60/US\$1.15 for seven days or Ps120/US\$2.30 for 30 days. iWant has 3.8 million app downloads and 13 million subscribers (Aug 2019).

SKY On Demand

Streaming service exclusively for SKY subs (up to 5 registered devices/accessible via the SKY On Demand digibox or player for PC/laptops. The service is geo-

blocked for the Philippines. Offers live channels, and free VOD local/foreign movies to SKYcable subs (content as per subscribed plans) and SKYbroadband subs (only local channels).

Viu Philippines

Viu launched in the Philippines in Nov 2016, offering Korean dramas and variety shows from Korean broadcasters, SBS, KBS, MBC and CJ E&M, as well as Japanese and other Asian content. In Nov 2018, Viu Philippines premiered its first Philippines original – the seven-episode Korean music talent/reality show, *Hello K-Idol*, with co-production partner Globe Studios, a division of Philippines' telco giant Globe Telecom. The idea behind the first-of-its kind co-production was "to bring K-pop closer to Filipinos".

Production Houses

7000 Islands

7000 Islands specialises in documentary films and corporate/commercial videos. Production services include HD camera crew support, sound technicians and equipment rental, location scouting, translating, editing and format conversion. Credits include *Philippines – Red Bull Archaic Games*, part of a 55-minute documentary series for Leitmotiv Vision Ismaning/Germany in Kiangan/Iflugao and *Wildlife Conservation* in the Philippines for Deutsche Welle.

Alta Productions

Alta Productions Group, a subsidiary of GMA Network, provides pre- and post-production services for GMA and external clients. Core services include audio dubbing, mixing/recording, video shooting, post-production, on-ground staging and activation.

BDA Creative

With offices in Singapore, Manila and Bangkok, 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.

Culture Shock Productions

Established in 2011, Culture Shock Productions produces original series for regional and local TV channels in the Philippines. Services include conceptualisation and creation of original ideas (for long-form TV programmes, promotional campaigns, interstitial projects and other on-air content requirements), post production/production support and equipment rental.

Ideal Minds

Ideal Minds was established in March 2001 offering production services for television, webisode, live streaming events/coverage, TV commercial and audio-visual projects.

Mandala Productions

Mandala Productions was founded in 2003 with an alliance with Singapore-based producer activeTV Asia.

Probe Productions

Founded in August 2010, Probe Productions specialises in factual production ranging from a full-scale documentaries to public service announcements.

TAPE

Established in 1979, TV production company Television and Production Exponent (TAPE) is behind Philippines' longest-running noontime variety show, *Eat Bulaga!*, which was sold as a format to Indonesian free-TV broadcasters SCTV in 2012 and ANTV in 2014. *Eat Bulaga!*, which means "lunchtime surprise", premiered on RPN in 1979 and ran to 1989, when it switched to ABS-CBN. The show ran on ABS-CBN until 1995, and has since been on air on GMA-7. TAPE, which also produces and co-produces sitcoms and drama series, owns and operates TV/film production subsidiary APT Entertainment, established in 1994.

TOP Draw Animation

TOP Draw Animation (TDA) commenced operations in 1999 and specialises in 2D

digital production. TDA's TV content output is more than 200 half hours a year, mostly international clients. Production projects include *My Little Pony, Tom and Jerry*, and *Peabody and Sherman*.

Unitel Straightshooters

Unitel Straightshooters specialises in television commercials, branded content, viral ads, networking branding and TV shows. Credits include *I Do Bidoo Bidoo, Crying Ladies* and *Project Runway*.

Viva Communications

Viva Communications was established in 1981 as a film production company and over the years extended into TV content production (including *1000 Heartbeats* for Philippines' TV5), event management (Viva Concert Events), pay TV (Celestial Movies Pinoy, Pinoy Box Office, Sarisari Channel, TMC, History, Lifetime TV, FYI, Crime Investigation, H2, Blue Ant Entertainment and Blue Ant Extreme), music (Viva Records), publication and theatre businesses.

Telcos

Globe Telecom

Globe Telecom is a full service telecommunications company offering mobile, fixed, broadband, data, internet and managed services. Principals are Ayala Corporation and Singtel. Globe has 92.9 million mobile subscribers and over 1.8 million broadband subscribers (June 2019).

PLDT

Philippines' leading telecommunications service provider, Philippine Long Distance Telephone Co (PLDT), offers a range of telecommunications services across the Philippines' fibre optic backbone, fixed line and cellular networks. The telco serves over 66.8 million mobile subs and about two million broadband customers in the Philippines (June 2019). Subsidiaries include Smart Communications (wireless),

Smart Broadband (wireless broadband internet), Digital Mobile Philippines (mobile), Wolfpac (wireless content provider) and PLDT Clark Telecom (fixed line).

Regulators

DICT

The Department of Information and Communications Technogloy (DICT) aims to be the pioneer agency in the adoption and incorporation of information and communication tech (ICTs) innovations to government services.

NTC

The NTC (National Telecommunications Commission) is tasked with maintaining a regulatory regime conducive to the development and provision of affordable, reliable and accessible telecommunications and information infrastructure and services.

Associations

KBP

The Association of Broadcasters of the Philippines (KBP) sets broadcast and other standards.

FICTAP

Established in 1999, FICTAP (Federation of International Cable TV & Telecommunications Association of the Philippines) is a non-profit consisting of over 1,000 small-medium cable television enterprises.

FDCP

FCDP (Film Development Council of the Philippines) is a government-backed agency to ensure that the economic, cultural and educational aspects of the domestic film industry are effectively represented at home and abroad.

PCTA

The PCTA (Philippine Cable Television Association) is the umbrella organisation of cable television operators in the Philippines.

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

What's on where...

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	Singapore
	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 sweeps S'pore demand

Netflix dominates international & digital originals Top 10

Netflix series *Stranger Things* was by far the most popular international title in Singapore for the week of 29 August to 4 September, beating its closest competitor – *13 Reasons Why* – with just over 40% more demand expressions, according to data science company Parrot Analytics.

Trailing in third spot was Amazon Prime Video's *The Boys*, giving global streamers the top three places on Singapore's list for the week.

Netflix also took eighth place, with *The*

Dark Crystal: Age of Resistance, which beat Japanese anime *One Punch Man* and *MasterChef U.S.*

The rest of the top 10 list was made up of traditional U.S. series, led by *Game of Thrones* (available on HBO Go in Singapore), *The Big Bang Theory* (on Netflix in Singapore) and *Brooklyn Nine-Nine* (also on Netflix in Singapore).

Netflix also dominated the digital originals list, with six of the top 10 places. Prime Video took two places, while Hulu and DC Universe took one each.

Top 10 international TV shows: Singapore

Rank	Title	Average Demand Expressions®
1	<i>Stranger Things</i>	888,572
2	<i>13 Reasons Why</i>	521,262
3	<i>The Boys</i>	399,963
4	<i>Game of Thrones</i>	388,700
5	<i>The Big Bang Theory</i>	372,567
6	<i>Brooklyn Nine-Nine</i>	371,881
7	<i>The Flash</i>	358,832
8	<i>The Dark Crystal: Age of Resistance</i>	335,322
9	<i>One Punch Man</i>	331,090
10	<i>MasterChef: U.S.</i>	318,755

Top 10 digital originals: Singapore

Rank	Title	Platform	Average Demand Expressions®
1	<i>Stranger Things</i>	Netflix	888,572
2	<i>13 Reasons Why</i>	Netflix	521,262
3	<i>The Boys</i>	Prime Video	399,963
4	<i>The Dark Crystal: Age of Resistance</i>	Netflix	335,322
5	<i>Lucifer</i>	Netflix	292,108
6	<i>Mindhunter</i>	Netflix	270,885
7	<i>Orange Is The New Black</i>	Netflix	249,402
8	<i>Young Justice</i>	DC Universe	182,294
9	<i>The Grand Tour</i>	Prime Video	180,710
10	<i>The Handmaid's Tale</i>	Hulu	172,428

Date range: 29 August-4 September, 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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