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Disney channels exit Astro, reworked kids pack rolls out

Boomerang, Nick Junior board Malaysia's leading platform

Disney's three linear channel brands – Disney, Disney Junior and Disney XD – exit Malaysia's Astro at the end of this month after decades in a further sign of the dramatic shift in Southeast Asia's entertainment environment. Astro has replaced the two with Boomerang and Nick Junior as part of a kids pack refresh on Tuesday (15 Dec).

The full story is on page 3

Plus...

- Netflix ramps up Southeast Asia rights
- *Tokyo Legacy* charts new path for A+E
- Namewee movie raises hackles
- *Cantonese Cuisine Master* returns

...and more

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K-drama: Winners & the others

WarnerMedia: Insiders' guide to the new Asia structure

Plus: Streaming insights, Thai drama & finding funding

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Youku picks up 17 hours from Love Nature



Stormborn

Mainland Chinese streaming platform Youku has picked up rights to 17 hours of 4K wildlife/nature programming from Love Nature in a deal brokered by Singapore-based Rock Entertainment Holdings. The three series are the Ewan McGregor-narrated trilogy, *Stormborn*; *A Wild Year on Earth*; and the eight-part *Dawn to Dusk*.

Namewee movie raises hackles in Malaysia

Filmmaker unapologetic, says the film is true & real

A row has broken out in Malaysia over local *Babi/You're A Pig*, directed by rapper/filmmaker Wee Meng Chee (aka Namewee).

The film's title, *Babi*, directly translates to "pig" in Malay, and is seen as a derogatory term towards the Malaysian-Chinese community.

The film, which Namewee says reflects the "true spirit and unity of Malaysia", is based on a race-war in a Malaysian high school in 2000.

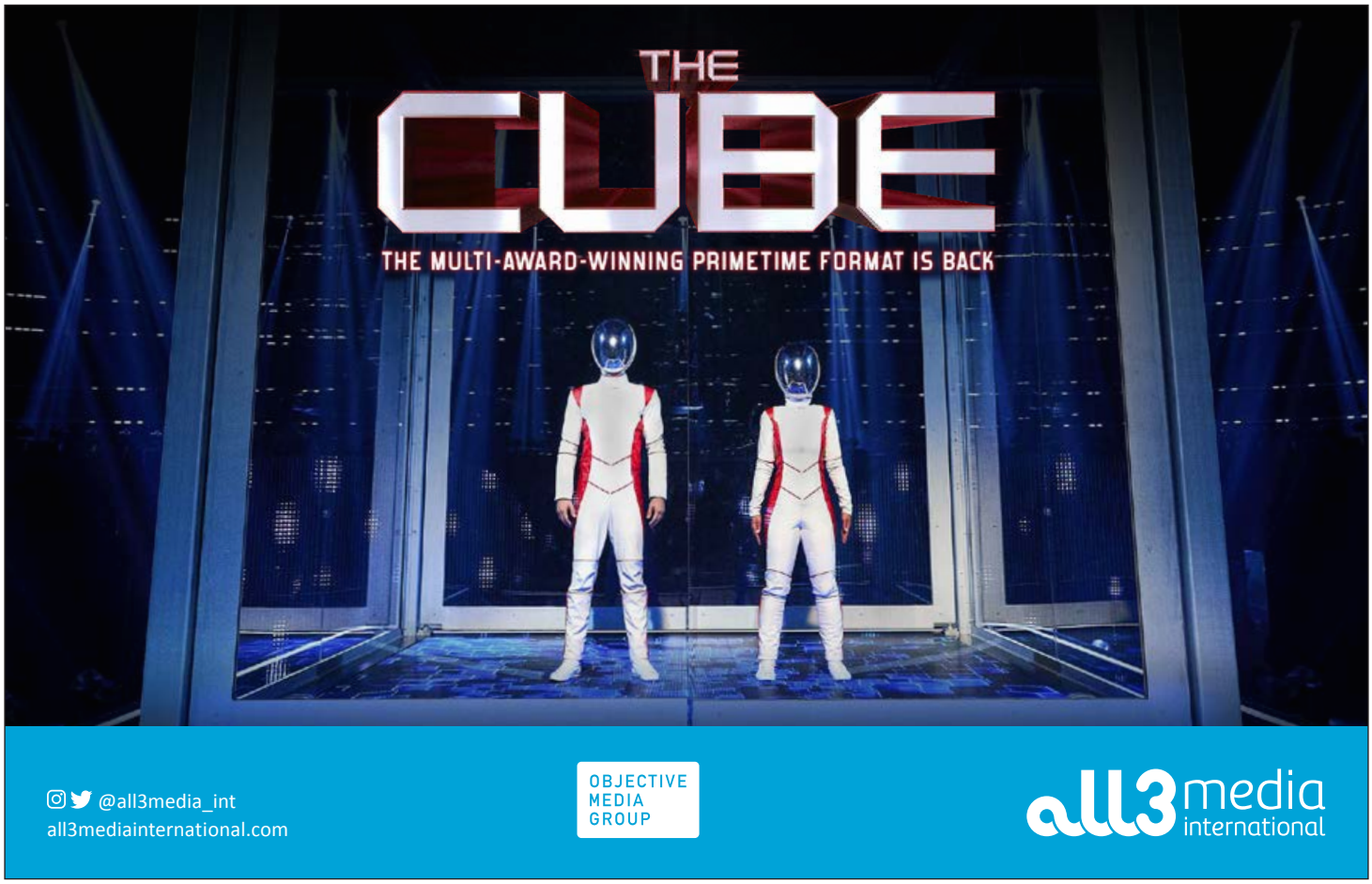
Babi premiered in Taiwan in Nov 2020, a day after the Malaysian Communications and Multimedia Commission (MCMC) contacted YouTube about the trailer on Namewee's channel. MCMC says it has still not received a response.

The Association of Malaysian Artists has already lodged a police report, and is now being urged by MCMC to submit an official complaint to the commission.

In a Facebook post before the premiere, the 37-year old Namewee said the campaign against him had been launched by extremists in Kuala Lumpur.

"I may be placed on the wanted list for this film or even face sanctions by law," he said, urging Taiwanese filmgoers to see the movie, which "can show you how a country that is originally integrated with ethnic groups, difference is being made by these politicians and extremists".

Babi has been widely recognised on the international indie film circuit. The film will not be released in Malaysia because "Malaysia has too many shameless EXTREMISTS, like to incite and often use racist issues to achieve their respective political goals," Namewee said.



WWE, IB Sports expand Korea wrestling rights

U.S. wrestling outfit WWE and Korean sports programmer IB Sports have renewed their distribution deal for WWE's weekly flagship programming live with Korean commentary. The multi-year deal includes *Raw*, *SmackDown*, *Total Divas* and *AfterBurn*. The expanded agreement also includes the first broadcast visibility in Korea for NXT, which debuts on 7 January 2021. All shows will be available on IB Sports' TV Everywhere platform for authenticated subscribers, as well as its 14-day VOD catchup window.

Cheng gathers young filmmakers in Taiwan for new reality show

Taiwanese filmmaker Roger Cheng has launched a hunt for young film directors and video creators for new reality show, *Action! Kids,* which starts filming in February 2021. Cheng, the founder of production company Go Inside, says the bilingual show will "showcase a little-known side of Taiwan by featuring Taiwan-based kids of different cultural and family backgrounds". *Action! Kids* will be co-hosted by Golden Bell Award winner Sandy Wu and Taipei-based American actor Andrew Chau.

India's MX Player picks up Insight TV shows

Insight TV launches on Indian AVOD streaming platform MX Player in Indian and seven regional/international markets, including the U.S., Canada and Australia, on 23 Dec. MX claims more than 200 million monthly active users in India. The Insight TV titles include new esports competition series, *Making the Squad: FIFA 21 Edition*.

Disney exits Astro, reworked kids pack rolls out

Boomerang, Nick Jr board Malaysia's leading platform



Scooby-Doo and Guess Who?, Boomerang

Disney's three linear channel brands exit Malaysia's Astro at the end of this month after decades in a further sign of the dramatic shift in Southeast Asia's entertainment environment.

The three channels are Disney and Disney Junior as well as Disney XD, which is being discontinued across Southeast Asia.

All were exclusive on Astro, which has told consumers that Disney was discontinuing Disney XD at midnight on 31 Dec, and that the other two channels would not be part of the Kids Pack refresh that launches on Tuesday (15 Dec).

Astro is filling the gap with WarnerMedia's Boomerang and Viacom's Nick Jr linear channels as well as 10,000 hours of on-demand episodes also available on mobile platform Astro Go.

Boomerang and Nick Junior join Cartoon Network, Nickelodeon, Baby TV, Astro Xiao Tai Yang, Chutti TV, Astro Tutor TV, Astro TVIQ and Astro Ceria on the platform.

Disney said the decision to pull Disney XD in Southeast Asia from 2021 was made "following a review of Disney's business in the region".

The decision to discontinue Disney and Disney Junior – as happened on Singapore's StarHub in June this year – followed the failure to reach agreement on a value for the two channels.

Disney told *ContentAsia* an announcement on other destinations in Malaysia would be made shortly. No details were disclosed.

Fox channels on Astro – including three sports channels, three movie channels, three Nat Geo channels and Star Chinese Channel – are not impacted by the decision.

While Disney has not announced plans for Disney+ in Malaysia, logic says that the country – a major contributor to pay-TV programming fortunes for more than 25 years – will join the rest of Southeast Asia in the next 12 or 18 months... or sooner.

Disney+ launched hybrid platform Disney+ Hotstar in Indonesia in Sept, rolled out Indian direct-to-consumer platform Hotstar in Singapore on 1 Nov, and will debut the full Disney+ platform in Singapore on 23 Feb. Korea and Hong Kong will follow in 2021.



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Thailand's True bumps up kids IP

Thailand's True Visions is adding more than 300 episodes of pre-school kids programming to its platform in a deal with Toronto-based Distribution360. The Skyship shows include *Super Simple Songs*, *Paper Puppet Playhouse* and *Super Simple ABC Phonics Fun*.

18 Dec open for Finland's *Black Widows India*

Indian streaming platform Zee5 premiers the Indian version of Finnish scripted format, *Black Widows*, on 18 Dec. The series – the drama's first adaptation in Asia – stars Mona Singh, Shamita Shetty and Swastika Mukherjee as a group of widows fake-mourning the deaths of their abusive husbands in a plot to take over the world. The series is directed by Birsa Dasgupta and produced by Big Synergy Media Ltd & Namit Sharma. Zee5 has acquired two season rights to the format.

TVB apologised for e-shopping disasters

Hong Kong's TVB has apologised for delivery disasters at its Big Big Shop platform, saying a 500% year-on-year increase in sales because of Covid-19 had stressed its infrastructure and resulted in "delayed delivery and products not delivered in good condition". The apology follows a HK Consumer Council survey into online shopping. Big Big Shop, which uses third party logistics providers or direct delivery from merchants, was set up in 2018. TVB promised to "learn from experience", including appointing a new logistics provider; reviewing and improving product delivery; as well as allocating more resources to improve customer service and minimise delivery delays.

Astro tracks musical/comedy trend

Musikal Lawak Superstar returns



Musikal Lawak Superstar S2

Malaysian entertainment platform Astro returns music reality show, *Musikal Lawak Superstar* (MLS), on Friday (18 Dec), for a second prime-time season.

The new series is part of a music/comedy trend Astro is tracking with shows like *Masked Singapore Malaysia*, the local version of Korea's mega-format.

MLS season one aired last year.

"We are seeing exciting developments in the musical comedy genre," says Astro Warna channel manager, Norzeha Mohd Salleh.

MLS' 12-week season broadcasts live from the Putrajaya International Convention Center and will air across Astro's Warna brand on multiple platforms, including radio, as well as on Astro Gempak's official YouTube channel.

The series features 14 groups of co-medians and celebrities from across the entertainment industry. This seasons participants include Fakhrul UNIC, Khir Rahman, Syura, Keena Mentor, Cik B, Azmi Caliph Buskers, and Johan Asaari.

The prize is RM150,000/US$37,000 cash and a RM10,000/US$2,400 donation to charities.



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Thailand's 3BB GigaTV adds BBC Earth, Lifestyle

BBC launched linear channels Earth and Lifestyle on Thailand's 3BB GigaTV on Monday (14 Dec).

The new channels are bundled with broadband packages as part of 3BB's new platform, which went live at the end of November with a total of 66 channels.

The platform also carries the full suite of WarnerMedia channels, including HBO and Cartoon Network, mainland China's state-owned CCTV1, Blue Ant



Primates, BBC Earth

Extreme and Bloomberg Television.

3BB Gigatv's launch offers include a 1 Gbps home broadband together with the TV box. The four packages of varying internet speeds start from THB690/US$23 a month.

The two BBC channels are also carried on pay-TV incumbent, the CP Group's True Visions, in Thailand.

Cantonese Cuisine Master returns

Shenzhen Media, Longkom return 4K food series



Cantonese Cuisine Master

Chinese media conglomerate, Shenzhen Media Group, and Guangzhou-based brand marketing company, Longkom, have greenlit a second season of 4K cultural/heritage show, *Cantonese Cuisine Master*, scheduled to deliver in June next year.

The 10-part season, shot in 4K, will simulcast on variety entertainment channel, Shenzhen Satellite TV and 4K channel GBN Nanguo City Channel. iQiyi will stream the series at the same time in two languages (Chinese and English) for international audiences.

Each episode of *Cantonese Cuisine Master* features a celebrity host sampling dishes and exploring the stories behind the cuisines. The aim is to "define the Cantonese cuisine culture and Chinese wisdom in an artistic way," says Longkom Media chairman, Lu Changzhi.

Pre-production started last month.

Season two promises to delve deeper into the roots of Cantonese fare and create opportunities to discover restaurants, products and brands.

"In the second season, we uncover the flavourful origins behind this cuisine and showcase more stories... all in the hope of giving viewers a deeper appreciation of Cantonese food and Chinese culture," says Lu.

Season one, which debuted 27 June last year, aired on Shenzhen Satellite TV and streamed on iQiyi and Youku.





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Tokyo Legacy charts new path

20 December debut for A+E Networks' Japan's biggest original project



Tokyo Legacy

When A+E Networks' original, *Tokyo Legacy,* premieres across A+E Networks' History channels on 20 Dec, the legacy viewers will see it's not the story they were going to get, not at the time they were supposed to get it, with few of the people that were originally supposed to be involved.

Thank Covid-19, which crushed Japan's 2020 Olympics ambitions, taking down the original plan to bookend the feature-length doc with the Games in Tokyo in 1964 and 2020, and sending A+E's Asia-based creative team flying back to the drawing board.

Or make that Zoom-ing. As country after country locked down in the face of the pandemic, not only did the original concept for the 90-minute documentary collapse, but the series of live interviews lined up across the U.S. fell apart, and a successful cross-border production started looking increasingly remote.

Nevertheless, the team in Tokyo decided to keep going with the core story of Japan's post-war history centred on Tokyo; and change almost everything else. "It wasn't quite going back to the drawing board, but it was major surgery," says A+E Networks Japan general manager, John Flanagan.

With the 2020 bookend gone, the team tossed plans to interview athletes, look at venues and dig deep into the details of the Olympics.

Instead, the feature tackles events like the Olympics postponement, Covid-19, and the resignation of Shinzo Abe at the end of August this year, along with the impact of turning points such as the Sarin gas attacks in 1995 and the Fukushima nuclear disaster, laced with pop culture, quirks like the country's famed toilets, subways and technology, and ending with a look at the future of Tokyo.

The story involves 26 interviews, archive footage and new material woven into a narrative of Japan. "It's not just plain old history," Flanagan adds.

In many ways, being forced to adjust the original story was not the catastrophe it seemed at first to be. Flanagan says the rework "allowed us to tell a much deeper story about the post-war history of Japan, which makes it an evergreen product and not dependant on the Olympics".

The new version, directed by A+E Networks' Singapore-based Chris Humphrey, targets an international audience, including Japan, and will be distributed globally by A+E.

The final product, shot in English in 4K, takes A+E Networks' original production in Japan "to a whole new level," Flanagan says, describing the feature as "big budget". The budget has not been disclosed.

Tokyo Legacy was funded by A+E Networks Japan and platform partner SkyPerfect, which will air the programme on its 4K channel.

Earlier this month, having showed the doc at a special screening in Tokyo, Flanagan talked of "an uplifting story that chronicles the ups and downs of Tokyo, while highlighting the metropolis' resilience and ability to come back stronger". Perhaps a bit like *Tokyo Legacy*.



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Netflix ramps up Southeast Asia rights

Streamer heads into 2021 with new-look originals slate



Sobat Ambyar

Netflix is poised for a turbo-charged Southeast Asia in 2021, including a slate of original films that kick off in early 2021 with romantic drama *Sobat Ambyar* (The Heartbreak Club), about a shy cafe owner who finds solace in the Javanese love songs of musician Didi Kempot.

This will be followed by up-and-coming Indonesian director Hadrah Daeng Ratu's feature with Starvision, which is midway through production in Bali, and a film from veteran director Nia Dinata, which begins shooting in the new year.

The re-charged Southeast Asia slate runs alongside the 2022 reboot of 1990's Australian teen drama *Heartbreak High*, which was also part of the slate developed over the past year by Myleeta Aga, who exited her role as director, content, for SE Asia, Australia and New Zealand, at the end of last week.

A new crop of original films is expected early in 2021 from Thailand and Indonesia; no details have been disclosed.

In Thailand, work has begun on action thriller *Bangkok Breaking*, a six-part original series scheduled to premiere on Netflix globally in 2021. The first Thai commission since 2019's *The Stranded,* which received mixed reviews, *Bangkok Breaking* centres around Wanchai, who moves to the Thai capital to save his family from poverty. There he joins the local ambulance foundation and becomes entangled in a city-wide conspiracy. The series, co-created by Create Asia 360's Rehan Malik and Clayton Fitts, is produced by Production Playground.

In addition to the first signs of original life from Southeast Asia since 2019, Netflix ends 2020 with its biggest-ever line-up of rights from Southeast Asia. Titles include the exclusive direct-to-streaming release of Sammaria Simanjuntak's theatrical feature *Guru Guru Gokil* (*Crazy Awesome Teachers*) from Indonesia's Base Entertainment; Chandra Liow's *Whipped* from Rapi Films, which went out as a Netflix original; as well as Netflix originals such as animated feature *Hayop Ka* from the Philippines; and Thai documentary *Hope Frozen*.

Since 2016, Netflix has doubled its content catalogue from Southeast Asia every year. In 2020 alone, about 500 titles from Southeast Asia were added. This includes about 130 titles from Thailand, up from the approx 100 Thai titles added in 2019; as well as 106 classic local films and television series from Singapore.

The Singapore acquisition was Netflix's biggest single bet on Singapore rights ever, and followed the acquisition of select titles such as *The Little Nonya* (2009), *The In Laws* (2011) and *The Dream Job (2016)*. The volume deal included iconic Mediacorp content such as *Phua Chu Kang*, which ran for 10 years to Feb 2007*;* and *Under One Roof*, which ran for about eight years. The movie slate includes many of Singapore's best-known features, such as *Ilo Ilo*, *Homerun*, *I Not Stupid*, *881* and *Ah boys to Men II*.

But the biggest 2020 increase belongs to Indonesia, the scene of Southeast Asia's most hotly contested streaming space. The 15 feature films from Indonesia added in 2019 soared to more than 100 this year.

This year's higher Southeast Asia profile is part of the platform's plan to double its spend on exclusive original and acquired content in the Asia-Pacific region in 2021, according to Korea/SEA/ANZ content VP, Minyoung Kim.

The global streamer has not disclosed dollar amounts, but has confirmed that it spent almost US$2 billion in the past three years since 2018 – an average of about US$600,000 a year – on original and acquired content. This could mean 2021 spend of US$1.2 billion.

With Aga's exit and power consolidated under Kim in Korea, all eyes are now on how the much smaller markets of Southeast Asia will fare.

Super-aggregators top 2021 predictions

Universal search also key, Synamedia boss says

The emergence of super-aggregators and universal search tops 2021 forecasts in Asia Pacific, with the pace of change accelerating and forcing pay-TV operators even further into reinvention mode if they want to survive alongside streaming platforms, Synamedia's EVP/GM, Asia Pacific & Latam, Sue Couto, says in her annual forecasts for the new year.

Today's aggregation efforts by pay-TV operators, which have already started blending live linear services with third-party SVOD platforms, will be joined by telcos/ISPs and their 4G/5G bandwidth, Couto says.

This paves the way for the emergence of super-aggregators that will offer broadband and centralised billing as well as content.

"They will provide consumers with that elusive universal experience, with unified search and recommendations across their own linear and VOD assets, third-party streaming services, as well as revenue sharing opportunities with gaming, e-commerce and online education apps," she adds.

Another expectation is that hybrid/DTH platforms, many of which have linear scale, will continue to grow with OTT, catch-up and VOD. Even in lower-broadband areas, users will be offered a consistent experience using cloud-based enhancements and cost-effective client software.

"Hybrid platforms, compared to one-way set-top-box services, will be able to generate more revenue and higher ARPUs," Couto says, listing services such as TVOD and addressable advertising.

New revenue streams will be led by addressable advertising, more flexible pricing structures and new business models.

"Collaboration will be key to unlocking new advertising revenues and we believe that in 2021 we will see the first examples of local advertisers, broadcasters and service providers in APAC working together to go live with addressable advertising," Couto says.



Also expected in 2021: streaming pirates will redouble their attacks.

"Unfortunately, the threat from streaming piracy will continue to grow as pirates zero in on mobile app-based OTT services that are highly prevalent in Asia and are easier to hack," Couto says, predicting a spike in the targeting of lucrative OTT sports services.

In an ideal world, OTT providers will turn to a new generation of intelligence-led anti-piracy solutions and services.

"This data-led approach is significant because it will allow legitimate providers to measure the efficacy and ROI of their anti-piracy initiatives for the first time," Couto says.

She also sees the coexistence of global, regional and local OTT platforms, and says many Asian households are increasingly using three to four different streaming services.

AI and machine learning close the 2021 predictions' list.

Couto highlights business insights that drive consumer loyalty.

"Consumers are loyal to content, not platforms," she says, adding: "For platform operators, knowing which shows are worth the investment and which aren't is vital".

"In 2021, we will see operators applying AI and machine learning techniques to the vast tracts of data they hold on subscribers' viewing behaviour. This will allow them to derive deep insights about rights utilisation to inform business decisions and ensure they are effectively monetising their investments in content."

Philippines

In numbers

Population.....110 million
Households..... 24.22 million
Avg. household size..... 4.4
TV households..... 18.7 million
Pay TV penetration rate..... 20%
Internet users..... 79 million

Source: Worldometer (population, Dec 2020), Philippine Statistics Authority (households, 2015 census released in Mar 2018), Internet World Stats (internet users), TV (companies, 2019)

Free TV

Intercontinental Broadcasting Corporation (IBC)

IBC is a state-backed television network, which is currently undergoing privatisation (since 2016). In 2019, IBC announced a major programming revamp, offering reruns of library content including drama and current affairs. In Oct 2020, it started to air educational TV block of the country's Department of Education (DepEd). The network has been going through financial struggles, having lost most of its income from primetime blocktime shows from 2004.

Nine Media

CNN Philippines (launched March 2015), replacing 9TV is a 24-hour free-to-air news/current affairs channel.

GMA Network

GMA Network (founded in 1950) began broadcasting free-TV Channel 7/GMA-7 in 1961. Today, GMA Network operates national TV stations, radio networks, film production and syndicates globally. GMA-7 is a general entertainment channel. GMA News TV focuses on news and public affairs.

People's Television Network

Government-owned network launched in 1974 as Government Television (GTV-4). Has 22 provincial stations and reaches 85% of domestic TV households. PTV-4 offers news and public affairs, with some sports, formats, lifestyle and foreign content.

TV5

24-hour entertainment channel, TV5, has traditionally struggled, languishing as a distant ratings third behind the country's big two networks – ABS-CBN and GMA Network. Now TV5 continues to fill the domestic broadcast gap left by the death of ABS-CBN in May 2020 with a new multi-genre entertainment line up led by the first Philippines' version of singing competition show, *King of Masked Singer* in Oct 2020. TV5 has also upsized its offering with its first acquisition of Thai drama such as BEC World/Channel 3's revenge/romance series *Furious Fire*, which aired in July 2020 and love triangle *The Loyal Wife* and *Angel Heart*. TV5 is owned/operated by MediaQuest Holdings, a subsidiary of Philippine Long Distance Telephone Company (PLDT).



I Can See You, GMA Network

UNTV

24-hour UHF station, UNTV, is a general entertainment network launched in May 2002. UNTV, formerly known by two brands UNTV News & Rescue and UNTV Public Service, airs local programming, including entertainment and news.

Cable TV (National)

SKYcable

SKYcable, part of the ABS-CBN empire, launched in Jan 1990. Subscription options include cable, add-on channels/packs, pay-per-view and on-demand. Monthly postpaid subscriptions start from Ps500/US$10 for 51 SD/15 HD channels to Ps8500/US$177 for 153 SD/52 HD channels.

Cable TV (Provincial)

Cablelink

Cable TV and broadband cable internet provider. Basic cable package offers 60+ local/regional/int'l channels for Ps495/US$10.30 a month. Add-on packs, including GE (3 channels), music (2 channels), Korean (1 channel), movies (3 channels) and kids (1 channel) start at Ps20/US$0.40 a month.

DCTV

Provides cable TV, broadband internet and direct fibre services in the Bicol region. Offers local/int'l 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$23 a month for up to 2.5 Mbps connection.

Asian Vision
Asian Vision Cable Holdings Inc (AVCHI) is a cable TV service and broadband provider operating in the provinces of Batangas, Quezon, and Zambales. Bundles of TV and internet services start from Ps1,899/US$40 a month for 113 TV channels and internet connection of up to 10 Mbps.

Parasat Cable TV
Est. 1991 in Northern Mindanao Island. Offers digital TV, broadband internet, landline phone and bundled/triple-play services to Cagayan de Oro City and surrounding areas. Monthly subscriptions cost from Ps2,149/US$45 a month for the Parafibre+cable plan (73 SD/7 HD channels + 15 Mbps).

Southern Cablevision
Offers cable/internet services in Iligan City, Manticao and Naawan. Launched 1993. Offers about 90 local/int'l HD/SD channels. Cable/fibre packages start at Ps1,530/US$32 a month for 33 SD channels/7 Mbps internet.

Satellite

Cignal TV
Launched in 2009. Owned/operated by Cignal TV Inc, a subsidiary of MediaQuest Holdings/PLDT Group. Offers about 130 channels, incl. free-to-air and SD/HD. Monthly postpaid plans range from Ps290/US$6 for 9 HD/65 SD channels to Ps1,990/US$41 for 33 HD/98 SD channels.

Global Satellite (GSat)
GSat (est. 2009) is a DTH provider owned by First United Broadcasting Corp and operated by Global Broadcasting and Multi-Media Incorporated (GBMI). GSat offers a mix of local and international channels in English and other languages. There are currently 20 high definition (HD) channels and 91 standard definition (SD) channels.

Channels/Distributors

ACCION
Asian Cable Communication, Inc. (ACCION) markets and distributes int'l cable channels and online/streaming services, including Hits and AXN, to all platforms throughout the Philippines. The company was established in 1993.

Cable BOSS
Cable BOSS distributes more than 20 channels. The company was established in 1993, and has content relationships with more than 500 affiliates.

Creative Programs Inc (CPI)
A subsidiary of ABS-CBN Corp, CPI operates/distributes, among other channels, Cinema One, Jeepney TV, Fox Family Movies, tVN, Thrill, Kix and CCM.

Nine Media Corporation
Nine Media Corporation (formerly Solar Television Network) owns and operates free-to-air channel CNN Philippines, and is involved in variouscontent services, including acquisition, production and distribution. Majority owned by the Aliw Broadcasting Corp.

Omnicontent Management Inc
OMI launched in 2010. Distributes Fox channels, NHK World and Tech Storm.

Solar Entertainment Corp (SEC)
Content provider and channel operator, established in 1976 as Solar Films. 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, Solar Sports, and youth-skewed Jack TV.

Online/OTT

Customised streaming platforms for the Philippines are...

Cignal Play
Cignal Play is the online video platform for DTH service Cignal TV. Launched in 2013 as Cignal Front Seat/Cignal TV-To-Go; Cignal PLAY rolled out in early 2018 and offers 70+ linear channels and VOD content. Non-Cignal subs pay Ps75/US$1.60 a month for full access.

Globe Streamwatch
See Globe Telecom under telco

Globe Telecom's streaming service, Globe Streamwatch – Roku Powered, offers 100+ free channels, Netflix, Amazon Prime Video and Disney standalone pack or in broadband plans.

iWantTFC
ABS-CBN launched its VOD/live streaming service in Dec 2009 as iWanTV, rebranded as iWant in Nov 2018 and iWantTFC in Sept 2020, merging with sister TFC's (The Filipino Channel) online TV platform services. The revamped iWantTFC is accessible globally, offering library content + live TV channels.

Viu Philippines
Viu launched in the Philippines in Nov 2016, offering Korean dramas/variety, and other Asian content. In Nov 2018, Viu Philippines premiered its first Philippines original – Korean music talent/reality show, *Hello K-Idol*, with Globe Studios/Globe Telecom. Viu is available standalone or via Globe and Smart.

Production Houses

7000 Islands
Specialises in documentary films and offers production support services.

Alta Productions
A subsidiary of GMA Network. Provides pre- and post- production services for GMA and external clients.

Camp Avenue Studios
Camp Avenue Studios is behind, *Chasing Sunsets the Series,* a 2020's Girl Love (GL) digital series that tackles mental health and HIV awareness and *#Influencers The Series*, a BL series premiered in Nov 2020, which takes a dive into influencer culture and other issues including mental health as it follows the story of two influencers "in two different worlds with different stories to tell.

ContentCows Company
Est. 2015. Creates reality series, game shows, documentaries, drama and magazines. Credits include 2020's MomBiz! S4 premiered Nov in Cignal; 2019 kids show *Game on with Gab & Nino*;

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and the 80-mins feature documentary, *Wooden Chair,* (2018), an advocacy film on bullying.

Fritz Productions
A production company specialising in unscripted formats, production credits include talent show *Your Moment*, jointly produced with ABS-CBN.

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

TAPE
Est. in 1979, Television and Production Exponent (TAPE) is behind the Philippines' longest-running noontime variety show, *Eat Bulaga!*. *Eat Bulaga!*, ("lunchtime surprise"), which 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, est. in 1994.

TOP Draw Animation
Started operating in 1999. Specialises in 2D digital production. Produces approx 200 half hours a year, mostly for international clients. Production projects include *My Little Pony*, *Tom and Jerry & Peabody, and Sherman*.

Unitel Productions/ StraightShooters Media (UxS)
UxS is made up of Unitel Productions, which takes care of media agencies and content creation (films, broadcast, online, events) and StraightShooters Media for creative agency projects. Specialises in TV commercials, branded content, networking branding and TV shows. Credits include *I Do Bidoo Bidoo*, *Crying Ladies* and *Project Runway*.

Viva Communications
Est. in 1981 as a film production company. Over the years extended into TV production (including *1000 Heartbeats* for TV5), event management, 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 and other businesses. In 2020, Viva produced, among others, singing competition *Masked Singer Pilipinas* and comedy horror series *Ghost Adventures* for TV5.

Telcos

Globe Telecom
Full service telco offering mobile, fixed, broadband, data, internet and managed services. Principals are Ayala Corporation and Singtel. Globe has 78.2m mobile subs and 3.4m home broadband subs (Sept 2020).

Philippine Long Distance Telephone Co (PLDT)
PLDT offers a range of telecommunications services across fibre optic, fixed line and cellular networks. Serves over 78.2m mobile, fixed-line and data customers (Sept 2020).

Regulators

Department of Information and Communications Technology
Aims to be the pioneer agency in the adoption and incorporation of information and communication tech (ICTs) innovation to government services.

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

Associations

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

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

Film Development Council of the Philippines (FDCP)
Government-backed agency to ensure economic, cultural and educational aspects of the domestic film industry are represented at home and abroad.

Philippine Cable Television Association (PCTA)
The umbrella organisation of cable operators in the Philippines. Members have about 75% market share of overall cable TV subs in the Philippines.

Adapted from *ContentAsia*'s The Big List 2021

Be included!

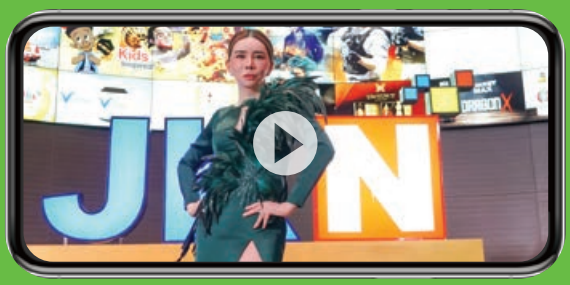
ContentAsia's directory listings are updated continuously. If you would like to be included, send your details to Malena at malena@contentasia.tv

what a week

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wrap of the week's top headlines
at www.contentasia.tv/video







The new episode of *What A Week* is brought to you by

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What's on where...

January 2021	19-29	Natpe Miami	Online
March 2021	15-18	Hong Kong Filmart	Hong Kong
April 2021	12-14	MIP Doc	Cannes, France
	12-14	MIP Formats	Cannes, France
	12-14	MIP TV	Cannes, France
May 2021	TBC	Busan Contents Market (BCM)	
June 2021	9-11	BroadcastAsia/CommunicAsia	Singapore
	10-12	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	TBC	MIP China	Online
	14-15	DW Global Media Forum	Bonn, Germany
August 2021	26-27	ContentAsia Summit	
	27	ContentAsia Awards	
October 2021	9-10	MIP Junior	Cannes, France
	11-14	Mipcom	Cannes, France
November 2021	24-25	Dubai International Content Market	Dubai

** As of Monday, 14 December 2020*

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

contentasia Screenings

Coming in 2021

Be included, contact:

Leah at leah@contentasia.tv (Americas and Europe)
or Masliana at mas@contentasia.tv (Asia, Australia and Middle East)

HBO Max, Disney+ demand thrives in China

Newcomers rise against digital original rivals

Demand for titles from new U.S. streaming services Disney+ (*The Mandalorian* and *Star Wars: The Clone Wars*) and HBO Max (*Raised by Wolves*, *Doom Patrol*) is alive and well across Mainland China, giving the two streaming platforms four of the 10 top spots on the digital originals list for the week of 2-8 Dec, according to data science company Parrot Analytics.

But nothing topped Amazon Prime Video's *The Boys*, which beat back long-time China favourite, *House of Cards*, by a small margin.

The Boys is Amazon's sole show on the list, dominated by Netflix with five of top 10 places.

On the overall list, *Westworld* was the most popular foreign show in Mainland China, drawing ahead of *Friends*, which beat *The Boys* by only a sliver.

Only a smidgen of demand separated titles on both lists. Other than *Westworld*, which drew ahead by two percentage points, the other titles ran virtually neck and neck with their closest competitors.

Top 10 overall TV shows: China

Rank	Title	Difference from Market Average
1	*Westworld*	16.9
2	*Friends*	14.8
3	*The Boys*	14.6
4	*Game of Thrones*	14.3
5	*House of Cards*	14.1
6	*Attack on Titan*	14.1
7	*Rick And Morty*	14.0
8	*Billions*	13.9
9	*Raised by Wolves*	13.7
10	*Young Sheldon*	13.6

Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average
1	*The Boys*	*Amazon Prime Video*	14.6
2	*House of Cards*	*Netflix*	14.1
3	*Raised by Wolves*	*HBO Max*	13.7
4	*The Mandalorian*	*Disney+*	13.5
5	*The Crown*	*Netflix*	12.3
6	*Doom Patrol*	*HBO Max*	12.2
7	*La Casa De Papel (Money Heist)*	*Netflix*	11.9
8	*The Umbrella Academy*	*Netflix*	11.8
9	*Star Wars: The Clone Wars*	*Disney+*	11.3
10	*Narcos*	*Netflix*	11.2

Date range: 2-8 December, 2020
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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