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Izham Omar joins Disney+ SEA

Media Prima lifer decamps to Singapore

Disney+'s months long search for a head of content for Southeast Asia has ended, with the announcement on Tuesday (17 Nov) that Izham Omar is joining Amit Malhotra's Singapore-based emerging markets team after a 17-year career with Media Prima in Malaysia. Omar's last day at Media Prima was on Friday, 13 Nov.

The full story is at www.contentasia.tv

iQiyi uncovers buried Thai drama for Dec line-up

Long wait ends for director Mangmoom Rattakul

iQiyi's new Thai drama acquisition, Mangmoom Rattakul's *Daughters*, premieres on the international streaming service on 4 Dec, tapping an intense female-driven story that has been on ice in Thailand for five years and creating a happy ending for a production team that thought the series might be buried forever.

The full story is on page 2



iQiyi uncovers buried Thai drama for Dec line-up

Five-year wait ends for director Mangmoom Rattakul



Daughters

iQiyi's new Thai drama acquisition, Mangmoom Rattakul's *Daughters*, premieres on the international streaming service on 4 Dec, tapping an intense female-driven story that has been on ice in Thailand for five years and creating a happy ending for a production team that thought the series might be buried forever.

The 24-episode series follows four girls mired in family problems and relying on each other to help them deal with their trauma. To escape, they create a drug-fuelled existence and embark on a path from which there may be no turning back.

The drama will be available on iQiyi in English, Chinese, Korean, Vietnamese and Spanish.

The acquisition was driven by iQiyi International's acquisition director for Thailand, Parnsuk "Poppy" Tongrob, who previously worked at *Daughters* commissioning broadcaster PPTV. PPTV, which owns all rights to the series, never aired the show.

Tongrob said the series "left a very deep impression on me with its still-relevant themes and a heart-wrenching plot". Five years ago, he adds, "there weren't streaming platforms that would take local shows to the international stage... So once I was at iQiyi, I didn't hesitate to get the conversation started".

He talks of *Daughters* as more than a story of drugs and vice, and describes the series as exploring "the delicate relationships we all have as human beings".

Daughters is the TV adaptation of 1996 movie, *Daughter 2*, by Thai filmmaker Chatrichalerm Yukol, who is Rattakul's father.

Coming soon in ContentAsia's Dec 2020 magazine:
Mangmoom Rattakul talks about a series she lived and breathed... only to see it buried. Until now.



JKN Global Media shifts to main SET

Thai programmer/distributor profits up 30%



Anne Jakrajutatip, CEO, JKN Global Media

Bangkok-based media company, JKN Global Media, has reported a 30% increase in net profit for the nine months to end September, driven by massive increases in advertising revenue as well as foreign exchange gains.

This latest earnings report comes a week after JKN shifted from Thailand's Market for Alternative Investment (MAI) to the Stock Exchange of Thailand (SET).

The company said total revenues were 3% up to THB1,327 million/US$44 million. Profit from operating activities was THB458 million/US$15 million, an increase of just under 40% over the same period last year.

The largest increase was in advertising and media revenues, which were up 449% over last year, on JKN's two channels – JKN Dramax and JKN-CNBC/JKN News, and www.jkncnbc.com.

Domestic and international programme rights sales dropped 1.2% overall, although export sales were up 12.8% to THB453 million/US$15 million.

Expanding overseas markets, including Bhutan, Sri Lanka, South Africa, United Arab Emirates and Latin American – drove exports.

The company said domestic programme sales were down because two major local cable/satellite and VOD clients still had enough rights from last year to carry them through.

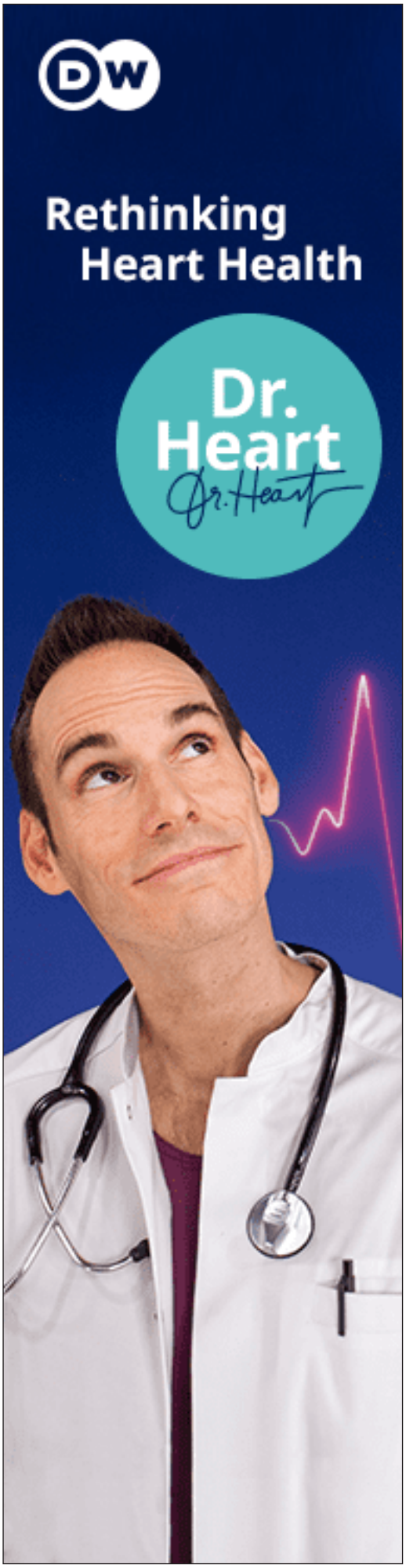
JKN listed on MAI at the end of November 2018 with a paid-up capital of THB270 million/US$9 million.

India's Tata Sky adds CuriosityStream

Indian pay-TV platform Tata Sky has added U.S. factual service, CuriosityStream, to its app aggregator platform, Binge. The deal, which went live on 17 Nov, also includes a linear channel carriage on the traditional Tata Sky DTH satellite platform.

Tata Sky Binge, offering a single sign-on for 10 apps, is available via the Tata-branded Amazon Fire TV Stick or the Tata Sky Binge+ smart set top box, for Rs299/US$4 a month.

Tata Sky currently offers 652 channels and services, and 10 apps (including Disney+ Hotstar Premium, and Zee5 on Binge.



Sunita Rajan joins Bloomberg Media

Bloomberg Media has tapped CNN/BBC veteran Sunita Rajan as MD for APAC media sales and marketing, effective 11 Jan 2021.

She will continue to be based in Singapore, reporting to chief commercial officer, Stephen Colvin.

Rajan's remit covers all Bloomberg Media's digital products, Bloomberg Television, Bloomberg TV+, Bloomberg Radio, Bloomberg LIVE events, print products and the newly launched streaming news network Bloomberg Quicktake.

Bloomberg Media's current regional director for the Middle East, Africa and India, Amit Nayak, takes on the expanded role of deputy head of sales in APAC. He shifts from Dubai to Singapore for the new role, and reports to Rajan.

Philippines' ABS-CBN losses mount

Former broadcast powerhouse's net income down 423%

Segment	Operating Revenue		Net Income	
	9M 2019	9M 2020	9M 2019	9M 2020
Media & Studio Entertainment	₱23,295	₱8,558	₱2,707	(₱6,588)
Cable, Satellite & Broadband	7,120	7,408	(6)	6
Digital & Interactive Media	1,229	935	(252)	(290)
Consumer Product & Experiences	383	133	(180)	(178)

Source: ABS-CBN

One-time Philippines' broadcaster ABS-CBN continues to count its losses after its franchise-renewal failure in May this year, reporting a 423% drop in net income to a loss of Ps7.3 billion/US$151 million for the first nine months of 2020 over Ps2,269 million/US$47 million reported during the same period in 2019.

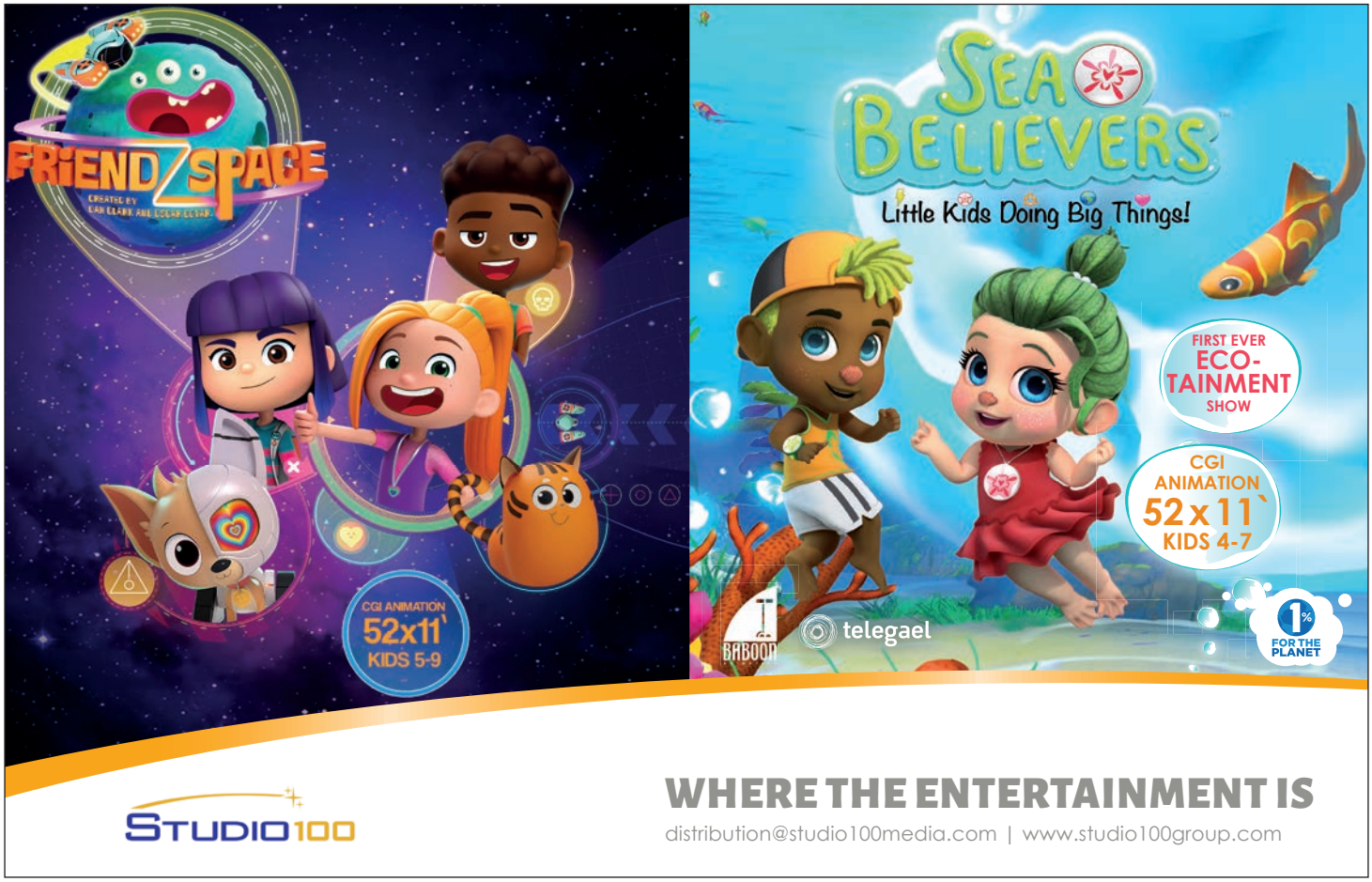
Consolidated revenues were down 47% to Ps17,034 million/US$353 million.

Direct costs and expenses amounted to Ps23.6 billion/US$489 million – an 18.4% decline year-on-year.

Advertising revenues dropped 66% to Ps5,848 million/US$121 million.

Production costs were down 23% to Ps7,705 million/US$160 million for the nine months. ABS-CBN attributed some of the production results to the pause in new content because of Covid-19 containment measures. Once production resumed, Q3 output was limited to seven programmes.

The company attributed its performance this year to the loss of its broadcast licence along with the impact of Covid-19, which drove down advertising and consumer revenues.



RCTI sinetron breaks 3-year record

Ikatan Cinta audience share hits 30%



Ikatan Cinta

Indonesian soap, *Ikatan Cinta*, has broken a three-year sinetron ratings record for MNC-owned free-TV station RCTI, coming in at 7.9 for episode 32 on 10 Nov with an audience share of 30.4% among upper middle-class viewers, according to Nielsen Indonesia audience data. TV ratings for the 7.30pm slot among all demographics are 8.1 and audience share is 30.6.

Ikatan Cinta (*The Bond of Love*) premiered on 19 Oct on RCTI and is simulcast on streaming platform RCTI+, which also carries catch-up episodes. The series is stripped Mondays to Fridays from 7.30pm-8.15pm.

The series is produced by MNC Pictures, which is also part of the MNC stable.

Ikatan Cinta stars Arya Saloka as Mas Al opposite Amanda Manopo as Andin.

The latest sinetron success adds to RCTI's high-profile formats strategy, led in the second half of 2020 by *MasterChef Indonesia*, which runs to Dec 2020. The 7 Nov episode garnered TVR3.7/TVS21.4.

The station premiered *Indonesian Idol Special Season* on 16 Nov, returning the brand to RCTI's schedule after a nine-month break. The talent show airs Mondays and Tuesdays at 9pm. Season 10 of *Indonesian Idol* aired from Oct 2019 to March 2020.

StarHub's TV transformation continues

Singapore platform highlights new experience

Most of StarHub's content providers have been converted to a "variable fee model", the Singapore platform told investors during its investor day on Wed (18 Nov). Updating investors on the company's re-invent strategy, consumer chief Johan Buse said pay-TV transformation would continue, with simplified IPTV and OTT products and unified pricing, a unified experience across big and small screens, and a plug-and-play experience. StarHub's re-imagined channel distribution environment includes a simplified one-click online journey, he said.



Singapore backs iQiyi's *Youth With You*

STB on board as exclusive destination partner



Youth With You season two

iQiyi's original variety competition series, *Youth With You*, heads into its new season in 2021 with Singapore Tourism Board (STB) on board as the exclusive destination partner.

The show pairs pop idol trainees with celebrity mentors such as Lisa from K-pop girl group BlackPink; Ella Chen from S.H.E.; and Chinese rap star Jony J. The final nine of the original 100 are crowned as the next up-and-coming group in China.

iQiyi said during the season three announcement that the two-month broadcast of season two this year attracted more than 300 million views on YouTube, with 73 of the clips reaching more than a million views each.

iQiyi is pushing a more global agenda for season three, says international business VP, Kuek Yu-Chuang. The series will be available to international audiences for free on the iQiyi website and app, subtitled in, among other languages, English, Thai, Spanish, Korean and Arabic.

India's I&B Ministry takes streaming content control

India's Information & Broadcasting Ministry has laid claim to streaming/online services in a move officials say will apply local content regulations evenly. The Ministry has already said no to a joint self-regulation proposal submitted by multiple domestic and international streaming platforms.

NHK celebrates UHD channels' 2nd anniversary

Japan's NHK, celebrates the second anniversary of its ultra-HD BS4K/BS8K channels in Dec. The latest production is *8K Tetsuro Kiko* (*8K Railway Journeys*), which features life and scenery along the tracks. NHK says it is working to boost access to the UHD services for the Tokyo Olympics and Paralympics in 2021.

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COMING SOON



Price Guide: Who spends what on production in Asia

ContentAsia's country-by-country look at the top issues in Asia going into 2021

Trending: LGBTQ+ content in Asia

All in the latest issue of ContentAsia online

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iQiyi drops to 104m paying subs

Content costs down 24% to US$692m, streamer boosts big-screen plans

iQiyi dropped a million subs in the year to end Sept 2020, reporting 104.8 million total members at the end of Sep 2020 compared to 105.8 million on 30 Sept 2019. 99.5% of this year's base are paying for its services, the Chinese streamer said in its latest earnings report.

Total time spent on TV screens was higher than on mobile for the quarter, prompting the platform to "take more initiatives on large-screen related business".

At the same time, iQiyi founder/director/CEO, Gong Yu, flagged continued "fluctuations in the number of subscribers, driven by the normalization of user behaviour and content pipeline".

However, he added, insights gained have "sharpened" capabilities in content generation and tech innovation, "which have better positioned us to capture greater business opportunities."

Membership services revenue was RMB4 billion/US$589 million, up 7% over the same period in 2019, and advertising revenue was 16% up to RMB1.8 billion/US$265 million.

iQiyi spent RMB4.7 billion/US$692 million on content in Q3 – 24% less than in Q3 2019.

Total Q3 revenue was down 3% to RMB7.2 billion/US$1.1 billion.

Operating loss was RMB1.2 billion/US$178.2 million. Operating loss margin was 17%, compared to RMB2.8 billion and margin of 38% in Q3 2019. Net loss was RMB1.2 billion/US$173 million, compared to RMB3.7 billion in Q3 2019.

Asia acquisitions ramp up ahead of ATF

Multi-genre sales announced across platforms



Dr. Panda

Thailand's **True Visions** and Indonesia's **Mola TV** have picked up rights to **9 Story Distribution**'s animated pre-school series, *Dr. Panda*. The deals are the first in Asia for the 3D series about a Panda and his friends who step in to save the day. A second season (39x7 mins) is in production, with delivery anticipated in Fall 2021.

Dr. Panda was created and produced by Lin Yan with Giggle Garage (*Origanimals*) and Spider Eye (*Thomas & Friends*), and written by Daan Velsink (*Panic!, Snapshot, Bingo!*) and Chris Parker (*Peppa Pig, Shaun the Sheep*) and directed by Patrick Chin and Wip Vernooij (*Moshi Monsters*).

Disney's Asian movie channel, **Fox Movies**, has added 2021 movies *Cinderella*, *Ghostbusters: Afterlife*, *Morbius* and *Peter Rabbit 2: The Runaway* to its slate in a 37-title acquisition from **Sony Pictures Television** for six Southeast Asian markets. 25 of the titles are from 2019, and eight are from 2020.

Out of Singapore, regional programmer **TechStorm** premiered its original magazine show, *Storm Bytes,* to streaming platform **Dimsum** for Malaysia, Brunei and Singapore. The show, focusing on Asian esports and tech-centric entertainment, premiered on 17 Nov.

Meanwhile, **TVB** (Hong Kong), **CCTV** (China), **PBS** (Thailand) and **EBS** (Korea) have picked up a slate of factual shows from **Harbour Rights** out of Hong Kong. Titles include 9-episode *Path of Men*, about mythical roads that reflect the evolution of nature and humanity; and *Where People Read*, about children in Asia and a special library on the road.



27 Nov debut for Netflix's *Bollywood Wives*



Netflix has set 27 Nov for the release of Dharmatic Entertainment's new reality show, *Fabulous Lives of Bollywood Wives*, with Maheep Kapoor, Neelam Kothari, Seema Khan and Bhavana Pandey.

Big five streamers head for 678m subs by 2025

Five global platforms will have 678 million paying SVOD subscribers by 2025, says U.K.-based analysts Digital TV Research. Disney+ will add 112 million subs, taking its total to 194 million. Netflix will increase by 73 million subscribers. The U.S. and India will account for nearly half of Disney+ subscriber base by 2025. Netflix's revenues are forecast to reach US$37 billion by 2025 – up by US$17 billion on its 2019 total. Disney+ will generate US$13 billion by 2025 – "impressive since it only started in November 2019," says principal analyst, Simon Murray. However, he adds, this is a lot lower than Netflix due to lower ARPUs charged in developing markets.

Pogo taps Bollywood for new stories

Latest original animated Rohit Shetty's cop franchise



Smashing Simmba

Indian film director and producer Rohit Shetty's cop franchise is the latest Bollywood property going the animated TV series route, tapping mainstream theatrical popularity to extend the footprint of popular franchises.

The new series, *Smashing Simmba,* draws on Shetty's 2018 Hindi action film, which was the third installment of his cop universe. The film is about an orphan who, having watched policemen get rich on bribes, decides that a career as a corrupt cop isn't such a bad idea until tragedy strikes and he mends his ways.

The 104 x 22 mins animated adaptation, an original production by WarnerMedia's India-only channel brand Pogo, has Simmba as a "fun-loving prankster with endless tricks up his sleeve" who spends his time "nabbing villains and miscreants". The series' debut was part of Pogo's Diwali line up, and will air daily at 1pm until the end of the year.

Smashing Simmba, produced by Rohit Shetty Picturez in association with Reliance Entertainment's Reliance Animation, is part of a broader effort to extend audiences for Bollywood franchises.

Properties involved in the latest initiatives include Arbaaz Kahn's 104-episode *Dabangg*, scheduled to air on streaming platform Disney+ Hotstar in India in 2021. The 52 half-hour Cosmos-Maya series is based on the Bollywood films starring Salman Khan as police officer Shulbul Pandey and Arbaaz Khan as his younger brother.

"Cinema-inspired IPs, featuring characters who are loved for their memorable personalities and nuances, have massive potential to become popular properties," Reliance Animation's COO, Tejonidhi Bhandare, said during the *Smashing Simmba* launch.

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"A growing segment of our audience base is straight women, both from the East and West, who are tuning into our BL [Boy Love] content. There is an explosion of BL content being produced in Thailand, Philippines... everyone is getting into this game and all of a sudden what used to be niche content is increasingly reaching a mainstream audience. In the last few months, five BL-themed movies have been released theatrically in Taiwan. This year, the #1 box office movie in Taiwan, *Engrave Your Name Here*, is a BL movie. This speaks to changing tastes.

Jay Lin, Founder & CEO, Portico Media / GagaOOLala



#contentasia @ GOL Summit 2020

“You don’t have to be queer to like queer content. We are veering away from labels to stories that are for human beings, about being in love, about normal conflicts and problems. Good content that can be consumed by anyone...
We have to be conscious of biases that lead to imbalances. Our acquisition team is diverse and they make sure that everyone is represented.

Dindo Marzan, Country Head, Philippines, TrueID



#contentasia @ GOL Summit 2020

“Diversity doesn’t stop at LGBT. We want to do content about gender and racial equality, focusing on female producers and writers and stories about minorities...We are absolutely focused on digital. The sky is the limit for LGBTQ content in digital. There is a niche-to-mainstream trend that is good for the industry. It’s good for creators and good for mainstream platforms, not just for the LGBTQ community.

Pierre Cheung, Senior Vice President & GM of Asia, ViacomCBS Networks



#contentasia @ GOL Summit 2020

My film *377 Ab-Normal* reflects the 17-year fight to abolish Sec 377 and decriminalise homosexuality in India. India is a very homophobic society. LGBTQ characters have in the past always been caricatures, comic... this needs to change.

Faruk Kabir, creator/director, 377 Ab-Normal for Zee5. The film is inspired by the story of five petitioners who challenged Section 377 and their journey to a landmark ruling that marked the beginning of a new era of equality.

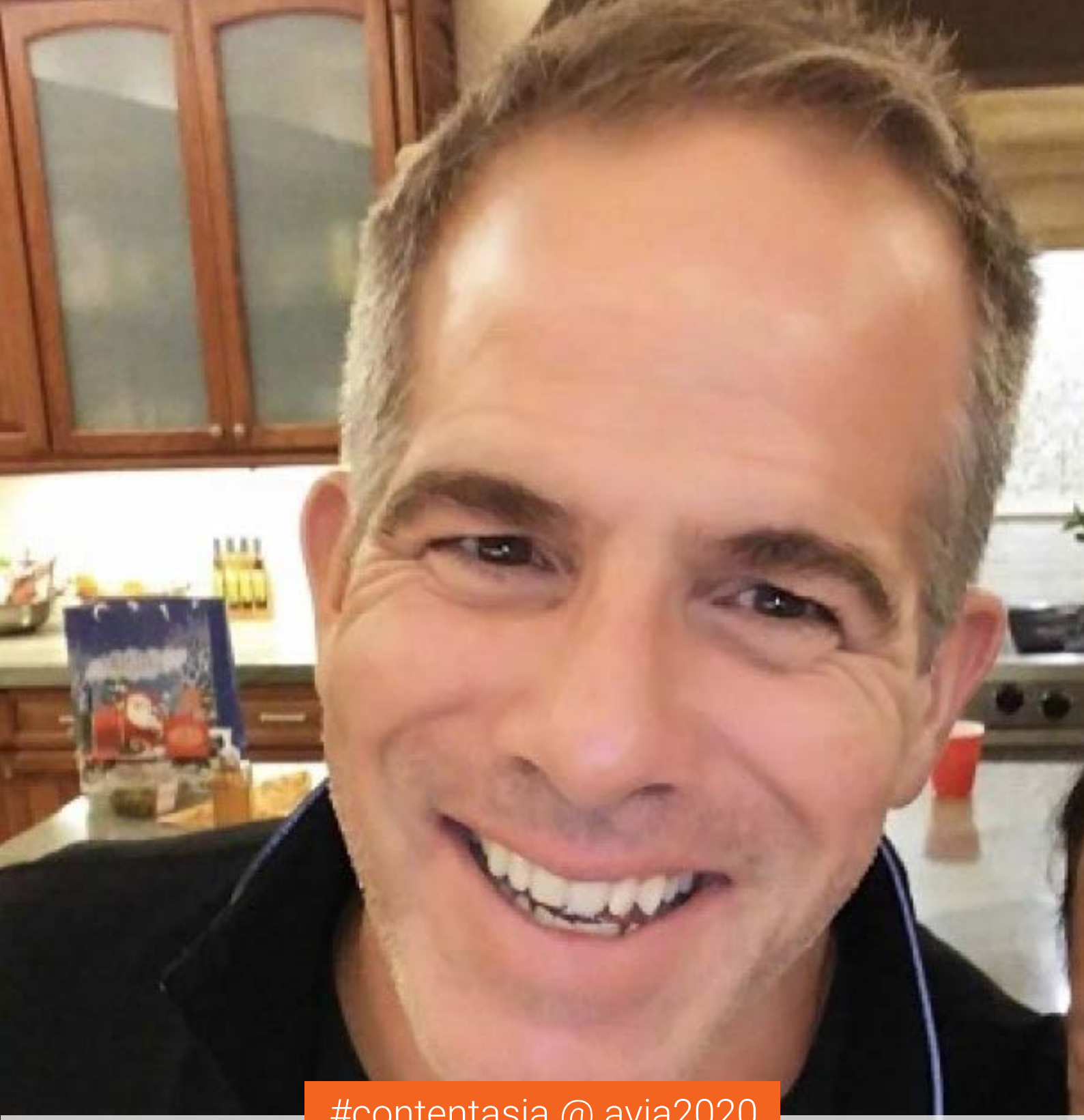

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“Survival is one thing. Thriving is where we are aiming to go and we can only thrive if our affiliate partners can thrive too... We have to understand the challenges of our operators, understand where their gaps are and what playlists, services, content curation and aggregation we can provide so that they can keep growing and sustain their businesses.”

Avi Himatsinghani, Founder & Chief Executive, Rewind Networks



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“There aren’t really must see TV channels anymore. They are just a slice of the video pie out there and probably not the majority in most markets anymore, but pay-TV and linear television are still a meaningful way of consuming content and will continue to be so.”

Ward Platt, Founder, Rock Entertainment Holdings

Malaysia

In numbers

Population..... 32.70 million
Households..... 8 million
Avg. household size..... 4.1
Total TV households..... 7.620 million
TV households..... 97.6%
Pay TV penetration rate..... 75.8%
Fixed broadband subs..... 3.035 million
Mobile bb subs..... 38.669 million
Broadband penetration rate..... 127.4%
Mobile phone penetration..... 98.2%
Internet HH penetration rate..... 90.1%
Fixed-tel HH penetration rate..... 23.5%

Source: Department of Statistics Malaysia (population Nov 2020; HH/size/TV HH/pay-TV/ fixed-tel/internet/mobile 2019), Malaysian Communications and Multimedia Commission (fixed/mobile BB Q1 2020)



Mael Totey The Movie, Astro Shaw

Free TV

Media Prima Sdn Bhd

Media Prima operates four free-TV channels – flagship channel TV3 (www.tv3.com.my), 8TV (www.8tv.com.my), ntv7 (www.ntv7.com.my), and TV9 (www.tv9.com.my) – launched and/or acquired between 1984 and 2005. TV3, set up in June 1984, was Malaysia's first privately owned free-to-air TV channel. TV3 targets mass-market Malay-speaking audiences. 8TV (launched Jan 2004), targets 15-24 year old urban youth/Chinese audiences with local/int'l programmes. ntv7 (launched April 1998, acquired by Media Prima in 2005), targets 25+ year-old urbanites/Chinese viewers with variety shows, drama series, movies, news, sports and music. TV9 targets mass youth market (15-29 years old) with a mix of reality, entertainment, drama, telemovies & religious programmes. In Sep 2020, Media Prima acquired 51% stake in CJ Wow Shop from Korean partner CJ ENM, making the in-home shopping segment a wholly owned subsidiary of the group.

myFreeview

myFreeview is Malaysia's DTT service offered free (with a one-time purchase of a decoder plus installation fees) to viewers across Malaysia. The government-backed project is spearheaded by MYTV Broadcasting, appointed by the Ministry of Communications and Multimedia Malaysia (KKMM) and supervised by the Malaysian Communications and Multimedia Commission (MCMC). TV channels offered include TV1/2, TV3, NTV7, 8TV, TV9 and CJ Wow Shop.

TV AlHijrah

Established in Sept 2009 as Malaysia's first Islamic TV service, TV AlHijrah started broadcasting in 2010. The offering is predominantly local, ranging from kids/youth and sitcoms to entertainment, reality, science/education, news, magazines, dramas and movies. TV AlHijrah targets Muslim and non-Muslim adults below 40 years old, and is owned and operated by government-owned Al Hijrah Media Corporation.

TV1/TV2/TVi

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

Subscription

Astro

Astro Malaysia Holdings Berhad launched in 1996 and remains Malaysia's biggest subscription platform with a presence in 5.7 million households/71% penetration and 38% TV adex share (July 2020). Astro operates more than 205 channels (incl. 116 HD, 70 in-house, 3 UHD), 11 radio brands, mobile platform Astro Go (see Streaming), multiple online destinations and e-shopping, as well as free-TV platform Astro Njoi. Monthly subscription costs RM61.32/US$14.80 for the Starter Pack (75+ channels). Astro has its own production unit (produced/commissioned about 11,300 hours in Jan 2020), and owns film production house Astro Shaw.

Sirius

Sirius is Malaysia's newest pay-TV operator. The promise is 30 satellite-delivered TV channels, including Mezzo Live HD and CNA, offered for RM299/US$72.35 a year. Sirius aims to reach 500,000 subscribers in its first year of operation. As of today, there is no definite launch date.

unifi TV

Unifi TV (formerly HyppTV) is an IPTV ser-

vice owned and operated by Malaysia's dominant telco, Telekom Malaysia (TM). Unifi TV offers upwards of 100 channels, including 67 in HD. Unifi TV, which is offered as part of a triple-play service (internet, TV, voice), also has an OTT extension playTV@unifi (*see online TV*). TM reported 1.55 million unifi customers in Sept 2020.

Streaming

Malaysian consumers have access to a wide variety of online/streaming services, including an abundance of South Asian platforms, plus global platforms. These platforms are not customised for Malaysian audiences. Tailor-made streaming services are...

Astro Go

Astro launched Astro Go in May 2012. The mobile platform offers local/int'l live channels and more than 50,000 hours of VOD content with selected content available to download. Astro Go had 942,000 linked pay-TV customers and 1.352 million monthly active users (July 2020).

dimsum entertainment

dimsum is a Malaysian streaming service operated by the Star Media Group's SMG Entertainment, focusing on Asian content. dimsum launched in Nov 2016 and offers about 10,000 hours of content (movies, dramas, docs, variety, animations, kids) from across Asia to users in Malaysia, Brunei and Singapore. Exclusive simulcast rights cover content from China, Taiwan, Thailand and Japan. Subscription is RM13.90/US$3.40 a month.

hurr.tv

Launched in April 2016, hurr.tv streams original content featuring home-grown talent on its own website and YouTube. The YouTube channel had nearly 73m views and 453,000 subscribers (Jan 2020). hurr.tv, which stands for Hip, Urban, Relevant and Real Television, targets viewers aged 15+. The platform is ad-supported and free for consumers.

iflix

Five-year-old iflix continues offering its services in Malaysia post Chinese internet giant Tencent acquisition in June 2020. Subscriptions cost between RM3/US$0.70 for a week and RM10/US$2.40 a month. Nov 2020 offering include local shows and content from Indonesia, China (WeTV) and Korea.

MyKlik/RTM Mobile

MyKlik, owned/operated by state-backed broadcaster Radio Television Malaysia (RTM), is a free online video portal offering live streaming of RTM channels, including national free-TV channels, TV1 and TV2, and 20 radio services. The platform also offers free catch-up of select content from TV1 and TV2. Mobile app RTM Mobile offers live streaming of RTM TV channels.

Netflix

Netflix launched in Malaysia in Jan 2016, and has ramped up local acquisitions with titles such as *Pulang, Paskal* and *Polis Evo 1*& 2. Malaysian original series, *The Ghost Bride*, premiered in Jan 2020. Malaysia is one of three countries in Asia in which Netflix had rolled out its mobile-only plans as of early 2020. Subscriptions start from RM17/US$4 for the mobile-only plan to RM55/US$13.20 a month for premium access.

playTV@unifi

Owned and operated by Telekom Malaysia (TM), unifi PlayTV (formerly HyppTV Everywhere) is an OTT TV extension of TM's IPTV service, unifi TV. PlayTV@unifi is available to both unifi subscribers and non-subscribers. Subscriptions cost from RM1/US$0.24 a day to RM15/US$3.60 a month for three premium channels.

tonton

Malaysian media conglomerate Media Prima's OTT service, tonton, offers live streaming, catch-up, premium/original content and entertainment archive to more than 8.4m users in Malaysia. Content comes primarily from Media Prima's four terrestrial networks. tonton, launched in Aug 2010, has since pulled back subscription initiatives, closing its SVOD tier and regional services in Singapore and Brunei in Aug 2018.

Viu

Hong Kong telco PCCW launched Viu in Malaysia in Feb 2016 as a standalone app with partners Telekom Malaysia, Maxis, Digi and U Mobile. Viu maintains a strong Korean line up, along with local content from partners such as Media Prima/Primeworks and Double Vision. The Kuala Lumpur-based unit has strengthened its originals slate with local versions of *The Bridge* (season two streamed in June 2020), an Indonesian version of Warner Bros' *Pretty Little Liars* and a Malay remake of Korean drama *Black*. Content for Malaysia is subtitled in Bahasa Malaysia, English and simplified Chinese. The free tier with access to premium content is RM10/US$2.40 a month.

Production

Alpha47 Films

Alpha47 produced Viu's 2019 Malay version of Korean drama, *Black,* and 2019's horror film *Pusaka*. The production house/creative studio is also involved in documentaries and digital content.

Astro Productions

Astro Productions is the in-house production unit of pay-TV broadcaster Astro, and produces content for both local and regional markets.

Astro Shaw

Est. in 1996 by Astro Malaysia Holdings, Astro Shaw has produced more than 75 feature films across genres in Malay, Chinese and Indian languages. The company also acquires/distributes movies for release in Malaysia and the region. Credits include *The Garden of Evening Mists*, based on Tan Twan Eng's best-selling book.

Biscuit Films

Biscuit Films was involved in the production of *Crazy Rich Asians*, 2016's comedy drama series *Gap Year* S1 and Netflix's 2014/5 *Marco Polo* in Malaysia. The company also produces feature films, TV movies & commercials.

Directors Think Tank

Directors Think Tank is a full-service production company, creating TV shows, films, documentaries and music videos, among others.

Dosfellas

Dosfellas produces factual and entertainment content for international

broadcasters and platforms, including three short web documentaries *Fibrenation Stories* for Leo Burnett/Maxis, about how high speed fibre internet helped transformed the lives of Malaysians.

Double Vision

Double Vision produces more than 500 hours of content a year in English, Bahasa Malaysia/Indonesia, Chinese and Tagalog. Credits include the region's first adaptation of scripted format *The Bridge* (season 1/2); Malaysia's first live-animated/special effects drama, *Ryujin Juwara*; Malaysia's first Emmy-nominated drama *A Time For Us;* and the first season of *MasterChef Malaysia*. Double Vision launched in 1988, and is the production arm of, Vision New Media.

Feisk Productions

Feisk Productions was founded in Dec 2010 by brothers, Iskander and Feisal Azizuddin. Feisk produces content for film, TV and web. Production credits include horror movie *Suraya*, released in Jan 2020 in Malaysia and aired on Astro First in Oct 2020.

Global Station

Established in 2000, Global Station has been involved in the production of local adaptations of scripted formats, including *Alamatnya Cinta* (*Full House*) and *Dendam Aurora* (*Tuscan Passion)*. Global Station was also involved in drama series, *Haryati,* in Indonesia, *Wadi Unung* (Australia), *Dia Bukan Maryam* (Mecca) and *Suria di Cordoba* (Spain).

Homegrown Productions

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

Revolution Media

Revolution Media (formerly Ideate Media) develops and produces scripted content, working across multiple formats and genres. Credits include *The Ghost Bride* for Netflix, animated series *Sydney Sailboat* for ABC Australia; Malaysian action feature *Tombiruo: Penunggu Rimba;* Indonesian horror feature *Sebelum Iblis Menjemput* and crime series Mandatori; and two seasons of live-action TV series, *Dirk Gently*, for BBC America and Netflix.

Kyanite TV

Kyanite TV is an independent production company. Production credits include docu series *Frontier Borneo* and *Jojo's Diary of Asia* (Discovery Channel).

Les' Copaque

Animation studio Les' Copaque Production (founded in 2005) is widely known for series *Upin and Ipin*, about a pair of five-year-old twins.

Matavia Reka

Provides production and location services for film/TV companies. Specialises in factual and travel content for clients including Discovery, NatGeo and BBC.

Monsta/Animonsta Studios

Monsta specialises in 3D animated films/TV series. Its first production, *BoBoiBoy*, about superhero BoBoiBoy fighting aliens, aired regionally on Disney and was made into a movie released in 2016. A sequel was released in Aug 2019.

Nafalia Corporation

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

Primeworks Studios

Primeworks Studios is the content creation subsidiary of media conglomerate, Media Prima. Primeworks Studios has been producing TV content since 1984 and feature films since 1994, generating over 3,000 hours of content annually for various platforms including Media Prima's TV3, ntv7, 8TV and TV9 channels. The company distributes its content through Primeworks Distribution.

Red Communications

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

WAU Animation Studios

Launched in 2013, WAU Animation Studios specialises in CG animation production and developing original animation series. WAU's IP is 2016's series *Ejen Ali*, aired on free-TV TV3. *Ejen Ali*, which revolves around a hi-tech boy spy, released its first movie adaptation in 2019 and reaped over RM30 million overall box office sales in Malaysia, Indonesia, Singapore and Brunei.

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

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What's on where...

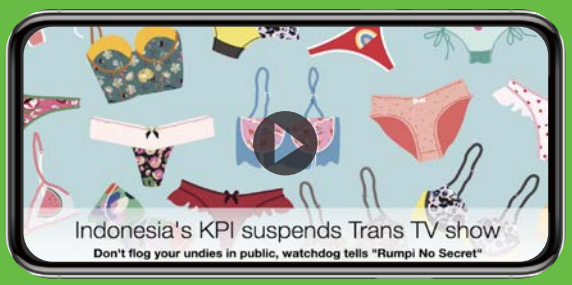
November 2020	11 Nov-18 Dec	Busan Contents Market	Online
	16-27	Asian Animation Summit	Online
	17-22	Taiwan Creative Content Fest (TCCF)	Taipei, Taiwan
December 2020	1-4	Asia TV Forum & Market	Online
	7-8	Dubai International Content Market	Online
January 2021	19-29	Natpe Miami	Online
March 2021	15-18	Hong Kong Filmart	Hong Kong
April 2021	10-11	MIP Doc	Cannes, France
	10-11	MIP Formats	Cannes, France
	12-15	MIP TV	Cannes, France
June 2021	9-11	BroadcastAsia/CommunicAsia	Singapore
	10-12	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	14-15	DW Global Media Forum	Bonn, Germany
August 2021	26-27	ContentAsia Summit	
	27	ContentAsia Awards	

** As of Friday, 13 November 2020*

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

ContentAsia's one-minute
wrap of the week's top headlines
at www.contentasia.tv/video







Mirzapur dominates India demand

Amazon Prime Video crime series leaves rivals trailing

Nothing could catch Amazon Prime Video original, *Mirzapur*, in India for the week of 4-10 November. Season two of the series premiered on 23 Oct; season three was announced at the beginning of Nov.

On the overall top 10 as tracked by data science company Parrot Analytics, Excel Entertainment's crime drama was almost 60% ahead of *WWE Monday Night Raw* and long-running Turkish historical drama, *Resurrection: Ertugrul*, about the founder of the Ottoman Empire.

On the digital list, *Mirzapur*, drew more than double the demand of its closest competitor – Disney+ drama *The Mandalorian*, which also drew enough demand to warrant a place on the overall list.

Of the titles measured by Parrot Analytics, five of the top 10 overall were local Indian productions, including mega-long-running series such as *Yeh Rishta Kya Kehlata* Hai, which has 66 seasons and more than 3,200 episodes so far.

Although its top show ranked behind the streaming competition, Netflix took 60% of the digital top 10, Prime Video took 3 spots, and Disney+ one.

Top 10 overall TV shows: India

Rank	Title	Average Demand Expressions®
1	Mirzapur	48.0
2	WWE Monday Night Raw	30.6
3	Resurrection: Ertugrul	27.1
4	Naagin	24.9
5	Yeh Rishta Kya Kehlata Hai	23.4
6	The Kapil Sharma Show	22.2
7	Game of Thrones	21.9
8	The Mandalorian	21.6
9	Stranger Things	20.8
10	Bigg Boss	20.5

Top 10 digital originals: India

Rank	Title	Platform	Average Demand Expressions®
1	Mirzapur	Amazon Prime Video	48.0
2	The Mandalorian	Disney+	21.6
3	Stranger Things	Netflix	20.8
4	The Boys	Amazon Prime Video	20.5
5	Dark	Netflix	19.8
6	Lucifer	Netflix	17.9
7	Sacred Games	Netflix	17.5
8	La Casa De Papel (Money Heist)	Netflix	17.4
9	Narcos	Netflix	15.9
10	The Family Man	Amazon Prime Video	15.3

Date range: 4-10 November 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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