

CONTENTASIA  
AWARDS

2020 winners at  
[www.contentasiaawards.com](http://www.contentasiaawards.com)

## Disney's Hotstar debuts in SE Asia

Indian premium platform  
premieres in Singapore

Disney rolls out Indian streamer Hotstar in Singapore on 1 November, both direct-to-consumer and in a carriage deal with pay-TV platform StarHub. This is Hotstar's first landing in Southeast Asia. **See page 2**

## Philippines' TV5 steps into free gap

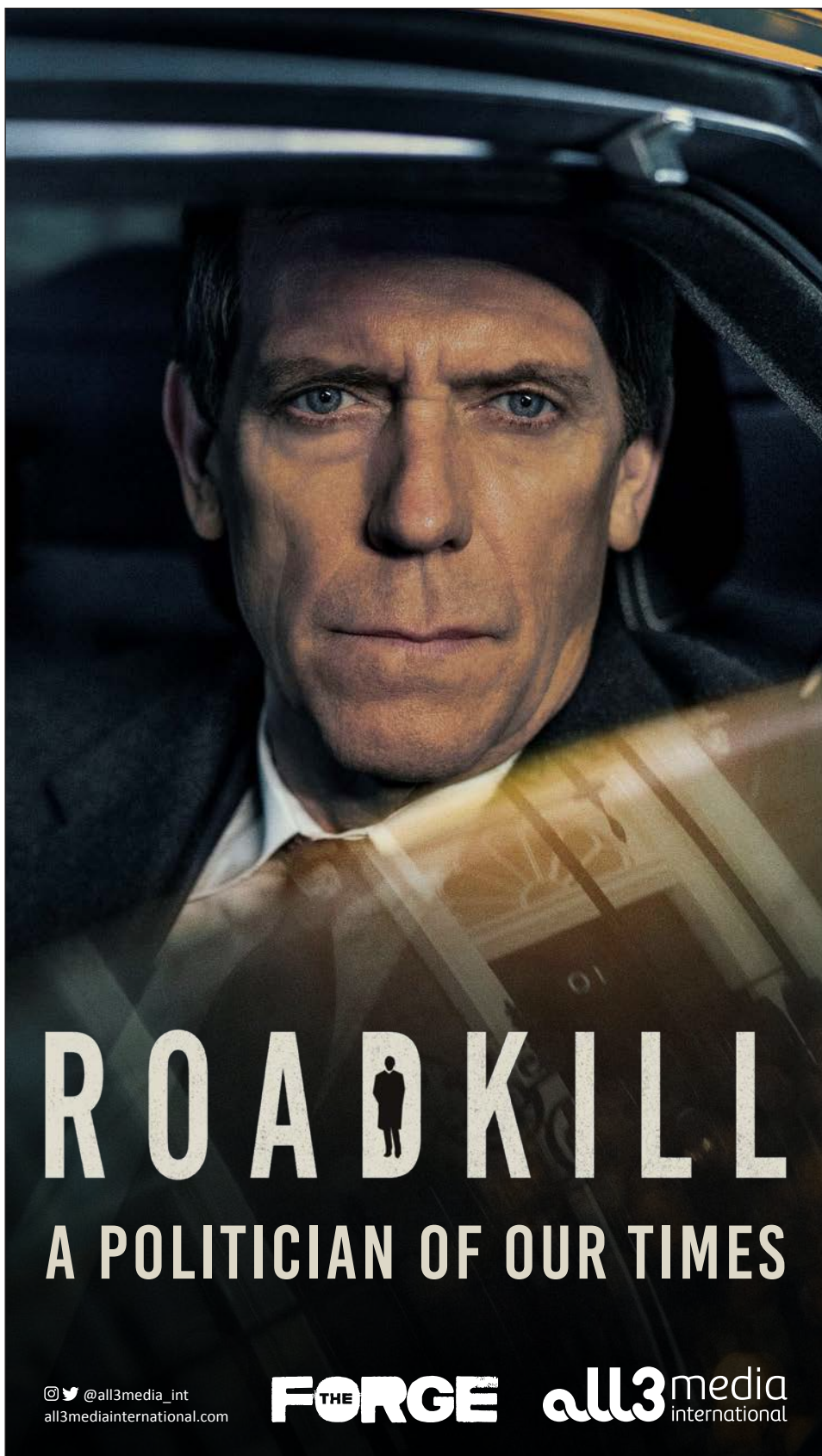
ABS-CBN exit clears way  
for former third-runner

Philippines' free-TV network, TV5, continues to step up, this quarter filling the gap left by the death of ABS-CBN with a multi-genre line up led by the 1st local version *King of Masked Singer*. **See page 2**

## WarnerMedia admits defeat

India linear entertainment  
exit caps decades of disaster

WarnerMedia is killing HBO and WB – its last two linear entertainment channels in South Asia – bringing to a close decades of valiant, costly but ultimately lacklustre efforts. **See page 12**



## Disney's Hotstar lands in Singapore

### Indian premium platform launches on StarHub and direct-to-consumer

Disney rolls out Indian streamer Hotstar in Singapore on 1 November, both direct-to-consumer and in a carriage deal with pay-TV platform StarHub.

This is Hotstar's first landing in Southeast Asia (other than a temporary service during the early days of Singapore's lockdown), and follows the September launch of Disney+ Hotstar in Indonesia.

Disney has given no indication of when Disney+ will roll out in Singapore.

The Singapore service costs S\$69.98/US\$51.50 a year for direct subscribers.

StarHub's Indian+ pack subscribers are being offered the Hotstar app at no extra charge as part of 12- or 24-month contracts. Indian+ is available on StarHub for S\$15/US\$11 a month on a 24-month contract or S\$25/US\$18.40 a month on a 12-month contract.

Hotstar Singapore goes live in time for the IPL cricket playoffs/finals, which will be offered for free from 1-3 Nov to everyone who downloads the app.

Disney says Hotstar has 85,000 hours of content, including ad-free viewing of more than 2,000 movies and 900 TV shows, including Star Vijay's *Pandian Stores*, *Barathi Kanamma* and *Super Singer* as well as Star Plus's *Yeh Rishta Kya Kehlata Hai* and *Anupamaa*.

Hotstar Specials include premium originals such as *Aarya* starring former Miss Universe Sushmita Sen, *Special Ops* with Kay Menon and the Indian remake of Israeli format *Hostages*, starring Ronit Roy.

Hotstar in Singapore will also offer exclusive movie premieres and a library of Hindi, Tamil and other regional movies. Upcoming releases include Akshay Kumar's *Laxxmi Bomb* and Ajay Devgn's *Bhuj*.

## Philippines' free-TV net TV5 ramps up

### ABS-CBN death broadens opportunity for former #3

Philippines' free-TV network, TV5, continues to step up, this quarter filling the domestic broadcast gap left by the death of ABS-CBN with a new multi-genre entertainment line up led by the first Philippines' version of singing competition show, *King of Masked Singer*.

TV5 has traditionally struggled, languishing as a distant ratings third behind the country's big two networks – ABS-CBN and GMA Network. Over the years, the station has, usually in vain, attempted – various fixes, including a pivot to sports in an alliance with ESPN.

A new way forward opened up in May this year when, having spectacularly lost its broadcast franchise renewal battle, ABS-CBN was forced off air.

Already benefiting from a closer relationship with sister PLDT/MediaQuest programmer, Cignal TV, and with a major competitor out of the game, TV5's advantage is clear.

The re-energised line up is powered by some of the country's largest producers, led by Vic Del Rosario's Viva Entertainment, as well as with Albee Benitez's Brightlight Productions, which is adding six titles to the line up this month.

The station is also leveraging relationships with sister programmer – the 24-hour joint-venture general entertainment channel, Sari Sari.

Flagship show, *Masked Singer Pilipinas*, a co-production by Viva Television and TV5, premieres at 7pm this Saturday (24 Oct), followed by a second season of *Ghost Adventures* (31 Oct), with Benjie Paras as the ghost whisperer; super-heroine

tale *Bella Bandida* (Nov); and folklore anthology, *Kagat ng Dilim* (23 Nov).

The schedule also includes a slate of concerts with stars such as Sarah Geronimo and Martin Nievera.

On the slate for the Viva TV5 2021 block are the return of *Born to be a Star*; action adventure series *Ninja Kids*; a local version of game show format *1,000 Heartbeats*; and the Philippines version of Korean scripted format *Encounter*.

Among other content initiatives, TV5 has also picked up talent such as actress Maja Salvador and titles from the decimated Lopez-controlled network. *Rated Korina*, a news magazine show formerly on the ABS-CBN line-up, returns on TV5 on 24 Oct (Saturdays, 4pm-5pm). There's also *Sunday Kada* (debuts 18 Oct, Sundays 3pm-4pm), a comedy gag show mirroring ABS-CBN's *Banana Sundae*, which was cancelled after 12 years following ABS-CBN's shutdown.

TV5's latest upside follows a new round of acquisitions earlier this year, not least of which are high-profile rights to National Basketball Association (NBA) games as part of Cignal TV's exclusive arrangement with the NBA, which kicked in in early August.

The network also added its first Thai dramas, starting with BEC World/Channel 3's revenge/romance series *Furious Fire*, which aired in July. The other two acquisitions were love triangle *The Loyal Wife* and *Angel Heart*, from the producer of *Repercussion* and *Nakee*, starring heart-throb James Jirayu as a young man who takes refuge in a monastery and overcomes a childhood of neglect.



Billy Crawford, *Masked Singer Pilipinas*

ASIA'S NO.1 SPORTS NETWORK



# BRINGING FANS TOGETHER



**LIVE AND EXCLUSIVE SPORTING ACTION  
THIS OCTOBER AND NOVEMBER!**



# Asia gears up for manic year end

11 events run online, 1st LGBTQ+ pitching, Comicon disappears, no news on Vidcon

Asia is gearing up for a manic month, with more than 10 events running live from mid-November to the middle of December, followed by weeks (and in some cases months) of on-demand access.

The line up includes the first **Taiwan Creative Content Fest (TCCF)**, backed by the Taiwan Creative Content Agency (TAICCA), set up by Taiwan's Ministry of Culture last year.

The hybrid on-ground/online festival, themed "The Human Touch: A Closer Future", runs from 17-22 Nov and includes an international conference (18-19 Nov), a market (18-20 Nov), pitch sessions, a tech showcase and business matching.

Also out of Taiwan is the second edition of the **GOL Summit**, Asia's largest LGBTQ+ Filmmaking Conference, which runs online on 16-17 Nov.

The GOL Summit includes the first **GagaOOLala Pitching Sessions** for LGBTQ+ content. The sessions are being held in collaboration with Taiwan Creative Content Fest. GagaOOLala has content creation funding of US\$230,000, and says the aim is to back the next wave of LGBTQ+ content from around the world.

Also in November is annual Japanese show, **Tiffcom** (4-6 Nov), kicking off with a keynote by Paramount Pictures Chairman/CEO, Jim Gianopulos.

The Asia Video Summit (AVS) follows from 10-12 Nov, with a broad agenda that covers free/pay-TV, streaming advertising, tech and gender equality.

In Korea, the **Global Broadcast Trend Academy** (2-4 Nov) has invited 50 people to a closed-door session offering



GOL Summit 2019 (from left): Jin Ong (Producer, Shuttle Life), Noppaharnach Chaiyahwimhon (Director, Writer and Executive Producer, GMM TV), Corentin Sénéchal (Producer, Business Affairs Manager, Epicentre Films), Tsao Wen-chieh (President, Taiwan Public Television Service), Anusorn Soisa-ngim (Director, Present Perfect), Dave Kim (Film Producer, Seoul International PRIDE Film Festival Programmer), Jay Lin (CEO, Portico Media), Chen Ming-Lang (Director, Tomorrow Comes Today), Ed Lejano (Producer, Filmmaker, Festival Director of QCinema International Film Festival), Zero Chou (Director, Spider Lilies), Joe Tsai (CCO, Result Entertainment)

insights into major trends for domestic production companies.

Dropping off the 2020 map of restructured events environment is **Singapore Comicon Asia 2020**, which has been cancelled this year.

Singapore government agency, the Infocomm Media Development Authority (IMDA), which backs the Singapore Media Festival (SMF), says Comicon couldn't find a path to shifting online and is blaming "Covid-19 restrictions and restrictions on large-scale consumer events".

Instead, the IMDA is adding new esports event, the **SuperGamerFest**, to this year's **Singapore Media Festival** (25 Nov-6 Dec).

SuperGamerFest – including watch parties, masterclasses and meet-and-greets with esports personalities – will run

across two weekends (5-6 Dec & 11-13 Dec), presented by esports platform PVP Esports.

The gamer fest joins the SMF's flagship market, the **ATF Online+** (1-4 Dec), which will use the same platform as Reed Midem's Mipcom Online+ this month. The platform is up until end Feb 2021.

SMF events include **ScreenSingapore** (SS), the **Singapore International Film Festival** (SGIFF), and the **Southeast Asian Film Financing (SAFF) Project Market**, which is back this year, with entries from 14 markets, including the U.S., the Netherlands and Japan.

No mention has been made of Viacom's Vidcon, which launched as part of the SMF last year. Viacom, which owns Vidcon, says the event is in discussion but no decision has been made yet.

And the winners are...

<https://contentasiaawards.com/winners-2020/>

CONTENTASIA AWARDS 2020

www.contentasiaawards.com



BEETHOVEN  
250<sup>TH</sup>  
ANNIVERSARY

# The Sound of Nature

Artists from all over the world made their statement for climate protection in the spirit of Beethoven's Sixth Symphony, the „Pastoral“.

[dw.com](https://www.dw.com)

## Early 2021 debut for Philippines' streamer

Vic Del Rosario plans \$123m worth of originals for Vivamax

Philippines' production powerhouse, Viva Communications, has pushed back the launch of its new streaming platform Vivamax to early 2021, about three months later than the original planned 11 Nov debut.

Plans to spend Ps6 billion/US\$123 million on original production over the next five years to power the new standalone streaming platform remain unchanged.

The direct-to-consumer platform will cost Ps149/US\$3 a month.

The company said today that the launch was pushed back to facilitate technical testing as well as to go live with more original production.

The new platform will do battle on the ground in the Philippines with regional and global rivals first, with later

plans to target Filipino communities around the world.

Vivamax will feature multi-genre programmes from Viva's library and from domestic partners, including Reality Entertainment and, Star Cinema, as well as live events, language-customised series acquired from the rest of Asia, including Korea and Hollywood.

Acquisition partners include Korea's CJ Entertainment, Shownox, Content Panda, Millenium Films/Nulmage, among others.

Veteran producer and Viva founder, Vic del Rosario, says Vivamax is committed to releasing one new series or movie every week.

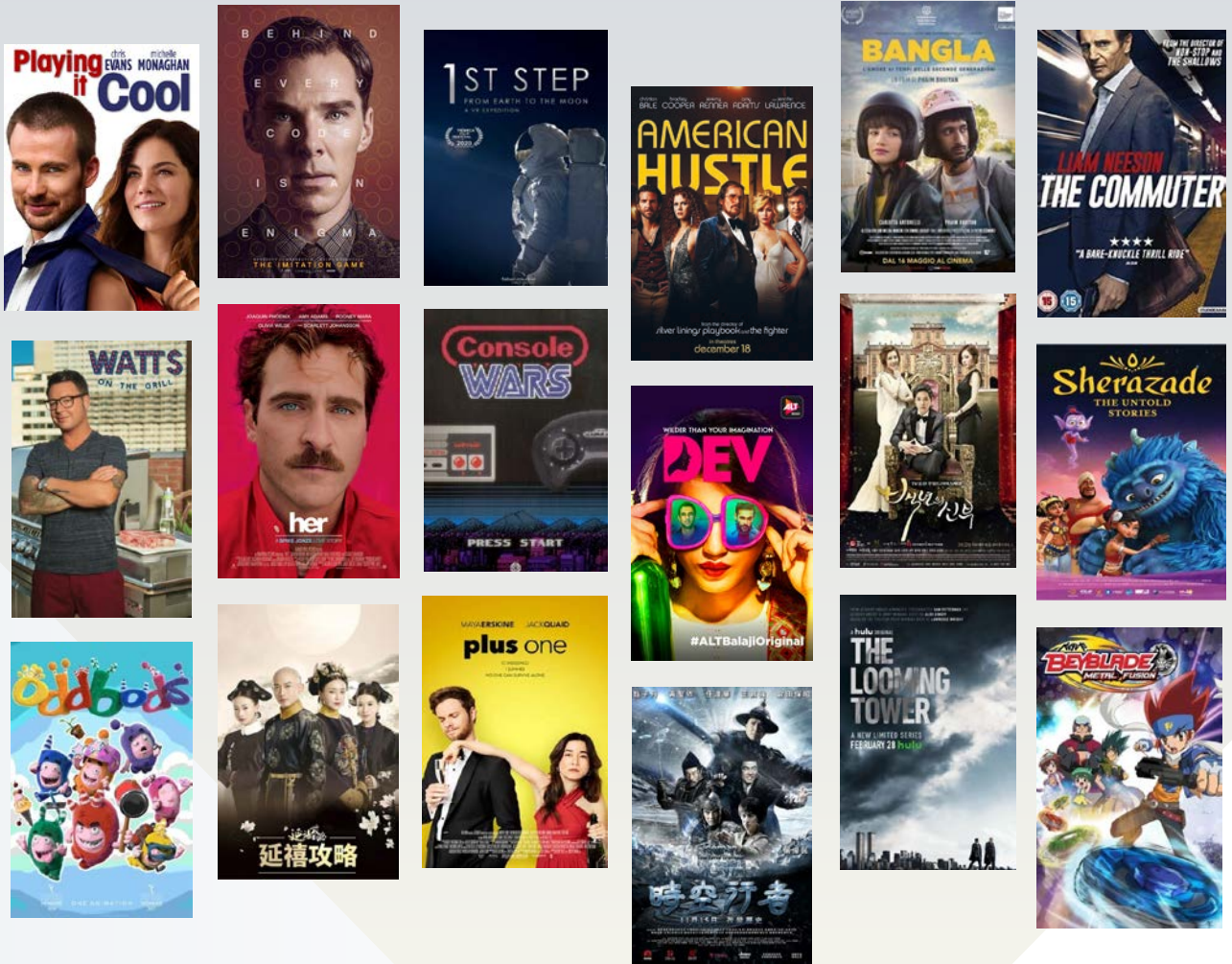
Details of the new Viva original productions heading for the platform have not yet been released.

Vivamax is scheduled to debut with the Filipino remake of Korean family drama, *Miracle in Cell No. 7*, and a concert by Regine Velasquez and Sarah Geronimo.

SVP and head of content, Valerie Del Rosario, says the goal is to "redefine the audience viewing experience by making sure that the products we churn out are not your usual cinema and free-TV fare. We're seeking to move the needle in terms of creating quality content while at the same time making sure that they are truly enjoyable and binge-worthy".

Vivamax is operated by a new business unit headed by veteran media exec, Ronan de Guzman, who has worked for, among others, Viu and Globe Telecom.





# CLOSE DEALS IN DAYS

Register for free  
[www.vuulr.com](http://www.vuulr.com)



# vuulr

The Global Film & TV  
 Content Marketplace

## Applause, Banijay start production on *Call My Agent India*



Sameer Nair, Applause Entertainment

The Indian version of French drama *Call My Agent (Dix Pour Cent)* heads into production at the end of this month in a deal between Applause Entertainment and Banijay Asia. The series – the third partnership between the two Indian production outfits – is directed by filmmaker Shaad Ali (*Saathiya* and *Bunty Aur Babli*) in his first TV drama.



## Amazon's Audible hunts for original Singapore stories

Storytelling platform Audible is on the hunt for original stories from Singapore as part of its first Audible Accelerator.

Deadline for submissions is 25 October.

The programme, aimed at SMEs and individual storytellers, includes online training in Nov/Dec this year.

The 10 stories selected will produce and launch a pilot audio-production on Audible services in early 2021.

## Bilibili ups ties with BBC Studios

Chinese streamer puts co-pro \$\$\$ into blue chip factual



*The Watch*, BBC Studios

Mainland Chinese streamer Bilibili is investing in BBC Studios factual productions for the first time as part of an upsized deal that also includes licensing another 1,000 hours of BBC Studios content.

Bilibili will get co-production credits in upcoming series *The Green Planet* and *Mating Game*, and has commissioned *Odyssey into the Future*, featuring Chinese author Liu Cixin, from BBC Studios' science unit. The total number of co-productions involved in the deal has not been confirmed.

The Bilibili licensing deal, part of what BBC Studios is describing as a "more advanced strategic partnership", includes exclusive China VOD rights to BBC Studios' new scripted fantasy show *The Watch*, as well as iconic titles like *Top Gear* and *Doctor Who*.

Much of the multi-year agreement announced on Monday (19 Oct) is vague, talking about co-producing "factual programmes that feature segments about Chinese culture"; a "potential" animation project; the possibility of adding Bilibili

content to BBC Studios global catalogue for the first time; and commissioning/jointly developing new content for the Chinese market.

"Inspired by the long history of Chinese civilisation, several documentary programmes about Chinese culture including Chinese voices are currently in preparation for production," the companies said, adding: "both partners are also exploring the potential for BBC Studios to invest in Bilibili content, bringing the Chinese content experience to the global stage".

Chinese titles in BBC Studios' current global catalogue are *Chinese New Year and China: Nature's Ancient Kingdom*.

The Bilibili deal is the latest in a long history of BBC involvement in Chinese content with co-partners such as China Media Group CCTV9, Tencent, Migu and Xigua Video.

Chinese co-production partners for BBC Studios' upcoming *A Perfect Planet*, are China Media Group CCTV9 and Tencent Penguin Pictures.

# 2020 G@L SUMMIT

Asia's Largest LGBTQ+ Filmmaking Conference



## GagaOOLala Pitching Sessions

Looking for the Next Wave of Astounding Queer Stories



# November 16 - 17

[www.golsummit.com](http://www.golsummit.com)

T↑CGA 文化內容  
策進院  
TAIWAN CREATIVE CONTENT AGENCY

TCCF Taiwan  
Creative  
Content  
Festival  
影視內容

GagaOOLala

G@L  
STUDIOS

## Japan's Fuji TV doubles down on international outreach

### Lively demand & unprecedented opportunity drive new development strategy

Japanese content creators are riding unprecedented demand driven by global streaming platforms, a voracious appetite for new ideas, and seemingly boundless energy for cross-border cooperation.

"Every day we get contacted by big Chinese investors or Korean producers saying, 'let's make a show together for Amazon Prime or Netflix'," says Fuji TV's head of formats, Ryuji Komiya.

"A decade ago, I could never have imagined this kind of cooperation between Japan and other countries... Without a doubt we are at the beginning of a golden age of storytelling for the global community," he adds.

Against this backdrop and along with saturated opportunities at home, Fuji TV has tapped the power of social networks and a stay-at-home world for its two new formats – quiz show *Quiz Pinch Hitter* and food series *Idea Chef*.

*Quiz Pinch Hitter* was created to challenge the effectiveness of social networking sites, says producer, Yuki Matsumoto. The show is overseen by Yasushi Akimoto, best known for creating/producing the AKB48 idol franchise.

"We thought it would be interesting and fun to create difficult quiz questions and use SNS (social networks)/internet to solve them... especially during Covid-19 because contestants can participate remotely," Matsumoto says.

The unique element is that contestants do not have to answer the questions themselves. Rather, friends and followers do, so success depends on personal connections. The show is also broadcast live, which adds an element of uncertainty.

The pandemic also inspired *Idea Chef*, which asks contestants to cook dishes with a limited selection of ingredients, challenging chefs' ingenuity.

"This is not a cooking show that only cooks delicious cuisine," Matsumoto says.

"When Covid-19 hit, people were asked to stay at home... I thought why don't we make a cooking battle show that uses ingredients from our surround-



Ryuji Komiya

ings," he adds.

*Quiz Pinch Hitter's* greatest challenge was to create difficult enough questions across a range of subjects – and to figure out pacing given that the show is broadcast live.

Expert advice was sought, from anime to gourmet "otaku" ("maniacs"), but even so, Matsumoto says some of the contestants answered the questions very fast, leaving producers with an instant answer and little or no footage to create a show. Other answers took a long time, which made the live broadcast nerve wracking... if exciting for viewers.

*Idea Chef's* challenge was to choose chefs with free-flow ideas and knowledge of multiple cuisines.

The *Quiz Pinch Hitter* pilot aired live at 12.55am-2.55am and garnered a #1 spot with a 20.3% share. *Idea Chef* aired at 1.35am-2.35am and ranked 2nd with 16.8% share. Both programmes are returning for second episodes.

Komiya says the network has sold more than 60 titles to over 50 countries during the last 35 years. The best known perhaps are *Iron Chef*, which sold to eight countries, and *Hole in the Wall*, which

was remade in 50 countries.

Traditionally, Japanese formats were created primarily for domestic prime time audiences. Ageing audiences mean variety shows these days are talk shows with comedians, "which makes it very hard for us to sell new formats globally," he says, adding: "But because our domestic market has reached its limit, we need to seek additional income from international markets".

Komiya says domestic shifts as well as the pandemic have created an unprecedented situation for format distribution.

Fuji TV's three-pronged strategy involve safe and secure TV production, lower budgets, and high ratings among viewers between 13 and 49 years old. The aim, he says, is to create a slew of new formats that fit this "new normal" environment.

He is optimistic about the path ahead. "In 2022, 43% of global SVOD subscribers are forecast to be in China, South Korea and Japan. So I think without a doubt we are at the beginning of a golden age of storytelling for the global community. The power of 3 countries' creative could be the trigger for the next "new normal" market."

the **JOB** space

the place to look for the jobs that matter



Join TechStorm in our new international headquarters to lead the story telling of Esports champions, tech heroes to 100 million Esports and tech fans across the world. TechStorm is in an aggressive growth phase, having already launched across 7 countries, 80 platforms reaching 43 million viewers in less than 18 months. We are aggressively ramping up our team with multiple positions open at our headquarters to take our brand global. Be a part of a vibrant start-up culture that is driven by passion to impact the world of Asian Esports and tech themes to a global audience.

Immediate positions:

**Original Content Producers & Senior Producers (Long form & Digital)**

- Strong storytelling skills, animation/motion graphics, video production, creativity, detailed in project management.
- Develop international and Asian relevant production concepts, script draft, timelines, for in-house Studio TV programmes and drive production from start to finished production
- In-studio news production, shooting experience a must
- Some prior experience with OB production trucks preferred
- Be mature enough to manage multiple deadlines, tight budgets working professionally with other peer members in the team.
- Proficient in motion graphics, animation, sound and video editing software including but not limited to: Final Cut, Adobe After Effects, Adobe Premiere, Flash, Photoshop, AV & lighting equipment

**Regional Ad sales Managers/Director**

- Identify, target and drive ad sales revenues across all media products
- Must have solid ad sales key contacts, solid experience working with media buying agencies on both ATL and programmatic buys
- Meet and exceed annual and quarterly sales targets

**Regional Partnership/Affiliate Marketing Executives**

- People-oriented to manage, develop relationships with stakeholders
- Spearhead new initiatives, partnership ideas and ability to see-through flawless execution of campaigns
- Must work well under stringent lead times
- Direct, hands-on experience in affiliate, partnership marketing roles with strong interest social media planning, affiliate co-branded marketing experience execution

To qualify: Minimum 5 to 7 years' experience for manager and executives. For Senior Producer and Director positions, a minimum 15 years' direct working experience is required, out of which a minimum 5 years must be in a Director role or Senior Producer role with multinational media companies. Minimum university degree, strong written and spoken skills in English language plus one spoken Asian vernacular language is a must.

Successful candidates can look forward to a vibrant international startup culture in the future-forward Esports, tech space with huge upside in career growth, career development opportunities. Business travels across 15 markets and annual staff incentive trips. Only qualified candidates will be contacted. Singapore residents & PR holders.

More job openings available see TechStorm's LinkedIn page. Send your CV to [recruit@techstorm.tv](mailto:recruit@techstorm.tv)

## WarnerMedia admits defeat

### India linear entertainment exit caps two decades of disaster

When WarnerMedia pulls the plug on HBO and WB – its last two linear entertainment channels in South Asia – on 15 December, the company lays to rest decades of valiant, costly but ultimately lacklustre and clearly unprofitable efforts at adding value to the region's video environment.

The two English-language channel brands – both distributed by IndiaCast – are both advertising supported in a rare move that put HBO product in a free-TV environment.

With HBO's iconic premium television series licensed to Star India, the doomed channels offered only movies, including old titles such as *Along Came A Spider* (2001), *The Untouchables* (1987), *Full Metal Jacket* (1987), *Inception* (2010) and *Harry Potter and the Chamber of Secrets* (2002). WB's line up includes *Kiss the Girls* (1997), *Witness* (1985) and *Foolhouse* (1984).

HBO had carriage in India and Pakistan. Launched in 2009, WB (not to be confused with Warner TV in the rest of the region) was carried in India, Pakistan, Bangladesh and Maldives. The number of households in each market has not been disclosed.

WarnerMedia isn't saying how many jobs have been slashed from its South Asia headcount as a result of the decision to kill the linear services.

The move leaves WarnerMedia with only kids brands Cartoon Network and Pogo in South Asia, along with news platform CNN International.

While the latest move could, eventu-

ally, be seen as a precursor to the rollout of the HBO Max, there's little evidence that the two events are linked.

For one, WarnerMedia doesn't look like it has a near or even medium-term timetable for the Asia rollout of its high-end streaming platform.

Much more likely is that the two channels are too much trouble for the money they bring in. Covid-19's impact on the advertising market just hastened the inevitable.

WarnerMedia's South Asia SVP and MD, Siddharth Jain, said as much in a comment included in the official announcement.

"The pay-TV industry landscape and the market dynamics have shifted dramatically, and the Covid-19 pandemic has accelerated the need for further change," he said.

Pulling HBO and WB out of South Asia is WarnerMedia's first major move in the region since the management shuffle at end-Sept that heralded the exit of long-time APAC boss, Ricky Ow.

South Asia now falls under Clement Schwebig, who oversees the consolidated business (including theatrical) in Southeast Asia, Hong Kong, Taiwan, South Asia and Korea. It's unclear which of the two bosses presided over the South Asia decision.

For now, no lines can be drawn between the South Asia decision and the WarnerMedia services in the rest of the region, including streaming service HBO Go, which was never part of the South Asia experience.



Siddharth Jain

The company says the rest of HBO Asia is not affected.

Linear failure is a recurring theme in India for Turner/Time Warner.

A previous effort to launch ad-free HBO subscription services in a venture with Eros International failed after a couple of years. Ad-free premium channels HBO Defined and HBO Hits were launched with great fanfare in 2012 in an exclusive alliance billed as the first of its kind. In early 2015, HBO Asia all but exited direct hands-on involvement, handing its channels to Turner India and licensing its content to Star India.

But nothing comes close to the spectacular failures of Turner's US\$110-million+ investment in the Hindi entertainment Imagine venture, which ran for a couple of years from 2010, and the ill-fated Real, which started in 2007 and was laid to a few years later. RIP.

avia  
ASIA VIDEO INDUSTRY ASSOCIATION

ASIA VIDEO SUMMIT  
THE STATE OF THE VIDEO INDUSTRY  
10 – 12 November 2020

Discount Code: AVSPN



#AVS2020 | www.asiavideosummit.com

# ContentAsia @ ATF

+ digital + online + market dailies

## Bookings Now Open

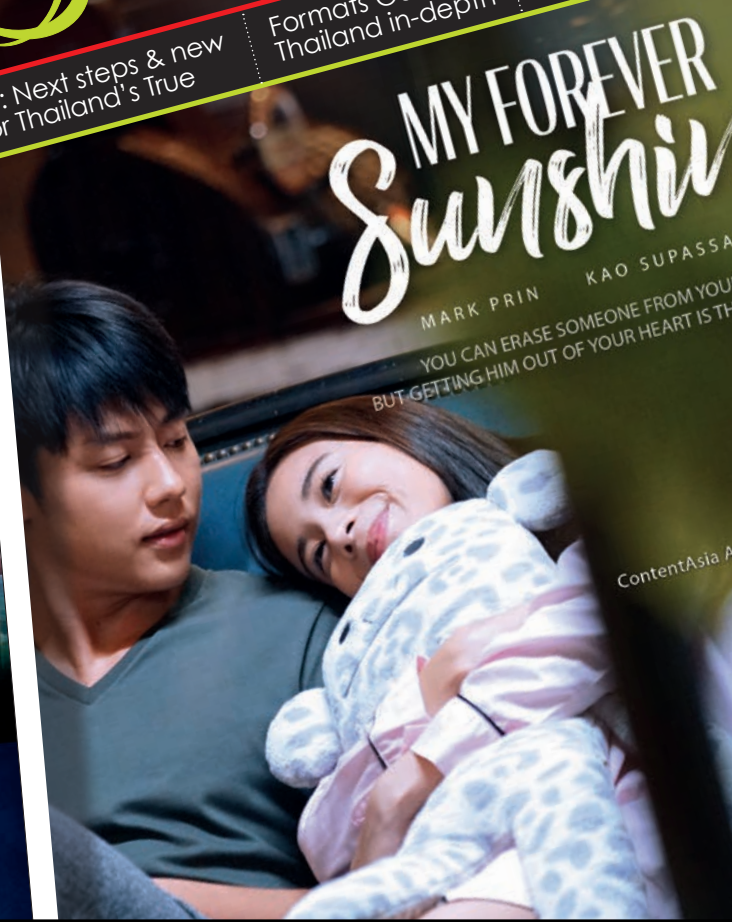
Putting your brand & products in front of more buyers & decision makers in 22 Asia-Pacific markets. ContentAsia reaches 11,000+ executives in Asia across all platforms with a clear editorial focus on Asia, market developments, trends, influences & information that makes a difference.

### Contact

**Leah Gordon** at [leah@contentasia.tv](mailto:leah@contentasia.tv) (Americas, Europe, U.K.)

**Masliana Masron** at [mas@contentasia.tv](mailto:mas@contentasia.tv) (Asia, Australia, Middle East)

For editorial info, contact **Malena Amzah** at [malena@contentasia.tv](mailto:malena@contentasia.tv)



# Mongolia

## In numbers

Population..... 3.296 million  
 Households.....897,427  
 Total TV users..... 1.047 million  
 - Cable..... 41,882  
 - MMDS..... 171,594  
 - Satellite..... 480,670  
 - IPTV..... 353,120  
 Internet subscribers..... 317,317  
 Mobile phone subscribers..... 4.418 million  
 - Smartphone subs..... 3.216 million  
 Mobile broadband subs..... 5.146 million

Source: Communications Regulatory Commission of Mongolia (TV, internet, mobile, Dec 2019); National Statistics Office of Mongolia (population, households, Dec 2019)

## Free TV

### C1 Television

A commercial station airing local/int'l content (drama, sports, news). Est. 2006.

### Eduainment TV

Mongol Mass Media's TV subsidiary, Eduainment TV (EduTV), launched in July 2007, focuses on education/entertainment. An active formats buyer, EduTV acquired game shows *Cash at Your Door* and *Cash Mob* in 2020, among others.

### Mongol Television

Mongol TV (launched 2009) reaches about 200,000 households. Produces local versions of *Dancing with the Stars*, *Got Talent* and *Shark Tank*. Content is 70% local/30% foreign.

### MNB

Mongolia's sole public broadcaster, Mongolian National Public Radio & TV (MNB, est. Sept 1967), operates MNB-1 (GE); & MN-2 (launched 2011, news/education/culture for ethnic minorities). Produces 6,200 hours of content a year. 50% funding from the state, 48% from licence fees (48%), 2% ads/grants.

### NTV

50% of NTV's nationwide entertainment schedule is local. Acquisitions include *America's Next Top Model* and *Russia's Psychic Challenge*. Est. 2006.

### TV5

GEC TV5 (launched 2003) airs local and foreign content (sports, Chinese drama).



My Wife Rules, NTV

### TV9

Commercial-free TV station TV9 (founded Sept 2003) was Mongolia's first channel to broadcast 24 hours a day. Acquisitions include game show *Cash Cab*.

### UBS

Ulaanbaatar Broadcasting System (UBS) operates 3 commercial channels: UBS, UBS Music and Ulzii TV.

## Subscription

### DDishTV

Mongolia's sole DTH operator delivers 130+ local/int'l SD/HD channels to about 320,000 subs nationwide. Started broadcasting in June 2008.

### Mongolia Digital Broadcasting

MNBC (launched 2007) was the first broadcaster to offer multichannel digital terrestrial TV. Deployed DVB-T2/MPEG-4 2013 to service outlying areas.

### Sansar HD/Sansar Cable TV

Mongolia's first cable operator, Sansar HD (Sansar Cable TV, est. Aug 1995) offers about 100 local/foreign TV channels to households in Ulaanbaatar.

### SkyMedia

IPTV provider; launched July 2012. Owned by mobile operator Skytel. Offers 100+ local/int'l channels, including 40+ HD. Triple-play offering from MNT29,500/US\$9.65 a month.

### Supervision Digital Cable TV

Supervision launched Supervision Digital Cable TV in June 1998. Also operates private channel Supervision Broadcasting Network (SBN).

### Univision

Mongolia's first IPTV operator. Launched 2010. Offers 170+ SD/HD TV channels – including int'l channels. Univision is the pay-TV subsidiary of triple-play operator Unitel.

## OTT/Online

Mongolia has access to global/regional direct-to-consumer streaming services, including Netflix and Amazon Prime Video.

### LookTV

LookTV is the mobile app extension of IPTV service Univision. Subscriptions cost MNT4,900/US\$1.70 a month for the Movie package and MNT9,900/US\$3.50 a month for the HBO package.

**ORI TV**

Mongolia's broadcaster Mongol TV launched ORI TV in March 2018. Accessible globally, subscriptions cost US\$4 a month or US\$22 for six months. ORI TV provides live and on-demand content.

**SkyGO**

SkyGO, the OTT extension of SkyMedia's IPTV service, offers local/int'l live channels and VOD content from MNT3,900/US\$1.40 a month to MNT7,900/US\$2.80 a month. Select content are offered for free.

**Telcos**

**MobiCom**

Est. 1996 as a joint Mongolian/Japanese venture, MobiCom provides mobile/ fixed communications services.

**Skytel**

Est. by Univcom (Mongolia), SK Telecom (Korea) and Taihan Electric Wire (Korea) in April 1999. Began offering CDMA cellular service in 2001 and a WAP-based wireless portal service in 2004. Received a 4G/LTE licence in 2016.

**G-mobile**

G-Mobile, a national cellular operator, est. in 2006 and launched its services in 2007, servicing mainly users in the rural areas.

**Unitel**

Unitel began operations in June 2006 and offers mobile phone, internet, IPTV and satellite services.

**Regulators**

**Communications Regulatory Commission of Mongolia (CRC)**

Independent agency est. by the Communications Act of 2001. Responsible for regulating competition issues, fixed/ wireless telecoms, TV, radio/satellite and spectrum management.

**Communications & Information Technology Authority (CITA)**

Responsible for developing and implementing communications, posts, broadcasting and infotech policies.

Adapted from ContentAsia's The Big List 2020

**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](mailto:malena@contentasia.tv)

# OUT NOW!

ISSUE THREE / OCT 2020

# ContentAsia

Tried & True: Next steps & new ventures for Thailand's True | Formats Outlook: Thailand in-depth | Plus: Soundbites & more from the ContentAsia Summit; Japan ramps up

## MY FOREVER Sunshine

MARK PRIN KAO SUPASSARA

YOU CAN ERASE SOMEONE FROM YOUR MIND  
BUT GETTING HIM OUT OF YOUR HEART IS THE CHALLENGE.

**CONTENTASIA AWARDS**

Starring Mark Prin  
ContentAsia Awards 2020 winner  
for his lead role in  
My Husband in Law

Primetime drama series from Channel 3 Thailand.  
19X85' HD | Romance / Dramedy

Contact: [Worldwide@knglobal.com](mailto:Worldwide@knglobal.com)

Distributed by **JKN Global**



## ContentAsia @ MIPCOM 2020

*Special edition out now!*

For editorial info, contact Janine at [janine@contentasia.tv](mailto:janine@contentasia.tv)  
To advertise in any of ContentAsia's publications or online,  
contact Masliana at [mas@contentasia.tv](mailto:mas@contentasia.tv) (Asia, Australia and Middle East)  
or Leah at [leah@contentasia.tv](mailto:leah@contentasia.tv) (Americas and Europe)

[www.contentasia.tv](http://www.contentasia.tv)

     [contentasia](https://www.contentasia.tv)

## What's on where...

October 2020	21-22	SportsPro OTT Asia	Online Conference
	31 Oct-9 Nov	33rd Tokyo International Film Festival	Tokyo, Japan
November 2020	2-4	Global Broadcast Trend Academy	Seoul, Korea
	4-6	TIFFCOM	Tokyo, Japan
	5-8	Gwangju ACE Fair	Gwangju, Korea
	10-12	AVIA Asia Video Summit	Online Conference
	16-17	GOL Summit/GagaOOlala Pitching Sessions	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	Dubai, U.A.E.
January 2021	19-21	Natpe	Miami, U.S.
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	3-4	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	14-15	DW Global Media Forum	Bonn, Germany
August 2021	26-27	ContentAsia Summit	
	27	ContentAsia Awards	

## Anime tops Philippines' demand

### Amazon's *The Boys* soars, but Netflix dominates digital

Netflix dominated demand for digital originals in the Philippines for the week of 7-13 Oct, with eight of the top 10 titles.

But top spot eluded the global streamer as Amazon Prime Video's *The Boys* soared to almost 28% more demand than the average title attracted for the week.

The other place that didn't go to Netflix was Disney+'s *The Mandalorian*, which placed seventh (13.9% more demand than average). DC Universe's *Titans* just missed the list with 12.5% more demand

than the average title.

Light and fluffy *Emily in Paris*, starring Lily Collins, was Netflix's top show for the week, with enough demand to give it fourth place on the general list just behind Japanese anime titles *My Hero Academia* and *Attack on Titan*.

The third anime title on the top 10 list was *Naruto: Shippuden*, giving Japan a significant presence for the week.

The overall list of top titles for the week was a mix of anime/animation, drama and kids.

#### Top 10 overall TV shows: Philippines

Rank	Title	Average Demand Expressions®
1	<i>My Hero Academia</i>	36.1
2	<i>Attack On Titan</i>	35.5
3	<i>The Boys</i>	27.9
4	<i>Emily in Paris</i>	25.1
5	<i>Naruto: Shippuden</i>	24.8
6	<i>Grey's Anatomy</i>	24.6
7	<i>The Walking Dead</i>	24.2
8	<i>Spongebob Squarepants</i>	23.8
9	<i>PAW Patrol</i>	23.7
10	<i>Stranger Things</i>	23.0

#### Top 10 digital originals: Philippines

Rank	Title	Platform	Average Demand Expressions®
1	<i>The Boys</i>	Amazon Prime Video	27.9
2	<i>Emily in Paris</i>	Netflix	25.1
3	<i>Stranger Things</i>	Netflix	23.0
4	<i>The Umbrella Academy</i>	Netflix	18.6
5	<i>Lucifer</i>	Netflix	18.6
6	<i>La Casa De Papel (Money Heist)</i>	Netflix	18.2
7	<i>The Mandalorian</i>	Disney+	13.9
8	<i>Ratched</i>	Netflix	13.8
9	<i>The Haunting Of Hill House</i>	Netflix	13.7
10	<i>The Witcher</i>	Netflix	12.7

Date range: 7-13 Oct 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.



#### Editorial Director

Janine Stein  
janine@contentasia.tv

#### Assistant Editor

Malena Amzah  
malena@contentasia.tv

#### Events Manager

CJ Yong  
cj@contentasia.tv

#### Design

Rae Yong

#### Associate Publisher

(Americas, Europe) and VP,  
International Business Development

Leah Gordon  
leah@contentasia.tv

#### Sales and Marketing (Asia)

Masliana Masron  
mas@contentasia.tv

To receive your regular free copy of **ContentAsia**, please email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)

Published fortnightly by:  
Pencil Media Pte Ltd  
730A Geylang Road  
Singapore 389641  
Tel: +65 6846-5987  
[www.contentasia.tv](http://www.contentasia.tv)

Copyright 2020 Pencil Media Pte Ltd. All Rights Reserved.

Daily news with  
ContentAsia Insider  
email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)  
for subscription details