

Your Moment Philippines ratings reign continues But ABS-CBN original slips off premiere highs

ABS-CBN's first format co-development, *Your Moment*, continues to dominate Saturday night schedules across rural/urban audiences in the Philippines.

But ratings for the combo singing-dancing competition format have slipped from the peaks of its premiere in November 2019, and Sundays audiences are falling.

The full story is on page 3

11th hour bid to renew ABS-CBN licence Will Philippines' President Duterte back down?

ABS-CBN's free-TV broadcast licence renewal is going down to the wire with a little over two months left on the current permit and no clear signal that the country's president, Rodrigo Duterte, is going to back down on his anti-ABS-CBN stance.

The full story is on page 2

Hooq abandons paid linear streaming Year of the Rat re-focus on free, ad-supported services

Singtel-owned Asian streamer, Hooq, has abandoned its paid linear streaming effort in Indonesia after just over one year, moving into the Year of the Rat minus its skinny pay-TV channels bundle.

Early aspirations of rolling out the pay-TV bundle in other Southeast Asian markets have also been dumped.

The move, effective from end December 2019, follows Hooq's November decision to expand the platform's free, ad-supported layer in Thailand.

Free channels continue to be offered on the platform in Indonesia.

These include a bundle of local terrestrial services such as RCTI, RTV, tvone, JakTV and MNC TV, along with international services such as CNA, DW, Euronews and Arirang and entertainment channels Outdoor, Tasty and Fail Army.

Hooq told *ContentAsia* just before the Lunar New Year holidays that demand in Indonesia had in the past months leaned "towards watching catch-up content rather than linear streaming when it comes to pay TV... In contrast, we've seen more real-time viewing when it comes to the free-to-air channels on Hooq."

The Hooq solution is "to focus our efforts towards strengthening our on-demand catalogue" and to fast-track the release of Hooq "originals" (*Editor's note: Hooq commonly hangs the original label on licensed content it had no hand in making. It's not always clear which titles originate within Hooq and for which the company owns the IP).*

Hooq rolled out its 20-channel skinny bundle in Indonesia in October 2018, with the option of local subtitles and rates from Rp3,300/US\$0.22 a day.

The skinny bundle – based on the notion that subscribers would pay a small amount for a streamlined channels bundle that was part of an aggregated entertainment service – included pay-TV channels such as Discovery and TLC, Rewind Networks' Hits, CJ ENM's tvN, NBC Universal's DreamWorks and A+E Networks' History.

At the time, Hooq said it believed that the re-introduction of already established pay-TV channels to the millennial cord-cutting audience was a disruptive move that could potentially reinvigorate the entire content industry.

Traditional pay-TV penetration in Indonesia has never risen above 10%.

Hooq's flip-flop on linear streaming has re-opened the pay-versus-free debate in an environment flush with mass-market ad-supported terrestrial television; a digital landscape dominated by the likes of YouTube; and a subscription universe of platforms many of which have failed to crack the value code.

Discussion also rages on effective execution and monetisation of premium services, and how the direct-to-consumer subscription business is developing (or not).

Against all that, it's easy to see how streamers's shift to advertising-supported video on demand (AVOD) is being dubbed by some as a delusion.

Eros preps access to US\$50m

New funds will drive Eros Now content

Indian entertainment company Eros International may sell shares worth up to US\$50 million over the next 12 months to fund what it calls "strategic digital growth".

The company said this week that it may elect (but is not obligated) to sell the stake. The primary use of the funds will be investment in new content, with a focus on digital series and originals, to fuel the growth of the Company's digital platform, Eros Now.

Prem Parameswaran, Eros Group CFO and president of North America, said the arrangement provided Eros with flexible financing and that the sale would be arranged to minimise "any potential dilution".

11th hour bid to renew ABS-CBN licence

All eyes on what Philippines' president Duterte will do

ABS-CBN's free-TV broadcast licence renewal is going down to the wire with a little over two months left on the current permit and no clear signal that the country's president, Rodrigo Duterte, is going to back down on his years-old anti-ABS-CBN stance.

Another bill supporting the renewal of ABS-CBN's franchise was submitted this week to the House of Representatives.

The current licence expires on 30 March.

In the latest bill submission this week, the House of Representatives was told that allowing the franchise to lapse would cost the country almost 7,000 regular jobs and have a negative impact on press freedom as well as democracy.

ABS-CBN has waged a long-running

campaign to renew its 25-year terrestrial broadcast franchise with a government that looks bent on making it sweat.

Duterte's well-publicised grudge goes back to 2016, when ABS-CBN apparently refused to air his 2016 election campaign advertising.

Duterte has also made no secret of his disdain for ABS-CBN's news coverage and has been quoted calling ABS-CBN owners not-nice names.

On numerous occasions over the past two years – including up to last month – Duterte has threatened to block the franchise renewal and has suggested the network be sold.

ABS-CBN's back-up plan could be its growing digital business, which it could turn to if Duterte carries out his threats.



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Your Moment ratings reign continues in the Philippines

But ABS-CBN original song-dance context slips off premiere highs

Philippines broadcaster ABS-CBN's first format co-development, *Your Moment*, continues to dominate Saturday night schedules across rural/urban audiences in the Philippines.

But ratings for the combo singing-dancing competition format have slipped from the peaks of its prime time weekend premiere in November 2019.

Saturday audiences remain stronger than Sundays, although there have been the rare weeks when the Sunday episode rates higher.

Almost three months into its run, *Your Moment* topped ratings charts on Saturday (25 January) with 21.8%, down from the 28.9% high achieved on Saturday, 9 November, according to Kantar data provided by the Manila-based ABS-CBN.

Sundays have dropped from third place on the daily charts with 26.3% on 10 November to fourth place on 26 January with 19.8%.

The show ended 2019 at 18.3%, still in top spot on Saturday, 28 December, and rising to second place in the top 10 charts on Sunday, albeit with a lower 18%.

Your Moment entered the New Year at number one with 20.4% on 4 January, rising to 21.8% and second spot on Sunday, 5 January, and 22.3% on 11 January before slipping to 21.9% on 18 January.

The series high was its debut episode, which hit 28.9%. The low was 18% on Sunday, 29 December.

Your Moment was created with Holland's Fritz Productions. The 30-episode singing-dancing contest searches for the best duos or groups.

ABS-CBN has traditionally been a formats buyer, producing local versions of shows such as reality/social experiment *Big Brother* and *Philippines Got Talent*.

Meanwhile, there's still no word on whether the Duterte government will renew ABS-CBN's broadcast licence, which expires in March this year. (see page 2)



Your Moment

Your Moment

Saturday, 9 Nov 2019	28.90%	Sunday, 10 Nov 2019	26.30%
Saturday, 16 Nov 2019	25.80%	Sunday, 17 Nov 2019	22.50%
Saturday, 23 Nov 2019	22.60%	Sunday, 24 Nov 2019	22.90%
Saturday, 30 Nov 2019	-	Sunday, 1 Dec 2019	20.80%
Saturday, 7 Dec 2019	18.80%	Sunday, 8 Dec 2019	19.40%
Saturday, 14 Dec 2019	19.50%	Sunday, 15 Dec 2019	20.20%
Saturday, 21 Dec 2019	-	Sunday, 22 Dec 2019	-
Saturday, 28 Dec 2019	18.30%	Sunday, 29 Dec 2019	18%
Saturday, 4 Jan 2020	20.40%	Sunday, 5 Jan 2020	21.80%
Saturday, 11 Jan 2020	22.30%	Sunday, 12 Jan 2020	19.20%
Saturday, 18 Jan 2020	21.90%	Sunday, 19 Jan 2020	18.40%
Saturday, 25 Jan 2020	21.80%	Sunday, 26 Jan 2020	19.80%

Source: Kantar Media, urban & rural



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Responsibilities

- Introduce new ideas, develop creative visions & establish practical production strategies that meet business objectives and clients' requirements
- Work with Brand Partnerships team / independently secure funding for commercially viable and marketable projects
- Source & manage regional teams of multi-language / multi- ethnic vendors and ensure high production quality while maintaining efficient timelines and budgets
- Serve as the primary liaison to multiple departments including sales, marketing, legal and finance to ensure productions are marketable and meets business objectives and financial goals
- Cultivate and build strategic relationships with external production partners including production houses, artists, casting agents and representatives
- Resolve day-to-day conflicts and troubleshoot ongoing production issues
- Manage production budget and schedules for a wide range of local and overseas projects.
- Ensure that all concepts are realized and deliverables are executed throughout all stages of production

- Involve in certain creative aspects of production including scriptwriting and video editing
- Handle Legal and Administrative contractual needs with Lawyer
- Assist Brand Partnerships in the marketing and promotion of final products

Qualifications:

- An innovative creator and storyteller who loves to think out of the box
- An excellent negotiator with a keen business sense and strong knowledge in all aspects of production
- A clear communicator with a strong vision and a positive attitude
- A self-starter who constantly seeks and explore new commercially viable projects
- A strong leader who can manage creative projects independently from start to finish
- A problem-solver with a passion for fostering relationships with clients, team members, outsourced vendors and partners
- Have an affinity for juggling multiple projects with tight timelines

- A production quality controller who always seeks to improve and can handle constructive and direct feedback
- At least 7 years working experience in production industry Skills
- A good command of English & Mandarin; proficiency in other languages with preference for Korean, Mandarin and/or Bahasa in addition to English
- Proven negotiation and influencing skills.
- Analytical eye and good attention to detail.
- Ability to travel regularly
- Good organizational and time management skills with an ability to multi-task and prioritize effectively.
- A proactive and creative approach to problem solving, actively seeking to make improvements to departmental processes.
- Excellent knowledge of Microsoft Office – including PowerPoint, Word and Excel

Degree/fields(s)

Film, TV, journalism, music production, communications, or related fields

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Drama tops streaming demand in Vietnam

Netflix dominance dropping as global rivals gain ground, Parrot report shows

Drama dominated Vietnam's streaming habits for the three months from July to September 2019, taking more than 52% of total viewing, according to Parrot Analytics' latest *Global Television Demand Report*.

At the same time, Vietnam was the only market where Netflix's share of drama fell below 65% during Q3 2019. Hulu took 13.2% share of drama demand (above average demand) and Amazon Prime Video 10.9%.

Within the drama category, sci-fi drama topped demand.

Action-adventure was the second highest genre in demand in Vietnam, the report shows.

DC Universe had the largest demand share of action/adventure digital content in Vietnam for the three month. However, the report points out, its 42.6% demand share was below DC's average in other markets.

The report shows Netflix remains way ahead of streaming rivals in the country, albeit with a declining lead as competitors – and particularly Amazon Prime Video – gain ground.

For Q3 2019, Netflix market share in Vietnam was just under 57%, below the global average of 61.3%.

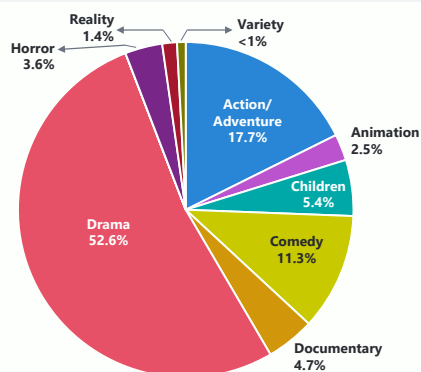
Children's programming streams well in Vietnam. The report says Vietnam is the only market where a children's show (Netflix's *The Dragon Prince*) entered the list of top 20 most-in-demand digital originals for the quarter.

The three top shows for the three months were *Stranger Things* (Netflix), *The Handmaid's Tale* (on HBO Asia in Vietnam) and *The Boys* (Amazon Prime Video).

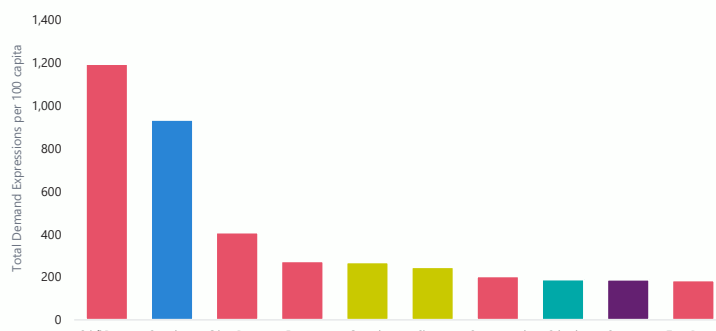
Vietnam digital original and subgenre preferences

July-September 2019

Vietnam digital original series genre demand share (Q3 2019)

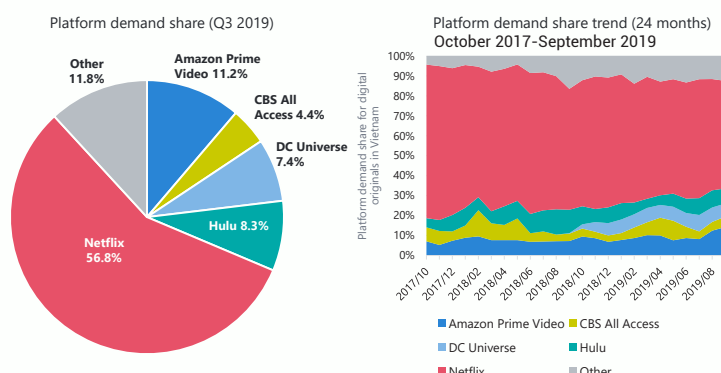


The 10 most in-demand subgenres for digital originals in Vietnam (Q3 2019)

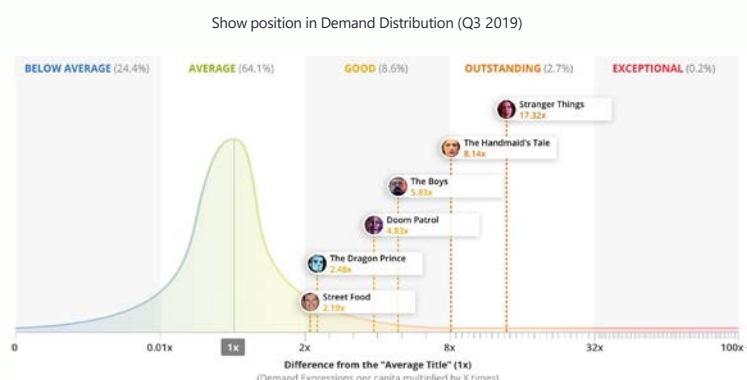


Vietnam platform demand share and digital originals demand distribution

Vietnam market demand share by original platform for all digital originals



Demand distribution of a selection of top digital originals in Vietnam





La Reina de Indias y el Conquistador (The Queen and The Conqueror)

This is the amazing love story that brings together Catalina, a female icon in the time of the conquest, and Pedro de Heredia, the Conqueror, who would later establish the city of Cartagena, betray his lover, and break her heart. Length: 60x60 mins (Super Series)

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The Good Fight

K.O. Martial Arts School, helmed by Master Yan Dong Shan, was the top mixed martial arts training school that represented the country in international competitions. He gave the school up after his son, the talented Yan Yi Feng died during a competition. 12 years later, his daughter and disciples decide to revive the school. Can these young and restless fighters rise above themselves and bring the school back to its former glory? Meanwhile, Master Yan finds Yi Feng's diary and discovers the real reason behind his death. Length: 20x60 mins **Mediacorp Pte Ltd** Mediacorp Campus, 1 Stars Avenue, Singapore 138507 T: +65 6333 3888

Total Control (AKA Black B*tch)

Total Control is a story of ambition, betrayal and treachery. When Alex Irving (Deborah Mailman), a charismatic and contradictory Indigenous woman, is thrust into the national limelight after a horrific domestic violence event, Australia's embattled Prime Minister Rachel Anderson (Rachel Griffiths) sees a publicity goldmine for her party. In a bold power play, she handpicks Alex for the Senate. But Alex wants to be more than just a political stunt: she wants to make a difference. So, when the Prime Minister's cynical calculations betray her, Alex sets out for revenge that will send the political establishment into meltdown. Length: 6x60 mins (finished tape and format). **Keshet International Asia** Room 306, 3/F Yu Yuet Lai Building, 43-55 Wyndham Street, Central, Hong Kong T: +852 9151 6214



FBI: Most Wanted

From Emmy Award winner Dick Wolf and the team behind *FBI* and the "Law & Order" franchise, *FBI: MOST WANTED* stars Julian McMahon in a high-stakes drama that focuses on the Fugitive Task Force, which relentlessly tracks and captures the notorious criminals on the Bureau's Most



Wanted list. Seasoned agent Jess LaCroix (McMahon) oversees the highly skilled team that functions as a mobile undercover unit that's always out in the field, pursuing those who are most desperate to elude justice. Length: 16x60 mins **CBS Studios International** 7800 Beverly Blvd., Los Angeles, CA 90036 T: +1 323 575 5460



Symphony for the World

Ludwig van Beethoven's 9th Symphony is one of the most popular pieces of classical music in the world. To mark the composer's 250th birthday, *Symphony for the World* travels around the globe from Europe to South America, Asia and Africa. We meet extraordinary musicians who interpret Beethoven's Ninth in new and different ways. These musical encounters are profound and personal, yet they always draw us back to Beethoven himself and the turbulent times he lived in. Length: 2x45 mins

DW Kurt-Schumacher-Strasse 3, 53113 Bonn T: +49 228 429 2716 (Germany); +60 3 2093 0866 (Asia)

Santos Dumont

This period piece tells the story of Santos Dumont, the famous inventor and aviator who captivated Europe with his aeronautical endeavors at the turn of the 20th century. Length: 6x60 mins **HBO Latin America** 396 Alhambra Circle Suite 400 Miami, FL 33134, U.S. T: +1 786-501-8486



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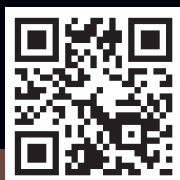
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South Korea

In numbers

Population..... 51.7 million
Households..... 20.50 million
Avg. household size..... 5
Avg. no. of TV per household..... 1.31
Pay TV subscribers..... 32.2 million
IPTV subscribers..... 15.66 million
Internet users..... 46.12 million
Broadband internet users..... 21.87 million
Mobile subscribers..... 68.68 million
Smartphone subscribers..... 51.06 million

Source: Statistics Korea/KOSIS (population/
households, 2019), Ministry of Science and ICT (IPTV,
internet, mobile, Nov 2019), Korea Communications
Commission (TV, pay TV, June 2018)

Free TV

Educational Broadcasting System (EBS)

Educational Broadcasting System (EBS) was founded in 1973 for educational establishments in Korea and launched in 1974 as a radio station under the Korean Educational Development Institute. TV broadcasting started in 1980. EBS was re-established as a public corporation in 2000. EBS currently owns and operates seven TV channels, including EBS1 (digital terrestrial public channel for general viewers) and EBS2 (digital terrestrial public channel offering English educational content for elementary/middle school). EBS also operates several internet-/mobile-based educational services and is involved in international co-production and distribution businesses.

Korean Broadcasting System (KBS)

Public broadcaster, Korean Broadcasting System (KBS), was founded in 1926 and added TV to its radio services in 1961. KBS operates two general entertainment terrestrial channels (KBS TV1, KBS TV2) and one international satellite TV channel (KBS World). KBS TV1's driver content is news/current affairs, sports, cultural and documentary programming. KBS TV2's strength lies in its variety/entertainment family-oriented offering. KBS also offers six cable TV channels: KBS Drama, KBS Joy (entertainment), KBS Sports, KBS W



Rookie Historian Goo Hae Ryung, Chorokbaem Media/MBC/Netflix

(women), KBS Kids and KBS Life (docu/info/culture). The four KBS-branded terrestrial DMB channels are: U-KBS Star (mobile versions of KBS TV1), U-KBS Heart (mobile versions of KBS TV2), U-KBS Music (music channel) and U-KBS Clover (interactive data/information). KBS subsidiaries include KBS Media, which manages local/global marketing of KBS content. KBS is funded by viewer licence fees.

Munhwa Broadcasting Corp (MBC)

Established in 1961, Munhwa Broadcasting Corporation (MBC) is a public broadcaster with 98% coverage of Korea. The MBC network consists of one national terrestrial station (Channel 11), five cable stations (drama, sports, variety, music, women), five satellite TV channels (drama, sports, music, variety, women), four terrestrial DMB services (two television, one radio, one data) and three radio stations (AM, FM, standard FM). MBC distributes its content internationally via distribution arm iMBC.

Seoul Broadcasting System (SBS)

Founded in 1990 and launched in 1991, Seoul Broadcasting System (SBS) operates SBS, a national domestic terrestrial TV channel offering news, drama, entertainment, sports, films and documen-

taries; seven cable/satellite channels (SBS Plus/UHD, SBS Golf, SBS funE, SBS Sports, SBS CNBC, SBS MTV and Nickelodeon Korea); one DMB channel; and two FM radio stations. SBS also has interests in OTT (pooq), TV programme production and distribution, and internet/new media.

Pay TV

B tv (Broad&tv)

IPTV service B tv was launched in 2009 by SK Telecom's broadband unit, SK Broadband. The service offers about 235 SD/HD channels and 85,000+ VOD/catch-up titles (movies/TV series) to 5.05 million subscribers (Aug 2019). Subscriptions cost from KRW15,400/US\$13 a month for the 136-channel B tv Basic pack with a one-year contract to KRW29,700/US\$25 a month for the 235-channel B tv Prime Catch-on pack with a one-year contract.

D'Live

D'Live is a cable pay-TV and OTT service provider in Korea with upwards of two million subscribers.

KT Skylife/Olleh TV/Olleh TV Skylife

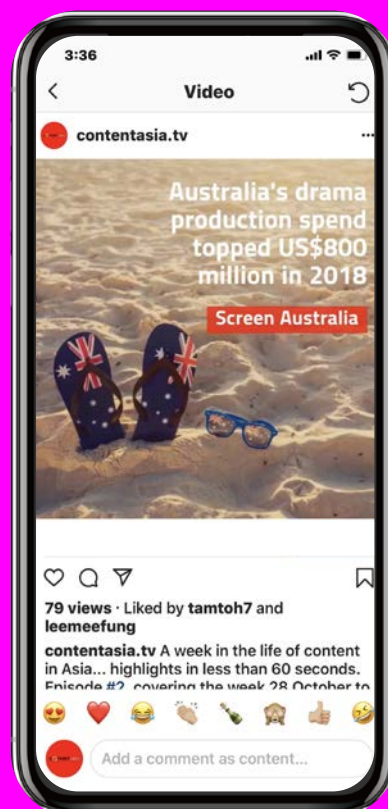
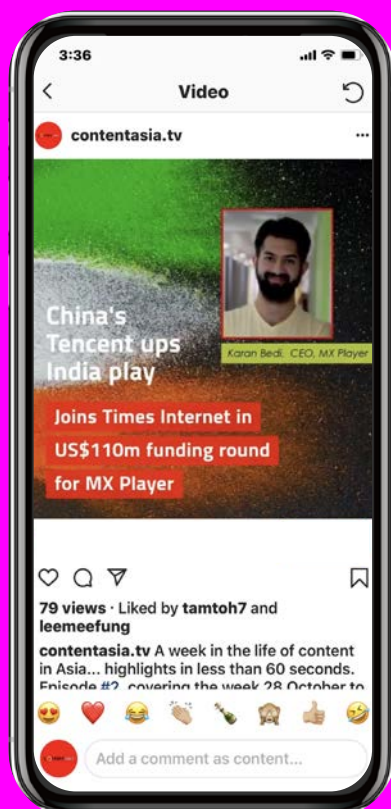
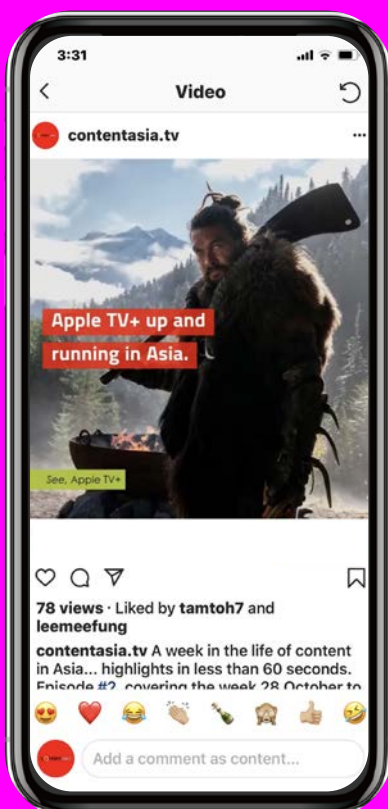
Founded in 1981 as a fixed-line service

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provider, the former state-owned KT Corporation began providing satellite services through KT Skylife in 2002. KT Skylife offers HD/SD TV and audio channels to 2.588 million users (June 2019). KT also operates IPTV service, Olleh TV/Olleh TV Air, offering about 211 channels and 150,000+ titles to 6.472 million users (June 2019). KT's hybrid IPTV/satellite platform, Olleh TV Skylife (OTS), which provides a combo of satellite TV (SkyLife), IPTV (Olleh TV) and interactive services, had 1.642 million subscribers at end June 2019. KT produces its own content, including drama, sports and talk shows, and has an interest in mobile (21.5 million subs, June 2019), OTT (Telebee), ultra-high-definition IPTV (Olleh GiGA UHD tv) and broadband services.

U+ TV

Established in December 2007 by LG U+ Corp, U+ TV is an IPTV service offering VOD titles and live channels. U+ TV also has a mobile IPTV version, U+ HDTV. LG, which had about 4.4 million U+ TV IPTV subs at the end of Sept 2019, also operates broadband service Giga Broadband to 4.23 million subscribers (Sept 2019). Monthly U+TV and Giga Broadband internet combo subscription plans cost from KRW10,890/US\$9.20 for 139 channels to KRW27,390/US\$23.20 for 170 channels. LG U+ was founded in July 1996 with the merger of three LG telcos: LG Telecom, LG Dacom and LG Powercom.

OTT/Online/Mobile

Consumers in Korea have access to a wide range of streaming/online platforms, including regional Amazon Prime Video (US\$5.99 a month); Netflix (also available via D'Live Plus' and LG U+'s set-top boxes); and others. There's also the new JV by CJ ENM and JTBC, which promises a new streaming platform by this year (no updates as of 17 Jan 2020). The new service will be modelled after CJ ENM's subscription-based tving streaming service. Another new platform Talk TV is also in the plan. Kakao's subsidiary Kakao M plans to launch the Talk TV platform this year, offering short video clips to millennials in Korea.

Kakao TV

Launched in Feb 2017, Kakao TV offers UGC, local TV content and interactive real-time chat. Kakao TV is owned and operated by Kakao Corporation, formed by the merger between video platform Kakao and content provider Daum Communications in 2014.

Naver TV

Ad-supported online video portal Naver TV was launched in 2012 by internet service operator Naver Corporation, best known for its search portal/online services. The platform offers Korean web series and UGC videos. Naver TVcast also carries some acquired English-language content.

Netflix

Netflix has been actively working with Korean content companies, including CJ ENM's Studio Dragon and JTBC, to produce a slate of original series (*Mr Sunshine*, *Memories of Alhambra*, *Arthdal Chronicles*). In Nov 2019, Netflix signed a three-year (starting from 2020) strategic partnership with CJ ENM. Along with an upsized production and distribution relationship involving 21+ titles, the deal gives CJ ENM the right to sell a stake in the production house to Netflix. In Korea, Netflix costs KRW9,500/US\$8.20 a month for the Basic plan, KRW12,000/US\$10.35 a month for the Standard plan and KRW14,500/US\$12.50 a month for the Premium plan.

Seezn

Seezn (aka Season) is the new Olleh TV Mobile, a mobile extension of IPTV Olleh TV service by telco KT. The updated Seezn was unveiled in Nov 2019, offering more than 100 TV channels and replays of over 200,000 shows including VOD services by KBS, SBS and MBC.

tving

tving is an OTT/online TV/video service geo-blocked for Korea. tving offers real-time TV channels from CJ ENM, its own in-house channels, and more than 50,000 VOD local/int'l titles, including movies and TV episodes via internet connected devices. tving started off as a sub-menu for TV video service under Gom TV (Korean video player app) in

May 2010 and in March 2011, after six months of development, re-launched as tving.

U+HDTV

Multi-platform U+HDTV offers 100 live television channels and over 200,000 video on-demand content. Subscription costs KRW5,500/US\$4.90 a month. A la carte VOD titles cost from KRW500/US\$0.40 to KRW5,500/US\$4.90 each.

Watcha Play

Founded in 2011, Kakao Ventures-backed Watcha Inc (formerly known as Programs Inc) launched SVOD service Watcha Play in January 2016. The service offers local/international content, including drama, documentary and animation series to about 5.7 million subscribers (June 2019). Monthly subscription costs KRW7,900/US\$6.80 for single user connection or KRW12,900/US\$11 for up to four connections.

Wavve

Launched in Sept 2019, Wavve incorporates SKT's Oksusu and Pooq (by free-TV giants KBS, MBC and SBS). The launch is a bid to compete with global streamers, including Disney+ and Netflix. Wavve offers local/international content, including movies and drama series priced at KRW7,900/US\$6.70 a month.

YouTube Premium

South Korea is Google's video subscription service YouTube Premium's (formerly YouTube Red) first Asian market. The service launched in the country in Dec 2016. YouTube Premium offers original movies/series, music videos and ad-free (offline feature) videos, and costs KRW7,900/US\$6.70 a month.

Programming/Production/Post Production

72 Seconds

Digital content studio 72 Seconds specialises in branded content for third parties, including cable networks, and its own original line-up. Production credits include drama series *Ordinary Life of Ms O* (S1-3), about a 30-year old single

woman balancing blind dates with being a boss at work; *Banana Actually* (S1-S2), about the lives of four interconnected couples; and *Deux Yeoza* (S1-S2), which follows the intimate telepathic (and not-so-telepathic) communication of two girls as they deal with strange men, drunk girlfriends, and scary sales associates.

CJ ENM

KOSDAQ-listed CJ E&M merged with CJ Group's home shopping/e-commerce subsidiary CJ O Shopping on 1 July 2018 to become CJ ENM. The company continues to operate TV channels, including tvN (also a general entertainment service available in Hong Kong, Singapore, Taiwan, Malaysia, Philippines, Indonesia, Thailand, Cambodia, Myanmar, Australia), Mnet Japan (music channel in Japan), and Blue TV (Vietnam) as well as online creator network Dia TV. The company produces and distributes content for the broadcast, film, music, live entertainment sectors. CJ E&M was formed in 2010 in a merger of CJ Media and On Media (broadcast); CJ Entertainment (motion pictures); Mnet Media (music); and CJ Internet (games).

Chorokbaem Media

Established in 1998, Chorokbaem Media specialises in the production of animation and drama series. Production credits include *Rookie Historian Goo Hae Ryung*, *A Love of Life and Death*, *Jumong*, *K-Pop Star* and *Memories of the Alhambra*. The company is also involved in the production of a BTS-themed TV drama series, which is scheduled to premiere in 2H 2020. Chorokbaem Media is majority owned by DMG Entertainment China, which acquired a US\$21.5-million equity stake in the company in August 2015.

Company SangSang

Company SangSang was founded by Hyuk-Jae Jang and Hyo-Jin Cho, the producers behind variety shows *Running Man*, *Family Outing* and *World Klass*. Company SangSang also produced Netflix's first Korean original variety show *Busted!*.

EnterMedia Pictures

Founded in 2013, EnterMedia Pictures in Korea is a part of U.S.-based EnterMedia

Contents. The production company has developed the Korean TV remake of U.S. series legal drama *Suits*, and was involved in adapting the U.S. version of Korean drama, *The Good Doctor*. EnterMedia is also involved in television acquisition and distribution; digital content creation and distribution; and motion picture production, acquisition and distribution.

HB Entertainment

Established in 2006, HB Entertainment specialises in drama series and film production. Credits include the 20-episode drama series *Sky Castle*, which tracks the materialistic desires of upper-class parents in Korea (aired on JTBC), and broke all ratings records for cable drama, closing on 1 February 2019 with a nationwide rating of 23.8%; crime/mystery *Partners for Justice* (MBC); and romantic comedy *Lovely Horribly* (KBS). HB Entertainment is also involved in talent management services.

iHQ

iHQ has two main divisions: entertainment, which manages talent/drama production; and media, which operates six TV channels and in-house content production. The KOSPI-listed company is majority owned by pay-TV operator D'Live, with a 5% investment from A+E Networks in Dec 2016. Production credits include 2019's *Level Up*, a romcom drama about how two people at odds with one another work together to save a game company that is going bankrupt, and eventually fall in love amidst the chaos.

JTBC Content Hub

JTBC Content Hub, which is the distribution arm of JTBC, oversees worldwide distribution of JTBC's original content. It is home to two content studios, Drama House, which creates primetime scripted programming, and Studio Lulu Lala, for digital scripted/unscripted and lifestyle shows across TV and online platforms such as JTBC, JTBC2, JTBC4, Facebook, and YouTube. Studio Lulu Lala's production credits include variety web series *Wassup Man*, which gained 1.6+ million followers in less than one year since launching in 2018. JTBC produces about 12 scripted series and over 2,000 hours

of unscripted programming annually, including drama series *Lady in Dignity* (2017), *Misty* (2018), *Sky Castle* (2018) and *Be Melodramatic* (2019).

LYD Networks

LYD is a media and content distribution company offering customised gateways in and out of Korea. Based in Seoul, LYD provides channel, content and brand representation within the local market while also securing international distribution for its portfolio of Korean dramas on channels and global OTT platforms. In April 2019, Korean language-customisation and post-production company Iyuno Media Group has taken a stake in LYD.

Playlist Studio

Digital content specialist Playlist Studio is owned by video messenger company Snow, which is a subsidiary of Naver. Playlist Studio focuses mostly on teen romance content, including *Love Playlist* (S1-S3), *Seventeen* (S1) and *Eighteen* (S1).

Studio Gale

Studio Gale was established in 2008 as a 3D animation studio specialising in the creation and production of global animation content. Studio Gale is best known for pre-school titles *Pororo The Little Penguin*, *Tayo The Little Bus* and *Grami's Circus Show*.

Studio Dragon

Studio Dragon, set up by CJ E&M as a separate production unit in early 2016, listed on the KOSDAQ in Nov 2017, and said at the time it aimed to expand domestic market share to 40% by 2020. Studio Dragon titles include the 18-part *Arthdal Chronicles* aka Korea's *Game of Thrones*; *Hotel Del Luna*, about a hotel for ghosts; *The Crowned Clown*, a story of a king who replaces himself with a lookalike clown to escape political upheaval and power struggles; *Touch Your Heart*, about a fading actress who falls in love with a cold-hearted lawyer; and romance thriller *The Psychometric Guy*, the story of a boy who can read secrets.

Why Not Media

Established in 2015, Why Not Media specialises in web drama series production. Credits include romance series *Secret*

Crushes (S1-S3), *Always a Boyfriend*, *Never a Boyfriend* (S1-S3) and *Office Watch* (S1-S2). The company also owns and operates two web-based channels, KOK TV (drama) and KIK TV (entertainment), featuring two new episodes a week. The aim is to become a full-fledged channel network.

Regulators/Associations

Korea Cable Television & Telecommunications Association (KCTA)

The KCTA aims to provide diversified, content in collaboration with overseas companies to cable TV users in Korea.

Korea Communications Commission (KCC)

The KCC was created in 2008, combining the former Korean Broadcasting Commission and the Ministry of Information and Communication. KCC is responsible for regulating broadcasting and communications services, protecting users, and maintaining the independence of broadcasting services.

Korean Broadcasters Association

KBA was founded in 1974 by domestic terrestrial broadcasters. The aims are to develop the broadcasting environment and upgrade broadcasting qualities in Korea.

Ministry of Culture, Sports and Tourism

Founded in 2008, the Ministry is responsible for the areas of tourism, culture, art, religion and sports.

Ministry of Science and ICT

The Ministry of Science and ICT is rooted in the creativity and imagination, and embodies the vision of opening up an era of creating new value based on the convergence between science & technology and ICT to bring happiness to the public.

Seoul Film Commission (SFC)

Since its foundation in 2002, Seoul Film Commission (SFC) has provided support to more than 1,000 film/TV productions. The SFC offers incentive programmes with the support of government agencies.

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What's on where...

February 2020	7-8	Global Content Bazar	Mumbai, India
March 2020	5-6	AVIA OTT Summit	Singapore
	18-20	FICCI Frames	India
	25-28	Hong Kong FILMART	Hong Kong
	28-29	MIP Doc	Cannes, France
	28-29	MIP Formats	Cannes, France
	30-2 Apr	MIP TV	Cannes, France
April 2020	1-3	Content Expo Tokyo	Tokyo, Japan
	21-23	APOS	Bali, Indonesia
May 2020	6-8	Busan Contents Market (BCM)	Busan, South Korea
	12-19	L.A. Screenings Independents/ Studio Screenings	Los Angeles, U.S.
June 2020	3-5	MIP China	Hangzhou, China
	9-11	BroadcastAsia/CommunicAsia	Singapore
	11-13	Vietnam Telefilm	Ho Chi Minh City, Vietnam
July 2020	6-7	DW Global Media Forum	Bonn, Germany
August 2020	26-28	ContentAsia Summit	Bangkok, Thailand
October 2020	10-11	MIP Junior	Cannes, France
	12-15	MIPCOM	Cannes, France
December 2020	2-4	Asia TV Forum & Market	Singapore

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



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Japan ever-loyal to local anime

Seven streamers show up on Japan's digital Top 10

Japanese on-demand audiences spread their viewing all over the streaming map for the week of 15-21 January, putting Disney+'s *The Mandalorian* in top spot with 7.7 million demand expressions, and YouTube Originals' *Fischers and the Lost Treasure* in second place with 7.1 million.

The two titles were way ahead of closest competitors, according to demand expression data from data science company Parrot Analytics.

In third place with 4.4 million demand expressions was CBS All Access's *Star*

Trek: Discovery, followed closely by Netflix's *The Witcher*.

Netflix's former dominance of the digital list has been deeply diluted in Japan, and the global streamer is now sharing the top 10 list with the likes of Amazon Prime Video, DC Universe and Apple TV+ in addition to Disney+, YouTube Originals and CBS All Access.

The only show able to beat long-running domestic anime series *My Hero Academia*'s runaway win for the week was *The Mandalorian*.

Top 10 overall TV shows: Japan

Rank	Title	Average Demand Expressions®
1	<i>My Hero Academia</i>	11,234,186
2	<i>The Mandalorian</i>	7,730,390
3	<i>The Walking Dead</i>	7,395,419
4	<i>Gegege No Kitaro</i>	7,270,732
5	<i>Fischers And The Lost Treasure</i>	7,106,992
6	<i>Jojo's Bizarre Adventure</i>	7,095,440
7	<i>Game Of Thrones</i>	7,000,472
8	<i>Pokémon</i>	6,969,339
9	<i>Attack On Titan</i>	6,857,394
10	<i>Red Bull Racing</i>	6,806,802

Top 10 digital originals: Japan

Rank	Title	Platform	Average Demand Expressions®
1	<i>The Mandalorian</i>	Disney+	7,730,390
2	<i>Fischers And The Lost Treasure</i>	YouTube Originals	7,106,992
3	<i>Star Trek: Discovery</i>	CBS All Access	4,418,750
4	<i>The Witcher</i>	Netflix	4,352,098
5	<i>Pet</i>	Prime Video	3,947,987
6	<i>Kengan Ashura</i>	Netflix	3,917,428
7	<i>The Expanse</i>	Prime Video	3,270,722
8	<i>Titans</i>	DC Universe	3,035,051
9	<i>The Good Fight</i>	CBS All Access	3,005,216
10	<i>See</i>	Apple TV+	2,981,478

Date range: 15-21 January 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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