



## Bomanbridge backs *The Mole*

Sonia Fleck's indie brings  
N. Korean spy doc to Asia

Bomanbridge Media is backing N. Korean undercover doc, *The Mole: Undercover in North Korea*, in a deal with Danish director Mads Brügger & Danish Broadcasting Corporation's DR.

*The full story is on page 3*



## *Rick and Morty* on fire in China

Adult animation attracts  
2x demand of rivals

Adult animated series *Rick and Morty* is fire in China, registering nigh on double the demand of its closest competitors – *Saturday Night Live* and Disney+'s *Loki*, says Parrot Analytics.

*The full story is on page 20*



## India streamlines filming approvals process; "all in one go" office set up, film officials say

Indian authorities have promised an "all in one go" approvals process for international filmmakers via a new facilitation office, officials said earlier this month during the opening of the virtual India Pavilion at the Cannes Film Festival.

In addition to promoting the country as a shooting destination with more than 500 locations, India's film bodies were also keen to promote co-productions between Indian producers and international filmmakers.

The India virtual pavilion was opened by Minister of Information & Broadcasting, Prakash Javadekar, only a day before he was replaced by Anurag Thakur in a sweeping reshuffle of Prime Minister Narendra Modi's cabinet.

## Migo boosts movie slate in new deals

### Low-cost Indonesian streamer adds local, int'l titles

Indonesian service Migo has added hundreds of hours of local and Asian content to its low-cost platform in a raft of deals with domestic studios and producers as well as regional and international distributors.

The new agreements include box office hits, indie production and kids series from, among others, Rapi Films, Legacy Pictures and 13 Entertainment, as well as CBI Pictures, InterSolusindo and Feat Pictures.

Additional titles come from regional players Fortune Star, Zee TV, Five Star Production, Mono Film, Newko Entertainment and Daehan Drama.

The deals include local box office hits such as *The Raid 1 & 2* and *Ada Apa Dengan Cinta*, as well as indie features and Indonesian classics such as *Filosofi Kopi*, *Sundel Bolong* and *Pengabdi*



*Pengabdi Setan*

Setan.

Classic Hong Kong titles, including *Once Upon a Time in China II* and *Police Story III: Supercop*, will also be available for download at Migo kiosks across Jakarta.

The new slate also includes films from Thailand, Korea, India, Singapore, China, Beauty Master, France and the U.K.

**Celebrating**

**200**

**episodes**

**Take Your Chance**

*The game show with more answers than questions*

@all3media\_int  
all3mediainternational.com

effervescence  
LABEL

**ALL3 MEDIA**  
INTERNATIONAL



## Signal adds ABS-CBN pay due to pay-TV line up

The Philippines' Signal has picked up two ABS-CBN's pay-TV linear services – movie channel Cinema One and music/news channel MYX. Both channels are free for Signal Postpaid, Prepaid Ultimate HD and Premium SD subscribers until the end of July.



## Vietnamese authorities force Netflix's *Pine Gap* takedown



*Pine Gap*, Netflix

Australian spy thriller *Pine Gap* has disappeared from Netflix in Vietnam after local authorities kicked up over a map of the South China Sea shown in two of the six episodes. Vietnam's Authority of Broadcasting and Electronic Information said the Australian Broadcasting Corporation (ABC) drama, which premiered in 2018, violated Vietnam's sovereignty in showing an area claimed by China, and insisted it go. Netflix complied.



## Netflix ups post capacity in South Korea

Netflix has sealed a multi-year post-production partnership with Korea's Dexter Studio and Livetone, further building out production infrastructure to support its US\$500 million spend on content in the country this year.

## Bomanbridge Media backs *The Mole* Sonia Fleck's indie brings N. Korean spy doc to Asia



*The Mole: Undercover in North Korea*

Sonia Fleck's Bomanbridge is backing North Korean undercover documentary, *The Mole: Undercover in North Korea*, in Asia Pacific (ex Japan) in a deal with Danish director Mads Brügger and Danish Broadcasting Corporation's DR.

Fleck's move opens access to a real-life drama that has been called "the most severe embarrassment to Chairman Kim Jong Un that we have ever seen", according to Hugh Griffiths, coordinator of the U.N. panel of experts on North Korea (2014-2019).

*The Mole* is co-produced by BBC, DR, NRK and SVT and directed by Danish filmmaker Mads Brügger, who was banned from North Korea over his 2010 film, *The Red Chapel*.

Filed secretly over 10 years, *The Mole* follows retired Danish chef Ulrich Larsen as he infiltrates the North Korean Friendship Association.

Along with former French foreign legionnaire and convicted criminal,

"Mr James", posing as a businessman, Larsen charts illegal weapons trade, drug manufacturing and other criminal activities in top levels of North Korea's government.

Directed by Brügger, the two embark on a private undercover investigation, trying to find hard evidence to prove that North Korea is busting U.N. sanctions.

*The Mole* aired on NHK in Japan on 21 February 2021, increasing slot ratings by 50%. A theatrical release is also being planned in Japan.

Speaking about the Bomanbridge deal, Brügger said broad exposure for the story was of "enormous importance", especially in Asia, "where North Korea poses a clear and constant danger for the entire region".

"As *The Mole* shows, the criminal behavior of the Kim-regime is not only a threat for the people of North Korea, but also for people who live outside the curtain," Brügger added.



 Video Security

## Chomp, Chomp, Chomp.

That's the sound of shadow streamers eating your profits.

Secure your content and your service with proactive security measures. Detect and disrupt piracy whenever and wherever it happens.

We're Synamedia. We help companies like yours protect the value of their content.

Find out more at [synamedia.com](https://synamedia.com)

## Taiwan's Taicca heads for Lille; showcases *Fragrance of First Flower*

Taiwanese government's two-year-old Taiwan Creative Content Agency (Taicca) is participating in European festival Series Mania for the first time this year. The event in Lille, France, runs from 26 August to 2 September. Taicca CEO Ming-Che Lee says the goal is to broaden global exposure of Taiwan's video product. Titles showcase at Lille include *Fragrance of First Flower*, which won the 2020 GagaOOLala Pitching Sessions Gold Award, has been selected for the Series Mania Short Forms Competition. The Taiwan Pavilion is themed "Rollin' on with Taiwan Series".



## Sony Creative Products Japan wins *Sesame Street* licensing

Sony Music Entertainment Japan subsidiary, Sony Creative Products Inc (SCP), has won Sesame Workshop's *Sesame Street* licensing account for Japan. The new agreement comes as *Sesame Street* celebrates its 50th anniversary in Japan.



## Netflix casts Michelle Yeoh in *The Witcher* prequel

Netflix has cast Michelle Yeoh in upcoming six-episode live-action series, *The Witcher: Blood Origin*. Yeoh plays Scian, the last of her tribe of sword-elves in the prequel to *The Witcher*, which streamed on Netflix in 2019.

## Variety, sinetron top Indonesia violations KPI urges producers to focus on development

Indonesia's regulatory body, the KPI, is pushing producers to improve the quality of local soap operas (sinetron) after receiving 1,598 verified complaints from the public between 2019 to mid-2021.

Deputy chairman of the Central KPI, Mulyo Hadi Purnomo, said the highest volume of complaints were related to aspects of violence and contravening programme classification guidelines.

He said a significant problem was scheduling, and scenes and themes that made it to air before the 10pm watershed.

But sinetrons still rank behind variety shows in the violations stakes. "Soap operas are ranked second in terms of sanctions," he said.

KPI has repeatedly reminded TV stations about soap operas with mystical,

horror and supernatural backgrounds, which are prohibited before 10pm.

"Complaints from the public... are related to the quality of the story, illogical stories, conflicts that arise and themes that exploit family conflicts. In fact, this is closely related to the protection of children and women in broadcast content. Intense conflicts in the household are not suitable for children to watch," Mulyo said.

KPI's suggested solutions include improving planning and development, and a fixed number of episodes "so that the quality of the content is maintained".

"A series that is too long if people work on it every day will get bored. Not only the audience, but the players and crew will also experience boredom," he said.

## Drama, movies dip on Taiwan satellite NCC promises lenience in local content regulations

The number of Taiwan's locally made movies and television dramas on satellite TV channels dropped significantly in 2020 as a result of Covid-19 containment measures, the country's National Communications Commission (NCC) has said in its latest report.

The report is part of the NCC's annual check that stations are sticking to regulations on local content levels.

At the same time, the NCC said that it would be more lenient in assessing compliance in the light of pandemic limitations on production and funding.

The regulations force terrestrial broadcast stations to air a minimum of 50% of local TV drama broadcast during prime time. 40% of these have to be premieres.

Among other rules, satellite channels have to air at least 25% of local content

across drama, movies, documentary, variety and kids in prime time.

The NCC found that despite the Covid-related dip, new movie and TV drama broadcasts increased on terrestrial channels and that satellite channels met minimum levels of local production in 2020.

Locally made variety shows on satellite channels were up 10.4% last year. The number of new shows also increased.

But TV dramas dropped from 8,528 hours in 2019 to 7,719 hours last year.

In addition, premieres of local TV drama on satellite channels fell from 3,915 hours in 2019 to 3,495 hours last year.

Local movie telecasts were up from 2,827 hours in 2019 to 3,284 hours last year. But new broadcasts declined from 888 hours in 2019 to 597 hours.



## HK, China & Japan drive up factual



*The Spy who Stole the Atom Bomb*

Broadcasters in Hong Kong, China and Japan have picked up more than 35 hours of factual content from U.K. agency Drive. Hong Kong's ViuTVsix added six titles, including two seasons of the *History of Britain* and one-hour special *The Spy who Stole the Atom Bomb*. Hong Kong's RTHK bought four titles, including *10 Mistakes that Sunk the Titanic*, which was also licensed to Japanese public broadcaster NHK. Discovery Japan acquired the four-hour *Trains that Changed the World*, and Hubu Media Group bought two shows for Chinese state broadcaster CCTV.



## Viacom18 preps digital special ahead of Bigg Boss S15 debut

JV Viacom18 drops a special episode of the new season of *Bigg Boss* on its streaming platform Voot six weeks ahead of the premier on linear channel Colours. Viacom18 is billing the pre-season release, accompanied by a wall-to-wall digital campaign, as upping the digital ante. The digital special, christened *Bigg Boss OTT*, premieres some time in August.

## Industry mourns death of Danny Duijs

Broadcast veteran dies at 48 of oesophageal cancer



Danny Duijs

Asia's broadcast production industry gathered in person and virtually today for the wake of broadcast veteran, Danny Duijs, who died in Singapore on Wednesday of oesophageal cancer. He was 48.

"There are very few people in the world that have visited North Korea and Iran a half a dozen times each, let alone brought in satellite dishes to manage live television transmissions of extraordinary events from these places to a global audience," said close friend, Josh Burack, a senior consultant with Dentsu Inc's sports division media rights department.

Describing Duijs as a "true pioneer in the media industry, Burack said "his creativity, passion, professionalism and most importantly his wonderful friendship will remain with us forever".

Long-time friend Indra Suharjono, co-founder of I.E. Entertainment and former EVP/MD of Viacom International Media Networks in Asia, said Duijs "brought innovation and a spirit of collaboration wherever he went... without him we would

never have pulled off the first-ever live music concert in Southeast Asia in 3D".

The founder and head of media company Oranda, Duijs was to have left for Tokyo at the weekend to lead a production team for the Olympics.

Oranda's CTO, Floris Molijn, said on Friday that seeing through the Tokyo 2020 project "will be the best way to honour his impressive personal and professional legacy".

During his 24 years in Asia, Duijs covered major international news, entertainment and sports events, including the Bali bombing in 2002 and the Indian Ocean earthquake and tsunami in 2004, as well as global sporting events such as FIFA World Cups and the Olympic Games.

He founded Oranda in Singapore in November 2013 and went on, with Dentsu, to create the broadcast services team that handles Dentsu's global catalogue of sports rights.

Duijs is survived by his wife Wendy, stepson Harrison, parents Marian and Willem and his sister Bianca.





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

## Blippi

Blippi engages children's natural curiosity about the world by visiting people and places, making learning so much fun!



## CoComelon

Join JJ and friends on fun everyday adventures exploring and learning through relatable situations and toe-tapping songs!



**Moonbug Entertainment** is an award-winning global entertainment company behind some of the most popular kids' titles in the world. Moonbug's lineup includes global sensations CoComelon, Blippi, Little Baby Bum, My Magic Pet Morphie, Supa Strikas, Go Buster, Playtime with Twinkle, Gecko's Garage, ARPO and many more which are available in 27 languages.

## Moonbug focus on Asia: Partner of platforms

### How big is the Moonbug business and where have you seen success in Asia?

"Moonbug began in 2018 and in less than three years, it has become one of the largest digital media companies in the world. Our portfolio of premium programming includes some of the biggest kids' franchises, including CoComelon, Blippi and Little Baby Bum, and represents 550+ hours of content and is distributed on 100+ platforms worldwide. Our YouTube network alone consists of over 235 million subscribers. We also take pride in ensuring accessibility for our global audience and have made our content available in up to 27 languages.

In September 2020, we expanded our reach to China via a partnership with Tencent Video and in March of this year, we forged partnerships with iQiyi and ByteDance/Xigua Video to bring CoComelon to the market. Alibaba's streaming service, Youku, followed in April, making CoComelon one of their top kids franchises.

We've had a tremendous amount of success with content across AVOD and SVOD, and are excited about the opportunities for us to continue to expand in the linear space as well across Asia."

### Where do you think the opportunity is for Moonbug in Asia? And why now?

"While SVOD and AVOD have served us well, we see opportunity for us both with pay TV and continuing to expand to other forms of brand absorption, like music/audio and consumer products. Large studios are pulling content behind their walled gardens and Moonbug is taking this space from now on. Linear and VOD channels offer us the ability to drive continued retention and engagement with our fan base in APAC. We've formed strategic partnerships in Europe with powerhouses like the BBC, RTL Group and Sky, and we see there's similar potential within Asia. We are also big believers in local content and will actively be working with local content creators and studios on co-productions."



Nicolas Eglau, Managing Director, EMEA (Europe, Middle East & Africa) & APAC (Asia-Pacific)

### What content resources will back a 24/7 linear Moonbug Kids channel?

"Our linear Moonbug Kids channel will be based on all of Moonbug's blockbuster shows, such as CoComelon, Blippi or Little Baby Bum. In total we aim to schedule more than 20 top brands and 200+ hours of live-action and animation content with monthly refresh. We are seeing our channel as a modern digital-first destination for kids and families across the APAC region.

We have a huge fan base already that can look forward to such a new linear Moonbug Kids channel."

### When are you planning to launch the linear service in Asia?

"We are in discussions with a number of platforms across the region as they plan their strategy for the second half of the year and we expect that we should have a few announcements in Q3."

### How will the linear channel sit alongside the content licensing deals you have done in Asia with global platforms?

"Only a handful of our franchises sit on global streaming platforms in the region. That said, we've seen data dictating content deals. Some content drives acquisition, other content drives engagement and retention. We know from our data the engagement and retention metrics for our content are high and we can unlock a lot of value for platform partners."

### Do you have your own app or stand-alone streaming platform for Moonbug or any of the individual properties?

"We don't and that's not our intention because a key focus for us is accessibility. While there may be exclusive content opportunities with particular platforms, we want to ensure that our premium brands can be watched and listened to anywhere – and, enjoyed in the local language. From a platform perspective, we are and will remain partners of platforms and channels, and don't want them to feel as if we're fragmenting their audiences."



## SupermodelMe returns after a six-year break

12-year-old format reboots in a very different world, Refinery's Karen Seah says

A reboot of Asian modelling reality contest, *SupermodelMe*, returns to regional screens in October after a six-year break in a deal between Singapore-based production house Refinery Media, which created the show in 2009, and KC Global Media's AXN regional pay-TV channel.

The sixth season of *SupermodelMe* could well be – at least for now – the last-of-its-kind regional reality/competition shows, and not just because of Covid-19.

It could also be the first of a new breed of multi-season originals, greenlit and backed by indie production houses and their sponsors with minimal input from broadcast commissioners.

As regional channel businesses evolve, the genre's traditional structure established in the days of *The Amazing Race Asia*, *Asia's Got Talent* and *Asia's Next Top Model* has all but collapsed.

Central to this collapse is the crumbling appetite to commit anywhere near the US\$6 million to US\$10 million necessary for cross-region mega-shows. Even the US\$2.5 million-US\$3 million range of lower-budget productions is a tough sell.

The exit of the Disney-owned Fox Networks Group channels in October this year further changes the game. At one time, Fox was the home of *Asia's Next Top Model* S1-S6 (2012-2018).

Streamers and online platforms have not as yet picked up the big-brand reality/competition ball in Asia.

High hopes following Facebook's commission of *The Real World: Bangkok* in 2019 were dashed when the show sank.

Amazon Prime Studios and Netflix may fill the gap, following in the footsteps of Amazon's *The Bachelor* (S1-S3, 2017-2019) and *Terrace House* (produced by Fuji TV/premiered as a Netflix Original in 2015) in Japan. At this stage, though, their impact on the local production environment remains to be seen.

For now, Refinery Media's founder and executive producer, Karen Seah, says *SupermodelMe*-type original shows are



*SupermodelMe* S6 host, Cindy Bishop

"the way of the future".

This position has been a long time coming. "10 years ago no one was celebrating original formats," she says, adding: "Everyone looked down on them."

Higher global appetites for Asian content runs alongside different economic realities for Asian broadcasters as well as sponsor demands for expanded value.

Seah says her deal structures have not changed as much as the environment has shifted over the past decade.

She has always believed that "every platform should have a piece of the pie," she says.

While *Crazy Rich Asians* and *Parasite* drew unprecedented attention to content from Asia, at home, amid regional broadcasters at least, "all the big formats became too expensive and too hard to produce," Seah says.

*SupermodelMe*'s debut on AXN is the franchise's first appearance on AXN Asia, the home of five seasons of *The Amazing Race Asia* and three seasons of *Asia's Got Talent*.

AXN, which aired *The Apprentice: One Championship Edition* commissioned by One Championship earlier this year, is billed as *SupermodelMe*'s official broad-

cast partner.

AXN is the modelling competition's third broadcast home in the region after its 2009 debut online, followed by runs on Celestial Tiger Entertainment's *Kix* and NBCUniversal's *Diva*, which aired season five in 2014.

Terms of the broadcast agreement between Refinery Media and KC Global Media have not been disclosed.

The latest series is hosted by model Cindy Bishop, who previously hosted *Asia's Next Top Model*, and premieres on AXN Asia on Monday, 11 October 2021, followed two days later on AXN Taiwan.

Judges include American photographer, Yu Tsai, and Catriona Gray, Filipino-Australian model, singer and Miss Universe 2018.

*SupermodelMe Revolution* is produced by Refinery Media, and backed by Subaru Asia and Singapore Airlines Kris Shop.

12 models from eight countries (Singapore, China, Hong Kong, Indonesia, Malaysia, Philippines, Thailand and Vietnam) participated in the 10-episode sixth edition, which was filmed in Singapore in June with strict Covid-19 protocols in place.



## Hong Kong serial killer kicks off *Catching Worms* podcast

### New Create series rides global podcast trends

Hong Kong commuters walking through Central and along the harbour front earlier this month may have been handed a bag of candy worms, sweet enticement drawing attention to a gruesome litany of serial killers, mutilated body parts stored in lunch box containers, strangled accountants, missing children and undercover drug smugglers that are at the core of a new Hong Kong podcast, *Catching Worms: A Hong Kong True Crime Podcast*.

Produced by the Hong Kong unit of U.K./European production house Create, the podcast series debuted this month with daily episodes and a fresh crime story every month. Each crime story in the series will be split into between two and four episodes of about 30 minutes.

*Catching Worms* kicked off on 1 July with the story of taxi driver serial killer Lam Kor Wan, dubbed The Jars Murder, who was sentenced to death in 1983 after being found guilty of strangling and dismembering four women. The sentence was later commuted to life imprisonment.

Lam remains incarcerated at the maximum-security Shek Pik Prison on Lantau island, not far from where Create's production director, Suzy Jamison, lives.

Jamison says the series originally focused on Lam alone.

"Then as we started to investigate, we spoke to more and more people with first-hand experience of investigating other infamous crimes in Hong Kong and so we couldn't just stop at one.

"Hong Kong is a safe city but the crimes in its history are some of the most shocking yet fascinating, uncovering a darker side of the city," she says.

*Catching Worms* is heavily researched, with scripted narration and real people involved in the case telling their stories.

"This was important because we wanted to do the material justice in conveying the cases in a detailed way through the voices of people involved in the crimes," Jamison says.

"We also wanted to make sure we were historically accurate and as truthful



Hong Kong

as possible out of respect for the victims and those affected," she adds.

One of the challenges was constantly balancing this commitment with entertainment value.

"I think whenever you deal with real people and real people's stories you have to weigh up the importance of telling the story in an entertaining way with how it will make the families feel – this is continuous challenge," Jamison says.

The podcast's name draws on the Cantonese term "juk chung" (short for "juk chung yup si fat"), which translates as getting into trouble or causing unnecessary difficulties.

Jamison says the team was looking for a title that was "connected to the stories we were telling but also to the roots of Hong Kong".

So they dug into Cantonese slang and phraseology around criminals, crime and policing, and came across an article in *Time Out* about Cantonese slang. The article outlined the meaning of "juk chung" (putting worms up your rear end), with all the trouble that implies.

"What we liked about it is that it has humorous roots, but a truth to it. *Catching*

*Worms* also conjures up the idea that this is what the police officers working on these crimes were tasked with doing, catching the worms of society," Jamison says.

And lastly, she adds, the phrase plays on the proverb, "the early bird gets the worm", which Create hopes will encourage people to download the podcast asap.

The rise in podcasts' popularity mean the task of attracting new listeners is a whole lot easier than it used to be.

"During the pandemic we have seen a dramatic increase in the number of people in Hong Kong looking for new podcasts to listen to. True crime has captured our fascination and these crimes are the most intriguing we've come across," Jamison says.

Jamison was not concerned about tapping a story already so well told.

"The story is only well known in such a small circle. This happened nearly 40 years ago and so many people who now live in Hong Kong have never heard this story," she says, adding: "Podcasts also reach a global audience, so we are telling this story to a new audience, most of whom will have never even been to Hong Kong.

## 10,000 gather at Udine for 23rd Far East Film Festival

### 38 countries tune into this year's hybrid physical/online festival

The 23rd edition of the Far East Film Festival (FEFF) wrapped on 2 July, maintaining its balance between commercially successful Asian films and new entrants, and shaping a filmmaking narrative around this year's "Moving Forward" theme.

About 10,000 people attended the physical festival in the Italian town of Udine. The event also attracted 15,000 online viewers from 38 countries. In addition, organisers took a four-film roadshow to more than 20 Italian cities in collaboration with Udine-based distribution/production house Tucker Film.

This year's festival screened 63 titles from 11 countries and territories, including Japan, Hong Kong, China, Korea and the Philippines, as well as first-timers at FEFF including Macao and Myanmar.

Festival headliners were Zhang Yimou's spy-thriller *Cliff Walkers* and Fruit Chan's eccentric Hong Kong real estate-based horror-soaked, *Coffin Homes*.

Hits from the past 12 months at the nine-day hybrid online/physical event included Chinese director Guan Hu's war epic *The Eight Hundred*, while debuts included the world premiere of Emily Chan's love story *Madalena*, set in Macau, and Jimmy Wan's Hong Kong paralympian biopic *Zero to Hero*.

Two industry sidebars – Focus Asia and Ties That Bind – focused on co-production, including Vietnamese producer Hang Luong Nguyen's new project, queer drama *Youthfully Yours* directed by Dinh Le Minh Trinh (*Good-bye Mother*).

During the three-day Ties That Bind programme, Hang said she wanted to broaden her horizons in terms of co-production partners and look to Europe to secure financing for more artistic and daring projects.

"I thought okay, I have to learn how to do this myself," she said. "The only way to make things happen is to do that and that's why I started apply to workshops like Ties That Bind."

In all, Focus Asia and Ties That Bind



FEFF's Golden Mulberry prize for best film went to Japanese director Uchida Eiji's *Midnight Swan*

attracted 36 projects in various stages of development for workshops, lectures and networking events.

The line-up was – as always – wildly eclectic, from a China/U.S. co-production *Ash Valley* directed by Shu Zu, to Sun Hee Engelstoff's drama *Lost Daughter*, a Denmark/South Korea co-production.

Event highlights included Japanese helmer Ryusuke Hamaguchi's Berlin award-winning drama *Wheel of Fortune and Fantasy* and Hong Kong first-timer Sunny Lau's *Sugar Street Studio*, a homage to old Hong Kong horror films.

*Sugar Street Studio* was one of eight Hong Kong films screened at FEFF as a part of the "Hong Kong New Talents" programme, which kicked off at Udine before travelling to cities in Europe, North America and Asia.

The second edition of festival's Far East In Progress industry section – for Asian works in progress – came with a US\$15,000 108 Media Distribution Award prize. The winner was social media-themed drama *Reborn* – a Malaysia/China co-production produced by Joanne Goh (Jazzy Pictures) and di-

rected by Danny Pang.

FEFF's Golden Mulberry prize for the best film went to Japanese director Uchida Eiji's *Midnight Swan*, a story about a middle school student who moves in with her transgender aunt. The screwball Japanese romantic comedy *You're Not Normal, Either!*, directed by Maeda Koji won the Silver Mulberry, and Taiwanese director's Chen Yuh-sun's romance *My Missing Valentine* took the Bronze Mulberry.

FEFF awarded the White Mulberry prize for the best first film to Chan Kin-long's *Hand Rolled Cigarette*, a Hong Kong crime film about a former British colonial army officer and a small-time drug dealer from South Asia.

The jury also gave a special mention to Chinese director Cao Jinling's environmental-themed drama *Anima*. A Golden Mulberry for lifetime achievement went to Bologna's film restoration laboratory L'Immagine Ritrovata.

Jenni Leppihuhtha attended the online version of this year's FEFF as part of its annual Campus programme for aspiring film journalists and critics



## Myanmar

### In numbers

Population.....	55.18 million
Households.....	11.16 million
Avg. household size.....	4.3
TV households.....	59.3%
Internet households.....	56%
Mobile phone users.....	85.8%
Fixed tel users.....	4.3%

Source: Myanmar Central Statistical Organisation (household size, TV households in 2018, as of Sept 2020), Department of Population (population in July 2021, households/TV/fixed tel/internet in 2019)

### Free TV

#### Myanmar National TV (MNTV)/MITV/Channel 9

Shwe Than Lwin Media operates three free-TV channels – Myanmar National TV (MNTV, since 2012), Myanmar International TV (MITV) and Channel 9. Flagship MNTV has a total viewership of 35.4 million across Myanmar. The group is also involved in subscription satellite platform Sky Net DTH and radio.

#### Myanma Radio and Television

Myanmar's Ministry of Information set up Myanma Radio and Television (MRTV) in 1980, and started broadcasting in 1981. MRTV owns/operates 10 TV channels. MRTV started digital broadcasting (DVB T2) in Oct 2013.

#### MRTV-4 HD/Channel 7 HD

The Forever Group launched digital/analogue entertainment service MRTV-4 in May 2004, broadcasting for two hours a day, migrating to a 24-hour schedule in 2010. Second free-TV service, Channel 7 (launched 2012), targets younger audiences. Both are available in HD (DVB-T2/DTH nationwide). Forever Group launched two digital free-TV channels,



Before & After, Mahar

Maha Bawdi (Buddhist) in 2013 and Readers Channel (literature), and on-line service Pyone Play (launched 2016) offering free access to on-demand/live streaming content. Forever Group is also involved in drama and formats productions.

#### Myawaddy Television (MWD-TV)

Myanmar's Ministry of Defence established Myawaddy Television (MWD-TV) in Mar 1995. MWD-TV broadcasts seven TV channels, offering music, variety, movies and factual. Acquisitions include Korean drama and documentary.

### Pay TV

#### Canal+ Myanmar FG

France's Canal+ Group launched commercial DTH services in Myanmar in early 2018 following a 2017 deal with the Forever Group. Canal+ Myanmar FG is the reincarnation of Forever Group's pay-TV service 4TV (launched in 2005

as MRTV-4 International). The service offers 70+ channels with language-customised content, including in-house channels. Canal+ rolled out an OTT extension, MyCanal, free to its subscribers in 2019. Monthly subscriptions cost MKK4,900/US\$3 for the Shall package, MMK8,500/US\$5.20 for the Htoo Shall package, MMK10,000/US\$6 for the Antenna pack and MMK15,000/US\$9 for the Dish pack.

#### Sky Net DTH

DTH satellite platform Sky Net DTH, owned/managed by the Shwe Than Lwin Media group, launched in Nov 2010 adding multi-play services in Feb 2011. Sky Net broadcasts over 100 SD/HD channels, packaged from MMK7,200/US\$4.40 a month. Flagship content includes all the UEFA Euro 2020 matches, which are offered via its in-house pay-per-view channels. The platform uses extraterrestrial transmission and has 100% signal coverage across the country.

## Digital Free to Air

### 5plus Channel

5plus offers local and foreign content, including Indian programming and TV drama series from China, Thailand and Korea. Broadcasting nationwide, 5 Plus is owned by the Family Entertainment Group.

### Fortune TV

Launched in 1991 as a lift installation/servicing company, Fortune International's diversified business now includes digital TV & telecomms. The company rolled out its TV services in Feb 2019, offering mostly local, with a few international movies and Chinese TV series.

### Channel K

Kaung Myanmar Aung's Channel K (or Kaytumadi) offers business content, movies, music and culture content targeting the 18-38 demographic. Launched in Feb 2019, Channel K covers all 15 states of Myanmar and is also available on OTT app. The vision is to collaborate with local and international partners to produce movies, dramas, news and variety shows.

### YTV

Launched in Jan 2019, YTV offers foreign movies, TV series, animation, religious series, game and talk shows. YTV is managed by My Multimedia Group, a subsidiary of conglomerate Young Investment Group. YTV reaches 151 towns covering 70% of Myanmar.

## Streaming/OTT

### Cookie TV

Launched in Jan 2019, Cookie TV is an online video service offering TV channels and VOD content, including Hollywood movies with local subtitles. Subscriptions cost between MMK1,900/US\$1.15 for 30 days for the Cookie Lite plan (for select

channels) and MMK44,100/US\$26.80 for 360 days for the Cookie Premium plan (for all channels). All subscribers have unlimited access to Cookie's Free Movie Zone, catch-up viewing and discount on the entire VOD services.

### Mahar

Mahar (launched June 2018 by ABC Content Solutions) offers over 3,000 titles, including local movies/series and content from India and Korea. Mahar had 7m+ registered global users at the end of 2020. The 2021 aim is to continue producing quality Mahar original series and to produce Myanmar puppet shows. Distribution partners are MPT, Telenor, Ooredoo, MyTel and Ananda in Myanmar as well as Dtac and TrueMoveH in Thailand. Monthly subscription costs MMK1,999 in Myanmar; US\$2.99 for international users.

### MyCanal Myanmar

An OTT extension of DTH Canal+ Myanmar. Live TV channels, VOD and catch-up free for Canal+ subscribers.

### Pyone Play

Online video service by Myanmar Radio and Television. Launched in 2016 offering free access to on-demand/live streaming TV content/catch up via iOS/Android.

### Viu Myanmar

Mobile streaming platform Viu launched in Myanmar in Sept 2018, offering international content with local subtitles.

## Telcos

### Myanmar Posts and Telecommunications (MPT)

State-owned MPT provides internet, fixed-line and mobile services to more than 20m subs. The telco launched fibre-to-the-home (FTTH) services in Yangon in Aug 2017. MPT operates under the Ministry of Transport and Communications.

### Mytel

Myanmar's fourth telco, Mytel, launched in 2018, offering nationwide 2G/4G services. Mytel is owned by Myanmar National Tele & Communications (MNTC), formed in Jan 2017 by Vietnam's Viettel (49%) and a consortium (51%) of local companies operating under MNTC.

### Ooredoo Myanmar

Ooredoo was awarded a licence in June 2013 and began operations in Aug 2014. The telco has upwards of 13.4m subs (Q1 2021).

### Telenor Myanmar

Telenor Myanmar has been providing mobile and internet services using 2G/3G GSM technology since 2014. The telco launched 4G/LTE services in Oct 2016 and now has 4G/LTE coverage in 29 major cities and towns in Nay Pyi Taw union territory and all states and regions except Kayah, Chin and Ayeyarwady. On 8 July 2021, Norwegian telecom operator, Telenor announced that it sold 100% of its stake in Myanmar to Lebanese investment firm M1 Group for US\$105 million. Telenor Myanmar had about 16 million subscribers in 2020.

## Regulators

### Ministry of Information (MOI)

The Ministry of Information is made up of the Minister's Office, two departments (Myanmar Television and Radio, Information and Public Relations) and three enterprises (printing and publishing, news and periodicals, motion picture). The Myanmar Television and Radio Department (TRD)'s key objectives are to inform, educate and entertain the public.

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](mailto:Malena@contentasia.tv) at [malena@contentasia.tv](mailto:Malena@contentasia.tv)



# the contentasia - summit

Conversations about content in Asia

## The Plot Thickens

25-27 August 2021



Information from CJ Yong at [cj@contentasia.tv](mailto:cj@contentasia.tv)  
[www.contentasiasummit.com](http://www.contentasiasummit.com)





## JKN Global Media PLC

JKN Gallery Salaya,  
45/14 Moo 1 Songkanong,  
Sam Phran District, Nakhon Pathom,  
Thailand 73210

T: +66 34 310 569

W: [www.jknglobal.com](http://www.jknglobal.com)

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

@JKN18official

@annejkn.official

@annejkn.official

@JKN18TV

@JKNofficial

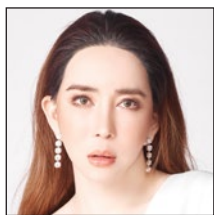
## Who's who...

**Anne Jakrajutatip** Chief Executive Officer

**Angie Jakrajutatip** Chief Content Officer

**Banpot Chawangorn** Chief Investment Officer  
/ Head of International Sales

**Sarosha Porndomsak** MD, JKN News Co. Ltd



Anne Jakrajutatip



Angie Jakrajutatip



Banpot Chawangorn



Sarosha Porndomsak



**JKN Global Media Plc (JKN)** is one of Thailand's leading global conglomerates, listed in the Market for Alternative Investment (MAI) in November 2017 and subsequently on the Stock Exchange of Thailand (SET) in November 2020. A content distributor for outstanding global and Thai productions, it is recognized for being the 1st to introduce compelling Korean, Chinese, and Indian shows into Thailand. Helmed by CEO Anne Jakrajutatip, voted Content Asia – Woman of The Year 2019, JKN was honored by the Asian content industry for its vision and innovative excellence with its content marketing and licensing management. JKN brings the Best Thai productions within Asia and beyond. Drawing on its strengths, JKN has extended its dynamism and verve into greater frontiers through its various enterprising business units.

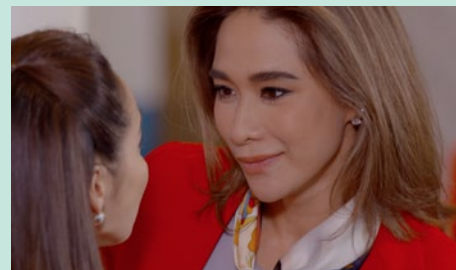
JKN Best Life Co., Ltd (JKNBL) is a powerhouse that provides 360 full-fledged production, marketing, and advertising services, including airtime media buys. It also owns and operates JKN18, a national digital terrestrial TV channel in Thailand.

JKN Global Content Private Limited is the undisputed leader in Thailand and widely recognized in Asia as a young and dynamic player in the content industry. It has partnered with major global broadcasters with a stirring record and successfully collaborated with new media platforms, including YouTube and OTT content streaming applications in Asia and beyond. Recent milestones include the setup of subsidiary office in Singapore and the distribution of Thai Lakorns from BEC World and Channel 8, Indian Series, and Asian productions.



### My Name is "Reya"

A young woman who does everything to get herself into a high society and live a luxurious life in exchange for anything. Starring: Laila Boonyasak, Wongsakorn Parematthakorn, Yardthip Rajpal, Sarawut Martthong, and Nut Deivahastin. Episodes/length: 41x45 mins



### Switch of Fate

When the blood moon rises, Tet and Pasawat mysteriously swap bodies when they crashed into each other. Tet, a rising co-pilot, who is about to be married to a beautiful physician, Kulanit, is now in the body of Pasawat, a washed-out actor whose girlfriend is Jinny, a struggling model. Pasawat, in Tet's body, wakes up and finds himself as the son of a wealthy family and has a beautiful doctor, Kulanit as his girlfriend. Pasawat thought that this is a heaven-sent second chance for him to live a new and successful life. Tet desperately tries to get back to his body, but his parents won't let him near because they're afraid he might harm their son. Tet is left with no choice but to live temporarily with Jinny. Unbeknownst to Tet, Pasawat stole a considerable sum of illegal drugs and money from a notorious drug dealer who wants his stash back. Tet was able to convince Jinny of the body swap, and she agrees to help him get back to his own body. But, there's a catch, Pasawat has to agree, which is not easy. Pasawat refused to let go of his new and comfortable life, especially when he has fallen in love with Kulanit. He even threatens to harm Tet's body if Tet does not stop pushing him. Will Tet be able to get back to his body while being chased by the dangerous drug dealers? Episodes/length: 16x85 mins





## WarnerMedia™

W: [www.warnermedia.com](http://www.warnermedia.com)

Instagram: [@warnermedia](https://www.instagram.com/warnermedia)

Twitter: [@warnermedia](https://twitter.com/warnermedia)

LinkedIn: [@company/warnermedia/](https://www.linkedin.com/company/warnermedia/)

Facebook: [@warnermedia](https://www.facebook.com/warnermedia)

YouTube: [@user/twxcorporate](https://www.youtube.com/user/twxcorporate)

### Who's who...

**Priya Dogra** President of EMEA & Asia (excl. China)

E: [Priya.Dogra@warnermedia.com](mailto:Priya.Dogra@warnermedia.com)

**Adam Presser** Head of China, Australia & New Zealand

E: [Adam.Presser@warnerbros.com](mailto:Adam.Presser@warnerbros.com)

**Clément Schwebig** Managing Director, India, Southeast Asia & Korea

E: [Clement.Schwebig@warnermedia.com](mailto:Clement.Schwebig@warnermedia.com)

**Masami Takahashi** Head of Japan

E: [masami.takahashi@warnerbros.com](mailto:masami.takahashi@warnerbros.com)



Adam Presser



Clément Schwebig



Masami Takahashi



Amit Malhotra

**Amit Malhotra** Managing Director of HBO Max, Southeast Asia and India

E: [Amit.Malhotra@warnermedia.com](mailto:Amit.Malhotra@warnermedia.com)

**Gillian Zhao** Head of China

E: [Gillian.Zhao@warnerbros.com](mailto:Gillian.Zhao@warnerbros.com)

**Leslie Lee** Head – Kids Content (APAC)

E: [Leslie.Lee@warnermedia.com](mailto:Leslie.Lee@warnermedia.com)

**Ellana Lee** SVP & Managing Editor, CNN International

E: [Ellana.Lee@cnn.com](mailto:Ellana.Lee@cnn.com)

**Gregory Ho** VP – Corporate Communications & Marketing

E: [Gregory.Ho@warnermedia.com](mailto:Gregory.Ho@warnermedia.com)

Names you trust. Content you love.

A leading media and entertainment company, WarnerMedia brings people, technology, and the world's best storytellers together to drive culture and meaningful connection.

WarnerMedia creates and distributes premium and popular content from a diverse array of talented storytellers and journalists to global audiences through its consumer brands including HBO, HBO Max, Warner Bros., TNT, TBS, truTV, CNN, DC, New Line, Cartoon Network, Adult Swim, Turner Classic Movies and others. The organization also includes Xandr's suite of advanced advertising solutions designed to help to improve advertising for brands, publishers, and consumers.

In Asia Pacific, WarnerMedia has a presence across the region including Auckland, Bangkok, Bangalore, Beijing, Hong Kong, Karachi, Kuala Lumpur, Manila, Melbourne, Mumbai, New Delhi, Seoul, Singapore, Shanghai, Sydney, Taipei and Tokyo.

### *The Suicide Squad*

Warner Bros. Pictures

From writer/director James Gunn comes Warner Bros. Pictures' superhero action adventure *The Suicide Squad*, featuring a collection of the most degenerate delinquents in the DC lineup. Welcome to hell – a.k.a. Belle Reve, the prison with the highest mortality rate in the US of A. Where the worst Super-Villains are kept and where they will do anything to get out – even join the super-secret, super-shady Task Force X. Opening in cinemas in Q3 2021.



### *Legacy*

HBO Asia Original

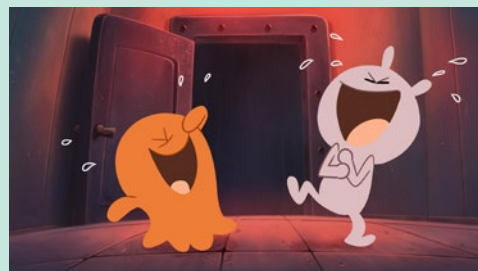
In 1920s, the Yi family runs the most famous shopping mall in Shanghai. The only heir gives up his right of inheritance and decides to be a medical doctor. With WWII approaching, the three heiress have to overcome their differences and work together to save their family from hard times. They go through a lot of difficulties together and eventually bring honor and wealth to the family. Launching on HBO and HBO GO in late 2021.



### *Lamput*

Cartoon Network APAC Original

New episodes continue from this Emmy-nominated Cartoon Network original series. There's more chases, more slapstick and even a special featuring Tuzki, China's most famous emoji rabbit. Continuing on Cartoon Network and HBO GO.







## Astro Malaysia

All Asia Broadcast Centre,  
Technology Park Malaysia,  
Bukit Jalil, 57000 Kuala Lumpur  
T: +603-9543 6688

W: [www.astro.com.my](http://www.astro.com.my)

[f](https://www.facebook.com/Astro) @fb.com/Astro

[t](https://twitter.com/astroonline) @twitter.com/astroonline

[i](https://www.instagram.com/astromalaysia) @astromalaysia

[in](https://www.linkedin.com/company/astro) @company/astro

## Who's who...

**Henry Tan Poh Hock** Group CEO  
**Euan Smith** Group COO And CEO, TV  
**Agnes Rozario** Director, Content



Henry Tan Poh Hock



Euan Smith



Agnes Rozario

**Astro Malaysia Holdings Berhad (Astro)** is Malaysia's leading content and entertainment company, serving 5.7 million homes or 74% of Malaysian TV households, 8,700 enterprises, 17 million weekly radio listeners (FM and digital), 13.2 million digital monthly unique visitors and 2.9 million shoppers across its TV, radio, digital and commerce platforms.

To be Malaysia's #1 aggregator of the best streaming services, we will have more additions joining Netflix, Disney+ Hotstar, HBO GO and iQIYI alongside Astro GO in our family. Our own streaming service catered to millennials, sooka anchors around premium live sports and winning local entertainment.

Our Ultra Box with 4K UHD and Ulti Box with HD, equipped with features such as Play From Start and Cloud Recording, bring an elevated viewing experience to our customers' homes. They also offer great On Demand experience, enabling customers to stream over 65,000 titles. These boxes will soon be integrating content from streaming services, offering seamless one-stop entertainment to our customers.



## BEC World (Public) Company Limited.

3199 Maleenont Tower, Floor B1, G, 2, 3, 8,  
9, 10, 30-34

Rama 4 Road, Klongton, Klongtoey,  
Bangkok 10110  
Thailand

T: +662 022 7395

W: [www.becworld.com](http://www.becworld.com), [www.ch3thailand.com](http://www.ch3thailand.com), [www.ch3plus.com](http://www.ch3plus.com)

E: [inter-sales@becworld.com](mailto:inter-sales@becworld.com)

CH3 Official

[f](https://www.facebook.com/Ch3Thailand) [i](https://www.instagram.com/Ch3Thailand) [y](https://www.youtube.com/Ch3Thailand) [t](https://www.tiktok.com/Ch3Thailand) @Ch3Thailand

CH3 OTT

[f](https://www.facebook.com/Ch3Plus) [i](https://www.instagram.com/Ch3Plus) [y](https://www.youtube.com/Ch3Plus) [t](https://www.tiktok.com/Ch3Plus) [wa](https://www.whatsapp.com/Ch3Plus) @Ch3Plus

## Who's who...

**Nattaporn Runghajornklin (Matt)**  
VP – International Business  
**Ratsarin Phaisantanamol (Jay)**  
International Business Account Manager  
**Nantika Nuchpoom (Eve)**  
International Business Account Manager  
**Kawalin Chantawatkul (Gift)**  
International Business Account Manager



Nattaporn Runghajornklin



Ratsarin Phaisantanamol



Nantika Nuchpoom



Kawalin Chantawatkul

**BEC World (Public) Co., Ltd. (BEC)** is Thailand's leading content and entertainment platform. Over 51 years of experiences and expertise in television broadcasting and content production, BEC produces daily news, varieties and around 900 hours of drama series per year, with a lot of popular Thai celebrities.

Our mission is to become a forward-thinking and lean organization, leveraging Ch3 creative DNA to deliver fresh and engaging content for today's users, and technology to deliver innovative and effective media across all screens, beyond Thailand. BEC also has its own OTT platform called CH3Plus, with SVOD services that offer exclusive content, and over 10,000 hours of continuous content without commercials, plus "Fandom", a feature that allows viewers to be closer to their favorite stars. In addition to the core businesses, BEC has also been expanding internationally via Global Content Licensing. All of these are to ensure that BEC can provide the best quality of programs and entertainment to its viewers.





**KC GLOBAL MEDIA**  
ASIA

### KC Global Media Asia

10 Changi Business Park Central 2,  
Hansapoint@CBP, #03-08  
Singapore 486030  
T: +65 6980 0210  
E: hello@kcglobalmedia.com  
W: <https://kcglobalmedia.com/>  
[in](#) @company/kcglobalmedia-asia

### Who's who...

**Andy Kaplan**, Co-Founder & Chairman  
**George Chien**, Co-Founder, President & CEO  
**Avani Bhanchawat**, Vice President & Head,  
Revenue  
**Derek Wong**, Vice President & Head,  
Production & Creative



Andy Kaplan



George Chien

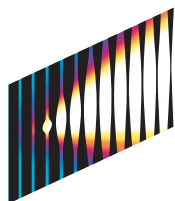


Avani Bhanchawat



Derek Wong

**KC Global Media Entertainment LLC** is a global multi-media company based in the United States. The brainchild of former Sony Executives Andy Kaplan and George Chien, KC Global Media Asia (KCGM Asia) is primed to be Asia's leading entertainment hub through the production, distribution and programming of quality, ground-breaking content. Backed by more than two decades of industry experience, KCGM Asia boasts an impressive portfolio of premium pay-TV channels in South-East Asia and Korea, including English-language general entertainment network **AXN**, anime channel **Animax**, South Korea's **ONE** and Japanese entertainment channel **GEM**. By combining award-winning and well-loved entertainment formats with extensive knowledge and insight of the Asia Pacific market, KCGM Asia is paving the way for a new standard of entertainment in Asia and beyond.



**SONY**  
**PICTURES**  
**TELEVISION**

### Sony Pictures Television

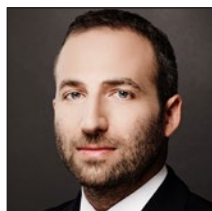
Sony Pictures Television (HK) Ltd  
2/F, 14 Taikoo Wan Road, Taikoo Shing,  
Hong Kong  
T: +852 2913 3788  
W: <https://connect.sonypictures.com>  
[f](#) @SPTVInternational  
[ig](#) @sptvintl

### Who's who...

**Singapore: Brett Hogg**  
Executive Vice President, Distribution &  
Networks, SPE - APAC  
Brett\_Hogg@spe.sony.com  
**Singapore: Adam Herr**  
Senior Vice President, Distribution &  
Networks, SPE – Southeast Asia & India  
Adam\_Herr@spe.sony.com



Brett Hogg



Adam Herr



Julius Toh



Sonika Bhasin

**Singapore: Julius Toh**  
Vice President, Sales, Distribution &  
Networks, Southeast Asia  
Julius\_Toh@spe.sony.com  
**Mumbai: Sonika Bhasin**  
Vice President, International Distribution, India  
Sonika\_Bhasin@spe.sony.com

**Sony Pictures Television (SPT)** is one of the television industry's leading content providers, producing, distributing and carrying programming worldwide in every genre and for every platform. In addition to managing one of the industry's largest libraries of award-winning feature films, television shows and formats, SPT is home to a thriving global content business, operating a robust portfolio of wholly-owned and joint-venture production companies across the U.S., Europe, Latin America, and Asia Pacific, as well as linear and digital channels around the world. SPT is a Sony Pictures Entertainment Company.



It's A Sin



**A13** MEDIA  
INTERNATIONAL

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

*contentasia*  
*Screenings*

**Be included, contact:**

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

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



contentasia



## What's on where...

July 2021	14-16	BroadcastAsia/CommunicAsia	Online
August 2021	25-27	ContentAsia Summit	Online
	27	ContentAsia Awards	Online
September 2021	7-9	APOS September Edition	Online
	8	AVIA Vietnam in View	Online
	9-12	Gwangju ACE Fair	Gwangju, Korea
October 2021	8-13	Canneseries	Cannes, France & Online
	9-10	MIP Junior	Cannes, France
	11-14	Mipcom	Cannes, France
	30 Oct-8 Nov	34th Tokyo International Film Festival	Tokyo, Japan
November 2021	1-3	TIFFCOM 2021	Tokyo, Japan & Online
	8-11	AVIA Asia Video Summit - State of Piracy	Online
	10-12	Busan Contents Market (BCM)	TBC
	23-24	APOS India	Online
	24-25	Dubai International Content Market	Dubai
December 2021	1-3	Asia TV Forum & Market	Marina Bay Sands, Singapore
January 2022	18-20	NATPE Miami	Hybrid
March 2022	14-17	Hong Kong FILMART	TBC
April 2022	4-6	MIP Doc	Cannes, France
	4-6	MIP TV	Cannes, France
	4-6	MIP Formats	Cannes, France
June 2022	29 June-1 July	Content Expo Tokyo	Tokyo, Japan

\* As of Monday, 12 July 2021

The full list of events is available at [www.contentasia.tv/events-list](http://www.contentasia.tv/events-list)



contentasia

## Rick and Morty on fire in China

### Adult animation attracts double the demand of rivals

WarnerMedia/Adult Swim's animated sci-fi sitcom, *Rick and Morty*, was on fire in China for the week of 30 June to 6 July, registering high on double the demand of its closest competitors – *Saturday Night Live* and Disney+'s *Loki*, according to data science company Parrot Analytics.

*Loki* topped the digital originals list and was one of three Disney+ titles on an increasingly diverse top 10 shared by four streamers – Netflix, Amazon Prime Video, Paramount+ and Tencent, which

made it onto the list with 2019 time-travel period drama *Joy of Life* (aka *Thankful for the Remaining Years*). The Chinese drama, based on the novel *Qing Yunian* by Mao Ni, premiered in 2019 on Tencent Video and iQiyi.

Parrot Analytics notes that Chinese audiences are pretty much consuming the same hits as the rest of the world.

The only other digital original to attract enough demand to make it onto the overall list was Netflix's *The Naked Director*.

### Top 10 overall TV shows: China

Rank	Title	Difference from Market Average
1	<i>Rick And Morty</i>	33.0
2	<i>Saturday Night Live</i>	17.2
3	<i>Loki</i>	17.2
4	<i>Conan</i>	16.9
5	<i>The Naked Director</i>	15.8
6	<i>Breaking Bad</i>	15.7
7	<i>Attack On Titan</i>	15.1
8	<i>The Big Bang Theory</i>	13.1
9	<i>Mare Of Easttown</i>	13.1
10	<i>Last Week Tonight With John Oliver</i>	13.0

### Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average
1	<i>Loki</i>	Disney+	17.2
2	<i>The Naked Director</i>	Netflix	15.8
3	<i>Black Mirror</i>	Netflix	12.2
4	<i>WandaVision</i>	Disney+	11.4
5	<i>The Expanse</i>	Amazon Prime Video	11.3
6	<i>The Falcon And The Winter Soldier</i>	Disney+	11.0
7	<i>Too Hot to Handle</i>	Netflix	10.8
8	<i>Why Women Kill</i>	Paramount+	10.7
9	<i>Joy of Life</i>	Tencent Video	10.6
10	<i>La Casa De Papel (Money Heist)</i>	Netflix	10.6

Date Range: 30 June-6 July 2021

**Demand Definition:** 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. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is 10 times more in demand than the average TV show in this market.



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

Copyright 2021 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