



2022 return to pre-pandemic ad levels

Fastest recovery in China, Korea, Vietnam, MPA says

Advertising markets in Asia Pacific are on their way back up, led by China, Korea and Vietnam, all of which will return to pre-pandemic net ad spend levels by end-2021. Most other countries will follow in 2022, bolstered by the growth of digital advertising, a new report from analysts Media Partners Asia (MPA) says.

The full story is on page 3



KC Global Media counts down to first podcast

AXN original, *Fey Hollow*, debuts on 20 June

KC Global Media (KCGM) ventures into podcasts for the first time on 20 June with Asian crime thriller series, *Fey Hollow: The Fairy Tale Murders*. The eight-episode podcast – developed in-house under production head Derek Wong – is the first of a slate of podcasts in production by the Singapore-based KCGM Asia office for flagship brand, AXN Asia.

The full story is on page 7

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NBCU's IMD forges new U.S. path for Asian IP

Christine Fellowes rolls out Jubao, more to come in premium AVOD space



From Vegas to Macau 3

Comcast is rolling out a bundle of Asian AVOD streaming services, riding growing appetites for foreign content in the U.S. and opening up new opportunities for Asian rights holders.

The new generation of Asian streamers from Comcast's non-U.S. content division International Media Distribution (IMD) kicked off in May with its first owned-and-operated Mandarin/Cantonese platform Jubao, on the Xumo platform.

Jubao titles include historical/wuxia drama, *Men with Sword*, romcom *Pretty Li Hui Zhen* starring Dilraba Dilmurat and time travel drama *Hero's Dream*. Movies include *Project Gutenberg*, starring Chow Yun Fat and Aaron Kwok; and *From Vegas to Macau 3*, with Chow Yun Fat and Andy Lau. The service also carries some variety.

The original Chinese-American target audience is now being broadened, with more subtitling on series and movies, says Singapore-based IMD managing director, Christine Fellowes.

The 20-year-old Denver-based IMD, part of NBCU International Networks, represents more than 50 linear and on-demand networks from Asia, Europe, Latin America and the Middle East.

"Our goal is to have a portfolio of branded VOD services covering Chinese, Korea, Filipino, Japanese, Indian and Vietnamese content," Fellowes told *ContentAsia*.

Fellowes says U.S. audiences are watching foreign-language content a lot more than they used to. According to research company, Ampere, the percentage of people who say they watch foreign content with subtitles soared from 15% in 2019 to 44% in Q1 2021.



STAN LEE'S SUPERHERO KINDERGARTEN

Target Demo
Primary: **Kids, 4-6**
Secondary: **Family Co-Viewing**

Format
26 x 22'

About

Superhero Kindergarten is a comedy/action series about six unique kids who are learning to master their super skills while learning their ABCs.

With the help of their teacher, they will learn the values of teamwork and health while also protecting the town of Greenville from their crosstown rivals.

The Dream Team

The series is the brainchild of the great superhero icon **STAN LEE** and action icon **ARNOLD SCHWARZENEGGER**.



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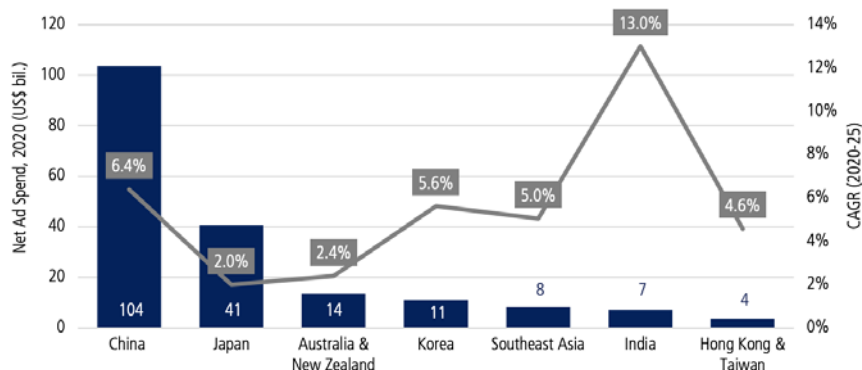
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2022 return to pre-pandemic ad levels

Fastest recovery in China, Korea, Vietnam, MPA says

APAC ADVERTISING SPEND (2020) & GROWTH OUTLOOK (2020-25 CAGR)



Note: (1) Southeast Asia includes Indonesia, Malaysia, Philippines, Singapore, Thailand and Vietnam
Source: Media Partners Asia

Advertising markets in Asia Pacific are on their way back up, led by China, Korea and Vietnam, all of which will return to pre-pandemic net ad spend levels by end-2021. Most other countries will follow in 2022, bolstered by the growth of digital advertising, a new report from analysts Media Partners Asia (MPA) says.

"As economies rebound, recovery is underway with ad spend forecast to exceed US\$200 billion by end 2021," the report says. This tops pre-pandemic levels for the region, largely due to China, which will account for 56% of total Asia-Pacific adex in 2021.

The report, *Asia Pacific Advertising Trends 2021*, says digital advertising is projected to grow to contribute 67% of APAC ad revenue in 2025, eating into TV's share (18%).

APAC adex is forecast to grow at 5.4% CAGR to reach US\$245 billion by 2025, powered by growth across key markets such as China, India, Japan and Korea.

In 2020, pandemic-induced uncertainty and advertiser pullback in the first half of the year pushed net Asia-Pacific adex down 4.3% year-on-year to US\$188 billion, the report says.

Digital was the largest medium, contributing 59% of ad spend, followed by television (23%, including digital

terrestrial TV), out-of-home (9%), print (6%), radio (3%) and cinema (0.5%).

Digital advertising proved most resilient to soft advertiser demand in 2020, with consumers across APAC spending more time online and brands accelerating digitalisation efforts.

The role of e-commerce in advertising surged in 2020, with e-commerce contributing an estimated 39% of China's ad revenues, while growing significantly, albeit from a small base, in India, Indonesia, Japan and Korea.

MPA projects digital advertising's share of net adspend to grow from 59% in 2020 to 67% in 2025.

TV advertising declined 15% year-on-year to US\$43.3 billion in 2020 as advertisers accelerated their transition to digital. In mature markets such as Australia and Japan, dips in TV ad spend are expected to be permanent.

In other markets, including India, Indonesia, the Philippines and Thailand, TV remains important, retaining its position as the largest ad segment as of end-2020.

Overall, TV advertising is expected to rebound in 2021, growing 4.6% year-on-year, before secular decline sets in again in 2023. MPA projects total Asia Pacific TV advertising spend to grow at CAGR of 0.7% over 2020-2025 to reach US\$44.8 billion in 2025.



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YOUR
HORIZONS.**

ASK US HOW

Zee5 sets its sights on the U.S. 22 June launch completes global footprint



Radhe: Your Most Wanted Bhai

South Asian SVOD streaming platform, Zee5, debuts in the U.S. on 22 June with more than 130,000 hours of Indian, Pakistani and Bangladesh entertainment in 18 languages.

Zee5 is promising 100 hours of fresh content on the platform daily, and goes live with a launch offer of US\$49.99 a year. The regular annual subscription is US\$84.

The direct-to-consumer launch fills the final gap in Zee5's global footprint following launches over the past three years across Asia Pacific, the Middle East, Europe and the U.K.

Amit Goenka, Zee Entertainment's president, digital businesses and platforms, describes the U.S. as "the last bastion in our global journey".

The slate that will be offered in the U.S. features more than 3,500 movies, including Salman Khan's *Radhe: Your Most Wanted Bhai* (2021), the Indian remake of 2017 Korean movie, *The Outlaws*; and 2019 military action film, *Uri: The Surgical Strike*.

The 1,600 TV titles include *Kundali Bhagya*, *Mithai* (Bangla), *Sembaruti* (Tamil) and *Sa Re Ga Ma Pa*, as well as Zee Originals such as Pakistani series, *Churails*.

Programming includes regional Indian languages as well as Malay, Thai, Bahasa, Arabic, Urdu and Bangla (Bangladeshi). Key titles will also be subtitled or dubbed in English.

While the South Asian diaspora is an obvious first target, Zee5 has mainstream U.S. audiences in its sights as well.

"These stories have the power to engage deeply and go well beyond the South Asian audience," says Zee5 Global's chief business officer, Archana Anand.

The U.S. launch comes as Zee5 continues to push the boundaries of South Asian stories.

On 25 June, the platform debuts its third Pakistani original – the 18-episode *Dhoop Ki Deewar* – a story of "heart over hate" set against a backdrop of the Indo-Pakistan conflict.



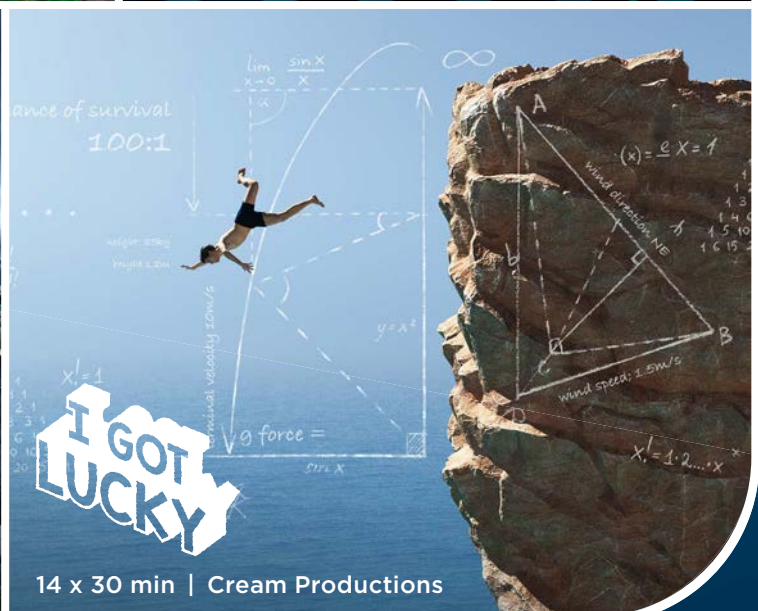
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Hong Kong amends censorship guidelines

New regulatory framework shaped by China's National Security Law

Hong Kong authorities have amended the territory's film censorship guidelines, squeezing a once free-wheeling content environment into a space defined by China's strict new National Security Law.

Amendments to the Film Censorship Ordinance, gazetted on Friday (11 June), provide censors with "clearer guidelines on film examination and classification," Hong Kong's Commerce and Economic Development Bureau said.

Bringing Hong Kong in line with Chinese practise, all films intended for public exhibition have to be submitted for censorship. Films that do not meet the criteria will not be cleared for release.

In a statement announcing the amendments, the Bureau underscored the Special Administrative Region's ob-

ligations to "safeguard the sovereignty, unification and territorial integrity of the People's Republic of China".

"The executive authorities, legislature and judiciary of the HKSAR shall effectively prevent, suppress and impose punishment for any act or activity endangering national security in accordance with the National Security Law and other relevant laws," a spokesperson said.

The amendments charge censors with eliminating "the portrayal, depiction or treatment of any act or activity which may amount to an offence endangering national security, or which may otherwise jeopardise the safeguarding of national security by the HKSAR, and any content of a film which is objectively and reasonably capable of being perceived as endorsing, supporting,

promoting, glorifying, encouraging or inciting such act or activity".

The Commerce and Economic Development Bureau said that the new regulatory framework "is built on the premise of a balance between protection of individual rights and freedoms on the one hand, and the protection of legitimate societal interests on the other."

The spokesperson added that "although fundamental rights (including the right to freedom of expression in the exhibition of films) should be respected, the exercise of such rights are subject to restrictions provided by law that are necessary for pursuing legitimate aims, such as respecting the rights or reputation of others, and the protection of national security or public order, or public health or morals".



ITV Studios boosts natural history slate with Northern Pictures' *Great Barrier Reef* special



Great Barrier Reef The Next Generation

ITV Studios has picked up international distribution rights to Australian production house Northern Pictures' *Great Barrier Reef: The Next Generation*. The one-hour blue-chip natural history special follows young marine explorers on a journey into life on the reef and promises a look into how ground-breaking research is helping to preserve the natural and cultural heritage of the reef. *Great Barrier Reef: The Next Generation* is produced and directed by Karina Holden, Northern Pictures' head of factual.



Aus series *Bluey* debuts on CBeebies in India



Bluey

Australian pre-school series *Bluey* debuts on CBeebies in India on Monday, 14 June. The series, stripped across Mondays to Fridays at 4.20pm, was produced by Ludo Studio for ABC Kids Australia and co-commissioned by ABC Children's and BBC Studios. The series is distributed by BBC Studios outside of Australia.

KC Global countdown to first podcast *AXN's Fey Hollow* debuts on 20 June across platforms



Fey Hollow: The Fairy Tale Murders

KC Global Media (KCGM) ventures into podcasts for the first time this month with Asian crime thriller series, *Fey Hollow: The Fairy Tale Murders*.

The eight-episode audio series is the first of a slate of podcasts in production by the Singapore-based KCGM Asia office for flagship brand, AXN Asia.

George Chien, KCGM's co-founder, president and CEO, says the aim is to produce four audio series a year.

The podcast, developed internally, debuts on 20 June across domestic and international podcast platforms, including Awedio by Singapore's SPH, Syok by Astro Radio in Malaysia, Apple podcasts and others as well as on AXN Asia's website.

Fey Hollow: The Fairy Tale Murders is about two detectives tracking down a serial killer who uses brutal fairy tale-inspired rituals to murder his victims.

The series – written by Kane Holder and voiced by, among others, Lim Kay Tong, Naomi Yeo and DJ Joshua Simon – has a dual finale, allowing listeners to choose how happy (or not) they want the story to end.

Chien says the team chose fiction – rather than the more common true crime investigation genre – for its podcast debut to stay true to the AXN brand and because “in the fiction space we can be unique”.

Conceptualised at the height of pandemic containment measures, podcasts are also the best route to producing original, social-distancing-friendly content, Chien says.

Distribution across myriad podcast platforms in Asia as well as on international platforms was the biggest learning for the channels team, he adds.

For KCGM, the business case for podcasts right now is more about extending AXN's brand than a clear-cut path to revenue.

Fey Hollow: The Fairy Tale Murders was funded internally and does not carry advertising or sponsorship.

Chien says it's early days for the new initiative.

“We already have the brand and the audience. We aren't starting from scratch,” Chien says, adding: “This is an opportunity for us.”

contentasia



In search of elevated entertainment experiences

Disney+ and Dolby Laboratories talk about a new video and audio era in Asia

Disney has in the past 14 months added high-impact titles such as *Loki*, *Wolfgang*, *Cruella*, *WandaVision*, *Soul*, *Mulan*, *Star Wars: The Bad Batch* and *The Mandalorian* to Asia's entertainment universe via its first Disney+ services.

The direct-to-consumer streaming platforms give Disney further and deeper into the hearts of consumers across Asia than ever before.

So far, customised subscription streaming platforms have rolled out in India (Disney+ Hotstar, Apr 2020), Indonesia (Disney+ Hotstar, Sept 2020), Singapore (Disney+, 23 Feb 2021) and Malaysia (Disney+ Hotstar, 1 June 2021). The hybrid Disney+ Hotstar rolls out in Thailand on 30 June 2021. A separate Hotstar platform launched in Singapore on 1 Nov 2020.

Additional SVOD services in the region will follow as Disney migrates its business away from the linear channels it has known and profited from for almost three decades. And along with the pivot, comes the sharpest focus ever on delivering optimal viewer experiences.

"We want to elevate the viewing experience even further by bringing the entertainment and storytelling to life in an atmosphere made more immersive with Dolby technologies," says Winradit Kolasastraseni, the newly appointed general manager for Disney's direct-to-consumer services in Taiwan, Hong Kong & Southeast Asia (excl Indonesia).

A selection of titles on Disney+ are available with Dolby Vision and/or Dolby Audio. These include Marvel Studios' *WandaVision*, *The Falcon and The Winter Soldier* and *Loki*, which premiered on 9 June, along with *The Mandalorian*, *Star Wars: The Bad Batch*, *Soul* and *Mulan*, among others.



The Mandalorian



Winradit Kolasastraseni,
Disney (top); Pankaj
Kedia, Dolby Laboratories



Dolby Atmos is currently available only on Disney+ in Singapore.

Behind the scenes, post-production teams across the region are racing to upgrade, eager to be part of the streaming boom.

"Many markets now have the ability and infrastructure to create content in Dolby Atmos and Dolby Vision including India, Singapore, Malaysia, Thailand, Indonesia, Philippines, Australia and others," says Pankaj Kedia, Dolby Laboratories' MD for emerging markets.

"The investment is essentially made by the audio and video post production studios and they offer this as a service to production companies and content creators," Kedia says.

"It is also possible for content creators to upgrade their inhouse or personal kits, if that is what they use for the post production of their shows," he adds.

For Dolby Laboratories, Disney+'s roll-out across Asia is a premium opportunity

to showcase audio and video upgrades.

Kedia says the collaboration with Disney brings elevated entertainment experiences.

"In Indonesia and Malaysia, Disney+ Hotstar's robust library of content enabled in Dolby Vision's ultra-vivid images with incredible brightness, contrast, color, and detail, and Dolby Audio high-quality sound, will allow audiences to experience favourite movies and shows in a spectacular experience from the comfort of their living room and on-the-go," he says.

"In Singapore, the extensive library of content on Disney+ offers the ultimate entertainment experience in both Dolby Vision and Dolby Atmos technologies.

"Audiences in Singapore can enjoy Disney+ content with ultra-vivid imaging with Dolby Vision, while Dolby Atmos transports viewers from an ordinary moment into an extraordinary experience with moving audio that flows all around listeners," he says, adding: "We are thrilled to be a part of Disney's launches in these countries and looking forward to more exciting launches ahead!"



By 2029, HD Cable Households are Expected to Increase by 78% to 306 Million Across the Asia-Pacific Region

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The Queen of Flow 2

The duo who won over world audiences is back: Carolina Ramírez (as Yeimy Montoya) and Carlos Torres (as Charly Flow). This new season sees the arrival of an enemy who knows Yeimy well. Meanwhile, her partner Juancho sees her producer lose ground to a mighty competitor, and Charly Flow, from the shadows, does everything he can to recover his freedom. Yeimy's whole world and that of her family is at stake when Charly reappears and unites with new allies to destroy her. Length: 86x60 mins

Caracol Television 150 Alhambra Circle, Suite #1250, Miami, FL, 33134, U.S. T: +1 305 960 2018



Whitstable Pearl

Whitstable Pearl is a gripping crime procedural series like no other: fresh, witty, tasty, sometimes romantic and frequently deadly... The beautiful English seaside town of Whitstable is home to Pearl Nolan who divides her time between serving up seafood delicacies in her restaurant and solving the crimes, debauchery, and murder regularly brought in by the tide. Julie Wassmer's novels are brought to the screen for the first time by Norwegian filmmaker Øystein Karlsen (Lilyhammer) and the award-winning producers of detective series Marcella. Starring Kerry Godliman (After Life) and Howard Charles (The Three Musketeers). Length: 6x45 mins **Cineflix Rights** 1st Floor, 1 Lorenzo Street, London, WC1X 9DJ, U.K. T: +44(0)20 3179 5050



The Traitors

The Traitors is a nail-biting intelligent-reality format in which treachery and deceit are the name of the game. In an atmospheric castle, 18 celebrities come together. Their mission? Completing a series of challenges with the objective of earning a cash prize. The catch? Three of the contestants will devise a plan to steal the prize instead of sharing it among the rest. These are the traitors. In this gripping psychological format, will they be unmasked in time? **All3Media International** 1 George Street, 10-01, Singapore, 049145 T: +65 9459 2139



The Misadventures of Moley

Master Moley features an award winning, star-studded cast, and is based on an original idea the creator conceived as an imaginative bedtime story for his children. The animation follows adventurous mole, Master Moley, who lives deep in a burrow under Windsor Castle in the bustling city of MoleTown, where he is the keeper of a magical book that has the power to bring peace between humans and moles. The

colourful, heart-warming tale follows Master Moley and his friends on adventurous missions, encapsulating a sense of discovery and humour, wrapped in the warmth and comfort of family life. Length: 52x11 mins series **Jetpack Distribution** Churchill House, Borehamwood, Hertfordshire, WD6 2HP, U.K.



Stan Lee's Superhero Kindergarten

From the amazing minds of Stan Lee and Arnold Schwarzenegger, Superhero Kindergarten is a comedy/action series for upper pre-schoolers about six unique kids who are learning to master their super skills while learning their ABCs. With the help of their teacher, they will learn the values of teamwork and health while also protecting the town of Greenville from their crosstown rivals. Length: 26x22 mins **Genius Brands International** 190 N Canon Dr 4th Fl, Beverly Hills, CA 90210, U.S. T: +1 310 273 4222



Anna & Friends

What happens when an imaginative little girl, an impatient frog, an over-confident dog, a thoughtful cat, and a naive earthworm get together? A hilarious and heartwarming pre-school series featuring five inseparable friends celebrating the power of friendship, imaginative play, and backyard "grown-up" adventures! Enter the simple whimsical world of Anna & Friends where joyfulness and enthusiasm are everywhere. Length: 78x7 mins **Superights** 107 Avenue Parmentier, 75011, Paris, France T: +33 (0) 5 16 500 016



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Taiwan

In numbers

Population..... 23.499m
Households..... 8.961m
Cable TV/digital subscribers..... 4.833m
Cable TV system operators..... 64
Direct satellite broadcasting svc ops..... 4
Satellite broadcasting prog supplier..... 96
Fixed bb internet subs..... 6.04m
Mobile phone subs/100 inhabitants.. 123.21%
Households with internet access..... 86.2%

Source: Department of Household Registration (population & households in May 2021), National Communications Commission/NCC (cable TV subs in Q1 2021, cable/satellite operators in April 2021, mobile/internet in 2019)

Free TV

CTV

Terrestrial broadcaster China Television Company (CTV, est. 1968, started broadcasting 1969) owns and operates – CTV/HD, CTV News/HD, CTV Bravo SD and CTV Classic SD. CTV became a subsidiary of the Want Want group in 2008. The company is also involved in production and content distribution via subsidiary China TV Cultural (CTV) Enterprises.

CTS

Chinese Television System (CTS) was founded in 1971 in a JV between Taiwan's Ministry of National Defence and the Ministry of Education. In 2006, the channel (along with PTS) was incorporated into Taiwan Broadcasting System (TBS), the state consortium of public TV stations. CTS' channels include CTS-HD, CTS Education Channel, CTS News, CTS Variety channel and CTS MOD News Channel. CTS-HD's schedule is generally 60% entertainment (local drama) and 40% news. CTS also co-produces/produces and distributes content worldwide via subsidiary Chinese Television System Culture Enterprise (CTSE).

FTV

Est. in June 1997 as Taiwan's first privately owned terrestrial TV station, Formosa TV (FTV) owns/operates three channels – FTV General, FTV News and Follow me



Sandrine Pinna 《張榕容》 as Hsu Tze-Wei in HBO Asia Original series from Taiwan, *Trinity Of Shadows*. The WarnerMedia/Catchplay/HKTV's 15-part drama series premiered on HBO/HBO Go and Taiwan-based streaming platform Catchplay+ on Sunday, 13 June 2021

TV (FMTV). FTV broadcasts in various languages and dialects, including English. The station claims 100% coverage via six broadcast stations. FTV also has interests in mobile TV and content production.

PTS

Est. in 1998 as a non-profit foundation, Public Television Service (PTS) is Taiwan's first public service broadcaster, offering 3 channels: PTS (culture/edu/news/current affairs), digital mobile platform PTS2 (info/ent/sports) & PTS HD, & video streaming service PTS Plus. PTS became part of Taiwan's state consortium of public TV stations, Taiwan Broadcasting System (TBS), in 2006. PTS is also involved in content production/distribution.

TTV

Taiwan Television Enterprise (TTV, est. 1962 as a government TV station) was privatised in 2007 and acquired by CATV channel operator Unique Satellite TV (USTV), which transformed it into Taiwan's first commercial TV broadcaster.

TTV operates four channels – Taiwan Television HD, TTV News SD, TTV Finance SD, TTV Variety SD.

MSO (Cable TV)

Home+ Digital

Homeplus Digital (aka China Network Systems/CNS, est. 2001) offers more than 200 TV/music channels and broadband/fibre/telephony services to 1m+ subs via 11 system operators. Fibre internet+cable TV combo plans start from NT\$749/US\$27 a month for 20 Mbps to NT\$1,399/US\$51 a month for 1 Gbps connection.

Kbro

Kbro (est. 1995) provides cable TV, broadband, VOD/OTT and home security services. The company carries 12 cable TV networks serving approx 1m households across eight cities via 12 cable systems and has about 2m broadband subs.

TBC

Taiwan Broadband Communications (TBC, est. 1999) offers 180+ local/int'l TV channels to more than 700,000 cable/digital TV subs. The platform also offers streaming services: HBO Go, friDay, LiTV and myVideo.

Taiwan Optical Platform (TOP)

Taiwan Optical Platform (TOP, founded March 2001) is made up of four cable operators – Da-Tun Cable TV, Top Light Communications, CNT Cable TV and Chia-Lien Cable TV. TOP also offers broadband & VOD.

TWM Broadband

Offers quad-play services – cable/digital TV, fibre-optic/ADSL internet, fixed line and mobile. A subsidiary of Taiwan Mobile, TWM Broadband was launched in 2007, and also distributes local and international TV channels to other cable operators and video platforms.

IPTV/Broadband/OTT

Consumers in Taiwan are able to access a plethora of regional/global streaming services, including **Netflix** (ranging from NT\$270/US\$9.80 a month to NT\$390/US\$14 a month) and **HBO Go** (NT\$150/US\$5.40 a month).

4gTV

4gTV was established in July 2015 offering 100+ live TV channels and VOD. Monthly subscriptions from NT\$90/US\$3.25 for the Sports pack to NT\$168/US\$6 for the Deluxe pack.

Apple TV+

Apple launched Apple TV+ globally, including Taiwan in Nov 2019. Subscription costs NT\$170/US\$6.15 a month; 7-day free trial.

Bandott

Offers a 4K TV set-top box with video/audio on-demand to over 60,000 users.

bbMOD

Multiple system operator Home+ Digital launched bbMOD in Sept 2017 in cooperation with Catchplay, offering Hollywood and Chinese content. Monthly plan from NT\$49/US\$1.60 to NT\$149/US\$4.92.

Catchplay+

Movie streaming VOD service, launched in 2007. Has distributed 600+ films theatrically and 2,000+ titles on DVD/digital. In Jan 2013, the group launched linear service, Catchplay HD Movie Channel, in Taiwan partnering with Chunghwa Telecom and Kbro. In May 2015, Catchplay ventured into OTT with AsiaPlay and AsiaPlay Taiwan to develop and operate OTT services in Taiwan and across Asia (Indonesia in June 2016 via Telkom Indonesia and Singapore in Aug 2016 via StarHub). Catchplay+ offers local, regional, int'l/Hollywood movies to seven million registered users across the three markets. In Taiwan, Catchplay+ costs around US\$8 a month, including access to HBO Go (June 2021).

Chunghwa MOD

Taiwan's largest telco Chunghwa Telecom's IPTV service, Chunghwa MOD, carries more than 180 live TV channels (incl. 130 HD) and 10,000+ hours of VOD titles, including movies, kids, sports and (free) English-language tutoring, third party apps (Netflix, KKBox, KKTV, Family199) to 2.066m subs in Taiwan (May 2021). Monthly subscriptions cost from NT\$200/US\$7.23 for 20 channels to NT\$350/US\$12.65 for 190 channels.

Elta OTT

Tech co. Elta TV launched Elta OTT in Jan 2016 offering live streaming TV channels and VOD.

FainTV

Chinese Satellite TV Communications Group (CSTV) launched mobile TV app FainTV in 2014, in corporation with Samsung and cloud service provider Octoshape. FainTV offers 50+ TV channels and 10,000 hours of VOD content from NT\$90/US\$3.25 a month.

friDay

Telco Far EasTone launched online video platform friDay in Nov 2015 offering local, Korean, Japanese and Hollywood films, documentaries and sports content.

GagaOOLala

GagaOOLala is a LGBTQ-focused online streaming service by Taipei-based Portico Media, content aggregator and founder of the Taiwan International Queer Film Festival (TIQFF) and Queermosa Awards. GagaOOLala offers premium festival/art house movies and award winners from around the world, docus, drama series and original content. The platform, available globally, has a free tier offering a limited slate and first eps of some series and a monthly subscription option for US\$6.99.

Gt TV

Gt TV is an OTT service of Taiwan's mobile operator Asia Pacific Telecom. Offerings include 60+ local and international TV channels priced at NT\$139/US\$5 a month.

Hami Video

Chunghwa Telecom's Hami TV is a mobile TV service that displays four simultaneous HD picture frames. Offerings include drama series (from China, Taiwan, Korea), movies and animation series and sports.

KKTV

KKTV launched commercial services in Aug 2016. Managed by KKBOX, a music streaming service majority owned by Japan's telco KDDI. Offers local content and titles from Japan and Korea.

LiTV

LiTV started operations in Mar 2015 and now offers 400+ local/int'l TV channels (news, sports, finance, politics, drama, film, variety, animation, travel, kids) and 50,000+ hours of on-demand video/audio services. Subscriptions cost NT\$199/US\$7.20 a month or NT\$1,990/US\$72 a year.

the contentasia - summit

Conversations about content in Asia

The Plot Thickens

25-27 August 2021



Information from CJ Yong at cj@contentasia.tv
www.contentasiasummit.com

Line TV

Choco Media Entertainment, a Taiwanese start-up offering media services such as video streaming (Choco TV), content acquisition/distribution, artist management, among others, was acquired by South Korea's Naver Group and Japan's Line Corp in Nov 2018. Choco TV merged with Line TV and branded as Line TV offering local, original programming, Chinese, Korean, Japanese and Thai content. Subscription costs NT\$160/US\$5.80 a month or NT\$1,560/US\$56.40 a year.

myVideo

Video streaming service myVideo offers online movies, anime, TV drama, news, concerts and animation, among others. Subscription costs NT\$250/US\$9 a month for unlimited content.

Super MOD

See *Kbro under MSO (Cable TV)*. Kbro commercially launched multi-media on-demand service, Super MOD, in Sept 2012 offering online applications, including VOD (acquired and in-house-produced content).

Vee Time Corporation

Vee Time Corporation's operates cloud-based TV/multimedia platform, Vee TV, which offers 150+ local/int'l channels and VOD services.

Vidol

Vidol is a video streaming app by Taiwanese programmer, Sanlih E-Television (SET). Vidol carries Sanlih-branded live TV channels and in-house drama and variety shows. Subscriptions start from NT\$120/US\$4.33 a month.

Satellite DTH**C-Sky-Net**

Chinese Satellite Television Communications' (CSTV) Hsin-Chi Broadcast operates direct-to-home (DTH) service C-Sky-Net (launched 1998), offering about 50 local and international channels.

Channel Operators/Programmers**Asia Digital Media**

Asia Digital Media (subsidiary of Chinese Satellite Television Communications, CSTV) operates 10+ channels, including Global News, Global HD and Global Business.

CTI Television

Est. in 1994 by Chinese Television Network (CTN) and acquired by China Times in 2002. The network became a member of the Want Want Group in late 2008. CTI owns/operates three TV channels.

EBC

Eastern Broadcasting Corporation (EBC, founded 1991) operates 8 TV channels for Taiwan and approx 10 int'l channels. Local channels include news, financial news, variety, drama, local and foreign movies and kids/education. Distribution subsidiary, EBC Asia, distributes 4 TV channels in 48 countries in Asia Pac.

ERA Communications

ERA Communications (est.1981) owns and operates 3 commercial cable channels: ERA News, Much TV (entertainment, variety, talk shows) & Jet TV (variety, talk shows). ERA is also involved in content production.

Gala Television (GTV)

Gala Television (est. June 1997) operates four commercial TV stations offering a mix of in-house produced, commissioned & acquired content. Gala Television became a subsidiary of Yung-tsai Investment in 2014 after it was sold by EQT Greater China, which acquired Gala in 2011.

TVBS Media Inc

TVBS Media (est. 1993) operates cable channels – TVBS, TVBS News, TVBS Entertainment, TVB8 and TVBS Asia. Has its own production centre.

Long Turn TV (LTV)

LTV is the international media business unit of Chinese Satellite Television. LTV

produces/distributes in-house channels and distributes foreign pay-TV channels. The company also offers satellite broadcasting and content distribution services.

Portico Media

Portico Media (founded 2005) specialises in production, aggregation and channel distribution. Distributes about 18 channels in Taiwan. Also owns online comedy platform, Hahatai, and LBGTV platform GagaOOLala.

Sanlih E-Television

Est. 1983 as a video cassette supplier and cable TV/satellite broadcast service provider, Sanlih began offering in-house cable channels in 1993. Sanlih operates Sanlih Taiwan Channel, Sanlih City Channel, Sanlih News Channel, Sanlih Financial Channel and Sanlih International Channel.

Videoland Television Network

A subsidiary of the Koos Group, Videoland was founded in 1982 as a production house, providing more than 1,000 hours of content annually. Now owns and manages seven in-house channels (including sports, Japanese, movies and drama).

Momo Kids

Win TV Broadcasting, owned by Taiwan Mobile, operates family channel Mo-moKids and owns distribution rights to domestic and foreign TV content.

Prod/Post Production**Chimestone Digital Production**

Founded in Nov 1999 as a post-production film/TV company, Chimestone began digital film production services using 2K and 4K-3D standards in 2008 and supported production of *The Ghost Tales*, *Clownfish 3D*, *Ending Cut* and *The Mother Earth*, among others. Chimestone released its first TV production, romantic drama *Amour et Patisserie*, in 2013 and its first interactive mobile drama *Medium Rare* in 2017.

Creative Century Entertainment

Est. 2007. Produces and distributes TV series and feature films.

Eightgeman

Est. Jan 2018, production credits include *All Is Well*, a co-pro with Singapore's Mediacorp.

Engine Studios

Engine Studios offers production and talent management services.

Greener Grass Productions

Est. in 2008, the company produces films and TV content, including script development, film planning and distribution. Production credits include *The Victims' Game* (for Netflix), *The Tag-Along* and *Wake Up 1/2*.

Next Animation Studio

Next Animation Studio focuses on news animation, primarily for its YouTube channel TomoNews and animation servicing. In 2018, NAS pivoted away from premium original animation IP development.

Phenomena Production

Produces premium drama, including WarnerMedia's *The Haunted Heart*.

Studio2 Animation Lab

Animation specialist. Original titles include *Weather Boy!*, *Barkley The Cat* and *The Little Sun*.

Studio76 Original Productions

Based in Taipei, Studio76 invests in developing original stories and scripts, co-funding and producing TV movies and mini-series, as well as managing content distribution in Asia. Launched in 2019 six months ahead of the pandemic, Studio76's first productions were hor-

ror, sports, crime and investigation. The production house's upcoming projects include a second season of its award-winning *76 Horror Bookstore*; *Meow Meow Boss*, which releases in July 2021; and *You Have to Kill Me* (1 x 100 mins or 4 x 25 mins), which is currently in post production. Studio76 is also exploring opportunities in the short-form three-minute episode sector, including vertical video. Projects on the plan for later this year include *Get Married Not Buried*, scheduled to go into production in August 2021 for delivery in the second quarter of 2022.

Xanthus Animation

Provides 3D product development and production services.

Telcos

Asia Pacific Telecom (APT)

Asia Pacific Telecom (APT), founded in 2000, has 2.042m mobile subscribers (March 2021).

Chunghwa Telecom

Chunghwa Telecom provides fixed-line, mobile, IPTV, broadband & internet services. Has 9.807m fixed-line subs, 11.472m mobile 3G/4G subs, 2.066m IPTV (MOD) subs and 3.589m HiNet internet subs (May 2021).

Far EasTone Telecommunications

The telco, established in 1997, offers 3G/4G services to 7.067m mobile subs (March 2021).

Taiwan Mobile

Offers quad-play services, incl. mobile, fixed-line, cable TV & broadband.

Taiwan Broadband Communications

Taiwan Broadband Communications (TBC) offers 5Mbps-120Mbps broadband services via its HFC network.

Taiwan Star

Formed after the merger of 4G operator Taiwan Star & 3G mobile network service provider VIBO in Nov 2013.

Regulators/Associations

Ministry of Transportation and Communications (MOTC)

The Ministry of Transportation and Communications (MOTC) and the NCC have divided responsibilities for Taiwan's telecommunications sector.

National Communications Commission (NCC)

National Communications Commission (NCC, est. Feb 2006) regulates telecoms and broadcasting services.

Taiwan Creative Content Agency (Taicca)

Taicca, est. in June 2019 and backed by the Ministry of Culture, is tasked to promote the development of Taiwan's content industries. Taicca supports various cultural content industries in Taiwan, including film/TV, publishing and cultural technologies. Taicca also manages the National Development Fund to develop intellectual property (IP), incubate culture technologies, and facilitate start-ups. Through international distribution channels, Taicca strives to globally promote Taiwan's cultural brand.

Adapted from ContentAsia's
The Big List 2021

Be included!

ContentAsia's directory listings are updated continuously.

If you would like to be included, send your details to
Malena at malena@contentasia.tv

What's on where...

June 2021	7-30	Vietnam Telefilm	Online
	14-15	DW Global Media Forum	Bonn, Germany & Online
	28-30	MIP China	Online
July 2021	14-16	BroadcastAsia/CommunicAsia	Online
August 2021	25-27	ContentAsia Summit	Online
	27	ContentAsia Awards	Online
September 2021	1-3	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 Friday, 11 June 2021

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



contentasia

The Family Man sweeps India demand

Amazon Prime Video takes top 2 spots – Parrot Analytics

Amazon Prime Video India had a great week from 2-8 June, hitting it out of the park with espionage action thriller, *The Family Man*. Season two debuted during the week, which almost certainly accounts for the show's 52.9% difference from average demand for titles tracked by data science company Parrot Analytics in India for the week.

Mirzapur – another of the series that put Amazon Prime Video on India's streaming map – beat Netflix's Span-

ish drama, *La Casa De Papel* (*Money Heist*), by a sliver.

Although Netflix took five of the top 10 spots, only one of its Indian titles – *Sacred Games* – performed anywhere near well enough to compete with foreign streaming stable-mates like *Lucifer*, *Stranger Things* and *13 Reasons Why*.

Sony's domestic streamer, SonyLiv, made it onto the digital originals list with another show of the moment, *Applause Entertainment's Scam 1992: The Harshad Mehta Story*.

Top 10 overall TV shows: India

Rank	Title	Difference from Market Average
1	<i>The Family Man</i>	52.9
2	<i>Mirzapur</i>	30.1
3	<i>La Casa De Papel</i> (<i>Money Heist</i>)	30.0
4	<i>Yeh Rishta Kya Kehlata Hai</i>	29.0
5	<i>Game of Thrones</i>	25.5
6	<i>Taarak Mehta Ka Ooltah Chashmah</i>	24.2
7	<i>Lucifer</i>	23.4
8	<i>WWE Monday Night Raw</i>	22.8
9	<i>Stranger Things</i>	22.7
10	<i>Friends</i>	22.1

Top 10 digital originals: India

Rank	Title	Platform	Difference from Market Average
1	<i>The Family Man</i>	Amazon Prime Video	52.9
2	<i>Mirzapur</i>	Amazon Prime Video	30.1
3	<i>La Casa De Papel</i> (<i>Money Heist</i>)	Netflix	30.0
4	<i>Lucifer</i>	Netflix	23.4
5	<i>Stranger Things</i>	Netflix	22.7
6	<i>Sacred Games</i>	Netflix	17.8
7	<i>Hostel Daze</i>	Amazon Prime Video	16.6
8	<i>Scam 1992: The Harshad Mehta Story</i>	Sony Liv	16.0
9	<i>The Falcon And The Winter Soldier</i>	Disney+	15.6
10	<i>13 Reasons Why</i>	Netflix	14.9

Date range: 2-8 June 2021

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 ten times more in demand than the average TV show in this market



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