



APAC video spend up 9%, Couto says

APOS 2021 opens with a "tale of two worlds"

Media Partners Asia's (MPA) 2021 APOS event opens Tuesday (20 April) with consumers in some parts of the region spending more than they ever have on SVOD services; the ongoing power of telco and pay-TV partnerships for SVOD platforms; robust support for live TV in some sectors; mixed fortunes for bundles across the region; and the potential birth of an ecosystem rather than a winner-takes-all environment.

The full story is on page 2



Disney+ wipes out Singapore rivals

Two-month-old streamer dominates local demand

In less than two months, Disney+ has captured Singapore's video entertainment hearts and minds, according to data science company Parrot Analytics. Of all the shows measured in the week of 7-13 April, *The Falcon and the Winter Soldier*, *WandaVision*, *The Mandalorian* dominated regular and digital demand, with other Disney/ABC titles on the lists as well.

The full story is on page 17



Made for minds.

HER

Women in Asia

Work? School? Dating? Religion?

Women in Asia are speaking up and having their voices heard. From Taiwan to India and Malaysia to Indonesia, discover the issues that define them and connect them.



Andy Paterson joins Henry Tan's Astro team as head of OTT

Andy Paterson has taken over from Christian Toksvig as head of OTT at Malaysia's Astro.

No formal announcements had been made at presstime.

The Kuala Lumpur-based platform is still keeping a tight lid on announcing key hires – including the addition of Mark Francis as OTT content head.

Details of the new streamer, Sooka, have also not been announced.

Paterson previously worked with former iflix colleague, Cam Walker, at Siden after exiting failed streaming platform iflix in February 2020.

Toksvig – another iflix alum – exited Astro at the beginning of April, writing on his LinkedIn profile two weeks ago that he was leaving Malaysia after six years to return to Europe.

Toksvig worked at Astro for two years as commercial and product head for OTT.



Philippines' fixed broadband speed soars

The Philippines Department of Information & Communications Technology (DICT) says fixed broadband download speed in March was the fastest recorded since 2016. Using results from Ookla's Speedtest Global Index, DICT said March speed was up more than 20% on Feb. The Philippines still ranks 81st of all the countries measured, way behind Singapore, Thailand and even Malaysia.

APAC video spend up 9%, Couto says APOS 2021 opens with a "tale of two worlds"

Media Partners Asia's (MPA) APOS event opens Tuesday (20 April) with consumers in some parts of the region spending more than they ever have on SVOD services; the ongoing power of telco and pay-TV partnerships for OTT; robust support for live TV in some sectors; mixed fortunes for bundles across the region; and the potential birth of an ecosystem rather than a winner-takes-all environment.

"Consumer spend on video did not implode through the pandemic, in fact it grew by 9% last year across APAC, driven in many instances by SVOD. A large part of that is a tale of two worlds in the region," MPA executive director, Vivek Couto, said on the eve of the event, pointing to spending increases in Australia, Japan, Korea and China, and the beginnings of a rise in Singapore and, for the first time, in other parts of Southeast Asia.

"We are also seeing consumer spend on pay-TV," Couto said. "People are still spending, albeit at low ARPUs, to watch live TV and sports, particularly in India and the Philippines," he added.

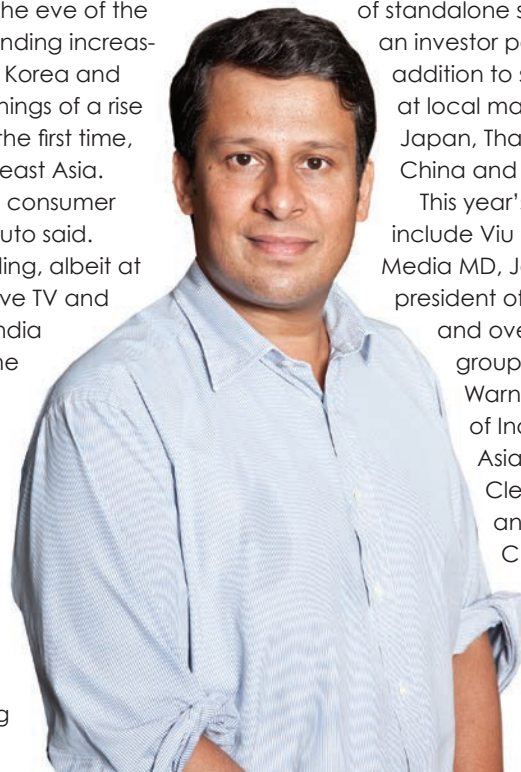
Questions that will be asked at APOS include how the stacking of SVOD platforms will trend in the future, the role of aggregation, who is investing in local content, how are consumers discovering

content in key markets and what they are consuming, and what does value creation look like for video today and in the future in terms of profitability and valuations.

Another of the issues highlighted over the three days is where the big three global players – Netflix, Amazon and Disney – go from here – and who the big local and regional champions will be. Between them, the three global platforms ended 2020 with more than 85 million customers in the Asia Pacific region, according to MPA data.

This year's APOS agenda also focuses on the future of premium AVOD, particularly in Southeast Asia, the viability of standalone sports OTTs, and an investor perspective, in addition to sessions looking at local markets including Japan, Thailand, Philippines, China and India.

This year's speakers include Viu CEO/PCCW Media MD, Janice Lee; iQiyi president of membership and overseas business group, Yang Xianghua; WarnerMedia's head of India, Southeast Asia and Korea, Clement Schwebig; and Astro group CEO, Henry Tan.



Vivek Couto, Executive Director, Media Partners Asia



STACKING IT!



GET READY FOR THE
TALLEST SHOW ON TV!

itv
STUDIOS

NIPPON TV

Malaysia's Astro ventures into new territory with Venezuelan adaptation



Hati Yang Dikhianati, Astro

Malaysia's Astro has ventured into "let the viewer decide" scripted territory for the first time, introducing the option of changing the plot of drama *Hati Yang Dikhianati*, which premiered earlier this month. The viewer response channel at Gempak.com opens on 23 April.

The long-running daily drama, adapted from Venezuelan series, *My Three Sisters (Mis Tres Hermanas)*, is produced by Astro Prima and Malaysian prodco Global Station. Riza Baharuddin directs.

Audience feedback will begin influencing the plot from episode 40 in early June, although Astro isn't ruling out adjustments from episode 20.

Astro also hasn't determined an end date for the new show, saying this too will be determined by audience response.

My Three Sisters stars Isyariana, Amar Baharin and Mona Allen.



Singapore's SPH rolls out free audio streaming app

Singapore Press Holdings (SPH) has launched a free digital audio streaming app, Awedio, in the wake of a twofold increase in SPH Radio's podcast numbers in 2020.

The media company says the platform will offer live streaming of its five radio stations, news publications' audio offerings, and local podcasts.

The podcast line up include original and exclusive local productions, ranging from health and entertainment to bedtime stories for children, as well as podcasts from SPH publications – The Straits Times, Lianhe Zaobao and The Business Times.

SPH said today that its podcast performance last year showed "growth in audiences who are interested not only in traditional linear radio programming, but also non-linear on-demand quality audio content".

SPH is promising new features over the next few months, including social integrations such as in-app messaging.



@all3media_int
all3mediainternational.com

Local stories with global resonance



Global demand for Netflix's *The Crown* soars after Prince Philip's death

In the days following Prince Philip's death on 9 April, Netflix's *The Crown* saw double digit percentage increases in demand worldwide, according to data science company Parrot Analytics.

From 8 -10 April, worldwide demand increased by 30.1%, peaking at 51.4x more in-demand than the average series globally on 10 April.

Over the same period, U.K. demand increased by 28.8%, peaking at 30.4x more in-demand than the average series in the U.K. on 10 April.

By 10 April, *The Crown* had become the 8th most in-demand series worldwide across all platforms, up from 25th most in-demand on 8 April.

Demand for *The Crown* also soared following wins at The Golden Globes on 28 Feb, and following the Prince Harry/ Meghan Markle interview on 7 March.



Viu brings shorts training initiative to Thailand

Streaming platform Viu has launched a shorts initiative to support a "new generation of talent in Thailand". The Viu Shorts! Thailand programme will roll out in partnership with Thailand's School of Digital Media & Cinematic Arts and Bangkok University's Master of Communication Arts in Digital Marketing Communications. The final four films will air on Viu in June, reaching 45 million MAU (monthly active users) and 5.3 million paid subscribers across 16 markets.

Japan's NHK recuts Hideaki Anno doc Int'l version of *Evangelion* writer/director doc in the works



Hideaki Anno

Four years ago, Japanese animator, Hideaki Anno, opened his studio for the first time to a documentary production team, allowing Japan's public broadcaster NHK to delve into the making of the final installment of the *Evangelion* anime franchise.

This month, the behind-the-scenes struggle to bring *Evangelion: 3.0+1.0 Thrice Upon a Time* to life is being made public in the two-part *Hideaki Anno: The Final Challenge*, which premieres on NHK's satellite channel on 29 April. An international version of the documentary is currently in production. A 75-minute broadcast version aired on NHK in March.

Evangelion: 3.0+1.0 Thrice Upon a Time was written by Hideaki Anno, and directed by Mahiro Maeda, Katsuichi Nakayama and Kazuya Tsurumaki as well as Anno.

The story is about Shinji Ikari, who is still

adrift after losing his will to live. The place he arrives at teaches him what it means to hope.

The 154-minute finale of the *Evangelion* theatrical franchise, produced by Khara Corporation, was released theatrically in Japan on 8 March, topping domestic box office charts for five straight weeks. As of last Friday (16 April), gross box office in Japan was US\$68 million (source: Box Office Mojo/IMBD).

Described by master filmmaker Hayao Miyazaki (Studio Ghibli) as "one who sheds blood for his films", Anno has in the past shunned all efforts to track his creative process.

Anno is best known for *Shin Godzilla* (2016), *Evangelion: 1.0 You Are (Not) Alone* (2007), *The Wind Rises* (2013), and *Neon Genesis Evangelion: The End of Evangelion* (1997).

His latest project, *Shin Ultraman*, releases this year.



BroadcastAsia

ASIA'S MOST EXCITING B2B BROADCAST STAGE

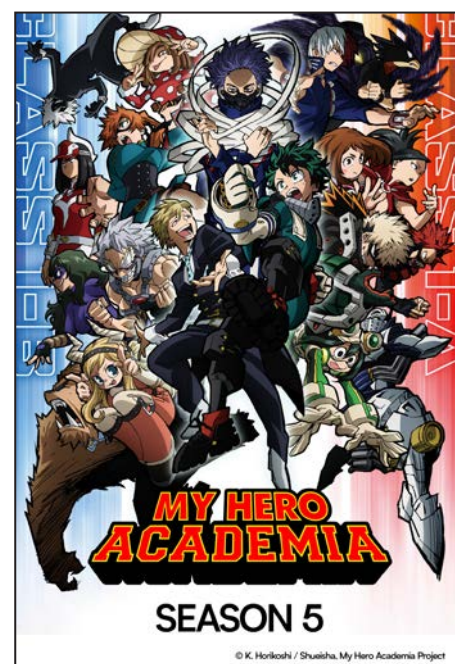
SHOWCASE YOUR INNOVATION & CONNECT WITH YOUR BUYERS

14-16 JULY 2021 | SINGAPORE EXPO

> VIEW SALES OPPORTUNITIES

PCCW's Viu unveils Korean, originals mega slate

New rights follow 62% subscription increase, 47% paid subscriber rise



PCCW's OTT video service, Viu, headed into the second quarter of this year with content boxes ticked, user milestones met, and its eyes firmly on a strategically curated line-up that will successfully carry it through Asia's fiercely – and increasingly – competitive streaming environment.

The acquisitions run alongside robust originals activity. So far in 2021, Viu has commissioned originals in Malaysia, Indonesia, Thailand, Singapore, the Philippines, South Africa and Middle East.

On 14 April, Viu unveiled its second Korean original, romantic drama *Doom at Your Service*, which premieres in May; supernatural drama *Sell Your Haunted House*; exclusive rights to the third season of hit drama *The Penthouse*; the fourth season of crime series *Voice*; and legal drama *Devil's Judgement*.

Viu is also stepping up Japanese anime's footprint on the platform. The April schedule carries four Japanese anime series, including the latest season of global hit franchise *My Hero Academia*.

The new anime slate also includes *The Time I Got Reincarnated as a Slime: The*

Slime Diaries; gag comedy isekai title, *I've Been Killing Slimes for 300 Years and Maxed Out My Level*; and *Zombie Land Saga Revenge*, a zombified take on the idol genre. All air within 24 hours of their release in Japan.

These follow high-impact Chinese acquisitions, led by comic-based period action drama *The Long Ballad*, currently streaming in Hong Kong, Singapore, Malaysia and Indonesia.

The new titles closely follow the acquisition of exclusive, simultaneous broadcast rights to series from Korea's top broadcasters – KBS, SBS and CJ ENM – for the April schedule.

These include KBS' supernatural drama *Sell Your Haunted House*; SBS' webtoon-based *Taxi Driver*; detective/monster drama *Dark Hole* (CJ ENM/OCN); and idol-studded 10-episode musical rom-com *Summer Guys*.

The latest rights, fiercely fought over by a powerful pack of rivals, come shortly after Viu was measured as number one in terms of user numbers, with 45 million monthly active users (MAUs).

The AMPD report from regional analysts Media Partners Asia (MPA) also

ranked Viu second in both paid subscribers, with 5.3 million, and streaming minutes among major video streaming platforms in Southeast Asia as of December 2020.

Paid subscribers grew 47% year-on-year in 2020. Subscription revenue increased by 62% year-on-year. Overall revenue was up 30%.

Viu also beat the Greater Southeast Asia (GSEA) OTT video market growth rate with 63% revenue growth as compared to the overall GSEA market revenue growth of 17%, MPA found.

"Staying attuned to our local audience needs is at the heart of what we do," Viu chief executive and PCCW Media Group managing director, Janice Lee, says.

"This is achieved by investing in talent and operations in every market where Viu is available and backed up by data analytics based on user engagement and their interactions with our service. This enables us to make better decisions in our content development and more precisely acquiring and creating premium original content with our Viu-ers interests in mind," she adds.

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

Home sweet home: the new entertainment experience

Pushing audio/video quality limits has always been our default position, Dolby says

Never before than in the past year has more been demanded from the in-home entertainment experience by so many. But if the pandemic drove consumption to record highs, those charged with delivering transformative bigger/better/best technology have never not been consumed with upping their game. Even in peace time.

"We have been pushing our limits forward for more than 55 years and this is just the beginning," says Pankaj Kedia, Dolby Laboratories' MD for emerging markets.

The rollout of OTT/streaming platforms in Asia brought with them the latest high-end Dolby Vision HDR and Dolby Atmos immersive audio, boosting quality on mobile consumer devices, including PCs, tablets, smart phones, connected TVs and speakers.

Talking about "a singular purpose of transforming next-gen audiovisual experiences" in cinemas, in-home and on-the go, Kedia says the goal is to establish Dolby Atmos and Dolby Vision across sections of the entertainment world.

"We we are driven to make our experiences more accessible... We want Dolby Atmos to be the new stereo and Dolby Vision to be the new HD... [and] we want to continue scaling Dolby-enabled theatrical and episodic content," he says.

How far is he on the road to mass-market accessibility in Asia?

"Today, a consumer can go to their local retailer or Amazon and Flipkart in India or Shopee in Southeast Asia and find TV sets with Dolby Vision and mobile phones with Dolby Atmos at price points that suits every pocket," he says.

The quest for an ubiquitous, seamless experience involves broad and wide partnerships. Kedia speaks about the collaborative ecosystem – artists, businesses and consumers – that is essential in enabling a "breakthrough experience for billions of people worldwide".

In Asia as elsewhere, Dolby's initiatives beyond cinema and consumer entertainment have run alongside the growth of OTT. Tech solutions are now embedded everywhere from TV sets and set-top-boxes to soundbars and mobile phones.

Dolby has also become a constant in the video and audio content production process.

“Content creators have always been extremely important to us... The creatives are never satisfied and consumers always want more. Hence, we will always have a role to play.”

Pankaj Kedia, Managing Director, Emerging Markets, Dolby Laboratories

"We have also worked closely across the content creation ecosystem in Asia to enable and empower content creators and post production studios to create high-quality audio/video content for local and global productions," he says.

"Content creators as a community have always been extremely important to us. We work very closely with several stakeholders in the content creation chain, right from directors to sound mixers, to build strong collaborations

"The creatives are never satisfied, and consumers always want more. Hence, we will always have a role to play to develop and bring to market new innovations" that satisfy both content creators and consumers.

A global consumer study late last year to understand the impact that 2020/pandemic has had on entertainment confirmed that consumers were priori-

tising and seeking better experiences driven by long hours spent at home.

The Dolby/Wakefield Research also found that consumers were spending more on premium quality in order to better connect with the content – and to connect with each other.

The study revealed that 94% of respondents in India were willing to pay more for a premium subscription for



enhanced video and audio quality. 96% said they planned to upgrade their entertainment equipment in the next six months.

The opening of cinemas is unlikely to reverse this, with rising in-home demands expected to evolve alongside the unique big-screen cinema experience.

"The cinema and living room experiences are very different experiences and cannot be directly compared," Kedia says.

"In terms of the quality of the audio and video experience, there has been a significant changes and enhancements over the past few years in both the cinema and in the living room.

"The combination of the right device with the right content can significantly enhance the entertainment experience in the living room from what was available and accessible in the past," says Kedia.

Women to Watch



I am motivated by coming up with an idea that can change things for the better, and then engineering the change."

Daphne Yang,, CEO, Catchplay Group (Taiwan)



*Karen Appathurai Wiggins,
VP Content, APAC, Audible*



*Aparna Purohit,
Head of Originals,
Amazon Prime Video India*



*Ella Kartika,
President Director,
MNC Studios
International (Indonesia)*

More at
[www.contentasia.
tv/features](http://www.contentasia.tv/features)



Vietnam

In numbers

Population..... 97.58 million
 Households..... 26.87 million
 Avg household size..... 3.6
 TV households..... 91.9%
 Pay TV subscribers..... 14.5 million
 Mobile phone subs..... 130.419 million
 Mobile phone data users.... 64.638 million
 Fixed broadband subs..... 15.153 million
 - via FTTH..... 14.052 million
 - via cable..... 959,641

Source: Vietnam's General Statistics Office (population 2020, households 2019), Ministry of Information and Communications (mobile, internet in Jan 2020), Vietnam's Central Committee for Propaganda & Education (TV/households, 2018)

Free TV

Hanoi Radio Television

Hanoi Radio Television started broadcasting in 1979, and today operates two free-TV channels – Hanoi TV1/H1 (news/current affairs) and Hanoi TV2/H2 (entertainment) – and cable TV service, Hanoi Cable Television (HCaTV). Foreign content acquisitions include regional drama series and movies from Singapore, Japan, Korea, Taiwan and Philippines.

Ho Chi Minh City Television (HTV)

Ho Chi Minh City Television (HTV) operates two analogue channels – HTV7 (entertainment) and HTV9 (educational/info) – and four digital channels – HTV1 (public info), HTV2 (general entertainment), HTV3 (kids) and HTV4 (science/education). An active buyer of international formats, HTV has commissioned local versions of entertainment format *I Love My Country*, which premieres in Q2 2021; *Lies Allowed*, a knowledge-based game show premiered in Nov 2019 ended in Jan 2021 on on HTV7; *Face the Clock* (premiered March 2019 on HTV7); *Master Class* (Q1 2019, HTV3); *Lip Sync Battle* (April 2018, HTV7); *Raid the Cage* (2018, HTV7); *I Can Do That! Vietnam* (aired in 2017, HTV7); and drama series *Hidden Truths Vietnam* (aired in 2017, HTV9), among others. The station was established in 1975 as Saigon Television and renamed Ho Chi Minh City Television in 1976.



Singer Auction Vietnam, VTV3 / NBCUniversal International Studios

Vietnam Television (VTV)

National broadcaster Vietnam Television (VTV) launched in 1970. VTV operates nine terrestrial TV channels: VTV1 (political, economic, cultural, social news), VTV2 (education, science, technology, news), VTV3 (sports, entertainment, economic news), VTV4 (home affairs, international news), VTV5 (local news), VTV6 (youth), VTV7 (educational), VTV8 (cultural) and VTV9 (Southern-oriented channel), as well as several terrestrial cable, satellite and regional channels, plus an international channel. VTV also has interests in pay-TV platforms SCTV, VTCab and K+. The broadcaster continues to be actively involved foreign format adaptations, including game show *Divided Vietnam S2* in 2020 on VTV3, game show *Boom! Vietnam* (premiered March 2019, VTV3), game show *Crazy Market Vietnam* (2019, VTV3), singing contest *It Takes 2 Vietnam* (Apr 2019, VTV3), docu-reality series *Manbirth Vietnam* (Q2 2018), *Million Dollars Minute Vietnam* season three (June 2018, VTV3) and *The Voice Kids Vietnam* season five (2018, VTV3).

Subscription TV

AGV

An Vien Television (AVG) launched in

Nov 2011 and rebranded to MobiTV in April 2016 after being 95% acquired by Vietnamese telco MobiFone in Jan 2016. In Sept 2019, the contract to buy shares between Mobifone and AVG was unanimously cancelled by the two companies and AVG continues to integrate TV and telecommunication services offering a mix of direct-to-home (DTH) satellite/digital terrestrial (DTT), mobile TV, e-commerce and mobile connection services. Basic monthly DTT and DTH subscriptions cost VND30,000/US\$1.30 a month.

FPT TV (FPT Thuyen Hinh)

FPT TV, a subsidiary of FPT Telecom, is an IPTV service launched in 2010. In 2013, FPT Telecom received a pay-TV licence to operate digital & analogue cable TV services nationwide. Today, FPT TV offers more than 180 linear local/international TV channels and video on-demand content, to over four million viewers across more than one million households in Vietnam. Basic packs cost VND80,000/US\$3.50 a month everywhere except HCMC and Hanoi and VND100,000/US\$4.30 for subscribers in HCMC and Hanoi.

Hanoi Cable TV (HCaTV)

Hanoi Cable Television (HCaTV) is the cable TV service operated by Hanoi Radio Television. HCaTV offers 180 SD/HD local and regional/international channels.

CONTENTASIA AWARDS 2021

Bringing ContentAsia's expertise & integrity
into Asia's Awards space

ContentAsia Awards are...

... an extension of ContentAsia's day-in-day-out
year-round dedicated focus on and connection with Asia's content industry

... 100% judged by industry peers with hands-on knowledge and experience
of the creative & production process

... Independent of sponsorship from video entertainment
brands &/or companies eligible to submit entries in the Awards

Entries open: **15 April 2021**

Entry deadline: **11 June 2021**

Judging from: **25 June 2021**

Nominees announced: **6 August 2021**

Winners: **27 Aug 2021***

Ho Chi Minh City Cable TV

Ho Chi Minh City Television (HTV) was established in 2003 and is operated by Ho Chi Minh City Television's (HTVC) pay-TV branch, HTV-TMS. The platform offers a mix of local, regional and international channels (160+) covering film, music, sports, news, kids, general entertainment, science/educational and tourism/lifestyle. Monthly subscription for digital TV services starts from VND99,000/US\$4.30.

K+

K+ is the commercial brand of Vietnam Satellite Digital Television Company Limited (VSTV), a joint venture between VSTV and French broadcaster Canal Overseas. K+ is a DTH satellite platform offering about 170 TV channels in multiple genres, including sports, news, general entertainment, music, movies, documentaries and kids. All international channels are language customised with either Vietnamese subtitles, dubbing or voice overs. The platform offers a Premium+ package with 170 TV channels at VND125,000/US\$5.40 a month. K+ also operates a value-added TV everywhere extension, myK+, free for Premium+ subscribers.

MyTV

Created by Vietnam Post and Telecommunications Group (VNPT), IPTV service MyTV launched in 2009. Today, the platform offers about 200 local and international channels, including music, news/current affairs, sports and movies, to over 1.5 million subscribers. The service also offers add-ons such as on-demand content, games and music/karaoke. Monthly subscriptions cost from VND42,000/US\$1.80 for 141 channels to VND112,000/US\$4.85 for 178 channels and access to streaming FIM+.

SCTV

State-owned Saigontourist Cable Television (SCTV), a joint venture between Vietnam Television (VTV) and Saigontourist Holding Company, was founded in 1992. Television options include analogue, digital and IPTV. VOD was added in 2014. Channels are a mix of in-house, local and foreign. The company also has interests in internet and telecommunications services. Internet+TV combo sub-

scriptions start from VND220,000/US\$9.50 a month for the analogue plan (20 Mbps) to VND460,000/US\$19.90 a month for the HD plan (40 Mbps).

Vietnam Multimedia Corporation (VTC)

VTC Multimedia Corporation (VTC) is a state-owned company operated by Vietnam's Ministry of Information and Communications. Established in 1988, VTC offers a variety of media access and content solutions for TV (production, broadcasting, online TV, VOD) and telecommunications (internet, VOIP, fixed line). VTC began providing 4K TV on high-definition television channel VTC HD1 in June 2017.

Viettel TV

Viettel launched Viettel TV in 2013 as Net TV, rebranded as Next TV in 2015, and as Viettel TV in Oct 2018. Viettel TV offers more than 160 TV channels, of which 60 are HD. Monthly internet+TV combo subscriptions start from VND215,000/US\$9.30 for the Flexi Combo pack (15Mbps internet connection).

VTVcab

Free-TV provider Vietnam Television established Vietnam Television Cable Corporation (VTVcab) in 1995. VTVcab offers local and int'l channels in a variety of genres, including news, sports, movies and general entertainment. VTVcab also operates VTVnet, which provides internet access over cable.

Online/OTT

Clip TV

Clip TV streams live TV channels and offers on-demand access to Hollywood movies and local films/TV series. The Clip TV set-top box costs VND1,390,000/US\$60; monthly subscription is VND50,000/US\$2.15. The geo-blocked Clip TV is operated by Vega, a Vietnamese tech company, which has developed Clip TV, waka.vn (eBook library) and nhac.vn (music streaming) and other services.

Danet

Vietnam's TV production/distribution

specialist, BHD (see Vietnam Media Corporation – BHD under Content Providers), launched Danet in 2016. Danet offers free content (Danet Go), SVOD (Danet Buffet) and a la carte movie rental (Danet Cineplex) on multiple devices.

Fim+

Launched in Jan 2016, Fim+ offers more than 8,000 hours of local/int'l movies and series bundled in four plans and pay-per-view. Packages cost between VND50,000/US\$2 a month and VND450,000/US\$19 a year. Geo-blocked for Vietnam,

FPT Play

FPT TV (see FPT TV under Subscription TV) launched FPT Play in 2013, offering live TV channels (news, sports, entertainment, movies) and VOD to local & int'l movies and TV shows from Europe, U.S., South Korea, China. Content partners include Danet, HTV, VTV, Viettel.

Galaxy Play

Est. 2015, Galaxy Play by movie chain Galaxy Cinema offers original series, local films, Asian films and Hollywood movies. Subscription costs VND60,000/US\$2.60 a month. Mobile plans start from VND20,000/US\$0.90 a month. TVOD rentals range from VND29,000/US\$1.25 to VND70,000/US\$3 a title for 48 hours.

Hplus

OTT extension of pay-TV service Ho Chi Minh City Cable TV (HTVC).

iQiyi

Mainland China's iQiyi launched in Vietnam in July 2019. iQiyi offers Chinese content with some Vietnamese subtitles bundled in two plans – Gold VIP (monthly VND49,000/US\$2.12, quarterly VND130,000/US\$5.60, yearly VND499,000/US\$21.50) and Diamond VIP, which charges VND59,000/US\$2.55 a month or VND160,000/US\$6.90 quarterly or VND599,000/US\$26 a year.

myK+

myK+ is a value-add TV-everywhere extension of DTH satellite K+ service (see K+ under Subscription TV), offered free to Premium+ subscribers. Non-Premium+ subscribers pay from VND22,000/US\$0.95 a month to VND69,000/3 a month.

Onme

Onme is a video streaming platform, jointly developed by VTVcab and Viettel. The programming focus is on live events, such as sports. The platform also offers local/int'l TV channels and VOD movies. Onme is offered free to VTVcab/Viettel subscribers.

Pops Worldwide/Pop Kids

Founded in 2007, Pops Worldwide is a digital entertainment network offering original/local and int'l titles from 3,000+ content partners. The service, which manages 900+ channels, had 4.1 billion global monthly views, and 380+ million subscribers (Mar 2021). Pops' kids app Pops Kids offers more than 30,000 curated local/foreign content to three million+ global viewers (Mar 2021).

TVB Anywhere Vietnam

Hong Kong's Television Broadcasts Ltd (TVB) launched mobile streaming platform TVB Anywhere in Vietnam in 2017, offering over 5,000 hours of movies, including TVB's library titles with Vietnamese, Chinese and English dubbing and subtitles. Subscription costs VND55,000/US\$2.40 a month.

VieON

VTVcab launched video streaming VieON in 2016 as VTVcab ON and in Dec 2018, rebranded the service as VieON. VieON offers local/international TV channels and VOD content from VND69,000/US\$3 a month.

VTV Go

VTV Go is a streaming mobile application operated by free-TV broadcaster Vietnam Television's (see *VTV under Free TV*) over-the-top subsidiary, VTV Digital. The platform carries live TV channels, catch-up TV up to three months after broadcast and select local drama series, kids and documentaries on demand.

WeTV

Mainland Chinese gaming/digital giant Tencent launched WeTV in Vietnam in July 2019. The platform offers Chinese content with select programmes subtitled in Vietnamese.

Zing TV

Online TV service Zing TV offers movies,

animation and TV series, among others. Zing TV is owned by tech/digital provider VNG, which also offers finance/payment and cloud services.

Content Providers

Bee Communication

Established in 2009, Bee Communication specialises in the production of talk shows, game shows and infotainment content. Production credits include game show formats *Crush Vietnam S1/S2* (2020/21) for VTV3.

Cat Tien Sa Media Group

Founded in 1995, Cat Tien Sa Media Group (CATS) is a multimedia company specialising in TV and film production. The company is also involved in branding, investment and consulting services. Clients include broadcasters VTV, HTV and Hanoi Radio Television.

DatVietVAC Group Holdings

DatVietVAC Group, Vietnam's first privately owned media and advertising agency, was founded in 1994. The focus is bringing international formats to Vietnam. DatVietVAC is made up of a group of ten independent companies that offer a variety of services to marketers and media owners, including programming/production Dong Tay Promotion (credits include local remakes of Thailand's music game show *The Wall Duet*, *Idol* and *So You Think You Can Dance*), TV drama content provider M&T Pictures, and content syndication TKL Media.

Dien Quan Media and Entertainment

Founded in 2008, Dien Quan produces and supplies content for domestic/int'l broadcasters/media agencies, including documentaries, magazine shows, factual, lifestyle, travelogues, cooking series and reality programmes.

International Media Corp (IMC)

International Media Corp (est 2008) develops and manages TV channels and produces entertainment and economic news shows. IMC's channels include TodayTV (entertainment) and YouTV (women/family entertainment).

Mega GS Entertainment Communication Group

Mega Group offers a one-stop production service to clients, including VTV. Production credits include two seasons of entertainment formats *Singer Auction Vietnam* (2020-21) for VTV3.

Multimedia JSC

Multimedia JSC (est 2005) has a slate of fashion-related projects, including *Vietnam's Next Top Model*, *Project Runway Vietnam* and *She's Got the Look*. Other properties include the Vietnam International Fashion Week and modeling and talent agency, BeU Models & Talent Management.

Q.net

Q.net (est 2004) distributes more than 40 TV channels to TV platforms, including VTVcab, MyTV and FPT.

Thaole Entertainment

Thaole (est 2000) services companies seeking entry into the Vietnamese broadcast market.

TV Hub

Production house TV Hub focuses on content production. Credits include game show, *Raid the Cage*, for HTV7; Korean drama, *She was Pretty Vietnam*; and *Shark Tank*, for VTV.

Viet Content Sports JSC

Viet Content specialises in TV rights distribution and production of sports content in Vietnam.

Vietba Media

Vietba Media (est 1999) is involved in distribution and production (*Hole In The Wall Vietnam*, *Heaven or Hell*, *Golden Goal Vietnam*, *Don't Lose Your Money Vietnam*).

VietCom Film Production

Founded in 2006, VietCom Film Production (aka VietCom Entertainment) specialises in formats, TV game shows, drama series and movie production.

Vietnam Media Corporation (VMC) – BHD Co Ltd

Vietnam Media Corporation – BHD Co Ltd (VMC/BHD) (est 1996) is involved in acquisition, production and distribution.

Feature films and formats have become a staple, including multiple seasons of *The Amazing Race*, *MasterChef*, *Price is Right*, *Big Brother*, *Vietnam Idol Kids* and *Junior MasterChef*. Productions include the Vietnamese version of Korea's *Descendants of the Sun*, *Star Academy*, *Sing If You Can* and *Killer Karaoke*. BHD also operates Danet and multi-screen cinema chain (BHD Star Cinema).

Mobile/telco providers

Gmobile

GTel offers nationwide mobile/data and entertainment services.

MobiFone

Vietnam Mobile Telecom Services (est 1993) is Vietnam's 3rd largest mobile network operator with nearly 50m subs (30% market share, Mar 2021).

Vietnamobile

Founded in 2009. A joint venture of Hanoi Telecom and Hutchison Asia Telecom, offering nationwide 2G/3G services.

Viettel

Military-run Viettel offers mobile phone, internet and cable TV services to 60m+ subs. The telco launched 4G services in March 2017 and received a 5G licence in Jan 2019.

VinaPhone

VinaPhone (est 1996), was the first mobile operator to launch 3G services nationwide in 2009. Vinafone is a subsidiary of VNPT – Vietnam Post and Telecommunications Group, owned by the Vietnamese government.

Regulators

Ministry of Information and Communications (MIC)

Vietnam's policy making and regulatory body for press, publishing, foreign information, advertising, posts, telecomms, IT/electronics, radio, information and communications infrastructure and intellectual property.

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...

April 2021	20-22	APOS April Edition	Online
	29	AVIA Future of Video India	Online
May 2021	18	AVIA Philippines in View	Online
June 2021	14-15	DW Global Media Forum	Bonn, Germany & Online
	16-18	Vietnam Telefilm	Ho Chi Minh City, Vietnam & Online (7-30 June)
	22-23	APOS India	Online
	28-30	MIP China	Online
July 2021	14-16	BroadcastAsia/CommunicAsia	Singapore & 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	9-10	MIP Junior	Cannes, France
	8-13	Canneseries	Cannes, France & Online
	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
	9-11	AVIA Asia Video Summit - State of Piracy	Online

* As of Monday, 19 April 2021

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





PRESS PLAY



contentasia Screenings

Be included, contact:

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

www.contentasia.tv

[f](#) [i](#) [y](#) [t](#) [in](#) contentasia

Disney+ wipes out Singapore rivals

Two-month-old streamer dominates local demand

In less than two months, Disney+ has captured Singapore's video entertainment hearts and minds, according to data science company Parrot Analytics.

Of all the shows measured in the week of 7-13 April, *The Falcon and the Winter Soldier*, *WandaVision*, *The Mandalorian* and Disney/ABC's *Modern Family* dominated the top five, with a full house ruined only by Japanese anime series *Attack On Titan*. In sixth spot was *Grey's Anatomy*, which narrowly beat Warner-Media/HBO's *Game of Thrones*.

Disney+ also outshone all other streamers on the digital originals list, taking four of the top 10 titles, including the top three by a gigantic margin.

Three of the week's top 10 digital titles went to Netflix, with only single digit demand over the average title in Singapore. Netflix's top title was *The Crown*, which trailed Amazon Prime Video's *The Boys*.

The top 10 digital list was all about four global streamers – Disney+, Netflix, Prime Video and Apple TV+.

Top 10 overall TV shows: Singapore

Rank	Title	Difference from Market Average
1	<i>The Falcon And The Winter Soldier</i>	24.4
2	<i>WandaVision</i>	24.3
3	<i>Attack On Titan</i>	23.9
4	<i>The Mandalorian</i>	18.8
5	<i>Modern Family</i>	14.1
6	<i>Grey's Anatomy</i>	13.0
7	<i>Game Of Thrones</i>	12.9
8	<i>The Boys</i>	12.1
9	<i>WWE Monday Night Raw</i>	11.9
10	<i>PAW Patrol</i>	11.7

Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average
1	<i>The Falcon And The Winter Soldier</i>	Disney+	24.4
2	<i>WandaVision</i>	Disney+	24.3
3	<i>The Mandalorian</i>	Disney+	18.8
4	<i>The Boys</i>	Amazon Prime Video	12.1
5	<i>The Crown</i>	Netflix	6.9
6	<i>The Expanse</i>	Amazon Prime Video	6.6
7	<i>Star Wars: The Clone Wars</i>	Disney+	6.3
8	<i>See</i>	Apple TV+	5.6
9	<i>La Casa De Papel (Money Heist)</i>	Netflix	5.4
10	<i>Narcos</i>	Netflix	5.3

Date range: 7-13 April 2021

Demand: 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



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

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

Copyright 2021 Pencil Media Pte Ltd. All Rights Reserved.