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AWARDS

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TV5/Signal pick up ABS-CBN properties

One-time rival steps up as ABS-CBN's power ebbs

Philippines' network ABS-CBN's identity as an Asian broadcast powerhouse continues to dissolve as the Manila-based company attempts to find a footing following the loss of its broadcast franchise. In the latest development, one-time rival, TV5, has picked up free-TV rights to ABS-CBN's long-running musical variety show *ASAP Natin 'To* and Fernando Poe Jr movie block, *FPJ: Da King*.

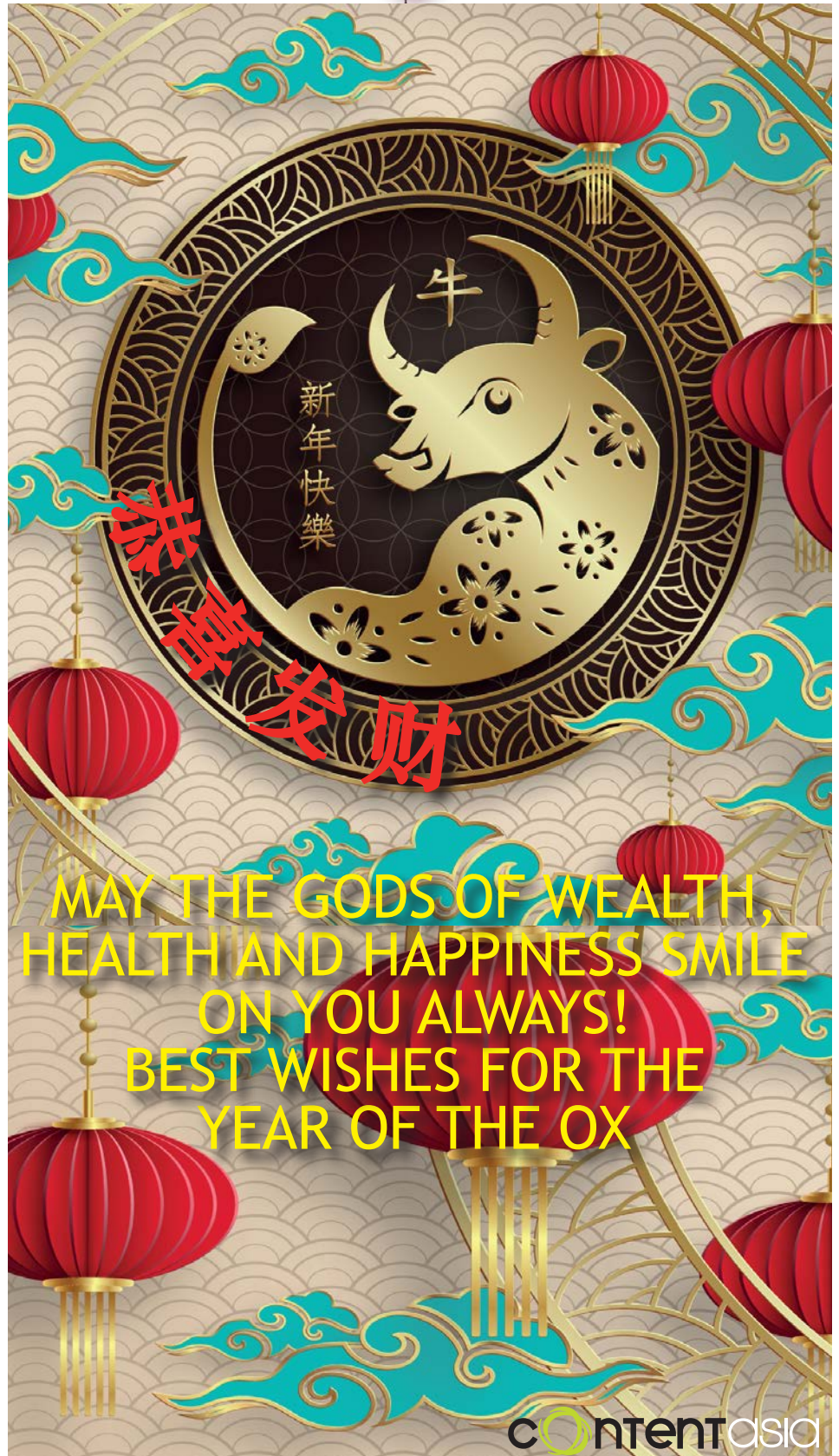
The full story is on page 2

Podcast power for Fremantle Indonesia

Jakarta-based production house ups audio-only efforts post Covid-19

Fremantle's Indonesia team has swelled its domestic slate with a series of podcasts that plug the gaps created by Covid-19 containment measures. Running alongside TV hits such as the 11th season of *Indonesian Idol*, which premiered in Nov 2020, are audio series featuring, among others, local magician The Sacred Riana.

The full story is on page 9



MAY THE GODS OF WEALTH,
HEALTH AND HAPPINESS SMILE
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BEST WISHES FOR THE
YEAR OF THE OX

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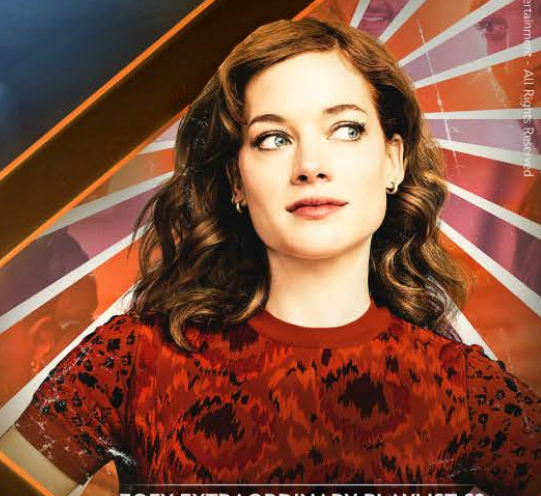
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Source: Singapore GfK, Malaysia Kantar (Jan-Dec 2020, A15-49), Philippines Kantar (Jan-Sep 2020, A16-49). Cumulative Reach 1+ (1min). Channels refers to FOX, FOX Life, FX, FOX Crime.

India's One Life Studios remakes Argentina's *La Chica Que Limpia*

India's One Life Studios is remaking Argentinian drama *La Chica Que Limpia* in an exclusive format licensing deal with Argentina's Rmvistar. The series, about a mother who gives up her studies to care for her sick son and in doing so becomes the cleaning lady for an organised crime group, was the most viewed title on



La Chica Que Limpia

Argentina's Cine.ar in 2017. The Indian platform has not been announced. The original *La Chica Que Limpia*, remade in the U.S. as *The Cleaning Lady* was produced by Jaque Content.



Iyuno to acquire SDI

Language-customisation outfit, Iyuno Media Group, established by David Lee in Korea in 2002, is acquiring U.S.-based SDI Media from Japan's Imagica Group. The acquisition, announced on 22 Jan, is subject to regulatory approval. Terms of the transaction were not disclosed.

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ASAP Natin 'To

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TV5 stepped up to second place after GMA Network in the Philippines' free-TV broadcast ranks after ABS-CBN's franchise was not renewed last year and national terrestrial services disappeared.

Robert P. Galang, president and CEO of Signal and TV5, billed the shift of flagship properties to TV as a "collaboration"

and "a new era of partnership".

The deal also involves Brightlight Productions.

Galang also said the addition of ASAP and FPJ movies "combined with Signal and TV5's strengths in technology, direct-to-consumer distribution, and mobile and broadband reach, will usher in a new viewing experience for fans and subscribers alike".

"The future of entertainment media is rapidly converging around a dynamic mix of traditional and digital platforms, with Signal and TV5 launching new content and synergies that will disrupt conventional broadcast methods," he added.

"We are committed to continuously explore more initiatives to provide the best of both worlds to all our stakeholders," Galang said.





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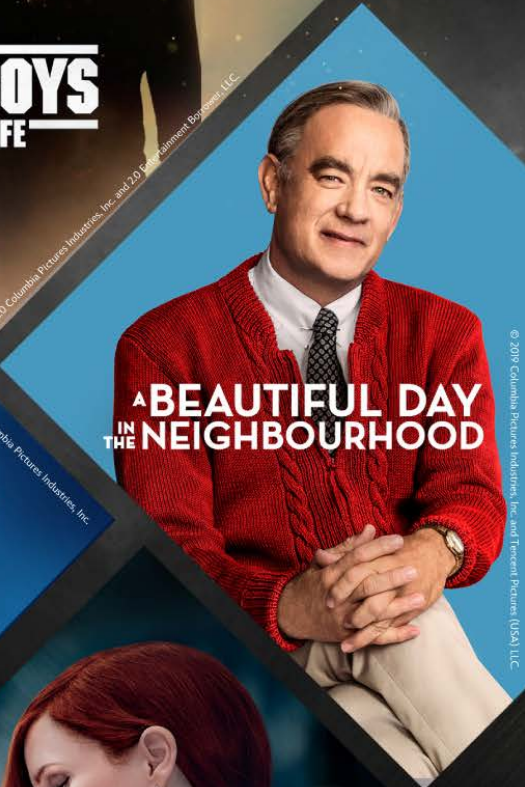
ANTEBELLUM



**BAD BOYS
FOR LIFE**



**GHOSTBUSTERS
ANSWER THE CALL**



**A BEAUTIFUL DAY
IN THE NEIGHBOURHOOD**



LITTLE WOMEN



AVA

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Netflix picks up Taiwan's *Classmates Minus*



Classmates Minus

Netflix is adding Taiwanese dark comedy *Classmates Minus*, to its global slate from 20 Feb. The Mandarin/Hokkien fly-on-the-wall feature about four ordinary middle-aged friends who met in high school, is directed by Huang Hsin-Yao (*The Great Buddha+*). "I make films not to put words into people's mouths, but to portray the troubles faced by middle-aged people," Huang said. Executive producers are Yeh Ju-feng (*My Missing Valentine*) and Chung Mong-hong (*A Sun*).

Korea's Kakao kickstarts global ambitions Merger creates biz with US\$900m annual revenue

Korean tech conglomerate Kakao Corp is merging two of its subsidiaries – Kakao Page and Kakao M – to create a new entity, Kakao Entertainment, from March this year ahead of a global expansion initiative.

Kakao Entertainment will generate more than KRW1 trillion/US\$907 million in annual revenues, Kakao said in a statement out of Seoul on Monday (25 Jan).

Describing the move as a "strategic merger", Kakao said the decision was driven by the "hyper-competition" in the global entertainment industry and the "appearance of new industry players".

The company said the merger was designed "to give Kakao Entertainment a competition edge in the market... we aim to disrupt the global entertainment industry".

This is the first large-scale merger

between the subsidiaries of Kakao Corp, which also operates Korea's most popular messaging app, Kakao Talk.

A shareholders' meeting will be held tomorrow (26 Jan) and the merger is expected to be complete by 1 March this year.

The company said Kakao Entertainment would have "an unparalleled business portfolio and value chain" incorporating 50 subsidiaries and affiliates across all verticals of the entertainment industry.

"The synergy of combined assets will set the ground for Kakao entertainment's global expansion," the company said in an announcement out of Seoul.

Among other goals, Kakao Entertainment will focus on "producing blockbuster media franchises that can captivate global audiences".

FROM AWARD-WINNING WRITER RUSSELL T DAVIES

IT'S A SIN

A STORY OF LOVE, LIFE AND LOSS



Synamedia ups real-time pirate take-downs

Indie video software provider Synamedia has partnered with Akamai to speed up pirate take-downs. The deal, announced this month, involves integrating Synamedia's streaming piracy disruption (SPD) service – capable of disrupting pirate streams in real time and redirecting viewers to legit services – into Akamai's intelligent edge platform to protect streaming OTT content. The new integration strengthens platforms' ability to "combat piracy at speed and scale," says Synamedia's SVP, security, Yael Fainaro.



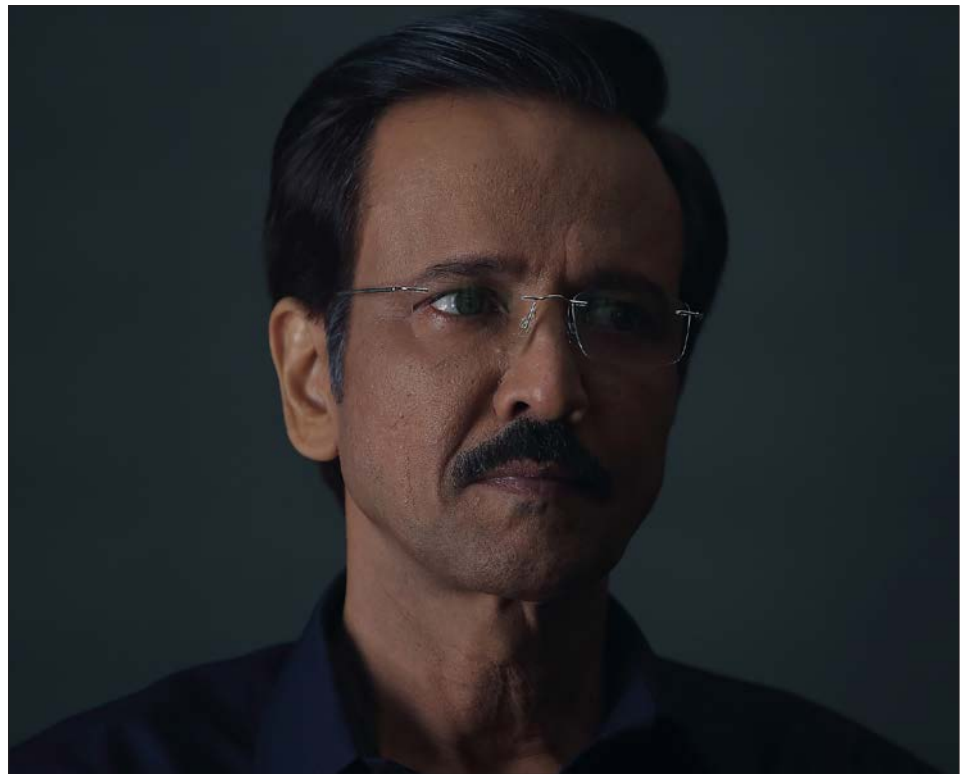
Rainbow, Toonz tie up on *Pinocchio* adaptation

Italy's Rainbow Group and India's Toonz Media Group have started work on an adaptation of classic property *Pinocchio* targetting four to seven year olds. The new 26x12 mins CGI series, *Pinocchio and Friends*, is scheduled to air in the fourth quarter of this year. Rainbow Group founder Iginio Straffi has promised a modern tech-savvy *Pinocchio* that "speaks to children in a light-hearted, educational way and empowers their dreams". The two companies are splitting distribution and licensing/merchandising rights around the world.

contentasia



Hotstar creates *Special Ops* Universe Disney+ platform swells premium content ambitions



Kay Kay Menon as Himmat Singh in last year's *Special Ops*

India's largest streaming platform, Disney+ Hotstar, moved into the multi-series universe for the first time this month with premium drama *Special Ops 1.5* – part of the new *Special Ops Universe* unveiled with filmmaker Neeraj Pandey/ Friday Storytellers.

Kay Kay Menon returns as Himmat Singh in three-episode *Special Ops 1.5: The Himmat Story*, which goes back to 2001 and the formative years of the special ops agent.

The title that kicked off the Universe ambitions was eight-episode espionage

thriller *Special Ops*, which premiered in March 2020 and is being billed as one of Hotstar's biggest shows of the year.

The original series follows Himmat Singh on a mission to end a 19-year manhunt for a terror mastermind.

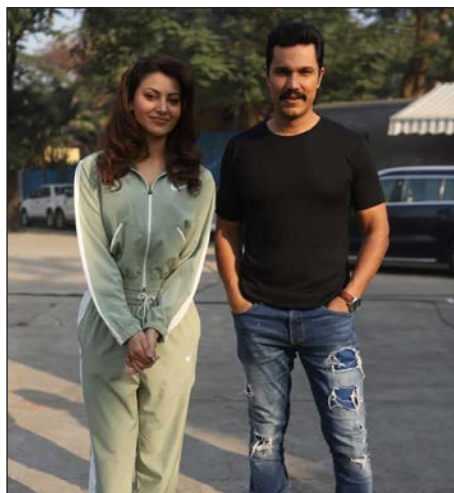
Shooting has just begun on the new series, which Pandey describes as "neither a prequel nor a sequel". *Special Ops 1.5* releases later this year. Info on the rest of the Universe has not been released.

Special Ops is available on Hotstar's regional streaming platform.

And the winners are...

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

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Urvashi Rautela and Randeep Hooda in *Inspector Avinash*

Supercop drama *Avinash* under way at Jio Studios

Jio Studios – the production unit of India's broadband maverick Jio – started shooting cop thriller *Inspector Avinash* on 15 Jan. The drama, based on the life of Indian supercop Avinash Mishra, is directed by Neeraj Pathak and stars Randeep Hooda as police officer Avinash and Urvashi Rautela as his wife, Poonam.



Sunawatana takes over Grammy financial reins

Listed Thai media company, GMM Grammy's new org structure kicks in on Monday (25 Jan). The reorg is part of a major corporate shuffle across units. The company told the Thai Stock Exchange earlier in January that Kanokporn Sunawatana was replacing Karnsuda Sansuthi as chief financial officer in the new structure. Sansuthi resigned effective 13 January 2021. Group chief executive is Boosaba Daorueng.

Channel 3 kicks off 2021 drama slate Thai broadcaster draws the curtain on Covid reruns



The Curse of Love, Channel 3 Thailand/BEC World

Thai broadcaster BEC World has closed the chapter on 2020's Covid-forced reruns, kickstarting its 8.20pm daily drama belt on Channel 3 with rom-com *Wife on Duty (Mia Jum Pen)* on 22 January in the prime-time slot on Fri/Sat/Sun and *For Love of Duty (Dao Kon La Duang)* in the same slot on Mon/Tues (25 Jan).

The Wednesday evening drama slot will be filled by *The Curse of Love (Duangjai Nai Montra)* from this week. The fantasy drama, starring Nuttanicha Dungwattanawanich as a man cursed to live for eternity with a heart of stone, will also run on Thursday nights.

Wife on Duty is about two people – Warit (Mai) Sirisantana, who plays the heir to a mining fortune, and Rinrada (Pie) Kaewbuasai, a maid – united by their love for drama series on TV. While

reality divides them, social status is erased by social media, where they can lie to their hearts' content.

Action drama *For Love of Duty* is the story of two best friends, one in a special unit charged with wiping out a gangster and the other a traffic police officer. When they both fall in love with the beautiful psychiatrist, their commitment to duty is put to the test.

Ch3 also kicks off its new early-prime slate tonight at 7pm with romcom *The Rural Angel (Theptida Plara)*, starring Sirin (Chippy) Preediyanon and Krating Khunnarong Pratesrat.

The Bangkok-based free-TV broadcaster is also counting down to the 6 February premiere of the latest season of *Hollywood Game Night Thailand Super Champ*.



Korea commits US\$19m to boost local content

South Korea's Ministry of Science and ICT has set aside KRW21.2 billion/US\$19.3 million to support local broadcast/streaming content creators in 2021. Local new agency YNA, says KRW5.1 billion/US\$4.6 million of that will go towards short-form videos and cross-media content. More than KRW10 billion/US\$9 million will be spent on content targeting overseas markets and public service programming, with another KRW5 billion allocated for next-gen services such as AI and AR.



Tuchman ties up with New Zealand's Rialto

New Zealand's Rialto Channel has tied up with former Sundance Channel/MGM boss Bruce Tuchman in a 50-50 joint venture to distribute Rialto's branded streaming, SVOD, AVOD and linear services worldwide. The formal announcement of the partnership follows Rialto's AVOD launch in Australia with Samsung TV Plus.



Singapore IMDA adds US\$23m to 5G adoption initiatives

Singapore government agency, the Infocomm Media Development Authority (IMDA) has launched a S\$30 million/US\$22.7 million fund to "accelerate the adoption and commercialisation of 5G solutions". The fund is part of the IMDA's 5G Innovation Programme. Ongoing efforts to create a 5G ecosystem in the city state include a cloud gaming tech trial rolled out in October 2019 to assess 5G's ability to meet the demands of cloud gaming. The IMDA said on 20 Jan that the trial was ongoing.

Korea's JTBC joins CJ ENM Appetite for Korean content continues to soar



Crash Landing on You, tvN/CJ ENM

Almost 18 months after they first agreed that they might be stronger together, Korean programming powerhouses JTBC Studios and CJ ENM have joined forces on streaming platform Tving.

The final announcement this month follows the MoU announced in September 2019, when the two said they were working on a streaming collaboration.

The new venture tracks the exploding global appetite for Korean content, and the rapid rise in licensing fees paid by regional and global streaming platforms such as Netflix and, more recently, HBO.

The new incarnation of Tving promises to invest KRW400 billion/US\$363 million in content in the next three years. In addition to large-scale IP with a focus on

drama and variety shows, the company is also planning short- and medium-form content targeting millennials and Gen Z.

Between them, CJ ENM and JTBC have backed record-breaking series such as *The World of the Married* (JTBC), *Crash Landing on You* (tvN/CJ ENM) and *Itaewon Class* (JTBC).

The two companies said their new agreement signalled "the arrival of a game-changing OTT service with maximum synergy" and "a new horizon of digital media distribution".

Originally launched by CJ ENM, Tving was spun off into an independent entity in October last year.

Tving CEO Yang Ji-eul has set a target of five million paid subscribers in Korea by 2023.

Live events dominate Singapore's local TV viewership

Live events dominated viewing in Singapore last year, topped by the National Day Parade in August and the Lunar New Year's Eve Special 2020.

Drama debuted on the top 10 programmes at number four, with Chinese drama *My Guardian Angels* on Chan-

nel 8 reaching an average of just under 800,000 people per episode. *My Guardian Angels* was the only drama on the Top 10 overall list of Chinese programmes.

The sole drama on the English-language top 10 was *Kin*.

Podcast power for Fremantle Indonesia

Jakarta-based production house ups audio-only efforts post Covid-19

Fremantle's Indonesia team has swelled its domestic slate with a series of podcasts that plug video production gaps created by Covid-19 containment measures.

The three podcasts driving the new direction, rolled out in May 2020 as lockdowns took hold, are *Kisah Horor The Sacred Riana*, *Lenyap* and *Pembunuh Berantai*. Uploads to Spotify started in August 2020. All three were in the top 20 in Indonesia by the beginning of December 2020.

Kisah Horor The Sacred Riana (*Sacred Riana's Horror Stories*) is produced with Indonesian production house, Wahana Kreator. *Lenyap* (*Vanished*) and *Pembunuh Berantai* (*Serial Killers*) were done in-house.

The *Sacred Riana's* weekly podcast, *Kisah Horor The Sacred Riana*, presents scary stories, urban legends and folklore in the tradition of Indonesian magician and illusionist, who shot to global fame after she won *Asia's Got Talent* season two in 2017. She was also a quarter finalist in *America's Got Talent* season 13 in 2018.

Fremantle has gathered talent from across the entertainment spectrum to tell the stories across two seasons so far. Presenters include actor Ibnu Jamil, singer Widi Mulia, actress Rachel Amanda Aurora and singer Ihsan Tarore.

True crime podcast *Lenyap*, which shot to number one trending podcast in Indonesia in early December, focuses on the country's most infamous murders and how they were solved. The podcast is hosted by Marissa Jeffryna.

The third podcast is *Pembunuh Berantai*, an Indonesian adaptation of U.S.-based Parcast Network's *Serial Killers*, which digs into the minds and methods of serial killers such as Jeffrey Dahmer and Ted Bundy.

So far, audiences are fairly evenly split between male and female, with the largest audience between 23 and



Kisah Horor The Sacred Riana

27 years old. The lowest listenership is among 45+ year olds.

In adding podcasts to a decades-old video/audio entertainment business, the Indonesia team learned whole new ways of engaging, of playing "with listeners theatre of the mind to that they listen from beginning to end," says Sakti Parantean, Fremantle's Indonesia's co-managing director with Victor Ariesza.

"The response created by audio bits sends an emotional signal to their brain, which is then processed into visual imagination. This also applies to the structure of content, where transition between every act has to be delivered with theatre of mind approach. This is the biggest learning migrating from audio-video to audio only," he adds.

Five months after the first podcasts streamed, Parantean says "any kind of story, from comedy, romance, talk show, horror to true crime," can work as a podcast in Indonesia.

"But, personally I'm triggered to create forms that are hard to produce or expensive to produce in audio visual and secondly stories that could hit right to your nerve via audio such as horror or true-crime," he says.

Fremantle's new audio-only productions in Bahasa Indonesia are part of a burgeoning podcast business around the world.

Parantean says he has seen a marked increase in local podcasts in the past two years, beginning with homegrown efforts and upgrading from there.

Podcasts' rise in Indonesia is layered on top of already high listenership of music and radio shows in the country's notoriously long and traffic-jammed commutes. That was pre-Covid. Post-Covid, consumers' appetite for all forms of entertainment has soared.

"During the pandemic, consumption of digital content has increased, including podcasts," Parantean says, adding: "I think people are more willing to explore new forms of entertainment."

The addition of podcasts hasn't necessarily meant a major rework of the team on the ground for Fremantle in Jakarta.

Parantean says Fremantle's audio-visual team has all the basic skills needed to produce podcasts.

"The drill is similar," Parantean says. "Deep research, great storytelling and clever narration".

Korea

In numbers

Population..... 51.8 million
 Households..... 22.89 million
 Total pay TV subs..... 34 million
 - IPTV subscribers..... 50.1%
 - Cable TV SO subs..... 40%
 - Satellite TV subs..... 9.6%
 Internet users..... 49.23 million
 Mobile subscribers..... 70.5 million
 5G mobile subscribers..... 10.9 million

Source: Statistics Korea/KOSIS (population Jan 2021/households Aug 2020), Ministry of Science and ICT (mobile in Nov 2020, pay TV in June 2020), Internet World Stats (internet in 2019)

Free TV

EBS

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

KBS

Public broadcaster Korean Broadcasting System (KBS) was founded in 1926 and added TV to its radio services in 1961. KBS operates two general entertainment terrestrial channels (KBS TV1, KBS TV2) and one international satellite TV channel (KBS World). KBS TV1's driver content is news/current affairs, sports, cultural and documentary programming. KBS TV2's strength lies in its variety/entertainment family-oriented offering. KBS also offers six cable TV channels (drama, entertainment, women, kids, and factual) and four terrestrial DMB/mobile channels. KBS subsidiaries include KBS Media, which manages local/global marketing of KBS content. KBS is funded by viewer licence fees.



The World of the Married, JTBC

MBC

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

Seoul Broadcasting System

Founded in 1990 and launched in 1991, Seoul Broadcasting System (SBS) operates a national domestic terrestrial TV channel offering news, drama, entertainment, sports, films and documentaries; seven cable/satellite channels (SBS Plus/UHD, SBS Golf, SBS funE, SBS Sports, SBS CNBC, SBS MTV and Nickelodeon Korea); one DMB channel; and two FM radio stations. SBS also has interests in TV programme production and distribution, and internet/new media.

Pay TV

Lovely B tv

IPTV service Lovely B tv (formerly (B tv) was launched in 2009 by SK Telecom's broadband unit, SK Broadband. The service offers about 251 SD/HD channels and 160,000+ VOD/catch-up titles (movies/TV series) to 5.5m subscribers (Sept 2020). Subscriptions cost from KRW11,000/US\$9.50 a month to KRW25,300/US\$22 a month (without contract).

D'Live

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

KT Skylife/Olleh TV/Olleh TV Skylife

Founded in 1981 as a fixed-line service provider, the former state-owned KT Corporation began providing satellite services through KT Skylife in 2002. KT Skylife/SkyTV offers HD/SD TV and audio channels to 4.1 million users (Aug 2020). KT also operates IPTV service, Olleh TV/Olleh TV Air, offering about 228 channels and 150,000+ titles to 2.559 million users (Aug 2020). KT's hybrid IPTV/satellite platform, Olleh TV

SkyLife (OTS), which provides a combo of satellite TV (SkyTV), IPTV (Olleh TV) and interactive services, had 1.548 million subscribers at end Aug 2020. KT produces its own content, including drama, sports and talk shows, and has an interest in mobile (22.333 million subs, Sept 2020), OTT service (Telebee), ultra-high-definition IPTV (Olleh GiGA UHD tv) and broadband services.

U+ TV

Established in Dec 2007 by LG U+ Corp, U+ TV is an IPTV service offering VOD titles and live channels. U+ TV also has a mobile IPTV version, U+ HDTV. LG, which had about 4.838 million U+ TV IPTV subs at the end of Sept 2020, also operates broadband service Giga Broadband to 4.476 million subscribers (Sept 2020). U+TV and Giga Broadband internet combo subscription plans for a three-year contract cost from KRW10,890/US\$9.90 for 177 channels to KRW28,800/US\$26.20 for 243 channels and a Netflix UHD access. LG U+ was founded in July 1996 with the merger of three LG telcos: LG Telecom, LG Dacom and LG Powercom.

OTT/Online/Mobile

Consumers in Korea have access to a wide range of streaming/online platforms, including global platform Amazon Prime Video (US\$5.99 a month); Netflix (also available via D'Live Plus' and LG U+'s set-top boxes).

Kakao TV/Kakao M

Launched in Feb 2017, Kakao TV offers UGC, local TV, original content (supplied from sister Kakao M) and interactive real-time chat. In 2020, Kakao produced 25 titles – six drama series and 19 variety shows – totaling some 350 episodes. Kakao TV is owned and operated by Kakao Corporation, formed by the merger between video platform Kakao and content provider Daum Communications in 2014.

Naver TV

Ad-supported online video portal Naver TV was launched in 2012 by internet service operator Naver Corporation, best known for its search portal/online servic-

es. The platform offers Korean web series and UGC videos. Naver TVcast also carries some acquired English-language content. In Jan 2021, parent company Naver Corp announced its plan to acquire Canadian crowd-storytelling platform Wattpad for about US\$600m. The acquisition is expected to close in Q2 2021.

Netflix

Netflix has been actively working with Korean content companies, including CJ ENM's Studio Dragon and JTBC, to produce a slate of original series (*Mr Sunshine*, *Memories of Alhambra*, *Arthdal Chronicles*). In Jan 2021, Netflix set up two new production facilities (involving nine stages) across Korea. The Korean adaptation of *La Casa De Papel* (*Money Heist*) will be made at the new facilities. Korean titles currently in production or development (as of 21 Jan 2021) include *Move To Heaven*, *Kingdom: Ashin of the North*, *Silent Sea*, *Squid Game*, *Hellbound*, *All of Us are Dead* and *D.P.* Netflix has spent US\$700 million on Korean content from 2015 to 2020. In Korea, Netflix costs KRW9,500/US\$8.60 a month for the Basic plan, KRW12,000/US\$10.90 a month for the Standard plan and KRW14,500/US\$13.20 a month for the Premium plan.

Seezn

Seezn (aka Season) is the new Olleh TV Mobile, a mobile extension of IPTV Olleh TV service by telco KT. The updated Seezn (2.24m in Mar 2020) was unveiled in Nov 2019, offering more than 100 TV channels and replays of over 200,000 shows including VOD services by KBS, SBS and MBC.

TVING

TVING is an OTT/online TV/video service geo-blocked for Korea, offering 35 real-time TV channels, and more than 60,000 VOD local/int'l titles, including movies and TV episodes. TVING is planning to spend over KRW400 billion/US\$364 million on original content (with a focus on drama, movie and unscripted shows) for 2021-2023, involving collaborations with partners such as tvN,

JTBC, JTBC Studio and Studio Dragon. The streamer, which aims to reach five million paid subscribers by 2023, started off in May 2010.

U+HDTV

Multi-platform U+HDTV offers live TV channels and VOD content. Live channels cost from KRW3,300/US\$3 to KRW13,200/US\$12 a month. A *la carte* VOD titles cost from KRW4,400/US\$4 to KRW19,800/US\$18 each for 30 days access.

Watcha Play

Founded in 2011, Kakao Ventures-backed Watcha Inc (formerly known as Frograms Inc) launched SVOD service Watcha Play in Jan 2016. The service offers local/int'l content, including drama, documentary and animation series to two million paying subscribers (Sept 2020). In a move to acquire more competitive original content, Watcha secured KRW36 billion/US\$33 million worth of investments in Dec 2020.

Wavve

Launched in Sept 2019, Wavve incorporates SKT's Oksusu and Pooq (by free-TV giants KBS, MBC and SBS). The launch is a bid to compete with global streamers, including Disney+ and Netflix. Wavve offers local/international content, including movies and drama series priced at KRW7,900/US\$6.70 a month to about one million average daily users (Jan 2021). Wavve has also set up a plan to invest KRW300 billion/US\$272 million in content production by 2023.

YouTube Premium

South Korea is Google's video subscription service YouTube Premium's (formerly YouTube Red) first Asian market. The service launched in the country in Dec 2016. YouTube Premium offers original movies/series, music videos and ad-free (offline feature) videos, and costs KRW10,450/US\$9.50 a month for Android phone users and KRW14,000/US\$12.70 a month for iPhone users.

Programming/ Production/Post Prod.

72Seconds

Digital content studio 72Seconds specialises in branded content for third parties, including cable networks, and its own original line-up. Production credits include drama series *Ordinary Life of Ms O* (S1-3), about a 30-year old single woman balancing blind dates with being a boss at work; *Banana Actually* (S1-S2), about the lives of four interconnected couples; and *Deux Yeoza* (S1-S2), which follows the intimate telepathic (and not-so-telepathic) communication of two girls as they deal with strange men, drunk girlfriends, and scary sales associates.

CJ ENM

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

Chorokbaem Media

Established in 1998, Chorokbaem Media specialises in the production of animation and drama series. Production credits include *The Penthouse: War in Live*, *Rookie Historian Goo Hae Ryung*, *A Love of Life and Death*, *Jumong*, *K-Pop Star* and *Memories of the Alhambra*. The company is also producing the Korean edition of British series *Criminal Justice*. Chorokbaem Media is majority owned by DMG Entertainment China, which acquired a US\$21.5-million equity stake in the company in August 2015.

Company SangSang

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

EnterMedia Pictures

Founded in 2013, EnterMedia Pictures is a part of U.S.-based EnterMedia Contents. The production company has developed the Korean TV remake of U.S. series legal drama *Suits*, and was involved in adapting the U.S. version of Korean drama, *The Good Doctor*. EnterMedia is also involved in TV/digital content acquisition and distribution; and motion picture production, acquisition and distribution.

HB Entertainment

HB Entertainment (est 2006) specialises in drama series and film production. Credits include the 20-episode drama series *Sky Castle*, which tracks the materialistic desires of upper-class parents in Korea (aired on JTBC); crime/mystery *Partners for Justice* (MBC); and romantic comedy *Lovely Horribly* (KBS).

iHQ

iHQ has two main divisions: entertainment, which manages talent/drama production; and media, which operates six TV channels and in-house content production. The Kospi-listed company is majority owned by pay-TV operator D'Live, with a 5% investment from A+E Networks in Dec 2016.

JTBC Content Hub

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

including drama series *Lady in Dignity* (2017), *Misty* (2018), *Sky Castle* (2018), *Be Melodramatic* (2019) and *More Than Friends* (2020).

LYD Networks

LYD is a media and content distribution company offering customised gateways in and out of Korea.

Playlist Studio

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

Studio Gale

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

Studio Discovery Korea

Studio Discovery launched in Jan 2020 by a JV between Discovery Channel Korea (70%) and telco KT (30%), producing Discovery formats tailored for local audiences, with plans to create original content as well. The first two shows from Studio Discovery Korea are *Survival Bible* and *Restaurant Without Borders*. The plan is to produce about 100 hours a year with an additional 50-100 hours of co-productions for a total of 150-200+ hours a year.

Studio Dragon

Studio Dragon, set up by CJ E&M as a separate production unit in early 2016, listed on the Kosdaq in Nov 2017. The studio has created over 197 series with its team of 211 creative personnels (June 2020). At the end of 2020, Studio Dragon have produced about 28 series for both Korea's terrestrial and cable broadcasting networks, and Netflix. Production credits include *The Uncanny Counter* (2020), *Crash Landing on You* (2019), *Mr. Sunshine* (2018), and *Guardian: The Lonely and Great God* (2016). Studio Dragon, having established its U.S. branch in early 2020, hopes to collabo-

rate with global production companies to plan and produce local TV series for the global audience.

Why Not Media

Established in 2015, Why Not Media specialises in web drama series production. Credits include romance series *Secret Crushes* (S1-S3), *Always a Boyfriend*, *Never a Boyfriend* (S1-S3) and *Office Watch* (S1-S2). The company also owns and operates two web-based channels, KOK TV (drama) and KIK TV (entertainment), featuring two new episodes a week.

Regulators/Associations

Korea Cable Television & Telecommunications Association (KCTA)

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

Korea Communications Commission (KCC)

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

Korean Broadcasters Association (KBA)

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

Ministry of Culture, Sports and Tourism

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

Ministry of Science and ICT

The Ministry of Science and ICT is charged with creating new value based on the convergence between science & technology and ICT.

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What's on where...

March 2021	15-18	Hong Kong Filmart	Online
	30-31	AVIA OTT Virtual Summit	Online
April 2021	9-14	Canneseries	Online
	12-16	MIP Doc	Online
	12-16	MIP Formats	Online
	12-16	MIP TV	Online
	14-16	Content Expo Tokyo	Tokyo, Japan
	29	AVIA Future of Video India	TBC
May 2021	18	AVIA Philippines in View	TBC
	TBC	Busan Contents Market (BCM)	TBC
June 2021	8	AVIA Satellite Industry Forum	TBC
	9-11	BroadcastAsia/CommunicAsia	Singapore
	10-12	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	TBC	MIP China	Online
	14-15	DW Global Media Forum	Bonn, Germany
August 2021	26-27	ContentAsia Summit	
	27	ContentAsia Awards	
September 2021	8	AVIA Vietnam in View	TBC
	9-12	Gwangju ACE Fair	Gwangju, Korea
October 2021	9-10	MIP Junior	Cannes, France
	11-14	Mipcom	Cannes, France
November 2021	9-11	AVIA Asia Video Summit	TBC
	24-25	Dubai International Content Market	Dubai

* As of Friday, 22 January 2021

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Vietnamese nod for Malaysia's BoBoiBoy

Animonsta series beats global franchises

Anime, kids animation, fantasy and a lone drama from Amazon dominated video demand in Vietnam for the week of 30 Dec 2020 to 5 Jan 2021, according to data science company Parrot Analytics.

Malaysian animated series, *BoBoiBoy: Galaxy*, by Animonsta Studios, stood tall in fourth place on the overall list, ahead of *Pokemon*, *Paw Patrol* and *Peppa Pig*, and just a smidgeon away from Amazon Prime Video's *The Boys*.

BoBoiBoy: Galaxy is part of an entertainment franchise launched in 2016 with a feature film. *BoBoiBoy* is a human

hero charged with protecting a community of robots spread across the Galaxy and from danger of evil actors.

Parrot Analytics' overall list was led by a wide margin by Japanese anime series, *Attack on Titan*.

The Boys was far ahead of streaming competition on the digital originals list, with Netflix's *The Witcher* in second place, also way ahead of demand for titles such as Disney+'s *The Mandalorian*, Netflix's *The Queen's Gambit* and *La Casa De Papel (Money Heist)* and *Good Omens*.

Top 10 overall TV shows: Vietnam

Rank	Title	Average Demand Expressions®
1	<i>Attack On Titan</i>	17.8
2	<i>One Piece</i>	13.2
3	<i>The Boys</i>	12.4
4	<i>BoBoiBoy: Galaxy</i>	12.0
5	<i>Pokemon</i>	11.9
6	<i>PAW Patrol</i>	11.7
7	<i>Peppa Pig</i>	10.5
8	<i>The Amazing World Of Gumball</i>	9.7
9	<i>Conan</i>	9.2
10	<i>We Bare Bears</i>	9.1

Top 10 digital originals: Vietnam

Rank	Title	Platform	Average Demand Expressions®
1	<i>The Boys</i>	Amazon Prime Video	12.4
2	<i>The Witcher</i>	Netflix	9.0
3	<i>The Mandalorian</i>	Disney+	5.8
4	<i>Why Women Kill</i>	CBS All Access	5.4
5	<i>Raised by Wolves</i>	HBO Max	4.8
6	<i>The Queen's Gambit</i>	Netflix	3.9
7	<i>The Expanse</i>	Amazon Prime Video	3.7
8	<i>La Casa De Papel (Money Heist)</i>	Netflix	3.6
9	<i>The Umbrella Academy</i>	Netflix	3.5
10	<i>Good Omens</i>	Amazon Prime Video	3.5

Date range: 30 Dec 2020 - 5 Jan 2021

Demand Expressions® (DEX): The global TV measurement standard developed by Parrot Analytics, which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.



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