



Astro apologises for signal outages

Offers 39 channels for free as Measat-3 satellite problems persist

Malaysian pay-TV platform Astro, is offering free access to a suite of 39 services for two weeks from 1-14 July following a week of satellite signal outages and intermittent services. The Astro service interruption from 21 June followed problems with ageing satellite Measat-3.

The full story is on page 5

Indonesia's MNC retains firm hold on production market

Hary Tanoe's Studios' unit dominates drama

Indonesian production house, MNC Studios International, retains the lion's share of the country's drama production market, with 41% in the first four months of this year against second player Sinemart with 24%, the Jakarta-based content conglomerate says.

The full story is on page 2



【本報訊】今天，《蘋果日報》寫下最後一頁，告別香港。走過26年，奮鬥的路已離散，美好的仗已打過，縱有遺憾，但我們感恩，把堅持與香港人同行的初心走到最後。警務處國家安全處昨再拘捕《蘋果日報》主筆總編輯、壹傳媒董事會主席黃岳、《蘋果日報》印刷廠不離於本周六出版最後一期，《蘋果》管理層及後基於員工安全及人手考慮，決定午夜後停止運作，今日出版最後一版實體報，網站午夜後亦停止運作。大批市民昨冒雨前往該報大樓送別，有市民揮動手機燈光，又高呼「我哋撐蘋果」等口號，向大埔區工務處致意。

香港記者協會對《蘋果》停刊表示深切痛心。指《蘋果》停刊與自身無法被嘗試被審判有關，而是受多無法控制的因。黃岳有人以違法被檢起未定罪，機構初因此受到影響，「香港都係心中有數」。主席陳智英指出，港區國家安全法實施以來，特務機關一直強調針對一小撮人，但中港事件，其他有關部門如財政、稅務及銀行等理應不從影響，做到對香港傳媒環境保護。黃岳則指，法律法，傳媒工作者對《蘋果》的最後日子，無不看到心內。

記者：陳智英
警方在凌晨上開的國家安全處和三名記者，昨在黃岳寓所搜獲大量《蘋果日報》報章，昨在黃岳寓所搜獲大量《蘋果日報》報章，昨在黃岳寓所搜獲大量《蘋果日報》報章。黃岳在《蘋果》主筆總編輯、壹傳媒董事會主席黃岳、《蘋果日報》印刷廠不離於本周六出版最後一期，《蘋果》管理層及後基於員工安全及人手考慮，決定午夜後停止運作，今日出版最後一版實體報，網站午夜後亦停止運作。大批市民昨冒雨前往該報大樓送別，有市民揮動手機燈光，又高呼「我哋撐蘋果」等口號，向大埔區工務處致意。

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The final front page: Hong Kong's Apple Daily was laid to rest in the early hours of Thursday morning, victim of China's new National Security Law and action against the paper's pro-democracy founder, Jimmy Lai. More than one million copies of the last print run were distributed.

MNC retains firm hold on Indonesia's production market

Hary Tanoe's Studios' content unit dominates drama, strong footing in other genres

Powerful Indonesian production house, MNC Studios International, retains the lion's share of the country's drama production market, with 41% in the first four months of this year against second player Sinemart with 24%, the Jakarta-based content conglomerate said this month.

The other 35% is split between Mega Kreasi (18%), Tabali (5%), Screenplay Productions (3%) and others (9%).

Although MNC Studios' net profit dropped 21% in 2020, the company said its drama series continued to dominate ratings charts for the year to May 2021.

Four of the top 10 dramas from January to May were produced by the MNC Pictures unit, including Indonesia's top mass market soap opera, RCTI's *Ikatan Cinta* (TVR 12.4, 46.6% share).

The other three were comedy drama series *Amanah Wali 4* and *Premian Pensiun 5*, and fantasy/romance drama series *Putri Untuk Pangeran*. Season five of *Amanah Wali* came in at eight on the top 10, giving RCTI five of the top 10 spots.

MNC Pictures lost out to SCTV's romance drama series *Pasti Berlalu* in fifth spot with an audience share of 14.5%. *Pasti Berlalu* is an adaptation of Indonesian novel *Badai Pasti Berlalu* by Marga T.

In the reality space, MNC Studios' Asia Media Productions (AMP) was dwarfed by Transmedia, which had a 55% share against AMP's 32% (174 hours) in the first quarter of the year. The two have little competition; the third runner is Cakrawala, with a 10% share.

The production landscape is much

more balanced in the infotainment space, where MNC Studios' StarPro had a 29.5% share (346 hours) in Q1 2021 against Trans TV's 22%.

StarPro produced 1,062 hours of infotainment content for the MNC Group's free-to-air television stations and pay platforms in 2020 for a 24% market share.

Although the company did not disclose specifics about its animation and games segment, it said its eight properties – including - Entong, Kiko and Titus – had a presence in 62 countries, and distribution deals with Netflix, Disney+ and Roku,

Part of Hary Tanoe's media empire, MNC Studios' told Indonesia's stock market this month that 2020 net income was down to just over Rp167 billion/US\$11.5 million in 2020.

Renewed for a second season in the Netherlands and commissioned in Belgium.



THE TRAITORS

Be careful who you trust

Asia-wide picks ups for Studiocanal Euro drama

Broadcasters across Asia have picked up rights to a slate of Studiocanal's European dramas ahead of the MIP China event, which opened today. Sales include Canal+ Creation Originale series *ZeroZeroZero*, *Possessions* and *War of the Worlds* to Tohokushinsha Film Corporation in Japan. In Indonesia, SVOD platform Mola TV acquired more than 100 hours of programming, including originals from Canal+ channels in France and Poland.



Tohokushinsha, Sky NZ pick up new season of *Baptiste*



Baptiste

Tohokushinsha in Japan and Sky in New Zealand have picked up rights to Two Brothers Pictures' (*Fleabag*, *Liar*) latest instalment of detective drama, *Baptiste*, from All3Media International. Season two of the returning series will also run on BBC Studios ANZ for Australia and BBC Studios Asia for SVOD platform, BBC First.



Nine picks up three seasons of *Coroner*

Australia's Nine Network has acquired rights for the first three seasons of crime procedural *Coroner* from Cineflix Rights. Season four of the CBC original has just been greenlit and will be repped by Cineflix Rights as well. The series stars Serinda Swan as a recently widowed, newly appointed coroner who investigates suspicious, unnatural, and sudden deaths in Toronto.

mm2 greenlights trio of new features

Focus on expanding Singapore talent footprint



From left: Sean Ng, Boi Kwong, Daniel Yam

Melvin Ang's mm2 Entertainment is working with three Singapore directors on a new slate of films that pave the way for the production house's exit from Covid-era constraints.

The three films are *Sunday*, directed by Sean Ng (*Andre & His Olive Tree*, 2021); *Geylang*, directed by Boi Kwong (*The Days*); and *A Good Goodbye*, directed by Daniel Yam (*Our People, Our Heartware*, 2021).

The three new projects underscore

mm2's focus on talent development, which is part of a "grow local, go regional" strategy, the company says.

"We want to create opportunities for our local directors to gain exposure outside of Singapore," says mm2's chief content officer, Ng Say Yong.

mm2 said it was expanding beyond Southeast Asia in a series of new collaborations with filmmakers in Hollywood, Thailand and Korea. Details of the new ventures remain under wraps.

Swiss fest highlights Taiwan content

Taicca backs "Formosa Fantastica" discussion

The Swiss Neuchâtel International Fantastic Film Festival puts Taiwanese content in the spotlight from 2-10 July in an alliance with Taiwanese government-backed agency, The Taiwan Creative Content Agency (Taicca).

The festival, dedicated to "fantastic" movies, includes four online roundtables on genre filmmaking. Speakers include John Hsu, Su Bo-Wei, Huang Hsin-Chien, François Klein and Wu Ming-Yi.

The Taiwan focus, "Formosa Fantas-

tica", showcases 16 productions across feature films, animated shorts, series and interactive content.

The films include *As We Like It*, *Get the Hell Out* and *My Missing Valentine* in a cross section of zombie comedy, sci-fi romance and dystopian themes.

Animated shorts include *The Weather Is Lovely*, *Wander in the Dark* and *Daisy*.

The first two episodes of "nostalgia phantasmagoria", *The Magician on the Skywalk* are also included in the showcase.



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Sony India kicks off *Shark Tank*

Sony Pictures Networks India has started beating the bushes for an Indian version of business reality show, *Shark Tank*. Online registration has begun for the Sony-repped format through Sony's Indian streaming platform SonyLiv. The series will be produced by Sony's StudioNext. That's about all the network will say for now.



Netflix picks up *Bagman*

Netflix is adding Philippines' 2019 action drama, Shugo Praico's *Bagman*, to its line up from 9 July. The iWant original series, produced by Dreamscape Digital and Rein Entertainment, is about a neighbourhood barber who becomes entangled in a web of crime and corruption.



Goswami, Dasgupta charged for fiddling data

Mumbai police have charged Republic TV's Arnab Goswami and the former CEO of audience measurement agency Barc, Partho Dasgupta, for manipulating TV ratings data between June 2017 and March 2018. The pair are alleged to have caused losses of Rs 431 crores/US\$58 million to TV channel Times Now.

Astro apologises for signal outages

Offers 39 channels free as Measat-3 fail wreaks havoc



Malaysian pay-TV platform Astro, is offering free access to a suite of 39 services for two weeks from 1-14 July following a week of signal outages and intermittent services.

The Astro service interruption from 21 June followed signal problems with the ageing 15-year-old Measat-3 satellite.

The 39 channels being offered as compensation for the disruption include HBO, tvN, Hits, Cartoon Network, Astro Ceria, National Geographic, Discovery, BBC World News, ABC Australia, CGTN and Chinese channel Astro Xiao Tai Yang.

Although the issue was thought to have been fixed by Thursday (24 June), Measat said on Sunday (27 June) that it would need more time to stabilise the satellite signals after the initial anomaly.

"We have observed that the levels of intermittent service degradation recorded indicate that additional time will be required to fully complete the complex satellite and signal stabilisation process," Measat said in its weekend update.

The satellite's problems emerged on 21 June, but were thought to have been fixed in three days.

Both Malaysia's Communication and Multimedia Commission (MCMC) and

Measat said normal operations had resumed by the morning of 24 June.

The commission said the problems were likely caused by a malfunctioning thruster, but that the exact cause was still unknown.

About 14,000 customers are said to have been impacted.

Astro, meanwhile, apologised via social media and advised customers to access video services via the mobile platform, Astro Go, while the satellite channels were restored.

In rolling updates on its Facebook page, Astro said it has shifted channels to other satellites because of the Measat-3 problem.

Some customers were clearly not placated, flooding Astro's feed over the past two days.

Customers said things like, "already paying for all these channels – it's not complimentary, if you are doing extended periods of maintenance, you better reimburse us for the lost time" and "Might as well just rebate half of the bill to all your subscribers which is fair to all of us".

Measat, which launched Measat-3 in 2006, is planning to add a new satellite, Measat-3d in the 91.5°E orbital slot in 2022.



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Macademia upsizes EdTech, edutainment space in Asia

Owner of Da Vinci Kids & Azoomee brands builds regional presence

A significant new kids' content initiative is rolling out in Asia, delivering learning in multiple formats and promising a positive, safe and ad-free environment for children across the region.

The Asia move, part of a global expansion strategy, follows the consolidation of global educational assets – Da Vinci Media's Da Vinci Kids and Azoomee – under newly formed holding company, Macademia.

Additional acquisitions are being planned in the continued drive to consolidate the EdTech and edutainment kids' segments, says Macademia's co-founder and chief operating officer, Estelle Lloyd.

Lloyd says the company's mission is to "help parents raise exceptional humans".

Macademia is best known for its selection of STEAM (Science, Tech, Engineering, Art & Math) programming, including award-winning TV shows, documentaries and educational games for kids 4 to 12.

"Our mission is to unlock children's full potential by igniting a passion for discovery and imagination through inspiring videos and games," Lloyd adds.

A core part of the ambitious new plan, the latest iteration of Da Vinci Kids includes a completely revamped mobile streaming app, a library of educational games, as well as an upsized linear channel. Da Vinci Kids targets 6+ year olds and adults.

Sister platform, Azoomee, targeting kids below six years old, debuted in Asia this month on Huawei MatePad T kids tablets in Indonesia.

Globally, Azoomee will be available in 125 countries through its partnership with Huawei, which bundles a one-year pre-paid Azoomee subscription with Huawei tablets.



Expanding Da Vinci Kids' content has been a key focus of the new strategic direction, Lloyd says, adding that topics range from science, technology and nature to history and arts, among others.

The revamped play section, for instance, includes 21 maths games co-developed with Yale University's Play2Prevent Lab based on Yale's research demonstrating the benefits of games on maths learning.

Recent video series acquisitions include *The Fixies*, *Darwin & Newtons* and *A Week to Beat the World*, which is exclusive to Da Vinci Kids. These join titles such as *Operation Ouch*, *Science Max*, *Pin Code* and *Matilda and the Ramsay Bunch*.

"Our goal is to provide a variety in content mix and an alternative to the pure entertainment and ratings-driven channels that occupy the vast majority of the kids and documentaries channel landscape," Lloyd adds. Linear remains a crucial part of the bundle.

"Da Vinci Kids delivers a content curation strategy focused on range, diversity and quality.

We are providing a meaningful viewing experience to kids and families, which we know is very important to parents," Lloyd says.

Da Vinci Kids' affiliate partners in Asia currently include PCCW's Now TV (Hong Kong), LinkNet (Indonesia), Dialog (Sri Lanka), KT and LGU+ (Korea), and SkyCable and Globe (Philippines), among many others.

Between them, Da Vinci Kids and Azoomee are distributed to a global audience of 60m kids and families on 550+ pay-TV and streaming platforms, telcos and OEMs. In addition to Huawei, partners include Vodafone, Telefonica/O2, MultiChoice, Apple, Sky, Roku and Amazon.

Moving forward, Macademia plans to ramp up its investment in original productions and games, building upon segments such as *Marvelous Makes* (arts and crafts), *Search It Up* (digital literacy) and *Tech Will Save Us* (technology).

"As much as we want children to have fun, to be carefree and happy, we also want them to develop into curious and critical thinking people, to open their minds to new ideas," Lloyd says, adding: "We are going to be there for them."



Estelle Lloyd, Chief Operating Officer, Macademia



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"No ceiling in sight" for streamer-driven content spend

Disney spends more on content than the whole of Asia, Purely Streamonomics says

Where is production spend coming from?



Source: Purely Streamonomics

Amidst a year of uncertainty and production hiatuses, "streaming platforms have set the global film and TV industry on a trajectory of accelerated growth with no imminent ceiling in sight," new info from research and analytical service, Purely Streamonomics, shows.

Published today, the new report, *An Industry Transformed*, shows gross cash amount spent producing and licensing new entertainment content (excluding sports) soared by 16.4% in 2020 to reach US\$220.2 billion.

This new milestone will likely be surpassed this year as well; Purely anticipates a total spend of more than US\$250 billion in 2021.

Even more spending growth is on the short-term horizon as a new wave of ad-supported platforms start gaining a stronger foothold around the world, alongside the subscription-funded services that have been driving the streaming marketplace until now, the report says.

The "planet's biggest single spender on content" remains The Walt Disney Company with a grossed-up total of

US\$28.6 billion for 2020. The report says this is "more than spend across the whole of Asia (US\$27.7 billion) last year".

The merger of WarnerMedia and Discovery creates a media empire with content spend of USD\$20.8 billion, which means Netflix has been pushed into third place on the Hollywood spending charts with its US\$15.1 billion outlay last year. Once Amazon completes its acquisition of MGM, the combined entity will rank as the fourth largest North American production force with a content spend of US\$11.8 billion.

"On that basis these top four companies alone, with combined spending of US\$76.3 billion, almost equates to the entire worldwide spending outside of North America (US\$77.3 billion)," Purely Streamonomics says.

But, the report adds, "spending by Netflix and the Hollywood major studios on original content only tells part of the story".

"Twice as much money is spent around the globe co-financing and acquiring the rights to independently made feature films and television programming".

Purely Streamonomics' global research found that indie content spending jumped by 25.3% year-on-year in 2020 and now accounts for 65.5% of the world's film and TV production activity.

The research also showed that, in the U.S., average budgets across all new series – scripted, unscripted, daytime and kids – was up 16.5% in 2020.

The cost of introducing and monitoring Covid protocols in 2020 also added 20%-30% to production budgets.

"These costs look to set to stay for a while but, even if they do subside, industry talk of introducing "green production initiatives" could see a further 5%-10% added over time," the report says.

"Streaming is not just displacing traditional sources of entertainment revenue such as pay-TV and linear broadcasting, it is actually expanding the global marketplace for video. The big question then becomes whether there are enough good stories out there, and talents to tell them, to keep fuelling this transformation," says Purely founder and CEO, Wayne Marc Godfrey.

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Mongolia

In numbers

Population.....	3.357 million
Households.....	897,427
Total TV users.....	927,700
- CaTV.....	25,905
- MMDS/DTV.....	117,741
- Satellite.....	508,996
- IPTV.....	273,764
- Digital land network.....	1,294
Internet subscribers.....	307,166
Mobile phone subscribers.....	4,363 million
- Smartphone subs.....	3.405 million
Mobile broadband subs.....	5.659 million

Source: Communications Regulatory Commission of Mongolia (TV in Jan 2021, internet, mobile in 2020); National Statistics Office of Mongolia (population in 2020, households in 2019)

Free TV

C1 Television

A commercial station airing local/int'l content, including Korean shows and Hollywood movies. Founded in 2006.

Eduainment TV

Mongol Mass Media's TV subsidiary, Eduainment TV (EduTV), launched in July 2007, focuses on education/entertainment. The channel is an active formats buyer. Acquisitions include game-shows *Spelling Star*, *Cash at Your Door* and *Cash Mob*.

Mongol Television

Mongol TV (launched 2009) reaches about 200,000 households. Produces local versions of *Dancing with the Stars*, *The Voice*, *Got Talent* and *Shark Tank*. Content is 70% local/30% foreign.

MNB

Mongolia's sole public broadcaster, Mongolian National Public Radio & TV (MNB), operates three radio stations and five TV channels, including MNB-1 (general entertainment); & MN-2 (launched 2011, news/education/culture for ethnic minorities). Produces 6,000+ hours of



A local adaptation of Japanese cooking show, *Rolling Kitchen*, premiered in April 2021 on free-TV station NTV

content a year. 50% funding from the state, 48% from licence fees (48%), 2% ads/grants.

NTV

50% of NTV's nationwide entertainment schedule is local. Acquisitions include *America's Next Top Model* and *Russia's Psychic Challenge*. Est. 2006.

TV5

TV5 (launched 2003) airs general entertainment, incl. news. Foreign content includes sports, Chinese drama. Airs 19 hours daily.

TV9

Commercial-free TV station TV9 (founded Sept 2003) was Mongolia's first channel to broadcast 24 hours a day.

UBS

Ulaanbaatar Broadcasting System (UBS) operates 3 commercial channels: UBS, UBS Music and Ulzii TV.

Subscription

DDishTV

Mongolia's sole DTH operator DDish provides 155+ local/int'l SD/HD TV channels and internet services nationwide. TV and internet bundles cost MNT35,500/US\$12.45 a month for 120 channels and 2 Mbps internet connection to MNT and MNT41,500/US\$14.55 a month for 155+ channels and 4 Mbps internet. Stand-alone TV packs start from MNT11,500/US\$4 for 100+ channels to MNT42,400/US\$14.90 for 130+ channels. DDish started broadcasting in June 2008.

Mongolia Digital Broadcasting

MNBC (launched 2007) was the first broadcaster to offer multichannel digital terrestrial TV. Deployed DVB-T2/MPEG-4 2013 to service outlying areas. Carries 116 local and international TV channels, offering kids, sports and documentary content, among others.



Sansar HD/Sansar Cable TV

Mongolia's first cable operator, Sansar HD (Sansar Cable TV, est. Aug 1995) offers about 100 local/foreign TV channels to households in Ulaanbaatar.

SkyMedia

IPTV provider; launched July 2012. Owned by mobile operator Skytel. Offers 100+ local/int'l channels. Triple-play offering starts from MNT29,500/US\$10.35 a month for 110+ channels and 5 Mbps internet to MNT49,500/US\$17.35 a month for 120+ channels and 50 Mbps internet. TV anywhere extension, SkyGO, starts from MNT3,900/US\$1.37 a month.

Supervision Digital Cable TV

Supervision launched Supervision Digital Cable TV in June 1998. Also operates private channel Supervision Broadcasting Network (SBN).

Univision

Mongolia's first IPTV operator. Launched 2010. Offers 185+ SD/HD TV channels, including int'l channels and internet services. Bundles of TV+internet services start from MNT35,000/US\$12.30 a month for the XS Plus pack (103+ channels and 10 Mbps) to MNT96,000/US\$33.67 a month for the XL Plus pack (185+ channels and 100 Mbps). All packs have complimentary access to mobile app LookTV. Univision is the pay-TV subsidiary of triple-play operator Unitel.

OTT/Online

Mongolia has access to global/regional direct-to-consumer streaming services, including **Netflix** and **Amazon Prime Video**.

LookTV

LookTV is the mobile app extension of IPTV service Univision. Subscription fees cost from MNT3,900/US\$1.36 a month for the basic pack to MNT12,000/US\$4.20 a month for the SPS package.

ORI TV

Mongolia's broadcaster Mongol TV launched ORI TV in March 2018. The geo blocked ORI TV provides live and on-demand content, including locally adapted *The Apprentice Mongolia* and *The Voice Mongolia*; Hollywood movies; and Korean drama series.

SkyGO

SkyGO, the OTT extension of SkyMedia's IPTV service, offers local/international live channels and select video-on-demand (VOD) content from MNT3,900/US\$1.37 a month to MNT6,900/US\$2.40 a month. Select content are offered for free.

Telcos**MobiCom**

Est. 1996 as a joint Mongolian/Japanese venture, MobiCom provides mobile/fixed communications services.

Skytel

Established by Univcom (Mongolia), SK Telecom (Korea) and Taihan Electric Wire (Korea) in April 1999. Began offering CDMA cellular service in 2001 and a WAP-based wireless portal service in 2004. Received a 4G/LTE licence in 2016.

G-mobile

G-Mobile Corporation, a national cellular operator, was established in 2006 and launched its services in 2007, servicing mainly users in the rural areas.

Unitel

Unitel began operations in June 2006 and offers mobile phone, internet, IPTV and satellite services.

Regulators**Communications Regulatory Commission of Mongolia (CRC)**

Independent agency est. by the Communications Act of 2001. Responsible for regulating competition issues, fixed/wireless telecoms, TV, radio/satellite and spectrum management.

Communications and Information Technology Authority (CITA)

Responsible for developing and implementing communications, posts, broadcasting and infotech policies.

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Who's who...

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PCCW Media Group
E: ceo@viu.com



Janice Lee



Black

Viu, PCCW's leading pan-regional over-the-top (OTT) video streaming service, is available in 16 markets across Asia, the Middle East and South Africa with 45 million monthly active users (MAU) as of December 2020.

The Viu service is available to consumers through a dual model with an ad-supported free tier and a premium subscription tier. Viu offers fresh premium TV series, movies and lifestyle programming in local and regional languages and subtitles in different genres from top content providers, as well as premium original productions under the brand "Viu Original".

Viu also offers users streaming and download features, and localized user interfaces across a myriad of connected devices. Viu can provide the best viewing experience regardless of device or network conditions.

The service can be accessed via Viu app (available for free on App Store and Google Play) on connected devices, e.g. smartphones and tablets, select smart TVs, as well as on the web by logging into www.viu.com.

In addition, Viu International Limited, through its subsidiary Moov (Hong Kong) Limited, also operates MOOV, a popular digital music streaming and live music concerts service in Hong Kong.

Black

Malaysian Drama (Viu Original)

Cast: Kamal Adli, Siti Saleha

BLACK tells the story of a bunian on a mission to track down his fugitive partner in the human world. Breaking a cardinal rule of his people, Black inhabits the body of Malik, a deceased cop, and assumes his identity. Despite detesting humans for their 'primitive ways', Black falls in love with Sofia, a woman whose ability to foresee death is key to his mission. Along the way, they become embroiled in a 20 year old unsolved murder case.

Penthouse 3

Korean Drama

Cast: Lee Ji-ah, Kim So-yeon, Eugene

The third season of the popular hit drama! Su-ryeon will do anything to take revenge on the adults that wrecked her child's life; Seo-jin may have cultivated a successful career, but her daughter seems to lack in so many things unlike her; and Yoon-hee refuses to inherit poverty to her daughter and tries everything she can to move into the Penthouse. This is a journey of the three moms pedaling down an unstoppable race fueled by greed and desire.



Doom at Your Service

Korean Drama (Viu Original)

Cast: Park Bo-young, Seo In-guk

Dong-kyung suffers from an incurable disease. With only 100 days of her life remaining, she wishes to the stars not for money or fame, but for doom. A stranger named Myul-mang then appears at her doorsteps claiming to be the doom of the world. This is the story between a girl who wishes to live out her remaining days happily, and a boy who has gone through the deepest darkness of life.



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KEEPING MALAYSIANS ENTERTAINED.



Rewind

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Incorporated and headquartered in Singapore, Rewind Networks is a multimedia branded entertainment company, dedicated to providing the best in class TV content to multi-screen audiences across the Asia Pacific region.

HITS is Rewind Networks' maiden venture launched in 2013 as a linear 24x7 pan-regional pay-TV service. It features a curated selection of the greatest television drama and comedy series from the past few decades in High Definition. As the fastest growing basic general entertainment channel in Asia, HITS now reaches more than 19 million households across 13 countries including Singapore, Malaysia, Indonesia, South Korea, India, Taiwan, The Philippines, Thailand, Vietnam, Myanmar, Brunei, Sri Lanka and the Maldives.

HITS MOVIES, the second service from Rewind Networks, is a 24x7 pan-regional pay-TV channel launched in October 2018 and now available in more than 9 million homes across 8 countries: Singapore, Malaysia, Indonesia, The Philippines, Thailand, Myanmar, Sri Lanka and the Maldives. The service

celebrates the best movies ever made from the 1960s to the 2000s, featuring a carefully curated selection of the finest films in HD from across major studios.

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Rewind Networks has secured extensive licensing arrangements with leading Hollywood and international studios such as Disney, ViacomCBS, NBCUniversal, Sony Pictures, Warner Bros, MGM, Paramount, Fremantle, Lionsgate and ITV.

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Susumu Imata



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includes Nickelodeon, Nick Jr., MTV, Comedy Central Asia, and Paramount Network, as well as OTT service Nick+ and ViacomCBS International Studios, entertaining every demographic on every platform.

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What's on where...

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

* As of Friday, 25 June 2021

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



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Hang Out with Yoo tops Korean demand

Drama takes second place to variety & reality

Marvel's newest global hit *Loki* was in high demand in South Korea for the week of 16-22 June. But it couldn't beat Netflix's Korean original *Kingdom*, which remained the market's most in-demand digital original, according to data science company Parrot Analytics.

Loki premiered in the midst of rising buzz for a 90-minute special episode of local production, *Kingdom*, which releases on 23 July.

But, as popular as it was for digital

originals, *Kingdom* came nowhere near demand for Korean drama originals *Prison Playbook* (tvN, 2017/8), *Crash Landing on You* (tvN, 2019); and *Hotel Del Luna* (2019) and *Vincenza* (tvN, 2021). All aired on free-TV/cable networks in Korea, with simultaneous or short-window release on streaming platforms.

The week's top show was weekly reality show, *Hang Out with Yoo*, on free-TV broadcaster MBC. The series celebrates its second anniversary in July this year.

Top 10 overall TV shows: South Korea

Rank	Title	Difference from Market Average
1	<i>Hang Out with Yoo</i>	26.1
2	<i>Running Man</i>	21.7
3	<i>Prison Playbook</i>	18.6
4	<i>Crash Landing on You</i>	18.4
5	<i>Hotel Del Luna</i>	18.4
6	<i>Vincenzo</i>	18.1
7	<i>Kingdom</i>	17.7
8	<i>Hospital Playlist</i>	17.5
9	<i>I Live Alone</i>	17.2
10	<i>My Roommate Is a Gumiho</i>	17.1

Top 10 digital originals: South Korea

Rank	Title	Platform	Difference from Market Average
1	<i>Kingdom</i>	Netflix	17.7
2	<i>Loki</i>	Disney+	14.8
3	<i>WandaVision</i>	Disney+	13.3
4	<i>Sweet Home</i>	Netflix	12.0
5	<i>The Boys</i>	Amazon Prime Video	9.3
6	<i>The Falcon And The Winter Soldier</i>	Disney+	9.2
7	<i>My First First Love</i>	Netflix	9.0
8	<i>Extracurricular</i>	Netflix	8.6
9	<i>La Casa De Papel (Money Heist)</i>	Netflix	7.7
10	<i>Stranger Things</i>	Netflix	7.5

Date Range: 16-22 June 2021

Demand Definition: The total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is 10 times more in demand than the average TV show in this market.



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