



## Animation sweeps demand in Taiwan

### Japanese anime takes three of top 10 spots

Tsunami Umino's Japanese romance josei series, *Nigeru Wa Haji Daga Yaku Ni Tatsu*, is rising on our radar, emerging in fourth place in Taiwan for the week of 19-25 May, according to data science company Parrot Analytics.

The full story is on page 18



## RTHK stands firm on June 4 segment

### Pubcaster issues stern guidance on new editorial framework

Radio Television Hong Kong bosses are standing firm on a decision to drop a report on a Tiananmen commemoration marathon during a programme that covers proceedings in Hong Kong's Legislative Council. Management told RTHK's Programme Producers Union they had to understand that "the editorial independence of RTHK is not the same as the editorial independence of individual RTHK production staff".

The full story is on page 3

## Netflix *Girl from Nowhere* tops Thailand

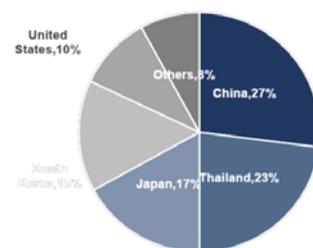
### Chinese drama displaces Korean titles, AMPD/MPA says

### On-demand video consumption in Thailand, May 2021

Top Streamed Titles

Title	Platform	Country of Origin	Genre
<i>Girl from Nowhere</i>	Netflix	Thailand	Horror & Thriller
<i>Detective Conan</i>	Line TV	Japan	Anime & Adult Animation
<i>Haikeyu!!</i>	Netflix	Japan	Anime & Adult Animation
<i>Douluo Continent</i>	WeTV	China	Action & Adventure
<i>Krachao Seeda</i>	iQIYI	Thailand	Comedy & Romance
<i>Vincenzo</i>	Netflix	South Korea	Comedy & Romance
<i>Wok of Love</i>	Netflix	South Korea	Comedy & Romance
<i>Love and Redemption</i>	WeTV	China	Sci-Fi & Fantasy
<i>Dance of the Phoenix</i>	WeTV	China	Comedy & Romance
<i>Love is Sweet</i>	WeTV	China	Comedy & Romance

Share of Streaming Minutes by Content Origin



Source: 1-29 May 2021, AMPD Research, Media Partners Asia (MPA). Platforms measured: iQiyi, Line TV, Netflix, TrueID, Viu, WeTV



Mainland Chinese drama titles accounted for 27% of online video consumption in Thailand in May 2021, according to Media Partners Asia (MPA) subsidiary, AMPD Research.

Chinese dramas have edged out Korean as the top consumed content segment in May, data from 1-29 May shows.

The recently concluded tvN drama, *Vincenzo*, streaming on Netflix, was the top performing Korean title in Thailand.

Chinese content consumption has been increasing in the market, powered by the popularity and sheer abundance of new period romance and fantasy dramas on Tencent-owned freemium streaming platform,

WeTV, AMPD/MPA says.

Local content remains strong, contributing 23% of online content consumption in May.

Netflix thriller, *Girl from Nowhere* season 2, was a hit in Thailand and across Southeast Asia for the month to 29 May.

The series was the top consumed title in Thailand in May, and charted in the top 10 in Indonesia, Malaysia and the Philippines.

GMM One drama *Krachao Seeda* on iQiyi, was another top local title in May.

Japanese anime holds a consistent 17% share of consumption, anchored to new episode releases of ongoing anime series across Line TV and Netflix.



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

## Are you prepared to capture this growth?

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Channels

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**3**  
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### **IntelSat's Media Market Watch 2021**

A Complete Guide to Pay TV Opportunities in the Asia-Pacific Region

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## Production begin Yoon Jong-bin's first show for Netflix

Netflix has confirmed the production of filmmaker Yoon Jong-bin's first Korea TV drama series, *Suriname* (working title).

Based on real-life events, *Suriname* is about an ordinary entrepreneur who risks his life in joining the secret mission of government agents to capture a Korean drug lord.

This is Yoon's first collaboration with Netflix. His previous works include *The Spy Gone North*, *Kundo: Age of the Rampant* and *Nameless Gangster: Rules of the Time*.

*Suriname* stars Ha Jung-woo as Kang In-gu, who sets off to Suriname to make big bucks but ends up knee-deep in drug crimes. Hwang Jung-min plays a powerful drug lord.

The series is produced by Moonlight Film and Perfect Storm Film Inc.

## RTHK stands firm on 4 June segment Pubcaster issues stern warning on editorial policies

Radio Television Hong Kong (RTHK) bosses are standing firm on a decision to drop a report on a 4 June Tiananmen commemoration marathon during a programme that covers proceedings in Hong Kong's Legislative Council.

Responding to comments from RTHK's Programme Producers Union, the public broadcaster's management repeated that prior permission had not been sought to air the 4 June segment.

Management also said that the item was not relevant to the LegCo show.

"The management of RTHK welcomes the opinions of the trade union, but also hopes that the opinions put forward ... can be based on facts and respect the existing editorial management mechanism of RTHK".

RTHK also said that most of its production teams in Hong Kong and Taiwan

had acted professionally and in accordance with the new editorial management mechanism, put in place in March.

These include "submitting detailed proposals to the editorial board for controversial programmes" as well as sending the finished show in its entirety to the board for approval.

"The new editorial management mechanism is generally operating smoothly," RTHK said. Since March this year, only three of thousands of hours of programmes produced in Hong Kong and Taiwan "did not conform to the principles of objectivity and impartiality"

"We must emphasise that the RTHK programme production staff union must also understand that the editorial independence of RTHK is not the same as the editorial independence of individual RTHK production staff.

2021

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ANTI-VAX  
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1996



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## New Malaysia lockdown, govt outlines new production requirements

Malaysian authorities have outlined strict processes for the communications and broadcasting/media industry from 1-14 June as the country enters a two-week full lockdown to stem record Covid-19 spread.

Applications to categorise media outfits as essential services will run through the Malaysian Communications and Multimedia Commission (MCMC), which has been authorised by the Ministry of Communications and Multimedia Malaysia.

Provided permission is granted, activities that will be allowed until 14 June include content production, including news, information and current affairs; and broadcast services, including customer service.

## Linear still strong in emerging Asia OTT most successful as a supplement, Intelsat says

**Broadcast TV  
ad revenue by 2024:**

**\$44B**

**Non-broadcast TV  
ad revenue by 2024:**

**\$2B**

Source: S&P Global, Intelsat Media Market Watch 2021

Emerging markets in Asia are giving linear TV service a boost, according to a new paper from global satellite operator Intelsat, which charts an "abundance of growth opportunities" in cable and direct to home services and says cable connections will surge with the migration from analogue to digital.

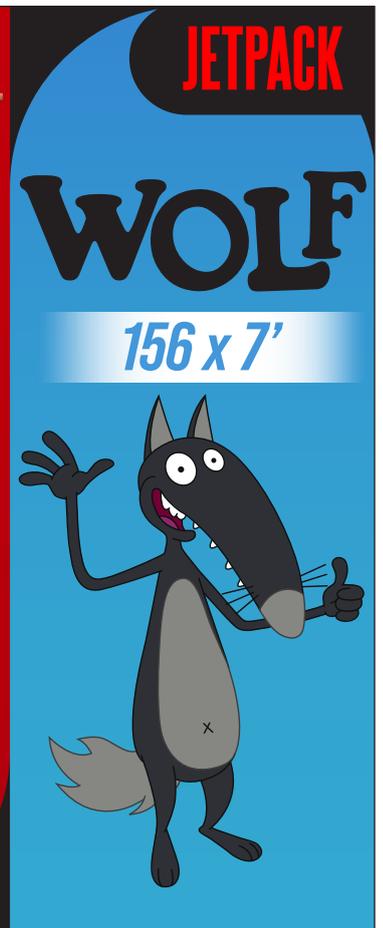
Acknowledging the pressure from OTT services on the linear distribution market, Intelsat says OTT is struggling to keep up with pay TV in emerging Asia because, among other reasons, "the quality is in-

consistent" and "the revenue isn't there".

"OTT has seen the most success as a supplement to pay TV," the report says.

Quoting S&P Global data, Intelsat says the pay-TV market through 2025 is expected to continue to grow at a rate of over 2.5% across all services (particularly in India and smaller markets across South Asia) for a projected worth of US\$26.4 billion by 2029.

By 2029, HD cable households are expected to grow to 306 million across the region – a 78% increase from 2020.



"INTOXICATING BLEND OF TENSION, GLAMOUR, AND DREAD" - TV INSIDER

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MOST WATCHED SERIES DEBUT  
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INTRIGUING POP CULTURE

# CRUEL SUMMER

DREAD DELICIOUS

MYSTERY STORY

FROM EXECUTIVE PRODUCER JESSICA BIEL

OBSESSION "SMART AND TANTALIZING" - THE HOLLYWOOD REPORTER RIVETING TH

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TENSION LOVE IT

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CIOUSLY DECEPTIVE "TWISTS KEEP COMING" - TV INSIDER BLEND OF TENS

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"ADDICTIVE MYSTERY" - TV GUIDE "DELICIOUSLY DECEPTIVE" - INDIE WIRE

## Astro returns *Ramarajan*, debuts *Swara Layam* in new Tamil line up



Ramarajan 2.0

Malaysia's strongest media group Astro is bumping up its Tamil programming, beginning with season two of Kabilan Plondran's *Ramarajan* (9pm, 1 June on Astro Vinmeen) and new musical drama series, S. Balachandran's *Swara Layam* (8pm, 1 June, Astro Vaanavil). The new Tamil line up coincides with the roll out of a full lockdown from 1 June to try to stem record Covid-19 infections. Both series will be available on TV, Astro Go and On Demand.



## Hong Kong Film Archive spotlights Nancy Sit & Michael Lai



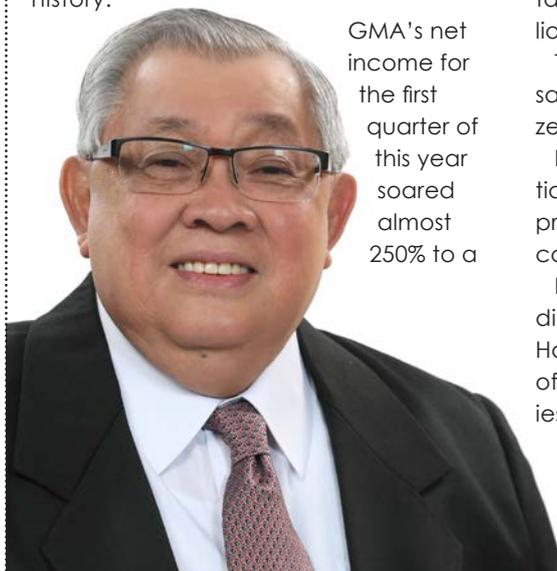
Girls Are Flowers (1966)

Hong Kong's government-backed Film Archive is screening 17 films starring Nancy Sit and Michael Lai in a new matinee series that runs on Friday mornings at 11am from June to October. Titles include *Girls Are Flowers* (1966), *Bunny Girl* (1967), *That Frightening Sword* (1968), *Spring Love* (1968) and *I'll Get You One Day* (1970).

## GMA set to ride 2022 election fervour Philippines national network's 2021 fortunes soar

Philippines' broadcaster GMA Network is all set to ride the slipstream of the 2022 presidential elections, meanwhile enjoying some of the benefits of having the Philippines virtually to itself after the exit of ABS-CBN in May 2020.

A year after ABS-CBN was refused a broadcast franchise renewal, GMA has – pandemic be damned – reported some of the most stellar results in its history.



GMA's net income for the first quarter of this year soared almost 250% to a

little over PHP2,018 million/US\$42 million, from the PHP583.4 million/US\$12 million reported in the same quarter last year.

Gross revenue for the three months increased 55% to PHP5,457 million/US\$114 million from PHP3,531 million/US\$73 million in Q1 2019.

For the first three months of 2021, consolidated advertising revenues soared to PHP5,096 million/US\$107 million, overtaking last year's peg by PHP1,841 million/US\$39 million or 57%.

The Manila-based national network said it had ushered in 2021 "with great zeal and enthusiasm".

It also said the company's operations remained largely unhampered by protracted community quarantine because of Covid-19.

In addition to the launch of two new digital TV channels – Heart of Asia and Hallypop – launched in the second half of 2020, GMA rolled out its I Heart Movies channel in Q1 2021.

Felipe L. Gozon,  
GMA Network's Chairman and CEO

## Record smartphone growth forecast for 2021 – IDC

Smartphone growth in 2021 will reach its highest levels since 2015, according to International Data Corporation's (IDC) Worldwide Quarterly Mobile Phone Tracker.

Shipments of smartphones are forecast to reach 1.38 billion units in 2021, an increase of 7.7% over 2020. This trend is expected to continue into 2022, when year-on-year growth will be 3.8% with shipments totaling 1.43 billion.

Markets worldwide continue to migrate toward 5G.

Within emerging markets, there is strong demand for mid-range and low-end 4G phones following last year's pandemic slowdown, the report says.

IDC expects low single-digit growth to continue through 2025 with a five-year

compound annual growth rate (CAGR) of 3.7%.

IDC expects average selling prices for 5G Android devices to drop 12% year over year in 2021 to US\$456 and then below US\$400 in 2022.

With 5G shipments expected to grow nearly 130% in 2021, almost all regions outside of China will see triple-digit growth by the end of this year.

In terms of market share, China will lead the way with nearly 50% share of 5G shipments in 2021. The U.S. will follow with a 16% share.

Other significant markets such as Western Europe and Asia/Pacific (ex China & Japan) will combine for a 23.1% share of the worldwide 5G market by the end of 2021.

# the contentasia summit

Conversations about content in Asia

## The Plot Thickens

25-27 August 2021



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

## Mediacorp's Bloomr.sg MCN Accelerator kicks off

### Trevmonki's Trevor Tham & Leonard Lau help usher newbies onto social video stage

About nine years into their video journey, the two men behind Singapore-based Trevmonki are about to become – officially – mentors to Singapore's next generation of social video wannabes.

From June, Trevor Tham and Leonard Lau, with 230,000 YouTube subscribers, will share their experiences on the coalface of a noisy and crowded industry far removed from anything their parents initially envisioned for them.

The inaugural batch of wide-eyed budding social-first content creators gather next month as part of Singapore media company Mediacorp's first accelerator programme, Bloomr.sg MCN Accelerator.

The programme follows a month-long search backed by Mediacorp, which launched the Bloomr.sg multichannel network in August last year, in collaboration with YouTube and regulator, the Infocomm Media Development Authority.

The idea is to equip newbies with practical skills and support they need to populate Bloomr.SG. The platform aims to house up to 1,000 content creators over the next decade.

The accelerator training programme runs from June to November, and will be followed by backing for specific projects and IP co-creation. Somewhere in there is the opportunity to be involved in producing commissioned content for Mediacorp's platforms, including streaming service meWatch.

But probably more important for now is creating and strengthening the bridge between what creators want to make and someone to pay for it.

"We struggle a lot when we talk to clients," Tham says in answer to a question about where he thinks influencers need the most help. "We need a bridge between [advertising/brand] clients and influencers."

No one in the content space needs Trevmonki (or anyone else) to outline the challenges of talking to brands in Asia about "content".

Bloomr.sg's co-founder, team lead and senior manager, Diogo Martins,



Trevor Tham and Leonard Lau, TrevMonki

says Bloomr.sg is careful about pairing content creators with brands, and helps craft video that matches specific audiences. "We do the early vetting," he says.

Bloomr.sg also translates between brands and creators. "Translating the language between the media industry and the influences has been one of the toughest issues," Martins says.

Monetisation, he adds, starts to build up because the industry has started to understand content creators, not just influencers".

Trevmonki, which started making videos for YouTube about nine years ago, has been part of Mediacorp's universe for three or four years.

The pair were discovered online by Mediacorp's digital team with not a day's formal training in media or video production. Lau studied business management and Tham studied science.

"My parents were at first shocked that people would pay us to make funny videos," Lau says.

Tham's parents weren't sure about his choices; "it wasn't about the job, but about making money for the future". Digital content is now a full time job for both.

Which means that somewhere between what they love and earning a living, a balance has been reached and brands are on board.

"They don't pressure us to make content that is different from when they

signed us and there is no restriction or limitation on what we can put on our channel," Tham says.

"Are you making commercials or entertainment?", I ask.

"It has to be entertaining," Tham replies, adding: "When Leonard and I write the script, we have to satisfy the client and be true to who we are. From a tech point of view, we shoot as a commercial."

Lau says expectations are managed on both sides. "We try our best to fit in with brand guidelines, but we don't let these become restrictive," he says. "Bloomr acts as a filter," he adds.

Martins steps in on the ad versus entertainment question. "The more involved the client is, the more it can look like an ad versus entertainment, he says.

Lau says their work has changed enormously in the past nine years, shaped by both YouTube shifts and their own evolution as creators.

Along with expanding into reality and lifestyle content recently, the two now run a short-film channel. "We like to tell stories... to uncover stories that people need to see," Tham says, talking about finding meaning and fulfilment as content creators.

The Bloomr.sg accelerator is perhaps something of a coming of age moment for them. As Lau says: "We are not just two guys making funny videos in our bedrooms anymore". – Janine Stein

# Indonesia

## In numbers

- Population..... 270.20 million
- Households..... 68.70 million
- Avg household size..... 3.9
- Pay TV penetration rate..... 13.5%
- FTA TV audience share
- Indosiar..... 1.6%
- SCTV..... 15.8%
- RCTI..... 15.6%
- MNCTV..... 11.6%
- ANTV..... 10.5%
- Trans7..... 8.5%
- Trans..... 7.8%
- GTV..... 7.5%
- TVOne..... 3.3%
- Metro..... 1.5%
- FTA TV advertising market share
- MNC Group..... 45%
- Emtel Group..... 24%
- Viva Group..... 13%
- Trans Corp..... 10%
- Metro..... 4%
- Internet users..... 196 million
- Mobile subscribers..... 355.5 million
- Mobile penetration..... 62.41%
- Fixed broadband..... 8.486 million
- Fixed line tel H/H penetration rate.... 2.6%

Source: Statistic Indonesia (population in September 2020, households in 2019, mobile in 2018), Association of Internet Service Providers (internet in 2019), Ministry of Communications and Information Technology (mobile, internet in 2019), Companies (FTA audience share FY2020, fixed broadband, pay TV in 2019), Nielsen (advertising market share, 9M-2019)

## Free TV

### Antv

Antv (est 1993) is owned/operated by PT Cakrawala Andalas Televisi, part of the Bakrie Group's VIVA. Antv reaches 146 million+ viewers in 160 cities, delivered via 44 relay stations. The family-oriented general entertainment schedule includes news and sports. Foreign shows (May 2021) include *Masha and the Bear* (stripped weekdays, 7am-8.30am); & Hindi drama *Radha Krishn* (stripped daily at 8pm-9pm).



*Ikatan Cinta*, RCTI

### GTV

GTV (aka Global TV, est Oct 2001) reaches 170+ million viewers in 142+ cities delivered via 41 relay stations. Owned/operated by PT Media Nusantara Citra (MNCN), the 24-hour general entertainment service covers local/foreign content.

### Indosiar

PT Indosiar Karya Media (Indosiar) started broadcasting nationwide in 1995. The station is operated by the Surya Citra Media (SCM) group, a subsidiary of Emtel, which also operates free-TV stations SCTV and O Channel. The station offers a 24-hour schedule of local and some int'l content, and is mostly known for Indonesian folk/traditional dangdut music shows, including *Liga Dangdut Indonesia*, the search for the best dangdut singer in Indonesia (since Jan 2018-ongoing).

### iNews TV

PT Media Nusantara Citra (MNCN) launched info/news national TV station

iNews TV in 2015. The channel carries infotainment, talk shows, documentaries, magazine, news & sports.

### Jak TV

Launched in Oct 2005 by the Mahaka Group and Electronic City (EC) Group, Jak TV is a 24-hour station offering local news, current affairs, lifestyle, cooking, religion and talk shows. Jak TV targets 30+, A/B/C1 (upper/middle/lower middle classes) demo in Jabodetabek.

### Metro TV

News service Metro TV obtained a broadcast licence in 1999 and went on air in 2000 for 12 hours a day. Metro TV became a 24-hour station in 2001, with the tagline "Knowledge to Elevate". The schedule is predominantly news, with some lifestyle, sports, talk shows, documentary and infotainment plus some Chinese content. Metro TV is part of the Media Group, which also operates print/online daily news platform, Media Indonesia.

# CONTENTASIA AWARDS 2021

**Entry deadline: 11 June 2021**

**NEW**

## **Best Kids TV Programme (non-animated)**

Best Asian Drama Made for a Local Asian Market

Best Asian Drama for a Regional/Int'l Market

Best TV Format Adaptation (Scripted)

Best TV Format Adaptation (Non-scripted)

Best Male Lead in a TV Programme

Best Female Lead in a TV Programme

Best Director of a Scripted TV Programme

Best Asian Feature Film or Telemovie

Best Asian Talk Show

Best Asian Original Game Show

Best Asian LGBTQ+ Programme\*\*

Best Asian Comedy Programme

Best Asian Horror Programme or Feature Film

Best Asian Short-form drama (<20 mins per episode)

Best Made-in-Asia Factual Programme

Best Made-in-Asia Factual Entertainment Programme

Best Made-in-Asia Current Affairs Programme

Best Made-in-Asia 2D Animated Kids TV Programme

Best Made-in-Asia 3D Animated Kids TV Programme

Best Made-in-Asia Original Song for a TV Series/Programme or Movie

**MNCTV**

Owned by MNCN (PT Media Nusantara Citra), MNCTV started broadcasting in Oct 2010, offering a general entertainment schedule focusing on variety, talent and comedy shows. Singing/dancing and sports content continues to thrive on the station, with flagship shows such as fantasy drama *Kembalinya Raden Kian Santang*. MNCTV, formerly known as TPI (est 1990) became part of the MNCN group in July 2006. MNCN also owns free-TV stations RCTI and GTV (Global TV).

**RCTI**

Owned and operated by Global Mediacom subsidiary PT Media Nusantara Citra (MNC), PT Rajawali Citra Televisi Indonesia (RCTI) airs local drama, movies, reality, talent shows, animation, news and sports. Flagship content has included romantic drama *Ikatan Cinta* and local singing adaptation *Indonesian Idol*. The station reaches 191+ million viewers across 452 cities (80.7%) via 54 relay TV stations. MNC also operates MNCTV and Global TV (GTV).

**Rajawali Televisi (RTV)**

RTV (launched May 2014) provides general entertainment, including kids, Korean, Chinese drama series and news content. The station also produces in-house programming. RTV has 42 transmission stations and covers 206 cities.

**SCTV**

Established in Aug 1990 as a provincial free-TV station, SCTV started broadcasting nationwide in 1999. In Oct 2016, the station renewed its national free-TV licence to run until Oct 2026. SCTV carries mostly local content, and is operated by the Surya Citra Media (SCM) group, which also operates terrestrial TV station Indosiar.

**Trans7**

Trans7 was established in March 2000 as TV7 and is owned by Transmedia, a subsidiary of Chairul Tanjung's CT Corp. The family-oriented general entertainment station rebranded in 2006 to become Trans7. Transmedia also operates terres-

trial free-TV channel Trans TV and online TV/news portal Detikcom.

**TransTV**

TransTV obtained its broadcast licence in Oct 1998 and started commercial services in Dec 2001. The general entertainment schedule includes Korean drama, movies, news and religious shows. TransTV is owned by CT Corp's Transmedia.

**TVOne**

TVOne (formerly Lativi) started broadcasting in Feb 2008. Core genres are news, sports, information and reality. Targeting the ABC1/15+ demographic, the channel produces most of its content in-house. TVOne was acquired in 2007 by the Bakrie Group's PT Visi Media Asia Tbk (VIVA).

**TVRI**

TVRI (est 1962) is Indonesia's oldest station with a nationwide reach via 195 VHF, 115 UHF analogue/dual cast and 68 digital transmitters. Aims information, news culture/education, kids, entertainment and music. TVRI also operates 4 DVB-T channels: TVRI Nasional; TVRI DKI Jakarta; culture service TVRI Budaya; & sports channel TVRI Olahraga.

**Pay TV****Biznet Home**

Launched in 2012 by telecommunication and multimedia service provider Biznet, Biznet Home (formerly Max3) cable TV service is bundled with broadband. Biznet Home Combo offers four packages, starting from Rp450,000/US\$32 for 51 channels and 75 Mbps broadband connection, to Rp725,000/US\$55 for 67 channels and 150 Mbps broadband connection. Founded in 2000 as an internet service provider, Biznet Home transmits via Hybrid Fibre Coaxial (HFC) cable and provides broadband internet service (Biznet Fibre).

**First Media/HomeCable**

First Media's cable TV platform, HomeCable, was established in 1994 and is

part of a quad-play offering (Home-Cable cable TV, FastNet internet broadband, FirstMediaX OTT service, First Media smart living solution). The cable TV service offers upwards of 236 SD/HD channels across various genres. Combo packages (cable TV, internet connection, TV everywhere), cost from Rs371,000/US\$26 a month for the Family+ HD plan (54 HD, 90 SD channels, OTT First MediaX and FastNet 15Mbps internet connection) to Rp3,129,000/US\$218 a month for the Infinite X1 4K plan (101 HD, 131 SD channels, FirstMediaX and FastNet up to 300Mbps connection). First Media, which passes 2.68 million homes in Jakarta, Surabaya and Bandung, had 817,000 TV subscribers and 839,000 broadband subs in 2020 (May 2021). Launched in 1999, the platform is majority owned by the Lippo Group through subsidiary, First Media Tbk.

**IndiHome UseeTV**

IndiHome UseeTV (formerly Groovia TV/UseeTV Cable) is an IPTV service offering local/international TV channels, catch-up TV, VOD and third-party OTT services (Catchplay, iflix) via hybrid set-top box. The platform offers more than 200 SD/HD channels and 1,000+ VOD titles. Bundled packages (with IndiHome fibre internet/fixed phone services) cost from Rp240,000/US\$17 a month to Rp955,000/US\$67 a month.

**K-Vision**

K-Vision is a DTH Ku-band prepaid subscription platform launched in March 2014 by the Kompas Gramedia Group. In Aug 2019, PT Media Nusantara Citra (MNCN) acquired 60% stake in K-Vision. K-Vision, which targets mid-low market segment, offers local and int'l TV channels bundled in monthly prepaid packages. Subscription plans range from Rp15,000/US\$1 to Rp180,000/US\$13 a month.

**MegaVision**

MegaVision bundles internet and TV services to subscribers in Bandung and Bogor. Monthly bundles cost



from Rp229,000/US\$16 (10 Mbps) to Rp549,000/US\$38 (100 Mbps).

### MNC Vision/MNC Play

Indonesia's dominant direct-to-home satellite provider, MNC Sky Vision, launched Indovision in 2004 and re-branded in Dec 2017 as MNC Vision by merging Indovision with sister services OkeVision and Top TV. MNC Vision offers more than 138 local/int'l channels including kids, news, movies, sports and entertainment. Subscription plans range from Rp99,000/US\$7 a month for 52 channels in the Vision Life pack to Rp1,300,000/US\$91 a month for the Jawaara Vision pack. Sister IPTV service MNC Play offers TV channels via FTTH, along with internet, interactive (home automation/shopping) and telephony services. Select content is available on OTT platform Vision+.

### Transvision

PT Transmedia Corpora (Transmedia) launched pay-TV platform Transvision in 2014 in several cities. Transvision offers three packages, from Rp199,000/US\$14 a month for 95 channels, including 35

HD, to Rp399,000/US\$28 a month for 107 channels, including 45 HD. Transvision is the next incarnation of pay-TV service Telkomvision. After CT Corp's 100% acquisition of Telkomvision's stake in Oct 2013, Transmedia was established to operate Transvision, free-TV stations TransTV and Trans7, and online portal, Detik.com.

### OTT/Online/Mobile TV

Indonesia has the full range of streaming/online apps, including Starz's Lionsgate Play, which launched in April 2021; the lower-cost hybrid **Disney+ Hotstar**, which launched in September 2020; **Netflix** (since Jan 2016); and **Viu** (since May 2016). There's no shortage of Indian/South Asian content accessible directly to Indonesian consumers, including online platforms such as; **Eros Now** (Rp26,000/US\$2 a month); **YuppTV** (from US\$9.99 a month), **Spuul** (from Rp29,000/US\$2 monthly). We also counted 18 homegrown streaming services, including Asia Vision Network (AVN)'s **Vision+**, which has 1.6 million paid subscribers and 5.6 million registered users in Mar 2021;

and MNC's RCTI+, which reported 30.5 million monthly active users (MAU) in April 2021 and is targeting 40-45 million at the end of 2021.

## Regulators/Associations

### Film Censorship Institution

The Film Censorship Institution's aim is to safeguard moral and social values.

### Indonesia Broadcasting Commission (KPI)

KPI is a state-owned institution regulating broadcast. Functions include setting programme standards and composing regulations/codes.

### Ministry of Communications and Information Technology

The Ministry of Communication and Information Technology governs telecoms, broadcasting and infotech.

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](mailto:malena@contentasia.tv)

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June 2021	14-15	DW Global Media Forum	Bonn, Germany & Online
	16-18	Vietnam Telefilm	Ho Chi Minh City, Vietnam & Online (7-30 June)
	28-30	MIP China	Online
July 2021	14-16	BroadcastAsia/CommunicAsia	Online
August 2021	25-27	ContentAsia Summit	Online
	27	ContentAsia Awards	Online
September 2021	1-3	APOS September Edition	Online
	8	AVIA Vietnam in View	Online
	9-12	Gwangju ACE Fair	Gwangju, Korea
October 2021	8-13	Canneseries	Cannes, France & Online
	9-10	MIP Junior	Cannes, France
	11-14	Mipcom	Cannes, France
	30 Oct-8 Nov	34th Tokyo International Film Festival	Tokyo, Japan
November 2021	1-3	TIFFCOM 2021	Tokyo, Japan & Online
	8-11	AVIA Asia Video Summit - State of Piracy	Online
	10-12	Busan Contents Market (BCM)	TBC
	23-24	APOS India	Online
	24-25	Dubai International Content Market	Dubai
December 2021	1-3	Asia TV Forum & Market	Marina Bay Sands, Singapore

\* As of Monday, 31 May 2021

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



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**Be included, contact:**

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

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

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## Animation sweeps demand in Taiwan

### Japanese anime takes three of top 10 overall spots

Tsunami Umino's Japanese romance josei series, *Nigeru Wa Haji Daga Yaku Ni Tatsu*, is rising on our radar, emerging in fourth place in Taiwan for the week of 19-25 May, according to data science company Parrot Analytics.

The long-running series, about a couple who enter a marriage of convenience, is one of three Japanese anime series (and one of five animated series) on the top 10 list of titles Parrot Analytics tracks in Taiwan.

Netflix took 50% of the digital originals top 10 list, led by *The Witcher* at number one, giving it a lead over Amazon Prime Video with three spots and Disney+ titles with two. Disney+ has not officially launched in Taiwan yet.

The animation-crazy market saw Hasbro's *Peppa Pig*, which has 23.6 million subscribers on YouTube, and Viacom-CBS' *SpongeBob SquarePants* in second and third places ahead of international premium drama series.

### Top 10 overall TV shows: Taiwan

Rank	Title	Difference from Market Average
1	<i>Attack On Titan</i>	13.1
2	<i>Peppa Pig</i>	10.0
3	<i>SpongeBob SquarePants</i>	9.7
4	<i>Nigeru Wa Haji Daga Yaku Ni Tatsu</i>	9.5
5	<i>Game of Thrones</i>	8.0
6	<i>My Hero Academia</i>	7.7
7	<i>The Witcher</i>	7.3
8	<i>The Last Dance</i>	6.8
9	<i>PAW Patrol</i>	6.6
10	<i>WandaVision</i>	6.2

### Top 10 digital originals: Taiwan

Rank	Title	Platform	Difference from Market Average
1	<i>The Witcher</i>	Netflix	7.3
2	<i>WandaVision</i>	Disney+	6.2
3	<i>Shadow and Bone</i>	Netflix	5.4
4	<i>Black Mirror</i>	Netflix	5.0
5	<i>The Falcon And The Winter Soldier</i>	Disney+	4.9
6	<i>13 Reasons Why</i>	Netflix	4.5
7	<i>Invincible</i>	Amazon Prime Video	4.2
8	<i>The Expanse</i>	Amazon Prime Video	3.9
9	<i>The Boys</i>	Amazon Prime Video	3.6
10	<i>Stranger Things</i>	Netflix	3.4

Date range: 19-25 May 2021

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



#### Editorial Director

Janine Stein  
janine@contentasia.tv

#### Assistant Editor

Malena Amzah  
malena@contentasia.tv

#### Events Manager

CJ Yong  
cj@contentasia.tv

#### Design

Rae Yong

#### Associate Publisher

(Americas, Europe) and VP,  
International Business Development

Leah Gordon  
leah@contentasia.tv

#### Sales and Marketing (Asia)

Masliana Masron  
mas@contentasia.tv

To receive your regular free copy of **ContentAsia**, please email [i\\_want@contentasia.tv](mailto:i_want@contentasia.tv)

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Tel: +65 6846-5987  
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