



Catherine Park takes over ViacomCBS Asia

New focus on streaming,
U.S.-based giant says

ViacomCBS Networks Int'l has appointed former Coupang Play Korea's head of content, Catherine Park, to expand its streaming business in Asia. This evening's announcement follows last week's news that Pierre Cheung, was leaving after six years (*ContentAsia Insider*, 1 Oct 2021).

The full story is on page 7



Prime Video dominates Japan

MPA clocks 85b mobile
mins from Jan-Aug 2021

Japan's premium video streaming reached 85 billion minutes – 13% of total time spent on video on mobile devices – from Jan-August this year, Media Partners Asia's (MPA) says in a new quarterly report. *Japan Online Video Consumer Insights & Analytics* shows that eight platforms had an aggregate 87% share of premium video streaming minutes.

The full story is on page 2



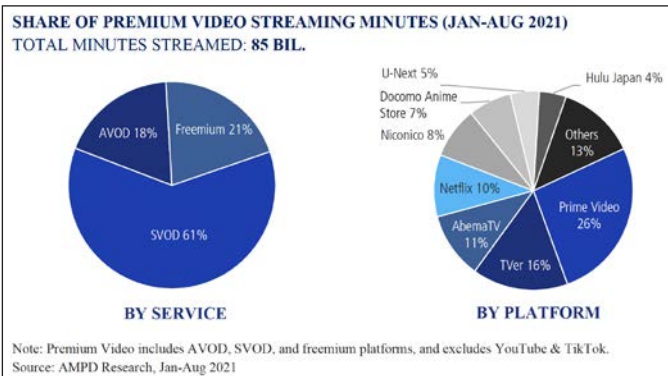
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Amazon Prime Video dominates Japan streaming – MPA report



Premium video streaming in Japan reached 85 billion minutes – 13% of total time spent on video on mobile devices – from January to August this year, according to Media Partners Asia (MPA) new quarterly report measuring Japan's streaming economy.

The report, *Japan Online Video Consumer Insights & Analytics*, shows that eight platforms had an aggregate 87% share of premium video streaming minutes.

The eight are led by Amazon Prime Video followed by local platforms – TV consortium TVer and AbemaTV.

SVOD subscribers topped 44 million in August 2021, led by Prime Video (33%), Netflix (14%) and Hulu Japan (6%).

Overall, Prime Video leads with 26% share of premium video streaming minutes and more than 15 million monthly active users. Local titles, particularly licensed anime, drive nearly 70% of Prime Video consumption. U.S. movies and series account for 20%.

"Key factors behind Amazon's lead in Japan include a large library of long-tail content, a bundled e-commerce service, satisfactory platform functionality, distribution partnerships with NTT Docomo and KDDI and competitive pricing," the report says.

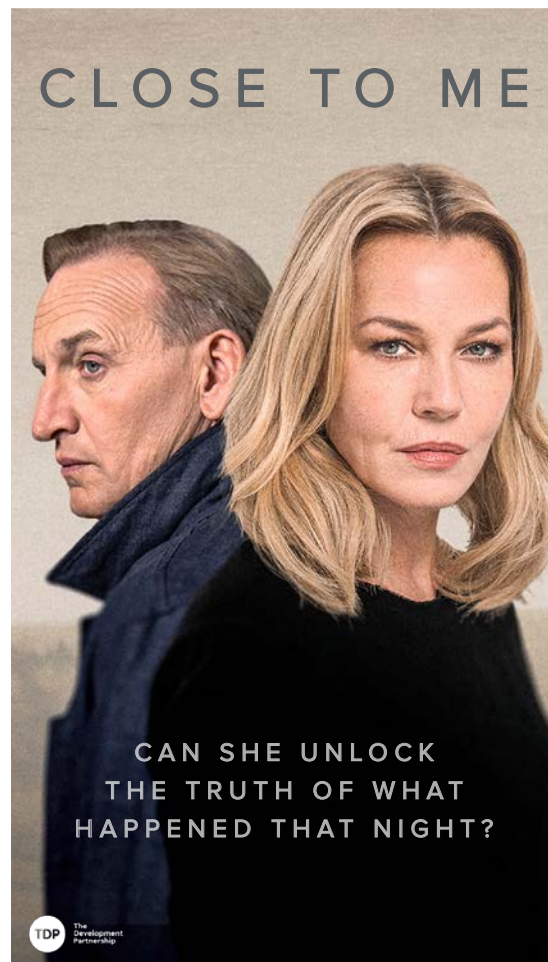
TVer, which captured 16% of all premium video streaming for the first eight months of this year, leverages local free-to-air dramas, variety, news and sports.

Freemium platform AbemaTV, owned by CyberAgent and TV Asahi, had 11% share of premium video streaming. Consumption is driven by sports, including Major League Baseball, original dramas, local content and live events.

Netflix drives 10% of premium video streaming with six million paying subscribers. Licensed anime is a key consumption driver. About 25% of Netflix consumption in the market is driven by Korean dramas, a key competitive differentiator for Netflix, while U.S. content drives 15%. Netflix originals (U.S., Japanese and anime) drive 10% of platform viewership.

Hulu Japan, owned by commercial broadcaster Nippon TV, is approaching three million paying subs, with growth driven by Nippon TV drama/co-productions and movies.

Commenting on the findings, MPA executive director, Vivek Couto said competition would increase even further with Disney+ October 2021 expansion.



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SpoTV joins channels rush to fill Fox gap in Asia

Eclat Media's linear goes live, digital & fan-based services to follow

Korea's Eclat Media has landed in Southeast Asia for the first time, riding post-Fox pay-TV opportunities and leveraging 17 years of experience in its home market as well as its established relationships with sports agencies and rights owners.

Eclat Media goes live this month with eight carriage agreements for its two channels – SpoTV and SpoTV2 – in Malaysia (Astro, Telkom Malaysia), Singapore (Singtel, StarHub), Philippines (Skycable), Thailand (TrueVisions), Macau (Macau Cable TV) and Mongolia (Univision).

The Seoul-based company announced its plans at the end of August during the ContentAsia Summit (25 Aug-10 Oct 2021).

The linear channels kick off with the MotoGP and WorldSBK motorsport championships, the Wimbledon and U.S. Open tennis Grand Slams, and the latest K-wave of popular sports, including the Korean Baseball League (KBO), Korean Basketball League (KBL), and the Korean V-League volleyball competition.

The company said it would focus on growing local sports content for individual markets, much the same way as it has in Korea, where it operates six channels, including three basic sports services and a sports streaming platform.

Eclat Media Group chief executive,



MotoGP



Mitch Hong

Mitch Hong, said during the ContentAsia Summit that the company's other services – including fan-based and other digital content – would follow the linear channels into Southeast Asia, likely from 2022.

"A lot of our operation will be presented and offered in the region," he said, adding that content-creation and other partnerships are being prioritised.

SpoTV and SpoTV2 are part of a bundle of linear networks that have enjoyed a bump in Asia following the exit of 18 Disney's Fox Networks Group channels.

These include Avi Himatsinghani's Rewind Networks, which has signed at least seven new agreements so far (IndiHome and Transvision in Indonesia, Macau Cable, Singtel Singapore, Unifi TV Malaysia, Hong Kong Cable, Medianet Maldives), for its channels, Hits and Hits Movies; Debbie Lee's TechStorm/Tech TV (GST DTH Philippines, Unifi Malaysia); and Ward Platt's Rock Entertainment Holdings, which distributes five channels.

Rock Entertainment's new deals, which kick in from this month to January 2022, cover Singapore (Singtel TV), Myanmar (SkyNet, meTV), Thailand, Taiwan (Kbro, CNS) and Indonesia (Vidio).

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ICONIX creates a new K-pop destination with ENHYPEN

Idol boy band meets Korea's Tayo animation IP in push to broaden audience demo

When K-pop boy band ENHYPEN met *Tayo the Little Bus*... enter *Billy Poco*, the result of a collaboration that follows in the footsteps of the best of alliances between K-pop idols and Korean animated icons.

Think *Hot Sauce*, by NCT Dream X PinkFong in May; *YumYum* by girl band Loona and Olive Studio's 3D animated series *Cocomong*; and Pororo's popular alliances with Oh My Girl to create *Boggle Boggle* and Momoland's 2019 *Banana Chacha*, which has topped kids' music charts for two years.

The tie-up also marks the beginning of a whole new journey towards creating "your new K-pop destination ENHYPEN", says ICONIX, the Korean animation company behind well-known Korean properties, *Pororo* and *Tayo*.

Billy Poco, released in August this year, rides a trend that blends two Korean phenomena – idol bands and wildly popular animated characters in the best traditions of *Pororo* and *Tayo* – to create a new movement, popularly dubbed "kids-pop".

The official *Billy Poco* music video on ENHYPEN's YouTube channel has more than 6.2 million views. Viewership has soared to more than eight million on *Tayo The Little Bus*' YouTube channel.

ENHYPEN has also released a remake of *Hey Tayo*, the original theme song for the TV series, *Tayo the Little Bus*, which airs on Korean channel EBS in Korea and on multiple platforms around the world. The new version has topped 27 million views across all platforms.

The *Billy Poco*/*Hey Tayo* singles are the first kids-pop animation tie ups for the seven-member ENHYPEN, which is part of the same stable as Korea's global chart-topping superband, BTS.

ENHYPEN was created in 2020 following survival competition show *I-Land*. The group is part of Belift Lab, a label created by Hybe Corporation and CJ ENM.

ICONIX's engagement in the K-pop/kids animation space goes back to the inaugural alliance that matched animated character Pororo with Momo-

land, the Korean girl group formed following 2016 reality show, *Finding Momoland*.

The aim was to find a way to grow the audience age group for ICONIX's iconic animated properties.

"In the children's content market, where there exist only nursery rhymes, ICONIX wanted to create K-pop for children that can be listened to by an extended age group," the company says, adding that the new singles are



Billy Poco with ENHYPEN



Hey Tayo with ENHYPEN

"designed as content that is easily approachable for children to sing and safe content for mothers to expose to their children".

YG Entertainment's Rovin, CEO of Roschild, is in charge of the lyrics and arrangement. ICONIX owns the songs' IP.

The K-pop idol initiative is part of a turbocharged distribution acceleration into the digital entertainment space for Tayo,

a little blue bus created by ICONIX Entertainment more than 10 years ago, as well as for *Pororo The Little Penguin*.

Already widely available across platforms, the properties also have a new home on streaming platform, Tayo+.

Tayo+ houses the entire content collections of ICONIX's characters – Pororo, Tayo and Titipo, encompassing 3,000 unique videos across series, specials, song & dance, storytime and learning.

Tayo+ is expanding across Asia with telcos and other platforms, says global distributor LYD, which represents ICONIX's content worldwide.

On its radar are everything from documentaries targeting young audiences and on-ground activities to apps and co-production.

Ultimately, LYD says, the aim is to maximise the full strength of ICONIX's powerful IP.

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Coupang Play's Catherine Park to head ViacomCBS Networks Int'l Asia

New focus on streaming, U.S.-based giant says



Catherine Park

ViacomCBS Networks International (VCNI) has appointed former Coupang Play Korea's head of content, Catherine Park, to expand its streaming business in Asia.

This evening's announcement follows last week's news that Pierre Cheung, was leaving after six years (*ContentAsia Insider*, 1 Oct 2021).

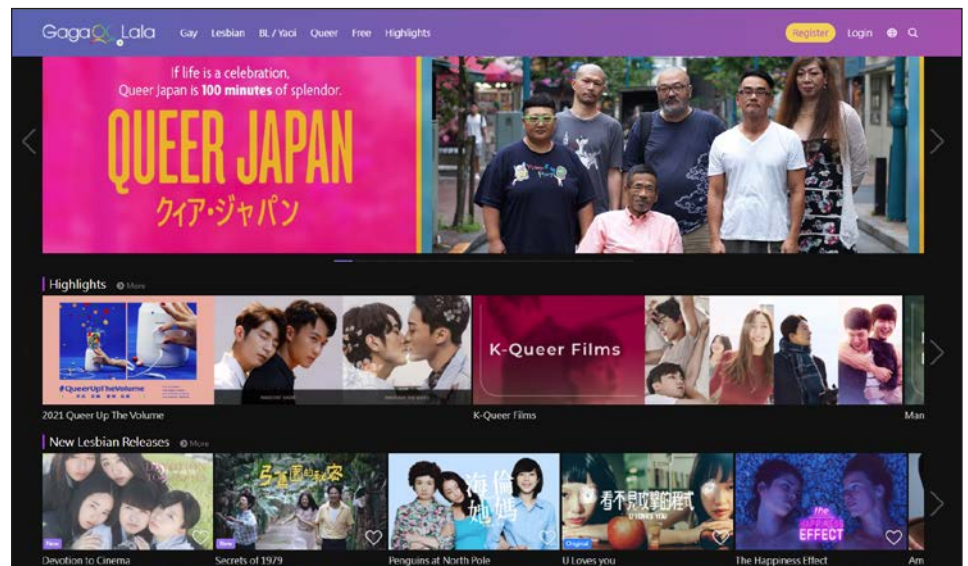
Park takes over as senior vice president, head of office and streaming for Asia, and will focus on accelerating streaming efforts in the region.

VCNI said she would also be charged with growing the local consumer products and location-based experiences business.

In this evening's announcement, VCNI president/CEO, Raffaele Anecchino, talked about "an incredible opportunity to grow our streaming business in Asia", including Pluto TV and premium products like Paramount+ and Nick+, and said Park's streaming and content expertise combined with her knowledge of the region "will undoubtedly bring our business in Asia to the next level".

GagaOOLala adds AVOD, GroupM on board

"New milestone for the pink economy," Jay Lin says



Global LGBTQ+ streaming platform, GagaOOLala, has tied up with ad giant GroupM as it counts down to the launch of its advertising-backed video on demand (AVOD) tier in select territories. Launch dates and markets have not yet been announced.

The Taiwan-based streamer, which has offered subscription video on demand (SVOD) services since 2017, said this afternoon (4 Oct) that brand-supported LGBTQ+ content would have been "unthinkable... in this part of the world" a few years ago.

GroupM Taiwan's chief transformation officer, Alice Yu, said in the announcement that the partnership with GagaOOLala was the first initiative in the region to demonstrate GroupM's commitment on DE&I.

Jay Lin, CEO of Portico Media, the company behind GagaOOLala, called the alliance "a new milestone for the pink economy" and welcomed the tools

and possibilities this collaboration with GroupM brought to the platform.

"We believe that GroupM's vast experience provides brands with allround marketing solutions that will now also benefit from our platform's reach within the queer community," he said.

"With the increase in visibility for the LGBTQ+ over the years, the same can be said for the community's purchasing power," Lin said.

The aim is to "bring a more social-conscious and sustainable marketplace that can now find their audience and LGBTQ+ consumers now aware of which brands are more supportive of LGBTQ+ rights," the newly minted partners said during the announcement.

GagaOOLala offers one of the world's largest LGBTQ+ streaming libraries and has produced more than 50 originals through its dedicated production division.

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Nirmal Kant sets up new indie

Kate Manning on board as partner/COO



Pooja Nirmal Kant

Kate Manning

A+E Networks' former Asia Pacific director for international content distribution, Pooja Nirmal Kant, has hung up her own distribution shingle in partnership with business development and strategic partnerships consultant, Kate Manning

Still Road Media officially opens its doors today (4 Oct 2021) with exclusive rights to a slate of titles from Canada and the U.K. The new company's first market is Mipcom, which opens in Cannes on Monday (11-14 Oct 2021).

Still Road Media launches with exclusive rights to distribute Corus Entertainment/Corus Studios' premium unscripted, factual and lifestyle content in Asia and Central/Eastern Europe.

Key titles include home renovation series, *Island of Bryan*, *Pamela Anderson's Home Reno Project*, and cooking competition series, *Great Chocolate Showdown*.

Still Road Media is also the sole and exclusive representative in Asia (excl Japan) for the Amcomri Media Group's Abacus Media Rights premium scripted and unscripted programming, including *Sort Of* and *Best Dog in India*, as well as titles from Woodcut International, including *Fukushima Nature in the Danger Zone* and *Defenders of the Sky*.

Still Road Media co-founder and CEO, Nirmal Kant exited A+E Networks last month after more than eight years. She previously worked for NBCUniversal and The Walt Disney Company in regional roles out of Singapore. A long-time digital consultant in Asia, Manning takes the COO role at the new company.



Jyoti Deshpande to head Viacom18

India's Viacom18 has appointed media veteran Jyoti Deshpande as CEO with immediate effect. The company says the goal is increased synergy across Reliance's media interests and investments. Deshpande, who joined Reliance Industries in 2018 as president – media platform & content, is already on the Boards of Network18, Balaji Telefilms and Saavn Media.

the contentasia summit EXTRA SCREENINGS

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Friday, 8 Oct 2021
Love Under the Moonlight



**Discussion: 11.30am (BKK/
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A hand holding a lit sparkler against a background of colorful balloons and falling confetti.

**Happy 25th
Birthday**
astro

WildBear's World War II doc heads to China



Rise and Fall: The Turning Points of WW2

China's Military Channel has picked up rights to six-part factual series, *Rise and Fall: The Turning Points of WW2*, from Australian producer WildBear Entertainment's new international distribution unit. The series, one of three history titles that lead the unit's launch slate, looks at 50 milestones of World War II, including military campaigns, great battles, and defeats, through to economic and political factors. Other deals in the run up to Mipcom, which opens on 11 October, include wildlife series, *World's Most Toxic Animals*, to Discovery Asia.



Deloitte pegs Netflix's Korea contribution at KRW5.6 trillion

Netflix Korea has invested in 80 programmes/films in Korea since 2016, the streamer said in a blog post on 28 Sept as *Squid Game* became the first Korean title to rise to number one on Netflix U.S. According to a report Netflix commissioned from consulting firm Deloitte, its investment in content production in Korea has contributed almost KRW5.6 trillion to the country's GDP across related fields, from publishing, to webtoons, to consumer goods.

New rule book for RTHK staffers HK pubcast bosses highlight role as gov't department

Hong Kong's government-funded broadcaster, Radio Television Hong Kong (RTHK), has issued fresh editorial guidelines to staff, reminding them of their responsibilities as a government department, highlighting a commitment to maintaining national security, and referencing, among other considerations, "the unique roles of Hong Kong and Taiwan".

RTHK also hit out at critics, saying the Hong Kong Journalists Association had, among other things, "confused the concept of staff communication and editorial decisions" and failed to respect the basic rule of law principle.

The 29 September document – *RTV Hong Kong Editorial Policies and Procedures* – is a roadmap to implementing recommendations of a sweeping review on governance and management conducted earlier this year.

The document covers 13 editorial policies, including the "one country, two systems" principle that governs the relationship between Hong Kong and mainland China, standards of truth, public interest, public order, credibility and impartiality.

RTHK bosses said the guidelines would "assist RTHK employees and service providers to fully and comprehensively understand RTHK's editorial policies and guidelines, as well as the editing process of different types of productions, so as to better fulfill RTHK's public mission as a public broadcaster and its responsibilities as a government department".

"RTHK must respect and maintain the constitutional order and 'one country, two systems' when fulfilling the public goals and missions of the public broadcaster. This is an overriding principle of RTHK editors' beliefs," a RTHK spokesperson said as the guidelines were released.

The spokesperson said while the Charter of Hong Kong and Taiwan ensured editorial independence, this had to "complement...editorial responsibility".

RTHK also highlighted its responsibility

to providing information, education and entertainment, "as well as a platform that allows the government and all sectors of society to discuss public policies and express opinions in a fearless and unbiased manner".

Responding to criticism from the Hong Kong Journalists Association (HKJA) about increased editorial control and a one-way top-down news agenda, RTHK management said it regretted the HKJA's position.

"All responsible media organisations have strict regulations on public order or reporting of crimes or terrorist activities," RTHK said.

"Supporting the rule of law is the cornerstone of Hong Kong's success. Responsible media should never portray criminals as glorious heroes. This not only violates the professional ethics of the media, it is more likely to violate the law.

"We regret that the Association does not respect this basic rule of law principle. RTHK reiterated that the relevant guidelines have always existed in the 'Code of Practice for Programme Producers' and are not a new guideline.

"When we deal with crime news, we need to think carefully about why, how and from what angle to report."

"When reporting on fugitives, suspects, and convicted persons, including those suspected of violating the Hong Kong National Security Act (for example, those who use the media to incite others to commit crimes under the Hong Kong National Security Act), and when producing related programs, you need to be cautious."

In its statement, RTHK also said it "regrets that the Association of Journalists has confused the concept of staff communication and editorial decisions.

"Anyone who knows a little about overseas public broadcasting or the media knows that the 'reporting' mechanism or requesting instructions from higher-level editors for certain specific situations is an indispensable mechanism for responsible media.

COMING SOON



Thai Content: The Outlook

On The Job: Director Erik Matti

Plus: Japan's latest plan, linear's new dawn
& insights into streaming in Asia

All in the latest issue of ContentAsia online

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A Year On Planet Earth

Awe-inspiring, ambitious, and with an innovative, interlinked story arc that marks a first in natural history programming, this landmark series, presented by Stephen Fry, reveals the incredible ways in which all life is impacted by our journey around the sun. Featuring spellbinding spectacles, new animal behaviour and global firsts, filmed using the latest cutting-edge technologies, we'll explore the magic, majesty and fragility of breathtaking landscapes, extreme weather, epic spectacles and lovable animal characters – this is a year on planet earth as you've never seen it before. Length: Series 1: 6 x 60 minutes **ITV Studios** 31/F Reception Hy-san Place 500 Hennessy Road Causeway Bay, Hong Kong T: +852 3665 7370 M: +852 9668 7498

Mecha Builders

See our beloved friends Elmo, Cookie Monster and Abby Cadabby like you've never seen them before: as CGI-animated robo superheroes-in-training. The Mecha Builders are ready to problem-solve every out-of-this-world situation that comes their way! From a giant asteroid hurtling towards Earth to feeding a family of chickens, they're here to help—it just might take them a few tries before they save the day! Length: 52 x 11 minutes **Sesame Workshop** 1900 Broadway New York, NY 10023, U.S. T: (212) 875 6887



Date or Drop

In this fun and entertaining dating format, lucky singles get the chance to pick their perfect partner from a selection of hopeful dates. They get to hear everything about their potential date but have no idea who said what, so looks really do count for nothing. And if they hear something they don't like, the culprit will take a sudden drop through a trapdoor in a brilliant comedy moment. After five rounds of questions and drops, just the picker and their last date remain. The tables then turn, and the date is offered the choice: date or drop? Length: 1 x 60 minutes **All3Media International** 1 George Street, 10-01, Singapore, 049145. T: +65 9459 2139



Fukushima Monologue

Following the March 2011 accident at TEPCO's Fukushima Daiichi Nuclear Power Plant, everyone within a 20km area was ordered to evacuate. Matsumura Naoto alone stayed put. For 10 years, he has taken care of animals abandoned by those who left. Only a few people have since returned, but the reconstruction is in full swing. Matsumura's home is changing beyond recognition. In *Fukushima Monologue*, we hear his story. It gives us a chance to reflect on resilience, and what is truly important. Length: 1 x 49 mins **NHK World -Japan** (Japan International Broadcasting Inc.) Nihonseimei Shibuya Annex Building, 1-19-4 Jinnan, Shibuya-ku, Tokyo 150-0041, Japan T: +81 3 3464 8911 F: +81 3 3464 8950



SurrealEstate

A team of real estate specialists investigate and correct the unconventional problems that make certain properties difficult to sell. They refer to these properties as "metaphysically engaged." Most of us would call them haunted houses. Length: 10 x 60 mins **Leonine Studios** Taurusstr. 21, 80807 Munich, Germany T: +49 89 999 5130

Money or Junk

This is a brand new business survival game show where contestants compete by self-monetizing in remote locations using available resources, to sell on e-commerce apps. All it takes is a smartphone in one hand to make money anytime, anywhere. Contestants compete and see who has the greatest earning capacity! An outdoors enthusiast, e-commerce app lover, chainsaw art fellow, IT guru, adventure photographer, and anyone with business, survival or craft skillsets to maximize the value of resources worth zero can join this unprecedented battle! Located in abandoned factory sites or remote villages, they create value in what seems like junk, before selling them on e-commerce apps. Even a small woodchip can be an attractive product for someone!! Whoever comes out with the biggest cash earned within the time limit is the winner. Length: 60-105 minutes episode **Nippon TV** 1-6-1 Higashishimbashi Minatoku Tokyo 1057444, Japan. T: +81 3 6215 3036 F: +81 3 6215 3037





Sai Lub Lipgloss (Lipgloss Spy)

Baralee, a beauty blogger, accidentally meets Teerapat, an ex-police officer who turns private detective. When his friend Padej was murdered, he swears to bring the murderer to justice. He is convinced that Prakarn, who runs an illegal operation with a hotel business as a cover, orders the hit. He recruited Baralee to work undercover with him. Baralee's expertise is choosing the right lipstick color, and she has never worked undercover but managed to save him in some dire predicaments. Warakorn, his police partner, is also investigating the murder, and he works undercover as a salesperson in Fon's perfume Shop that he suspects is the culprit. While Danupob, a handsome and stylish crime reporter, is also after the case. He is after Nampueng, a bright and young administrator of Justice Lover's webpage whom he thinks is Prakarn's Sugar baby. The three parallel investigations are about to get very messy, intertwined, and dangerous. Length: 14 x 85' (TBC)

BEC World (Public) Co., Ltd 3199 Maleenont Tower, Floor 2, 3, 4, 8, 9, 10, 30 - 34, Rama 4 Road, Klongton, Klongtoey, Bangkok 10110, Thailand T: +66 022 7395



Operacion Marea Negra

A Spanish boxing champion and his two friends embark on a homemade submarine to cross the Atlantic loaded with thousands of kilos of cocaine which turns into a fight for survival against the ocean, the drug barons and the state security forces. Length: 4 x 6 minutes **entertainmentOne** 134 Peter Street Suite 700 Toronto, ON M5V 2H2, Canada



The Queen of Flow 2

In this new season, the duo who won over world audiences is back: Carolina Ramirez (as Yeimy Montoya) and Carlos Torres (as Charly Flow). Now, Yeimy faces new dangers that threaten her and her family, with the arrival of an enemy who knows her well and is after her, while Juancho, her partner, sees her producer lose ground to a mighty competitor. Her world is on shaky ground, while Charly Flow does everything he can to recover his freedom.

Length: 89 x 60 mins **Caracol Television** 150 Alhambra circle. Suite # 1250. Miami, FL, 33134 U.S. T: +1 305 9602018

Celebrity Matchmakers

Celebrities used to seeing their love lives splashed across the media, are challenged to put their knowledge on dating to good use! In this competitive, comedic, dating format, we take three celebrity pairings and pit them against each other to find one single girl her perfect match. Once vetted by the celebrity duos, the selected suitors check into a luxury hotel to hit the dating scene with our leading lady. The celebrities compete and comment on the emotional and awkward complexities of relationships. In their determination to find her true love, who will turn out to be the ultimate matchmakers? Length: 8 x 60 mins **Fremantle** Fremantlemedia Asia Pte Ltd, 3 Fusionopolis Way, #06-21, Symbiosis, Singapore 138633, Singapore T: +65 6307 7226



Wang Shu and Arno Brandhuber - Innovation and Conservation

Wang Shu is China's first-ever winner of the renowned Pritzker Prize for Architecture. Arno Brandhuber has been stirring up the European architectural scene with his innovative approaches. In many of his structures, such as the Xiangshan Campus in Hangzhou, Wang Shu designs attractive and comfortable homes for the rural population as a way of stemming mass migration to cities. Arno Brandhuber sees potential where others only see ruins. The architect transforms structures into attractive spaces for living and working through ingenious and imaginative design. Wang Shu and Arno Brandhuber – two extraordinary architects fighting passionately for sustainability principles in architecture. Length: 1 x 60 mins **DW Kurt-Schumacher-Strasse 3, 53113 Bonn, Germany T: +49 228 429 2716 ; T: (Asia) +60 3 2093 0866**



\$\$\$ Mansion - Can you keep the cash?

Welcome to the \$\$\$ (Money) Mansion! Four teams of two enter a mansion and face a variety of missions to win a cash prize of 10 million yen. However, the prize decreases by 10,000 yen every second, and the team ranked last in each mission is eliminated. The last remaining team has a chance to challenge the final mission. The missions are cooperative games of skill such as flying a drone, walking on a balance beam, archery and stacking game. Length: 1x120mins **Fuji Television Network, Inc. 2 Chome-4-8 Daiba, Minato City, Tokyo 137-8088, Japan**



All3Media International

1 George Street, 10-01
Singapore, 049145
T: +65 9459 2139
W: www.all3mediainternational.com
@all3media_int
@all3media_int

Who's who...

Sabrina Duguet
EVP, Asia Pacific
E: Sabrina.duguet@all3media.com

Julie Dowding
SVP, Australia & New Zealand
E: Julie.dowding@all3media.com

Kit Yow
Sales Manager
E: kit.yow@all3media.com

Amreet Chahal
Sales Manager
E: Amreet.chahal@all3media.com

Alexander Euler
Assistant Sales Executive Australia &
New Zealand, Senior Assistant to EVP
E: alexander.euler@all3media.com

All3Media International is one of the leading independent distributors of television programming and formats in the UK. All3Media International is the distribution arm of All3Media group and manages a distribution catalogue spanning more than 15,000 hours of content across all genres. As well as Britain's top-selling drama series *Midsomer Murders*, quality scripted content includes *Fleabag*, *The Missing*, *Skins*, *Mystery Road*, *Liar* and *National Treasure*. Non-Scripted and Format highlights include *Gogglebox*, *Undercover Boss*, *Gordon Ramsay's 24 Hours to Hell and Back*, *The Dog House* and *Race Across the World*. The company is renowned for delivering quality, ground-breaking and pioneering shows to a global audience, supporting over 1,000 broadcasters and media platforms in more than 200 territories around the world.

As a leading distribution partner, All3Media International takes pride in delivering high-quality content and extensive market expertise whilst forming trusted, collaborative relationships. All3Media International is consistently voted in the top slot by peers in both Broadcast and Televisual's annual Indie Surveys and has been awarded the Queen's Award for Enterprise in recognition of its growth – twice.

New Gold Mountain

Starring *Mulan's* Yoson An and *Vikings' Alyssa Sutherland*, the historical drama is filled with intrigue, secrets and murder. The series follows a group of compelling, morally grey characters brought together by a mysterious murder during the wild west era of the Australian gold rush. Episodes/length: 4x60 mins



Fever Pitch: The Rise of the Premier League

An enthralling documentary that charts the transformative impact business brains, players, agents and journalists had on English football, offering the definitive story of the English Premier league, which regularly draws in billions of viewers across the world, to international audiences. Episodes/length: 4x60 mins



The Cube

The Cube is made all the more timely as it can be filmed with social distancing in place. The show's inherent dynamic and entertainment value remain intact as contestants' complete physical challenges for cash prizes. Length: 60 mins. Format





Banijay Rights

12th Floor, Hallmark Business Plaza
Sant Dnyaneshwar Marg
Near Gurunanak Hospital, Bandra East
Mumbai-400051 Maharashtra, India
W: <https://www.banijayrights.com/>

Who's who...

Rashmi Bajpai

EVP Asia, Mumbai

Daryl Kho

SVP Asia Formats, Singapore

Kanchan Samtani

VP Asia, Mumbai

Leading independent global distributor, **Banijay Rights**, represents a world-class, multi-genre portfolio of over 100,000 hours of standout programming. Leading distribution for the largest international creator and producer, Banijay, the division handles the exploitation of some of the planet's best scripted and non-scripted brands.



Rashmi Bajpai



Daryl Kho



Kanchan Samtani

Representing quality, excellence and experience in the business of linear and non-linear television and ancillary activity across all platforms, Banijay Rights' catalogue encompasses a host of top titles from Banijay's 120+ in-house labels, and a number of third-party producers, spanning drama, comedy, entertainment, factual, reality, family, formats and theatrical.

Delivering high-quality IP, which was born locally and travels globally, the distributor offers the best stories told the best way. Its landmark brands include *Survivor*, *Big Brother*, *MasterChef*, *Temptation Island*, *Grantchester*, *Extreme Makeover: Home Edition*, *Deal or No Deal*, *Versailles*, *Biggest Loser*, *Home and Away*, *Money Drop*, *Mr Bean* and *Black Mirror*.

Built on independence, creative freedom, entrepreneurialism and commercial acumen, Banijay Rights operates under the direction of Chief Executive Officer, Cathy Payne.



Deutsche Welle (DW)

Kurt-Schumacher Str. 3
53113 Bonn
Germany
T: +49 228 429 0
E: sales@dw.com
W: www.dw.com

HQ in Asia: PIK film

30 Lorong Bukit Pantai
Lucky Garden, Bangsar
59100 Kuala Lumpur
Malaysia
T: +60 3 2093 0866

Who's who...

Andres Palacios-Degwitz

Head of Sales and Distribution, Asia

Mee Fung Lee

Asia Representative

PARTNERSHIP AND LICENSING CONTACT

Mee Fung Lee

Asia Representative

T: +60 3 2093 0866



Andres Palacios-Degwitz



Mee Fung Lee

Deutsche Welle (DW) is Germany's international broadcaster and a trusted source for reliable news and information with content in 30 languages. The flagship channel DW English provides analysis and insights to viewers around the globe, reporting on important issues in English 24/7. With continuous news reports, special features and talk shows covering everything from business, science and politics to culture and sports, DW brings people closer to what matters most – made in Germany, made for minds.

DW Premium offers short-form video content for VOD and Social Media Partners whereas DW Transtel curates the best of German content in the English language for our licensing library.

Watch out for more Asian Originals as DW commits to content that is relevant and relatable to its audiences here. HER Women in Asia Sr 2 will debut Q4 adding Thailand & the Philippines stories, in Q4, 2021. Art.See.Asia- An Art Lover's Guide to Asia, is a brand new Art-Travel series that will premiere in Q1, 2022.

Philippines

In numbers

Population 111 million
Households 24.22 million
Avg household size 4.4
TV households 18.7 million
Pay TV penetration rate 20%
Internet users 91 million

Source: Worldometer (population, Aug 2021), Philippine Statistics Authority (households, 2015 census), Internet World Stats (internet users, June 2021), TV (companies, 2019)

Free TV

Intercontinental Broadcasting Corporation (IBC)

IBC is a state-backed television network offering drama, current affairs and educational content.

GMA Network

GMA Network (est. 1950) began broadcasting free-TV Channel 7/GMA-7 in 1961. Today, GMA Network operates national TV stations, radio networks, film production and syndicates globally. GMA-7 is a general entertainment channel. GMA News TV focuses on news and public affairs.

Nine Media

CNN Philippines, launched in March 2015 (replacing TV), is a 24-hour free-to-air news/current affairs channel. It is owned and operated by Nine Media Corporation, together with Radio Philippines Network (RPN), under license from WarnerMedia.

People's Television Network

Government-owned People's Television Network launched in 1974 as Government Television (GTV-4). Has 22 provincial stations and reaches 85% of domestic TV households. PTV-4 offers news and public affairs, with some sports, formats, lifestyle and foreign content.

TV5

24-hour entertainment channel, TV5, has traditionally struggled, languishing as a distant ratings third behind the country's big two networks – ABS-CBN and GMA Network. Now TV5 continues to fill the domestic broadcast gap left by the death of ABS-CBN in May 2020 with multi-genre entertainment line up, including the first



Sing Galing, TV5's weekday singing variety/game show, airs Mondays, Tuesdays and Thursdays at 6.30pm

Philippines' version of singing competition show, *King of Masked Singer* in Oct 2020. In March 2021, TV5 inked airtime deals with one-time rival ABS-CBN, and – critically – has fast-tracked its national digital terrestrial TV infrastructure roll out. TV5 is owned/operated by MediaQuest Holdings, a subsidiary of Philippine Long Distance Telephone Company (PLDT).

UNTV

24-hour UHF station, UNTV, is a general entertainment network launched in May 2002. UNTV, formerly known by two brands UNTV News & Rescue and UNTV Public Service, airs local programming, including entertainment and news.

Cable TV (National)

SKYcable

SKYcable, part of the ABS-CBN empire, launched in Jan 1990. Subscription options include cable, add-on channels/packs, pay-per-view and on-demand. Monthly postpaid subscriptions start from Ps500/US\$10 for 51 SD/15 HD channels to Ps8500/US\$177 for 153 SD/52 HD channels.

Cable TV (Provincial)

Asian Vision

Asian Vision Cable Holdings Inc (AVCHI) is a cable TV service and broadband pro-

vider operating in the provinces of Batangas, Quezon, and Zambales. Bundles of TV and internet services start from Ps1,899/US\$40 a month for 113 TV channels and internet connection of up to 10 Mbps.

Cablelink

Cable TV and broadband cable internet provider. Basic cable package offers 60+ local/regional/int'l channels for Ps495/US\$10.30 a month. Add-on packs, including GE (3 channels), music (2 channels), Korean (1 channel), movies (3 channels) and kids (1 channel) start at Ps20/US\$0.40 a month.

DCTV

Provides cable TV, broadband internet and direct fibre services in the Bicol region. Offers local/int'l channels; genres span foreign, religious, music, sports, movies, news, kids, general entertainment and local. Bundled cable TV / broadband internet packages start at Ps1,100/US\$23 a month for up to 2.5 Mbps connection.

Parasat Cable TV

Est. 1991 in Northern Mindanao Island. Offers digital TV, broadband internet, landline phone and bundled/triple-play services to Cagayan de Oro City and surrounding areas. Monthly subscriptions cost from Ps2,149/US\$45 a month for the Parafibre+cable plan (73 SD/7 HD channels + 15 Mbps).

Southern Cablevision

Offers cable/internet services in Iligan City, Manticao and Naawan. Launched 1993. Offers about 90 local/int'l HD/SD channels. Cable/fibre packages start at Ps1,530/US\$32 a month for 33 SD channels/7 Mbps internet.

Satellite**Cignal TV**

Launched in 2009. Owned/operated by Cignal TV Inc, a subsidiary of Media-Quest Holdings/PLDT Group. Offers about 130 channels, incl. free-to-air and SD/HD. Monthly postpaid plans range from Ps290/US\$6 for 9 HD/65 SD channels to Ps1,990/US\$41 for 33 HD/98 SD channels.

Global Satellite (GSat)

GSat (est. 2009) is a DTH provider owned by First United Broadcasting Corp and operated by Global Broadcasting and Multi-Media Incorporated (GBMI). GSat offers a mix of local and international channels in English and other languages. There are currently 20 high definition (HD) channels and 91 standard definition (SD) channels.

**CHANNELS/
DISTRIBUTORS****ACCION**

Asian Cable Communication, Inc. (ACCION) markets and distributes int'l cable channels and online/streaming services, including Hits and AXN, to all platforms throughout the Philippines. The company was established in 1993.

Cable BOSS

Cable BOSS distributes more than 20 channels. The company was established in 1993, and has content relationships with more than 500 affiliates.

Creative Programs Inc (CPI)

A subsidiary of ABS-CBN Corp, CPI operates/distributes, among other channels, Cinema One, Metro, MYX, Jeepney TV, Cinemo, Kapamilya Channel, ANC, Teleradyo, Comedy Central, tvN, Thrill, Kix and CCM.

Nine Media Corporation

Nine Media Corporation (formerly Solar Television Network) owns and operates free-to-air channel CNN Philippines, and is involved in various content services, including acquisition, production and distribution. Majority owned by the Aliw Broadcasting Corp.

Omnicontent Management Inc

Launched in 2010, OMI caters to more than 300 cable TV affiliates nationwide.

Solar Entertainment Corp (SEC)

Content provider and channel operator, established in 1976 as Solar Films. Aggregates content, manages branded TV services for distribution on local platforms and produces original content/local versions of franchised programmes. SEC's channels include style-focused ETC, Solar Sports, and youth-skewed Jack TV.

Online/OTT**Cignal Play**

Cignal Play is the online video platform for DTH service Cignal TV. Launched in 2013 as Cignal Front Seat/Cignal TV-To-Go; Cignal PLAY rolled out in early 2018 and offers 70+ linear channels and VOD content.

Price: Non-Cignal subs pay Ps75/US\$1.60 a month for full access

GoWatch

Globe Telecom's mobile streaming service GoWatch offers access to third party apps such as Korea's live streaming/entertainment platform VLive, Amazon Prime Video, Netflix and HBO Go.

Price: Postpaid subscriptions range from Ps29/US\$0.60 for 2GB connection/up to 5 hours video access for one day to Ps399/US\$8.30 for 10 Gbps connection/up to 30 hours of video access for a month.

Hayu

NBCUniversal's Hayu, introduced in 2016 and launched in the Philippines in 2019, offers over 300 (8,000+episodes) reality series, with some released the same day as the U.S. Titles include *Keeping Up With the Kardashians* and *It Takes Gutz To Be A Gutierrez*. In Asia, Hayu is also available in Hong Kong and Singapore.

Price: Ps150/US\$2.97 a month

iWantTFC

ABS-CBN launched its VOD/live streaming service in Dec 2009 as iWantTV, rebranded as iWant in Nov 2018 and iWantTFC in Sept 2020, by merging with sister TFC's (The Filipino Channel) online TV platform services. The revamped iWantTFC is accessible globally, offering library content + live TV channels.

Kumu

A live streaming/video chats/gaming app for Filipinos abroad, with up to three million registered users and about 25,000 live streams broadcast each day, with average daily usage of about one hour. Launched by Kumu Holdings in 2018.

TrueID Philippines

Launched in September 2020, offering local/regional and TrueID Philippines' original content. The August 2021's regional slate includes Korean variety show *Running Man*, Japanese anime *Naruto S1* and Singapore's lifestyle show *Cantik Detektif*.

Viu Philippines

Viu launched in the Philippines in Nov 2016, offering Korean dramas/variety, and other Asian content, operating on both AVOD and SVOD. Viu premiered its first Philippines original – Korean music reality/talent search show, *Hello K-Idol*, with Globe Studios/Globe Telecom in Nov 2018. Its paid service, Viu Premium, is available standalone via in-app purchase, credit card and Globe, while Smart users can get it bundled with the Giga K-Video data pack.

Production Houses**7000 Islands**

Specialises in documentary films and offers production support services.

Alta Productions

A subsidiary of GMA Network. Provides pre- and post-production services for GMA and external clients.

Camp Avenue Studios

Camp Avenue Studios is behind, *Chasing Sunsets the Series*, a 2020's Girl Love (GL) digital series that tackles mental

health and HIV awareness and *#Influencers The Series*, a BL series premiered in Nov 2020, which takes a dive into influencer culture and other issues including mental health as it follows the story of two influencers "in two different worlds with different stories to tell."

ContentCows Company

Est. 2015. Creates reality series, game shows, documentaries, drama and magazines. Credits include 2020's *MomBiz!* S4 premiered Nov in Signal; 2019 kids show *Game on with Gab & Nino*; and the 80-mins feature documentary, *Wooden Chair*, (2018), an advocacy film on bullying.

Fritz Productions

A production company specialising in unscripted formats, production credits include talent show *Your Moment*, jointly produced with ABS-CBN.

Probe Productions

Founded August 2010. Specialises in factual production ranging from a full-scale documentaries to public service announcements.

TAPE/APT Entertainment

Est. in 1979, Television and Production Exponent (TAPE) is behind the Philippines' longest-running noontime variety show, *Eat Bulaga!*. *Eat Bulaga!*, ("lunchtime surprise"), which premiered on RPN in 1979 and ran to 1989, when it switched to ABS-CBN. The show ran on ABS-CBN until 1995, and has since been on air on GMA-7. TAPE, which also produces and co-produces sitcoms and drama series, owns and operates TV/film production subsidiary APT Entertainment, est. in 1994.

TOP Draw Animation

Started operating in 1999. Specialises in 2D digital production. Produces approx 200 half hours a year, mostly for international clients. Production projects include *My Little Pony*, *Tom and Jerry & Peabody*, and *Sherman*.

Unitel Productions/ StraightShooters Media (UxS)

UxS is made up of Unitel Productions, which takes care of media agencies and content creation (films, broadcast, online, events) and StraightShooters Media for creative agency projects. Specialises in TV commercials, branded content, networking branding and TV shows. Credits include *I Do Bidoo Bidoo*, *Crying Ladies* and *Project Runway*.

Viva Communications

Est. in 1981 as a film production company. Over the years extended into TV production (including *1000 Heartbeats* for TV5), event management, pay TV (Celestial Movies Pinoy, Pinoy Box Office, Sarisari Channel, TMC, History, Lifetime TV, FYI, Crime Investigation, H2, Blue Ant Entertainment and Blue Ant Extreme), music and other businesses. In 2021, Viva produced, among others, game show *The Wall Philippines* for TV5.

Telcos

Globe Telecom

Full service telco offering mobile, fixed, broadband, data, internet and managed services. Principals are Ayala Corporation and Singtel. Globe has 81.7m mobile subs and 4.2m home broadband subs (June 2021).

Philippine Long Distance Telephone Co (PLDT)

PLDT offers a range of telecommunications services across fibre optic, fixed line and cellular networks. Serves 71.686m mobile, 3.246m fixed-line and 3.451m broadband subscribers (June 2021).

Regulators

Department of Information and Communications Technology

Aims to be the pioneer agency in the

adoption and incorporation of information and communication tech (ICTs) innovation to government services.

National Telecommunications Commission (NTC)

Tasked with maintaining a regulatory regime conducive to the development and provision of affordable, reliable and accessible telecommunications and information infrastructure/services.

Associations

Association of Broadcasters of the Philippines (KBP)

Organised in 1973, sets broadcast and other standards.

Federation of International Cable TV & Telecommunications Association of the Philippines (FICTAP)

Established in 1999, FICTAP is a non-profit consisting of over 1,000 small-medium cable television enterprises. The tasks are, among others, to initiate a bulk-buying scheme for CATV supplies and equipment in the domestic and international markets and conduct training and seminars for technical and managerial personnel, among others.

Film Development Council of the Philippines (FDCP)

Government-backed agency to ensure economic, cultural and educational aspects of the domestic film industry are represented at home and abroad.

Philippine Cable Television Association (PCTA)

The umbrella organisation of cable operators in the Philippines with 300+ regular members serving 75% of the total country's cable TV subs.

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

It's A Sin



Innocent



The Cube



Celebrity Gogglebox



Diary of an Uber Driver

The Drowning



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INTERNATIONAL

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Screenings

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

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What's on where...

October 2021	8-13	Canneseries	Cannes, France & Online
	11-14	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
	10-12	Busan Contents Market (BCM)	Hybrid
	12	AVIA Asia Video Summit - The State of Piracy Summit	Online
	18	Asia Video Summit - Satellite Industry Forum	Online
	23-24	APOS India	Online
	24-25	Dubai International Content Market	Dubai
December 2021	1 Dec - 30 June 2022	Asia TV Forum & Market	Online
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	8-10	BroadcastAsia & CommunicAsia	Singapore
	29 June-1 July	Content Expo Tokyo	Tokyo, Japan

* As of 3 October 2021

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



contentasia

Squid Game crushes Indonesian rivals

Demand for Netflix series soars – Parrot Analytics

Netflix's *Squid Game* demolished competition in Indonesia for the week of 21-27 September 2021, clocking up more than double the demand of its closest streaming competitor, Disney+'s *WandaVision*, according to data science company Parrot Analytics.

Overall, Indonesia registered enough demand for *Squid Game* to beat everything measured in the free TV environment, even the ever-popular *SpongeBob Squarepants*.

WandaVision beat Netflix's *The Money Heist* by a hair's breadth, with Disney+'s *Loki* only slightly behind to take fourth place for the week. All registered enough demand across digital platforms to make it onto the overall top 10 list for Indonesia.

In a market crazy about animation, four animated/anime properties made it onto the general top 10. These includes two Japanese anime titles – *Tokyo Revengers* and *Jujutsu Kaisen*.

Top 10 overall TV shows: Indonesia

Rank	Title	Difference from Market Average
1	<i>Squid Game</i> (오징어 게임)	22.63x
2	<i>Spongebob Squarepants</i>	17.85x
3	<i>The Tonight Show Starring Jimmy Fallon</i>	12.78x
4	<i>The Walking Dead</i>	12.23x
5	<i>Upin & Ipin</i>	11.47x
6	<i>Tokyo Revengers</i> (東京リベンジャーズ)	10.96x
7	<i>WandaVision</i>	10.88x
8	<i>La Casa De Papel</i> (Money Heist)	10.85x
9	<i>Loki</i>	10.05x
10	<i>Jujutsu Kaisen</i> (呪術廻戦)	9.94x

Top 10 digital originals: Indonesia

Rank	Title	Platform	Difference from Market Average
1	<i>Squid Game</i> (오징어 게임)	Netflix	22.63x
2	<i>WandaVision</i>	Disney+	10.88x
3	<i>La Casa De Papel</i> (Money Heist)	Netflix	10.85x
4	<i>Loki</i>	Disney+	10.05x
5	<i>The Falcon And The Winter Soldier</i>	Disney+	9.21x
6	<i>Ted Lasso</i>	Apple TV+	8.73x
7	<i>Sex Education</i>	Netflix	8.12x
8	<i>Stranger Things</i>	Netflix	6.57x
9	<i>Titans</i>	HBO Max	6.47x
10	<i>Lucifer</i>	Netflix	6.23x

Date Range: 21-27 September, 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



contentasia

Editorial Director

Janine Stein
janine@contentasia.tv

Assistant Editor

Malena Amzah
malena@contentasia.tv

Events Manager

CJ Yong
cj@contentasia.tv

Research

Rhealyn Rigodon
iyah@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

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www.contentasia.tv

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email mas@contentasia.tv
for subscription details