contentasia
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The Ink Factory, Arthur Wang, Joe Tsai back Asia slate

John le Carre adaptations lead new venture

The Ink Factory – the indie behind *The Night Manager* – has set up an Asia slate and financing facility backed by Alibaba Group co-founder Joe Tsai and Arthur Wang's media investment firm,127 Wall Productions, out of Hong Kong and London. The 11-year-old studio plans to deliver adaptations of John le Carré's spy novels into major Asian markets, "and to create a global platform for the work of talent and creators from the region".

The full story is on page 8

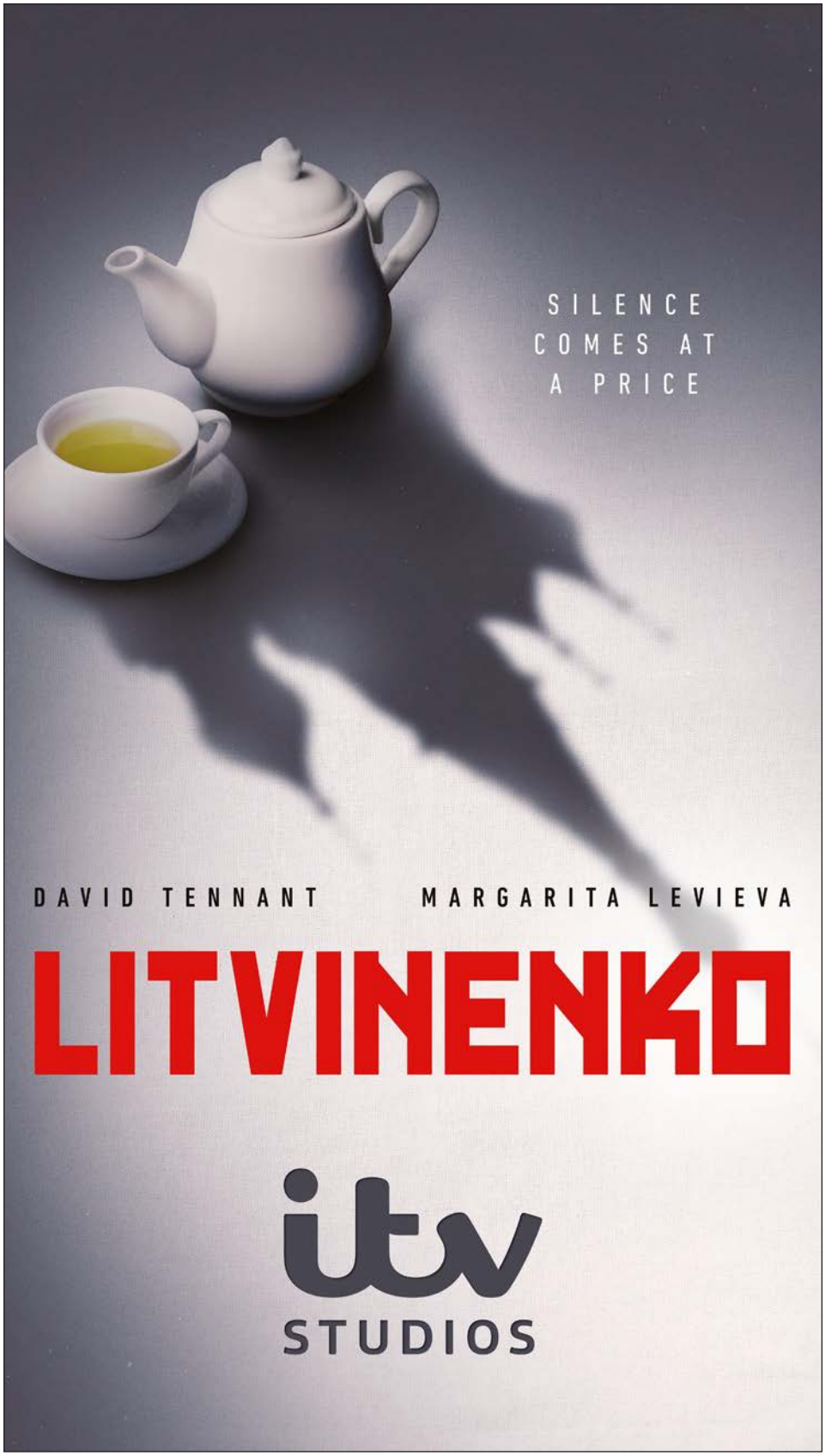
Korea's CJ ENM media leaps 119%

Hometown Cha-Cha-Cha, *Hospital Playlist* drive Q3

Korean conglomerate CJ ENM's media division has reported a 119.4% profit leap to KRW64.2b/US$54.3m for Q3 2021. Content sales were up 33.3% year-on-year and TV advertising increased 22.9%, driven by two series – Thursday drama *Hospital Playlist* S2 and tvN romcom, *Hometown Cha-Cha-Cha*.

Hospital Playlist ran from June to Sept and attracted 14% nationwide audience share and almost four million viewers for its final episode.

Hometown Cha-Cha-Cha ran on Sat/Sun nights from Aug to Oct and attracted more than 3.2 million viewers and 12.665% share for its final episode (Nielsen Korea).



Indonesia's RCTI content exits third-party streamers

Quest to own deep data insights & analytics, Tanoesoedibjo says

Indonesia's PT Media Nusantara Citra (MNCN) pulled its top content off third-party streaming platforms from Friday (7 Nov) to focus on strengthening its own digital services.

The company has told investors that content from dominant free-TV broadcaster RCTI would stream exclusively on MNC's platforms – RCTI+ and Vision+.

RCTI is home to blockbuster TV series such as record-breaking daily prime time soap opera *Ikatan Cinta*, which has aired about 500 episodes and is Indonesia's most successful drama ever; *Amanah Wali*, comedy drama debuted in 2017 and in its 5th season now; and the local version of Banijay Rights' format, *MasterChef Indonesia*.

The move coincides with intense competition among Indonesia's SVOD/AVOD platforms, including Disney+ Hotstar, Viu and domestic platform Vidio, which just received a US$150-million investment from prive equity company Affinity Equity Partners.

The group says the decision to redirect RCTI rights "will assist us in aligning our content and digital assets more effectively for both the Group's business interests".

MNCN's three other linear channels – namely MNCTV, GTV and iNews – will continue to license content to other platforms.

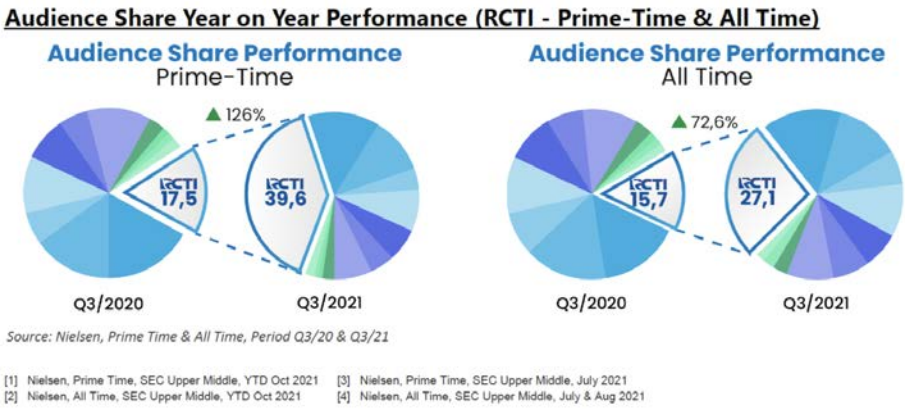
According to Nielsen data provided by MNCN, RCTI's average prime time audience share was 37.5% in the year to end October 2021, peaking at 41.6%. Across all time belts, average share was 25.8%, peaking at 28%.

MNCN says total audience share across all its channels for the year to end October was 45.2%, rising to 52.8% during prime-time. The group also had 18 of Indonesia's top 20 shows for the period, including the top five drama series (all on RCTI) and the top news programme, *Seputar Inews Siang*, also on RCTI.

MNCN produced 2,121 hours of drama in the first nine months of this year. This represents 37% of Indonesia's total drama production output.



Ikatan Cinta, RCTI



The group says that in any given period, "linear free-to-air channels have consistently topped the most watched content, topping all other local or international channels".

"After reviewing the tremendous success of our in house produced content throughout 2021... MNCN are now focusing our strategy to drive more digital audiences onto our flagship advertising-based super app platform RCTI+ and our subscription based digital app, Vision+," said MNC Group executive chairman, Hary Tanoesoedibjo.

"We strongly believe that by deepening our understanding of consumer consumption patterns, available and measurable via the deep data and analytics via our own digital platforms, enable us to build better content flywheels for our audience going forwards; such deep in-sights are not available via third party OTT and streaming platforms," he said.





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Happiness sweeps tvN's Friday/Saturday

New drama lifts share/audience for the slot



Happiness

tvN's new Friday/Saturday night drama, apocalyptic thriller *Happiness,* opened on Friday night with audience share of 3.3% and 761,000 viewers – way up on anything achieved by romance *Yumi's Cells*, the previous drama that aired in the same Friday/Saturday slot until 30 October.

Happiness' Saturday night episode's nationwide share dropped to 3.196%, although audience numbers rose to 793,000.

That's still higher than anything achieved by the 14-episode *Yumi's Cells,* which topped at an average audience share of 2.660%. This highest audience for an episode was 832,000.

The 12-episode *Happiness*, produced by Studio Dragon and directed by Ahn Gil-ho (*Memories of the Alhambra*), is set in a world where infectious diseases are the new normal.

The show stars Han Hyo-joo as a police unit member opposite Park Hyung-sik as a detective. *Happiness* is written by Han Sang-woon (*The Good Wife Korea*).

Meanwhile, *Jirisan* is battling to crack double-digit ratings in Korea in its third weekend on air. The high-hype show's average nationwide share for episode five on Saturday (6 Nov) night was 7.966% (1.973 million viewers), 8.922% (2.124 million) on Sunday (7 Nov).

Tiffcom live online 2021 closes

Participation way up, organisers UniJapan

Japanese content market Tiffcom closed with a total of 1,935 participants from 52 countries/regions, up from 1,604 participants and 45 countries/regions in 2020, organisers UniJapan said.

The online market ran for three days from 1 November, and hosted 313 exhibitors (up from 250 in 2020) and screened a record 104 titles (73 in 2020).

15 online seminars took place over the three days, along with 20 projects selected out of 97 submitted for the Tokyo Gap Finance Market.

Seminars and screenings are available on demand until 30 November.



Zee5 returns Kunal Khemu in *Abhay*

Third season of original thriller set for 2022 release



Kunal Khemu

India-based streaming platform, Zee5 is returning original thriller, *Abhay*, to its global platform in 2022 for a third season.

Directed by Ken Ghosh, the Zee Studios series stars Kunal Khemu as investigating officer Abhay Pratap Singh.

Zee Studios has promised a "bigger, bolder and wilder" season.

Nimisha Pandey, Zee5 Global's head of Hindi originals, said the franchise was among the platform's most successful originals.

The new series is part of Zee5's rapid-fire originals rollout, including the seven-episode *Break Point*, which premiered on 1 October; sports drama *Rashmi Rocket*, which followed on 15 October; and *Aafat-e-Ishq*, a dark comedy starring Neha Sharma as a woman in search of her one-true love.

Break Point, co-directed by Ashwiny Iyer Tiwari and Nitesh Tiwari, is about legendary tennis partners, Mahesh Bhupathi and Leander Paes.

Tapsee Pannu stars in Akarsh Khurana's *Rashmi Rocket*, about the struggles of a national-level sports person whose achievements, medals and fame are snatched from her when she is accused of lying about her gender.

Second Asia podcast festival kicks off

The second edition of the Asia Podcast Festival and Awards kicked off in Singapore at the weekend, with month-long events running to 2-3 December. Organisers CreativesAtWork and MeaVox Live say Singapore podcast channels have tripled in the past 12 months. The event involves four pillars: an accelerator programme, conference, marketplace/networking and awards. Trainers/speakers are from Singapore, China, India, Indonesia, Malaysia, Philippines, U.S. and Sweden.



contentasia Screenings


The Veil, MBC


Green Life, kt alpha

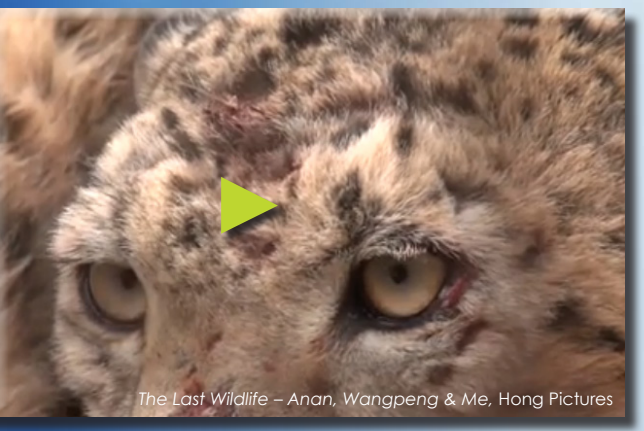


The Science of Cooking, EBS


PPOPPOPPO Friends, HongDangMoo Inc.


Beyond Evil, JTBC Studios

KOCCA @ www.contentasia.tv/screenings


The Last Wildlife – Anan, Wangpeng & Me, Hong Pictures



Funstaurant, KBS Media


Fisher Queen - Women Vs. Nature, Min Production


King of Hiphop, Yoon&Company Inc.


Dish is Alive, FormatEast

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Taiwan Creative Content Fest opens on 10 Nov; "metaverse" tops discussion, expo agendas

The 2021 Taiwan Creative Content Fest (TCCF) opens on Wednesday (10 Nov), running for four days in a hybrid on-ground/online format with a broad agenda that covers a film and TV market, a forum and an expo.

The event is backed by the Taiwan Creative Content Agency (Taicca), which is driving the country's market development in Taiwan and abroad.

The market will host seven pitch/showcase events, including series, film, young adult and LGBTQ+, and host more than 800 projects, including *The Summer Temple Fair*, *The Making of an Ordinary Woman 2*, and *Shiro: Hero of Heroes*, from 130 local and international exhibitors. Over 60 projects will join the venture capital pitching sessions.

The forum explores content trends, focusing on Taiwan's production strengths and advantages.

The theme of the third pillar of this year's event – the Expo – is "Metaverse Playground".

The Expo is held in collaboration with international immersive content festivals (Ars Electronica and Kaohsiung Film Festival), and 5G VR Cloud technology, bringing 15 immersive projects and more than 30 thematic activities to the event.

"Metaverse is the next incarnation of the virtual world," said Taicca chief executive, Izero Lee, adding: "It will change our lifestyles from gaming and entertainment to education, work, and social behaviours".

This year's expo covers three times as much floor space as last year, and is designed as a "virtual magical playground" starting with entrance through a wormhole, Taicca said. Experience sections include "Avatar Galaxy", "Magic Forest" and "Fun Backyard".

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Switch On boosts Korean remakes

Thai scripted adaptation set for 19 Nov premiere



Switch On

Switch On (*Game Rak Salub Miti*) – the Thai remake of Korean romantic/fantasy drama *W – Two Worlds Apart*) premieres on Friday, 19 November, on Thai free-TV network Channel 3. The series runs on Friday and Saturday nights from 11pm to midnight.

The original Korean series, aired on MBC in July-September 2016, was produced by Chorokbaem Media (*The Penthouse: War in Life*, *Memories of the Alhambra*).

The Korean series stars Han Hyo Joo as Oh Yeon-joo, a surgical resident who gets entangled in a murder mystery after entering the virtual world of a webtoon called W, created by her father. Lee Jong-suk is cast as Kang Chul, a fictional character in W, who is on a quest to avenge his father's death.

The Thai remake switches things up by moving the setting from the original webtoon comic world to a video game world, called Better World. The rest of the storyline follows the original format.

Produced by Century UU Entertainment in Thailand, the Thai version stars Aom Sushar Manaying (*Yes or No, Bangkok Breaking*) as Nisa, the surgical resident, and Gee Sutthirak Subvijitra (*Classic Again*) as the video game character A-Kin.

The latest *Switch On* joins a host of Thai adaptations, including *Project Runway Thailand*, Korean comedy/romance drama series *Bring it On*, *Ghost and Let's Eat*, and Japanese cooking competition *Iron Chef*.

According to *ContentAsia*'s Formats Outlook for the first half of this year, Thailand aired/commissioned 15 formats – 21 titles less than we counted in the first six months of last year.

This put Thailand in third place (behind India and Vietnam) among the 18 markets tracked for *ContentAsia*'s Formats Outlook.

In the first half of 2021, game shows totally dominated Thailand's formats count with 47% of the total, followed by cooking, dating and drama (neck and neck at 13% each). The remaining 14% is split between modelling and singing formats.

The Ink Factory launches Asia slate with Arthur Wang, Joe Tsai

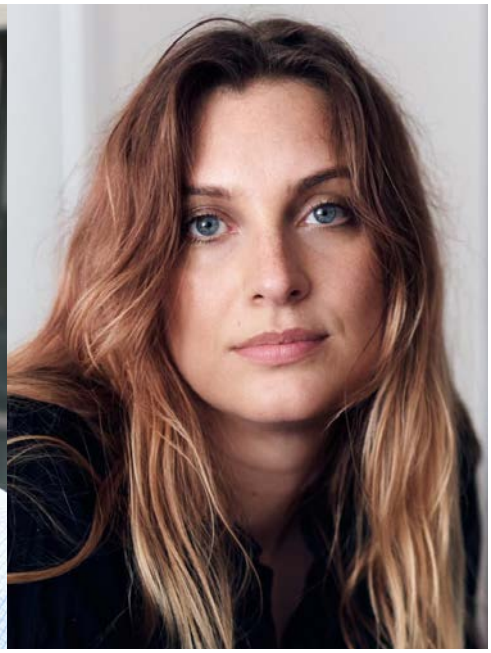
127 Wall Productions backs indie Asia venture led by John le Carre adaptations



Arthur Wang, 127 Wall Productions



Joe Tsai , 127 Wall Productions



Tessa Inkelaar, The Ink Factory

The Ink Factory, the L.A./London indie behind *The Night Manager*, has set up an Asia slate and financing facility backed by Alibaba Group co-founder Joe Tsai and Arthur Wang's media investment firm,127 Wall Productions, out of Hong Kong and London.

The size of the new funding has not been disclosed.

The 11-year-old studio plans to deliver adaptations of John le Carré's spy novels into major Asian markets, "and to create a global platform for the work of talent and creators from the region".

The Ink Factory's executive producer, Tessa Inkelaar (*Bombay Rose*, *Cold War*), is in charge of the slate, the company said out of London this afternoon (8 Nov).

Simon Cornwell and Stephen Cornwell, The Ink Factory's co-founders and co-CEOs, described Asia as "both the world's fastest-growing – and soon its largest – entertainment market, and the crucible of some of the world's boldest and most exciting creative talent".

Production details have not been disclosed and it's not clear which markets in the region may be on the priority list.

127 Wall was founded by Tsai and Wang to support creativity in film and other media.

"We have a long-standing commitment to supporting Asian creativity in all its forms, to seeing Asian creators take their rightful place on the world stage, and to Asian representation in the broadest sense in the western world," Tsai said.

Wang described the venture with The Ink Factory as a "journey to create a powerful, globally relevant slate, with its heart in Asia and the Asian diaspora. Our goal is above all to entertain, but also to engage our audiences and to challenge preconceptions".

Before working at The Ink Factory, Inkelaar was VP, creative, at the Cinestaan Film Company and C International Sales, managing international and Hindi slates.

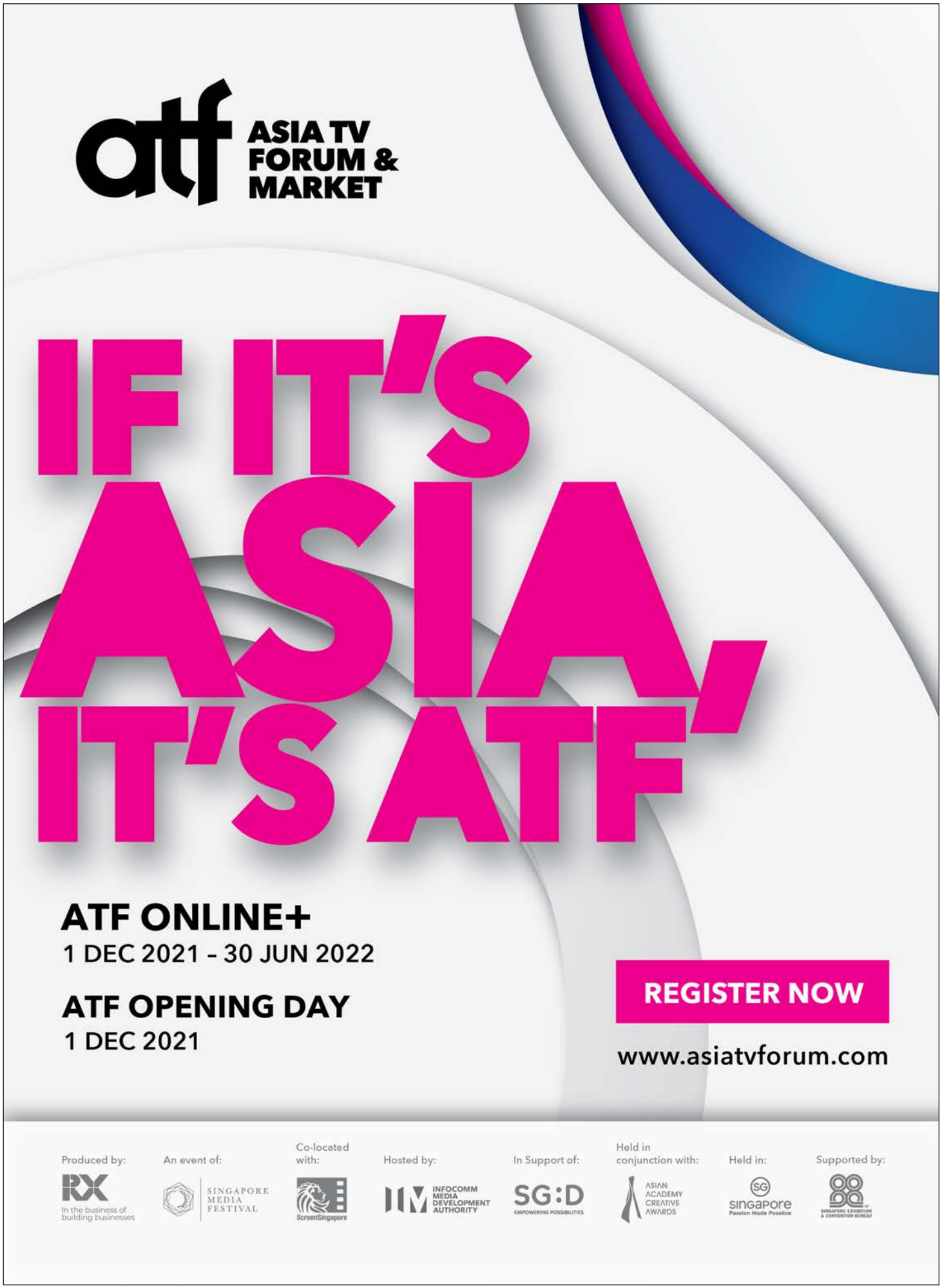
Her most recent film, *Bombay Rose*, a hand-painted 2D animation by Gitanjali Rao, opened Venice Critics Week and was sold to Netflix. She also co-financed the multi-BAFTA and Academy Award nominated *Cold War* from Oscar-winner Pawel Pawelkowski and worked alongside Cinestaan AA on global distribution of multiple Hindi-language films, including *Gully Boy* (which opened at Berlin Film Festival), *Badhaai Ho*, *Stree*, *Bahuubali 2* and *Bharat*.

In addition, Inkelaar has worked as an independent producer, having delivered work for BFI, Film 4, Vertigo Films, Channel 4 and Creative England.

The Ink Factory's le Carré adaptations include *The Little Drummer Girl*, directed by Park Chan-wook; the Emmy and Golden Globe award-winning drama series, *The Night Manager*, directed by Susanne Bier; and the Anton Corbijn-directed *A Most Wanted Man,* starring Philip Seymour Hoffman.

The company is also developing a series based on le Carré's iconic novel, *The Spy Who Came in From the Cold*.

Beyond its le Carré adaptations, The Ink Factory has worked with filmmakers ranging from Ang Lee, with Billy Lynn's 2016 war drama, *Long Halftime Walk*, to Stephen Merchant on his feature directorial debut, *Fighting with My Family*. Chadwick Boseman starred in the company's *Message From The King*, co-written by The Ink Factory founder Stephen Cornwell, and Jodie Foster led the ensemble cast in production house's dystopian action feature, *Hotel Artemis*.


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Nepali festivals focus in Jaswant Dev Shrestha's new series

17 November *Festivals* premiere on Discovery Asia



Festivals

Asian filmmaker Jaswant Dev Shrestha has been living his dream in Hollywood for the past 10 years. The longer he stays, the stronger his determination to keep his Nepali heritage alive. Or, at the very least, to make sure traditions are remembered in their full, unadulterated glory.

Shrestha, founder and chief executive of boutique production house Creative Heights Entertainment, has immortalised the culture he loves and has held onto in a five-part documentary, *Festivals*, which premieres on Discovery Asia on 17 November.

The five episodes feature the Hindu festival of Tihar (Deepawali); the 15-day harvest festival of Dashain, which honours the Goddess Durga; Saraswati Puja dedicated to the goddess of knowledge; Maha Shivaratri, dedicated to Hindu God Shiva; and Gaijatra, which remembers family members who have died in the past year and opens the paths for their souls to ascend to heaven.

The five episodes were chosen out of an original 16 Shrestha would have liked – budget permitting – to feature.



Jaswant Dev Shrestha

Every episode features one festival from a specific Nepali viewpoint. The series took three years from concept to screen.

"I wanted to go into the details, rather than skim over the highlights," he says. For instance, traditional songs in some of the rituals have given way today to English pop and Bollywood hits.

In a way, while supporting cultural evolution, he's mourning practices he sees being erased. And helping to ensure that the Nepali Diaspora keeps connected to its heritage. That includes his own children.

This commitment to traditions sits alongside his life-long showbiz dream.

Born in the capital of Kathmandu, he grew up in Pokhara, before shifting to India/Bollywood, where he worked as an assistant director. He returned to Nepal, acting/hosting, writing and producing, among other projects, feature documentary, *Heavenly Place Manang* (2005), about a remote Himalayan community.

He moved to L.A. 10 years ago, enrolled at The Beverly Hills Play House, studied acting, and set up an indie shingle.

His current project is a 13x30 mins exploration travel series filmed in Portugal.

As he has done in his own life, Shrestha's series expand modern knowledge and experience.

"We're not saying don't use different songs and languages... but the traditions should be known. *Festivals* helps people to stay aware, to know the roots of culture and tradition".

Pakistan

In numbers

Population	226.6 million
Households	32.2 million
Avg household size	6.3
TV penetration	79%
Daily av. TV viewership	2 hours
Satellite TV licences issued in 2020	106
- News/Current affairs	30
- Entertainment	40
- Regional	22
- Health	3
- Sports	3
- Specialised subject channels	5
Mobile TV services licences	6
IPTV licences	11
DTH licenses	1
Cable TV licences	4,062
Mobile subscribers	176 million
3G/4G subscribers	91 million
Broadband subscribers	93 million
Broadband penetration	43.5%

Source: Worldometer (population in Nov 2021), Pakistan Bureau of Statistics (households 2017), PEMRA, Gallup Pakistan (TV viewership in 2018, updated in Feb 2021), PEMRA (licenses) Pakistan Telecommunication Authority (mobile, broadband, Dec 2020)

Free TV

ATV

Pakistan's 2nd largest national TV broadcaster, est. June 2005. Operates two 24-hour general entertainment terrestrial channels – ATV & A-Plus.

Pakistan Television Corporation

State-backed national TV broadcaster, Pakistan Television Corporation (PTV, est. 1964), owns and operates eight channels: PTV Home (entertainment); PTV Bolan (general entertainment for Balochistan province); PTV National (local languages); PTV News; PTV Global; PTV Sports; PTV World (English-language news/info service); and AJK TV.

Subscription TV

DWN TV

DWN TV (Digital Wireless Network, est. 2003) offers about 100 local/international channels to 425,000+ viewers in Islamabad/Rawalpindi, Lahore & Karachi. Subscription costs PKR550/US$3.50 a month, with a one-time starter fee of PKR17,000/US$107. Supplementary connection costs PKR430/US$271 a month.



Mr Queen, a Korean drama picked up by Emax Media for its Urduflix OTT platform

Nayatel (NTL)

NTL, a sister company of broadband provider Micronet Broadband (MBL), launched a fibre to the home (FTTH)/ fibre to the user (FTTU) network in Sept 2006, offering triple-play services (broadband, telephony, pay TV) primarily in Faisalabad and Islamabad-Rawalpindi metro areas. Bundled subscriptions cost from PKR2,502/US$15.75 a month for 10 Mbps connection, basic cable TV and fixed telephone line to PKR10,418/ US$65.60 a month for unlimited 70 Mbps connection, digital TV and fixed telephone line.

Shahzad Sky

Shahzad Sky, a subsidiary of Shahzad International, holds Pakistan's sole direct-to-home satellite licence. Another two licences are being considered in a drawn-out process that started in 2016, but have not yet been issued.

Solo Media Group

Founded in 2011, Solo Media Group offers about 180 cable/digital TV and radio channels, including 12 in-house TV channels to users in Karachi.

Wateen

Est. in 2005, Wateen Telecom ventured into cable TV in 2006 for HFC customers. Now offers over 80 SD and 100 HD local/ international channels in Lahore/Multan. Monthly subscriptions for triple play packages are from PKR2,199/US$13.85 for analogue TV channels, 10 Mbps internet and landline to PKR15,499/US$97.60 for digital TV channels, 100 Mbps connection and landline in Lahore.

Worldcall Telecom

Worldcall Telecom (WTL) was established in mid-1996 as a pay-phone service. Offers 200+ digital and 75 analogue cable channels (Dec 2020). Subscriptions cost PKR500/US$3.15 for three months (or PKR4,500/US$28.35 including the HD Box) for the Worldcall Digital TV package and PKR450/US$2.80 a month for the Worldcall Cable TV package (for Lahore). WTL also offers broadband internet services to about 1.2m subs (July 2020). The company reported 20,000 home passes in Dec 2020 and says it "aims for 100,000 in ongoing year".

Pay-TV Programmers & Channel Distributors

Ary Digital Network

Ary Digital Network (inc. 2000) is a subsidiary of the Dubai-based Ary Group. The Urdu-language network was created after the Ary Group acquired a private TV channel catering to Pakistani expats in the U.K. Ary Digital operates a bouquet of in-house and international channels

across a range of genres. Ary Digital is available in 130 countries across SE Asia, Middle East and the U.K. Ary Digital also offers online catch-up TV services and is involved in film distribution via Ary Films.

Classic Entertainment

Classic Entertainment, established in 2002, produces, airs and distributes entertainment, infotainment and music-based TV content. Classic Entertainment's bouquet in Pakistan includes France24, CNN, NBC and Phoenix TV.

Geo TV Network

Geo TV Network (est. May 2002) started broadcasting commercially in Oct 2002. The network operates in-house channels, including Geo News, Geo Entertainment (Urdu/Turkish drama, reality), Geo Super (sports), Geo Tez (breaking news) and Geo Kahani (drama) and video portal Geo Dost, and a feature film division. Geo TV transmits via satellite across Pakistan, the Middle East, U.S., U.K. and Europe.

Horizon Media

Manages the distribution of United Arab Emirates-based entertainment channel Urdu 1.

Hum Network

Hum Network's (formerly Eye Television Network, est. 2004) in-house channels include 24-hour entertainment channel Hum TV (local drama); Hum Masala (food channel in Urdu); and Hum Sitaray (foreign/local entertainment).

Information & Systems (ISCL)

Distributes channels such as CNN and Cartoon Network in Pakistan.

Leo Television Network

Leo Television Network (LTN) was founded in May 1996 as a CATV equipment company and continues to be involved in cable installation and maintenance. In 2000, the company started distributing channels. Leo's bouquet includes local services FilmWorld (Bollywood movies), FilmAzia/LTN Family (general entertainment), Filmax (Urdu-dubbed Hollywood movies) and Aruj (family). LTN also produces drama series, under its own production subsidiary LTN Productions.

Open Media Marketing (OMM)

OMM distributes national, regional and int'l TV and radio programmes, feature films, documentaries, audio and video music, multimedia software and media literature in Pakistan. OMM also provides production support services.

IPTV/OTT/Streaming

Mr Mufe

Malaya United Films and Entertainment's Mr Mufe is an up and coming OTT platform in Pakistan, unveiled in an announcement in 2020. The promise is to offer original, drama series, cooking shows, health/lifestyle, telefilms, kids and sports content, among others, for free to all Pakistani users. The platform also promises royalty payments to everyone involved in the content production. Aside from Pakistan, the aim is to also launch in Malaysia, Singapore, Brunei, Bangladesh, India, Indonesia, Oman, Thailand and UAE. There is no launch date as of 5 Nov 2021.

PTCL Smart TV

Pakistan's sole IPTV service, Smart TV, launched in Aug 2008. The triple-play platform offers 120+ live TV channels and over 12,000 hours of VOD across 150 cities. The regular TV plan costs PKR525/US$3.30 a month. VOD costs from PKR25/US$0.16 per title to PKR300/US$1.90 per title for 48 hours unlimited viewing. Also carries 3rd-party streaming services Starz Play by Cinepax (for PKR239/US$1.50 a month) and Netflix.

Starz Play by Cinepax

Launched in Oct 2018, Starz Play by Cinepax is a SVOD service by cinema chain Cinepax and StarzPlay Arabia. The platform offers 6,000 hours of Hollywood/Pakistani/Bollywood film/TV content, to users in Pakistan and 20+ countries across MENA.

Urduflix

Emax Media's Urduflix provides access to original Urdu series, films, webseries, local/foreign dramas (including Korean drama *Mr Queen* acquired in Oct 2021 from Hong Kong-based global content distributor, O4 Media) and Urdu-dubbed Turkish dramas. Monthly subscription fee costs US$1.99. Annual is US$14.99.

Regulators

Ministry of Information and Broadcasting

The Ministry of Information & Broadcasting administers rules and regulations and laws relating to information, broadcasting and the press in Pakistan.

Pakistan Electronic Media Regulatory Authority (PEMRA)

Established in 2002, PEMRA's mandate is to regulate establishment and operation of all broadcast media (satellite TV & FM radio) and distribution services (cable TV, DTH, IPTV, and mobile TV etc) in Pakistan.

Adapted from *ContentAsia*'s The Big List 2022

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Thai Content: The Outlook

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What's on where...

November 2021	3-12	Busan Contents Market (BCM)	Hybrid
	6 Nov-3 Dec	The Asia Podcast Festival (APF)	Online
	10-14	Taiwan Creative Content Fest (TCCF)	Taiwan
	12	AVIA Asia Video Summit - The State of Piracy Summit	Online
	16-17	AVIA Asia Video Summit - The Main Event	Hybrid
	18	AVIA 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	
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
	20-21	DW Global Media Forum	Bonn, Germany
	29 June-1 July	Content Expo Tokyo	Tokyo, Japan
August 2022	24-26	ContentAsia Summit	

** As of 5 November 2021*

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

Drama dominates India's digital originals

Low bites for action/adventure, comedy tops global av.

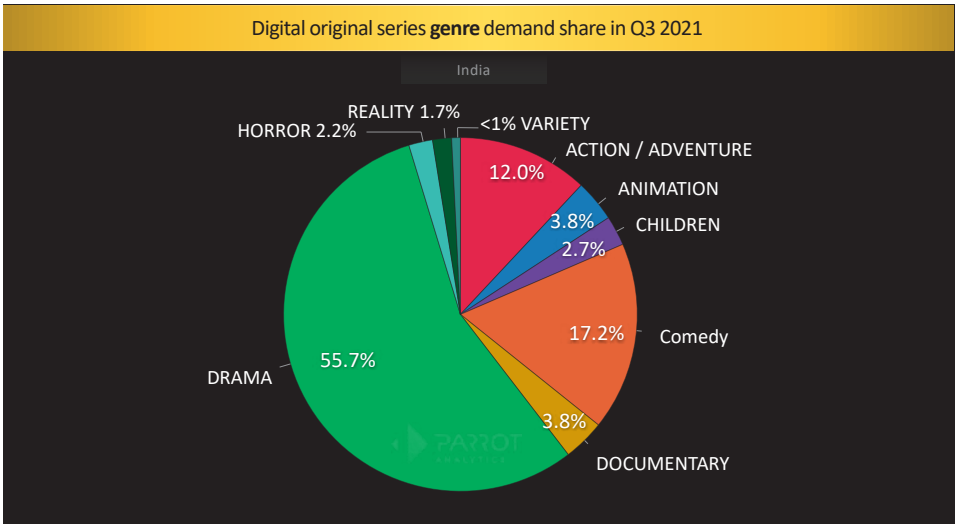
Drama content – and particularly crime drama – is a favourite among Indian audiences, according to data science company Parrot Analytics, which shows in its Q3 2021 report that 55.7% of demand for digital original series was for a drama series in Q3 2021.

India's two most in-demand digital original series in Q3 were crime dramas *La Casa de Papel* and Amazon Prime Video's Indian original, *Mirzapur*.

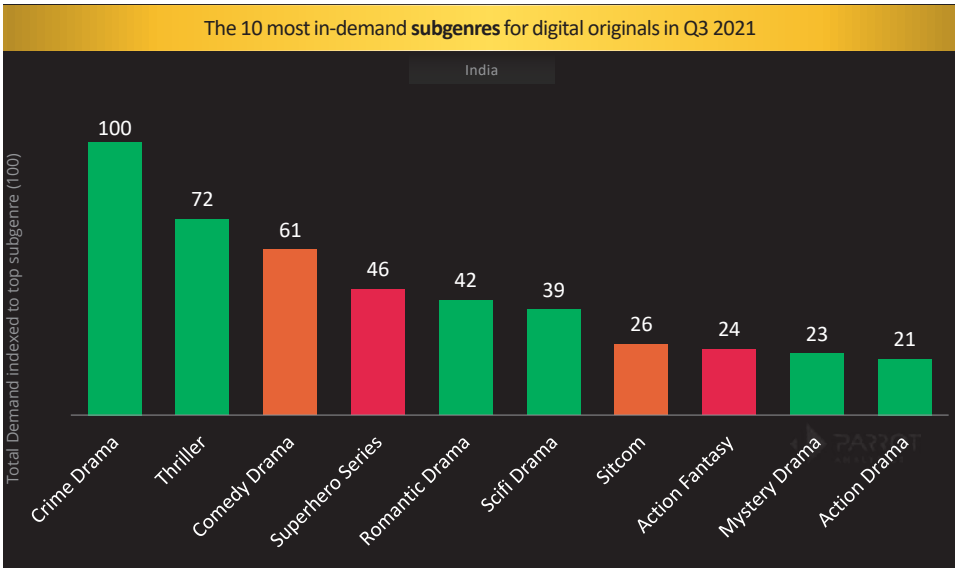
Comedy content has also succeeded in India relative to other markets. The 17.2% share of demand for comedy digital originals is above the global share of 16% demand for comedy during the quarter.

Action/adventure content does not resonate as much with Indian audiences. In Q3, superhero series was the fourth ranked subgenre. In many markets it is the most in-demand subgenre, and in most it is at least among the top three. The share of demand for animated digital original content in India (3.8%) is well below the global share of demand for this genre (6.7%).

Digital original series **genre** demand share in Q3 2021



The 10 most in-demand **subgenres** for digital originals in Q3 2021



Date range: July-September 2021
Demand: The total TV audience demand being expressed for a title across all platforms in a market, compared to the average TV show.

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