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## ContentAsia's Women to Watch

Celebrating International Women's Day and kicking off our 2021 focus on the women making the most difference in Asia's premium content industry, we asked 50 women to talk to us about what motivates them, what they would like people to say or think about them when they're not in the room, and whether (or not) they are now where they thought they would be when they were 20. We will be uploading new interviews at [www.contentasia.tv](http://www.contentasia.tv) and across our social media feeds every day through to the end of March.

## Korean content pricing expected to explode

Like the nothing-in-writing advisories that brought Korea's China content motherload to a sudden and devastating halt five years ago, the apparent end of China's Korean content ban is enveloped in conclusions based on assumptions drawn from events with, again, nothing specific in writing, and no signatures, chops or seals. But the energy and expectations around this new development are real.

The full story is on page 3

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## KBS returns Na In Woo after booting Ji Soo for bullying scandal

*River Where the Moon Rises* returns tonight with new On Dal, no plot change

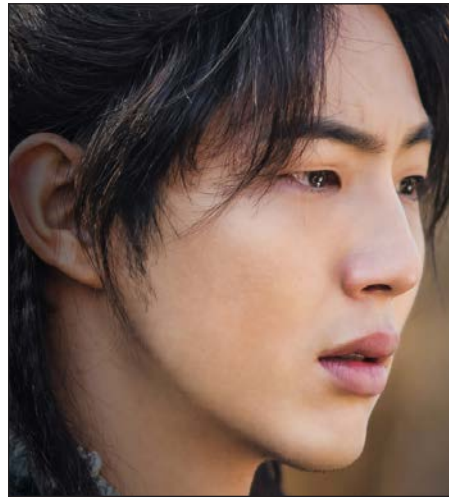
New Korean drama, *River Where the Moon Rises*, switches out its male lead from tonight, less than a third of the way into its run, following a raging school bullying scandal involving lead actor Ji Soo.

The period drama premiered on 15 February and moves forward from tonight's (8 March) seventh episode with Na In Woo as Goguryeo general On Dal in place of original lead Ji Soo.

Na steps right into the role with no on-screen plot twists or storyline changes to explain the sudden switch in leads.

The bullying scandal hit headlines in early March, and was followed by a hasty public apology from Ji Soo, who said he had no excuses to offer, called his actions unforgiveable and admitted to being "haunted" by regrets.

KBS cancelled filming the following day, and two days later Ji Soo's career



Ji Soo

looked to be as dead as the general he played.

The 20-episode series, produced by Korea's Victory Contents, is regional

streaming platform Viu's first Korean original.

In Korea, the series goes out on public broadcast network KBS2 at 9.30pm (Korea time) on Mondays and Tuesdays, and had hit 10% audience share only four episodes in (Source: AGB Nielsen).

KBS has not said how much the switch out will cost, only that Ji Soo has been edited out of coming episodes and new material will be shot with Na In Woo.

Viu's head of content, Virginia Lim, called the incident unfortunate at the same time as she welcomed the return of *Mr Queen* star Na In Woo as On Dal.

Lim says *Mr Queen*, which premiered exclusively on Viu in December 2020, topped viewing charts on Viu.

*River Where the Moon Rises* runs until 27 April.



# Korea's content industry eyes China re-entry

## Competition & pricing expected to explode after five-year freeze ends

Like the nothing-in-writing advisories that brought Korea's China content motherload to a sudden and devastating halt five years ago, the apparent end of the ban is enveloped in conclusions based on assumptions drawn from events with, again, nothing specific in writing, and no signatures, chops or seals. It's as if the last five years of a gaping hole where the thriving China-Korea content industry once was had never happened.

For the thousands impacted by the long and cold freeze, the 22 February announcement of an agreement between government-backed media outfits – Korean public broadcaster KBS and China's China Media Group (CMG) – was all they needed to kickstart a new wave of optimism.

Much has changed since Korean creators prioritised China and its deep pockets to the exclusion of a whole lot else.

For one, Netflix (and rampant competition) has reshaped Korea's production industry. Breathtaking budgets and outsize competition for Korea drama/variety have replaced China's contribution to Korean bottom lines.

Although China's fierce censorship remains an issue, domestic output quality is way up, and production budgets have dropped from crazy but are still way high.

Mainland player, iQiyi, also has outsize expansion and growth ambitions, beginning with Southeast Asia, where Korean content reigns supreme. Once iQiyi combines its China might with its regional ambitions in bidding for rights, it seems unstoppable.

What happens next is anyone's guess, but it's pretty safe to assume that phones are ringing off the hook exploring new paths paved with gold; and platforms without a China play could find Korean acquisitions challenging. Streaming demand combined with China scale drive the cost of Korean rights, already at record levels, even higher.

The incident that sparked off a new gold rush was the 22 February an-



Yang Sung-dong, president and CEO of KBS (left) and Shen Haixiong, president and editor-in-chief of CMG

nouncement of a "new media partnership" between Korean public broadcaster KBS and China's CMG "to join forces for the emerging future initiatives". The agreement was signed by Yang Sung-dong, KBS president and CEO, and Shen Haixiong, CMG's president/editor-in-chief.

The "mutual co-operation agreement" forms "a framework to drive potential media cooperatives after the COVID-19 crisis", the joint statement said.

The broad-ranging activities of this alliance include KBS "exploring opportunities to reinforce its cooperative relationship with CMG" ahead of the 30th anniversary in 2022 of the establishment of diplomatic ties with China.

Also, 2021/2 is the Korea-China Year of Cultural Exchange, and "assorted arrangements" have been made by the two countries to celebrate.

The specifics provided involve the establishment of the Bilateral Meeting Group "to develop and pursue a range of cooperation projects".

The two government-backed organisations will also "exchange and coproduce news, feature programmes and

documentaries" and "strengthen cooperation in technological innovation and development, focusing on AI, 4K, 8K, and 5G"; as well as "enhance cooperation in content distribution and market exploration".

The last project KBS had in China was five years ago, in 2016, when it co-produced factual drama *Imjin War 1592* with state broadcaster China Central Television (CCTV).

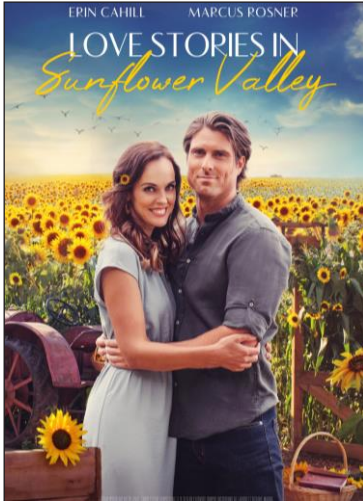
But official ties go back to an alliance forged in 1993 with China's State Administration of Radio, Film and Television (SARFT) in 1993.

"The new agreement will enable KBS to renew its media cooperatives with CMG, the most influential media authority in China," KBS said.

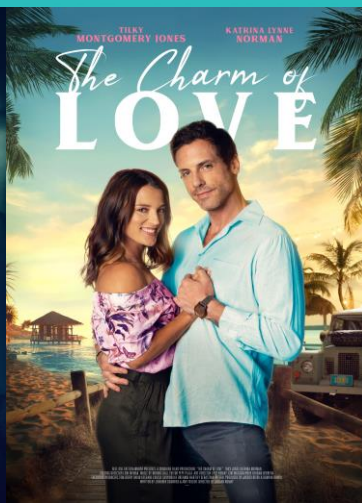
"We will continue efforts to bring substantial outcomes out of the new bilateral commitment," said Yang.

"We hope the two leading media organisations can boost media cooperatives as the two countries celebrate the Korea-China Year of Cultural Exchange", said Shen.

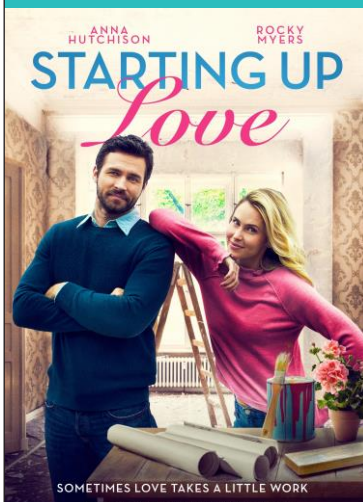
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## Yohihiro Fukagawa film headed for Netflix

Netflix has started production on Japanese film, *My Dearest, Like a Cherry Blossom* (working title), based on the Japanese novel, *Sakura no you na boku no koibito*.

The film, scheduled for release in 2022, stars Kento Nakajima (*Nisekoi*) and Honoka Matsumoto (*In This Corner of the World*), and is directed by Yohihiro Fukagawa (*In His Charts*).

*My Dearest, Like a Cherry Blossom* is the story of aspiring photographer Haruto, who falls head over heels for his hair stylist Misaki. He finds the courage to ask her out, but their bliss is shattered when she Misaki develops a rare disease under which she rapidly ages before their eyes.

The film is produced by Toho Studios.

## TV5 boosts primetime with ABS-CBN Old rivals push new alliances as free-TV reshapes

Philippines' free-TV national network TV5 renews its fight for terrestrial TV audiences tonight in the next phase of its prime-time programming alliance with one-time broadcast behemoth ABS-CBN.

Four titles from ABS-CBN Entertainment will air on TV5 from 8pm to 10.30pm Mondays to Fridays.

The four are long-running drama FPJ's *Ang Probinsyano*, *Ang Sa Iyo ay Akin*, *Walang Hanggang Paalam* and the finale of reality show *Pinoy Big Brother (PBB) Connect*, which ends on 14 March.

The shows follow the broadcast of *ASAP Natin 'To* and *FPJ: Da King* on Sundays from the end of January this year.

Although the rights are neither new nor exclusive, the shows could give TV5 a renewed edge in a free-TV market now dominated by GMA Network.



FPJ's *Ang Probinsyano*

Financial terms of the licensing deal haven't been disclosed.

The titles are also available on ABS-CBN's digital platforms, including streaming service iWant.

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## Duterte continues hard line on ABS-CBN franchise Philippines' president says he sees no reason to grant a renewal

Long-time ABS-CBN foe, Philippines' president Rodrigo Duterte, has called ABS-CBN's broadcast licence renewal bid a "piece of garbage" and says – again – that he sees no reason to grant the one-time broadcast giant another 25-year franchise, according to the Philippines' government-backed news platform, Philippines News Agency.

Duterte was speaking on Friday (5 March) during a joint meeting of task forces to end local communist armed conflict (ELCAC).

He said while he had no problem with entertaining people, he could not accept some of ABS-CBN's commercial practices, such as those conducted with state-owned Development Bank of the Philippines.

This is despite a clarification by the bank that it had not written off loans to Lopez family companies.

Duterte has long called on ABS-CBN to settle various tax issues before a new franchise will be considered.

ABS-CBN was forced off air in May 2020 after its franchise renewal application was rejected.

Multiple law-makers have tabled renewal bills, supporting ABS-CBN's bid to resume its broadcast operations.

## HBO Asia starts shooting *Forbidden* New original series under way in Thailand

WarnerMedia's latest HBO Asia original production – Thai mystery series *Forbidden* – has started production in Thailand, giving the Singapore-based regional outfit its third original currently in production.

The series premieres on WarnerMedia's regional streaming service HBO GO and HBO later in 2021.

Thai actor and singer Krissanapoom (JJ) Pibulsonggram (*In Family We Trust*) stars in the eight-episode series about four friends who unleash a long-buried curse when they travel from Bangkok to a remote mountain village for a funeral.

*Forbidden* is directed by Anucha Boonyawatana (*Malila: The Farewell Flower*, 2017) and Korean-American Josh Kim (*How to Win at Checkers (Every Time)*).

HBO Asia's other two originals currently in production are the sec-

ond season of horror series, *Folklore*, and the third season of action-fantasy series, *Halfworlds*. Both series were renewed in late 2020.

*Halfworlds* is currently filming in the Philippines, with episodes of anthology series *Folklore* at various stages of production across seven Asian countries.



Krissanapoom Pibulsonggram, *Forbidden*, HBO



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# Japan

## In numbers

Population..... 125.62 million  
 Households.....53.4 million  
 Dwellings..... 62.4 million  
 Avg. household size..... 2.95  
 TV broadcasting reception contracts..... 44.7 million  
 Cable TV households..... 31.5 million  
 Satellite TV households..... 22.2 million  
 Internet usage (individuals)..... 90%  
 Mobile penetration..... 96.1%  
 Smartphone penetration..... 83.4%

Source: Statistics Japan (population as of Feb 2021, TV info in 2019, dwellings in 2018, households in 2015), Ministry of Internal Affairs and Communications (internet, mobile in 2019)

## Free TV

### Fuji Television

Fuji TV was established in 1957 and started broadcasting in 1959. Fuji TV continues to expand its international agenda, including drama co-production/development in mainland China and Korea. Fuji TV's latest international co-production involvement is in *The Window*, a 10-episode English-language drama co-produced by Germany's Boogie Entertainment and ZDF Enterprises along with Fuji TV and Velvet Films in Belgium. The series, billed as *Game of Thrones* meets *Billions* in a human drama that could do for football what *House of Cards* did for politics, is scheduled for release in Autumn 2021.

### NHK

NHK (founded 1926) became a public broadcaster in June 1950. NHK operates two terrestrial TV channels (General TV, Educational TV), two satellite TV channels (BS 1, BS Premium) & three radio channels (Radio 1, Radio 2, FM). Funded by receiving fees from Japanese households, NHK also offers int'l TV stations (NHK World TV, NHK World Premium) and radio services.

### Nippon TV

Nippon TV, Japan's first commercial terrestrial broadcaster, began broadcasting in Aug 1953. Produces 90% of its content in-house; broadcasts news, documentaries, sports, drama, entertainment and animation. Has captured ratings



Romance drama *Renai Mangaka (The Romance Manga Artist)* premieres in April 2021 on Fuji TV

top spot in 2020 for the 10th consecutive year for all-day, prime time and golden time bands among individual ratings, introduced in 2020 and replacing the former household ratings for the first time.

### TBS

Tokyo Broadcasting System (TBS, est 1951) broadcasts news, information, entertainment and variety. The station is also involved in satellite/cable TV (BS-TBS, TBS News Bird), VOD (TBS On Demand, geo-blocked), programme distribution (including original formats *Sasuke*, *Takeshi's Castle*) and radio.

### TV Asahi

TV Asahi Corporation (founded in Nov 1957 as Nippon Educational Television) launched in Feb 1959. The terrestrial station shifted from educational to general entertainment in Nov 1973. The group also operates BS and CS broadcasting, The Asahi Shimbun (newspaper) and Toei, a producer and distributor of movies, TV dramas and animation. Internationally, TV Asahi is best known for manga series *Doraemon*, *Crayon Shinchan*, *Masked Rider Wizard* and *Tokumei Sentai Go-Busters*.

### TV Tokyo

TV Tokyo (est 1964) provides terrestrial, BS and CS broadcasting, online (TV Tokyo Play) and mobile content services. TV Tokyo transmits via six stations, and claims reach of about 70% across Japan. The daily line-up is mass market general entertainment content, including variety, current affairs and anime.

## Pay TV

### Hikari-TV

IPTV over IPv6 platform, Hikari-TV, was launched in March 2008 by NTT Plala. The platform offers 50+ channels and more than 30,000 VOD titles. Monthly subscriptions range from ¥1,000/US\$9.30 for 10+ channels to ¥3,500/US\$32 for 50+ channels and 30,000 VOD titles. The service is available via set-top box and smart TV with the Hikari-TV function, as well as via the Hikari-TV Dokodemo app.

### J:Com

J:Com (est. 1995) provides cable television (J:Com TV), high-speed internet access (J:Com Net), telephony, mobile and electric power services to 5.57m

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subscribing households (21.8m homes passed, Dec 2020). The cable TV service offers more than 90 channels with multi-channel broadcasting, dual simultaneous recording feature and VOD/4K online services to 3.93m subscribing households (Dec 2020). J:Com also offers on-demand viewing via J:Com On Demand and Milplus, an IP-based VOD service. J:Com produces and distributes films and other content, and operates 16 BS/CS thematic CATV, DTH and IPTV channels.

### Sky PerfectTV!

Sky Perfect JSAT (est Nov 1994) is the sole provider of both multi-channel pay-TV broadcasting and satellite communications services in Japan. The Sky PerfectTV! multi-channel pay-TV service offers 140+ TV channels/services bundled in three monthly packages (basic, premium, premium Hikari), delivered via satellite and fibre-optic networks, to 3.05m subscribers (Feb 2021).

### Wowow

Wowow has 2.77m digital subscribers (397,092 with multiple services, Feb 2021). The platform owns/operates three full HD 24-hour channels – Wowow Prime (movies, documentaries, int'l/original drama); Wowow Live (live sports & events); and Wowow Cinema (approx 1,400 movie titles). Streaming service Wowow Members On Demand offers live events, sports, drama series and movies. Founded in Dec 1984 as satellite broadcast company, Japan Satellite Broadcasting, Wowow began its BS analogue pay-TV business in April 1991 and started BS digital broadcasting at end 2000.

## OTT/Online/Mobile

### acTVila/Chips! TV

acTVila (est. July 2006) launched in Feb 2007 by appliance manufacturing companies Panasonic, Sony Network Communications, Sharp, Toshiba and Hitachi Consumer Marketing. In 2017, it became a subsidiary of Wowow. Its VOD service Chips! TV offers approx VOD services for digital TV platforms. Actvila launched its first 4K service in Aug 2016 for the Rio Olympics.

### Amazon Prime Video (Japan)

Amazon debuted its Prime Video service in Japan in Sept 2015, more than a year ahead of its Dec 2016 rollout in India, with a catch-all offering for the rest of Asia at the same time. Amazon Studios has a robust multi-genre original production slate for Japan. Annual membership costs ¥4,900/US\$45 and monthly is ¥500/US\$4.60.

### Dazn Japan

Part of global sports media group Perform, Dazn is a sports streaming/on-demand service. Dazn launched in Japan in Aug 2016, and holds the rights to domestic and international football competitions, including J. League, Premier League, La Liga, Serie A, Ligue 1, and the FA Cup, alongside NFL, Formula 1, WTA, FIBA and NPB's Yomiuri Giants, Hanshin Tigers, Chunichi Dragons, Tokyo Yakult Swallows, DeNA Baystars and Pacific League Baseball. Dazn expanded globally in Dec 2020 increasing the availability of its streaming platform to more than 200 countries and territories worldwide.

### Disney+ Japan

Streaming platform Disney+ debuted in Japan on 11 June in an exclusive launch alliance with long-term partner NTT Docomo. The monthly subscription fee is ¥700/US\$6.45. The new platform offers more than 500 films and 1,000 series from Disney, Pixar, Marvel, Star Wars and National Geographic.

### dTV

Launched on Nov 2011 as d-Video/BeeTV, dTV is a video content distribution service offering about 120,000 local/int'l titles on 30 channels. Monthly subscription is ¥550/US\$5 for unlimited viewing.

### Fuji TV on Demand (FOD)

The multimedia service of commercial broadcaster, Fuji TV, offers videos, live channels and e-books. Geo-blocked FOD is free with limited content and premium subscription is ¥888/US\$8.20 a month.

### GyaO!

GyaO! (est. 2008) is operated by GyaO Corporation, an online content provider and Yahoo! Japan subsidiary. The platform offers drama, animation, mu-

sic, movies and comedy clips via on a freemium basis. GyaO! also offers video rental from ¥110/US\$1 a title.

### Hulu Japan

Hulu Japan (launched Sept 2011) is operated by HJ Holdings Inc, a majority owned subsidiary of Nippon Television Network Corporation. The platform has over 2m paying subs (April 2020). The line-up ranges from U.S. studio blockbusters to Hulu Japan originals, such as drama series *Miss Sherlock* and *The Head*. Monthly subscription costs ¥933/US\$8.70. Hulu Japan launched in Sept 2011 and was acquired by Nippon TV in 2014.

### Netflix

Netflix launched in Japan on 2 Sept 2015, ahead of its global rollout in Jan 2016. Monthly subscriptions range from ¥990/US\$9 to ¥1,980/US\$18.

### NHK on Demand (NOD)

NOD (launched Dec 2008) is mainly a fee-based, VOD service offering mostly catch-up NHK shows (available as early as one day after the original free-to-air broadcast) and NHK's library titles. Monthly subscription costs ¥990/US\$9. A *la carte* starts from ¥110/US\$1 a title. Select content is also available for free.

### Niconico

Niconico (launched Dec 2006) is a video sharing website formerly known as Nico nino Dauca or Nico-do. Offers UGC, interactive live streaming, and VOD (drama, movies, anime, docus, sports) for ¥550/US\$5 a month.

### Paravi

Subscription-based Paravi (launched April 2018) carries a range of genres, including drama, news and original content. Owned by TBS Holdings (31.5%), Nihon Keizai Shimbun (Nikkei, 16.6%), TV Tokyo Holdings (14.9%), Wowow Corporation (14.9%), Dentsu (14.8%) & Hakuho-do DY Media Partners (7.3%), Paravi reached five million app downloads in May 2020. Monthly subscription costs ¥1,017/US\$9.40 with a two-week trial.

### Rakuten TV

Rakuten TV (formerly Rakuten ShowTime) offers about 180,000+ titles, ranging from



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Japanese drama to Korean drama/movies and anime, for ¥2189/US\$20 a month.

**Tsutaya TV**

T-Media Holdings, a subsidiary of Japan's Culture Convenience Club, launched Tsutaya TV in Aug 2008. The platform offers local/regional and int'l titles, consisting of movies, drama, animation and adult series from ¥1,026/US\$9.50 a month for the All You Can Watch plan to ¥2,619/US\$24 for the Unlimited Viewing plan.

**TV Tokyo On Demand**

TV Tokyo offers mostly catch-up shows, available for free a week after the original broadcast. The broadcaster also operates TV Tokyo Biz On Demand, a VOD service offering business/news content for ¥550/US\$5 a month.

**TVer**

TVer (est. Oct 2015) by Tokyo-based commercial TV stations (Nippon TV, TV Asahi, TBS, TV Tokyo, Fuji TV). The online video catch-up service offers 300+ select titles, including drama & variety series, from the five networks and their affiliate companies, free of charge. Each network supplies about 10-15 programmes a week. Shows are available for a week. The service, which reported 18.19 million MAUs in Dec 2020, is managed by TVer (formerly Presentcast), a JV between the five networks and four ad agencies set up in 2006 to run online video portal Dogatch.

**Tving**

Tving is an OTT/online TV/video service geo-blocked for Korea, offering 35 real-time TV channels, and more than 60,000 VOD local/int'l titles, including movies and TV episodes. Tving is planning to spend over KRW400 billion/US\$364 million on original content (with a focus on drama, movie and unscripted shows) for 2021-2023, involving collaborations with partners such as tvN, JTBC, JTBC Studio and Studio Dragon. The streamer, which aims to reach five million paid subscribers by 2023, started off in May 2010 (as of Jan 2021).

**U-Next**

Established in Feb 2009, U-Next offers titles across all genres from local, regional

and int'l studios, including Hollywood majors. In addition to the over 200,000 movies, live action and animated series available for on-demand streaming, U-Next also provides over 30,000 digital rentals of the most recently aired series and theatrically released features, as well as a selection of over 520,000 manga, e-books and e-magazines. Subscription is ¥2,189/US\$20 a month for unlimited viewing.

**Telasa**

KDDI unveiled Telasa (formerly Video Pass) in Mar 2020, offering local/int'l content, (movies, drama series, anime, music) for a flat monthly ¥562/US\$5. The former Video Pass launched in May 2012.

**Production/ Post Production**

**Access Television (ACTV Japan)**

Est. June 2005. Offers a range of production services, and produces across genres.

**Asia Documentary Productions**

Indie production house, est. in 1997 to produce documentary films for NHK's golden-time slots and feature-length documentaries for theatrical release. The company is also involved in international co-productions.

**AX-ON**

Nippon TV's content production arm, AX-ON, produces hundreds of hours of programmes a week across all genres, and services foreign producers. AX-ON also provides access to Nippon TV's archive of over 200,000 hours of footage.

**Collaboration**

Est. in June 2003 with offices in Tokyo and New York, Collaboration produces entertainment TV content for major networks, and produces/distributes original content and formats with a strong Japanese identity.

**Fuji Creative Corporation (FCC)**

Fuji Television's production subsidiary Fuji Creative Corporation (FCC) provides content production and distribution services for domestic and overseas markets.

**Japan Video Production**

Tokyo-based production house (founded 2012) specialises in video production and coordination in Japan for overseas clients.

**NHK Enterprises (NEP)**

NHK Enterprises (NEP, founded 2005) is an affiliate of public broadcaster NHK, creating TV and radio programmes, ranging from documentaries and dramas to anime and entertainment for NHK. The company also co-produces with international outlets and is involved in licensing, event planning and merchandising.

**Tohokushinsha Film Corp (TFC)**

Established in 1961 as a dubbing house for foreign-language TV programmes, TFC started producing original TV drama series in 1963 and expanded to full production services in 1981.

**Virgin Earth Japan**

Established in the late 1970s in Northern California and operating in Japan since 1979, Virgin Earth provides TV/film post-production services in HD and SD for foreign and Japanese companies.

**Telcos**

**J:Com**

Est. in 1995, J:Com's telco operation has 3.659m telephony subscribing households and 3.952m high speed internet subscribing households of 21.8m homes passed, Dec 2020). Shareholders are KDDI Corp and Sumitomo Corp.

**KDDI**

KDDI was formed in Oct 2000 when DDI, KDD and IDO merged. With 60+m mobile subscribers, KDDI provides a range of services, including Video Pass, which offers Western/Japanese movie, drama and anime titles. Has distribution alliances with Netflix, Amazon Prime, Dazn, FOD Premium and Telasa, among others (Dec 2020).

**NTT**

Nippon Telegraph and Telephone (NTT) was founded in 1952 as a government-owned entity and became a private

limited company in 1985. The telco had 81.75m mobile subscribers and 6.93 Docomo Hikari internet customers (Dec 2020).

#### **SoftBank Corp**

Launched in Sept 1981 as a software distribution company, SoftBank Corp, a subsidiary of SoftBank Group Corp, provides mobile/fixed-line communication and internet services.

### **Regulators/ Associations**

#### **Association of All Japan TV Program Production Companies**

ATP is made up of 123 TV production companies from Tokyo and Osaka (June 2020). Launched in 1982, the association was created to boost the quality of TV programming and to enhance the broadcasting environment and cultural life in Japan.

#### **Japan Cable Telecommunications Association (JCTA)**

JCTA was established in Sept 1980 by cable television operators to promote cable ethics through mutual enlightenment and cooperation.

#### **Japan Commercial Broadcasters Association (JBA)**

JBA is a private, non-profit association with 193 Japanese commercial TV and radio broadcast members. The association is tasked to enhance the development of the local broadcasting industry. JBA was established as a voluntary organisation called NAB in July 1951 by 16 commercial radio companies, and in April 1952 was approved by the Radio Regulatory Commission (independent administrative authority, which existed from 1950 to 1952) to become a non-profit incorporated association.

#### **Ministry of Internal Affairs and Communications (MIC)**

The MIC covers the information communications technologies (ICT) sector.

Adapted from ContentAsia's  
The Big List 2021

# Be included!

ContentAsia's directory listings are updated continuously.

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## What's on where...

March 2021	15-18	Hong Kong Filmart	Online
	29 Mar-1 Apr	AVIA OTT Virtual Summit	Online
April 2021	12-16	MIP Doc	Online
	12-16	MIP Formats	Online
	12-16	MIP TV	Online
	14-16	Content Expo Tokyo	Tokyo, Japan
	20-22	APOS April Edition	Online
	29	AVIA Future of Video India	Online
May 2021	18	AVIA Philippines in View	Online
June 2021	14-15	DW Global Media Forum	Bonn, Germany & Online
	16-18	Vietnam Telefilm	Ho Chi Minh City, Vietnam & Online (7-30 June)
	22-23	APOS India	Online
	28-30	MIP China	Online
July 2021	12	AVIA Satellite Industry Forum	Online
	14-16	BroadcastAsia/CommunicAsia	Singapore
August 2021	26-27	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	9-10	MIP Junior	Cannes, France
	8-13	Canneseries	Cannes, France & Online
	11-14	Mipcom	Cannes, France
November 2021	9-11	AVIA Asia Video Summit - State of Piracy	Online
	10-12	Busan Contents Market (BCM)	TBC
	24-25	Dubai International Content Market	Dubai
December 2021	1-3	Asia TV Forum & Market	Online

\* As of Monday, 8 March 2021

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



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### Contact

**Leah Gordon** at [leah@contentasia.tv](mailto:leah@contentasia.tv) (Americas, Europe, U.K.)

**Masliana Masron** at [mas@contentasia.tv](mailto:mas@contentasia.tv) (Asia, Australia, Middle East)

For editorial info, contact **Malena Amzah** at [malena@contentasia.tv](mailto:malena@contentasia.tv)



# Japan's Attack on Titan kills competition

## Anime series 60% above average market demand

Absolutely nothing could come even remotely close to the popularity of iconic anime series, *Attack on Titan*, in Japan for the week of 24 February to 2 March.

According to Parrot Analytics' data, the series, which debuted in 2013 based on the best-selling mango of the same name, came in 60% above the demand for an average show in the market. This putting it miles ahead of its closest competitors – *WandaVision*, at 20% above average, and *The Walking Dead*, at 19% above.

Of the shows measured, Disney+'s

*WandaVision* was way ahead on the list of digital originals, beating YouTube Premium's *Fischers and the Lost Treasure* at just over 15% above, and Amazon Prime Video's *The Boys*, which came in at 14.5%.

Disney+ dominated demand for digital originals, with *The Mandalorian* and *Star Wars: The Clone Wars* giving the new streaming platform three of the top five places.

Netflix took the bottom four places, with demand besting the average by high single digits.

### Top 10 overall TV shows: Japan

Rank	Title	Difference from Market Average
1	<i>Attack On Titan</i>	59.6
2	<i>WandaVision</i>	20.5
3	<i>The Walking Dead</i>	19.0
4	<i>PAW Patrol</i>	19.0
5	<i>Jojo's Bizarre Adventure</i>	18.2
6	<i>My Hero Academia</i>	18.1
7	<i>Pokemon</i>	17.0
8	<i>Count Down Tv (カウントダウン・ティーヴィー)</i>	15.9
9	<i>Fischers And The Lost Treasure</i>	15.1
10	<i>Breaking Bad</i>	14.8

### Top 10 digital originals: Japan

Rank	Title	Platform	Difference from Market Average
1	<i>WandaVision</i>	Disney+	20.5
2	<i>Fischers And The Lost Treasure</i>	YouTube Premium	15.1
3	<i>The Boys</i>	Amazon Prime Video	14.5
4	<i>The Mandalorian</i>	Disney+	10.4
5	<i>Star Wars: The Clone Wars</i>	Disney+	10.0
6	<i>Star Trek: Picard</i>	CBS All Access	9.0
7	<i>Disenchantment</i>	Netflix	7.9
8	<i>Terrace House</i>	Netflix	7.4
9	<i>13 Reasons Why</i>	Netflix	6.5
10	<i>Stranger Things</i>	Netflix	6.3

Date range: 24 February-2 March, 2021  
 Demand: 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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