

## iQiyi removes BL content in Singapore Chinese streamer plans additional access controls for R21 content

Chinese streamer iQiyi has removed access to its popular slate of Boy Love titles – including blockbuster Thai original series *KinnPorsche The Series/La Forte* – in Singapore along with other R21 adult-rated content until stricter access controls have been put in place.

In addition to the general parental control facility already in place, the new system will, if implemented, require a pin code for individual titles.

Until then, about 10 titles – mostly BL shows – will be removed in Singapore.

A pop-up at the moment tells consumers that the titles, including *KinnPorsche The Series* and *Until We Meet Again*, are “not available in your region”.

iQiyi says the move complies with content rules enforced by local regulator, the Infocomm Media Development Authority (IMDA).

No timetable for iQiyi's new controls has been released.

2022 action romance, *KinnPorsche* is based on a web novel about a young man drawn into the mafia underworld. The show premiered on free TV channel One31 in Thailand in April this year, with the uncut version streamed on iQiyi.

Thai drama, *Until We Meet Again*, is about two university students in Bangkok who fall in love despite major obstacles, including social opposition. Tragedy follows... until one of them returns to Thailand years later.

News of the stricter controls follows Singapore's globally lauded decision in August this year to repeal the colonial-era 377A law that bans homosexual sex.

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## StarHub rolls out TV+ Pro Android box

StarHub's promise to bring cinematic experiences into homes in Singapore goes live this week with the commercial roll out of the TV+ Pro box. Available from Tuesday (20 Sept), the box costs S\$14.90/US\$10.60 a month, with no contract.

The Android box has an integrated soundbar and promises "the most immersive TV experience" delivered in Dolby Atmos/ Dolby Vision, with audio tuning by Bang & Olufsen.

Yann Courqueux, StarHub's VP of home product, says the box "brings the full cinema experience to the comfort of customers' homes".

The TV+ Pro box is compatible with any wireless broadband connection, and includes access to Google Assistant which allows voice-control navigation between live channels, VOD and OTT services.

## Taiwan pushes co-pro value in Venice

### Govt agency Taicca highlights TICP-backed films

Two Taiwan-backed films – *The Last Queen* and *For My Country* – screened at the Venice Film Festival this year, providing yet another opportunity for government agency Taicca (Taiwan Creative Content Agency) to highlight the country's value as a co-production partner and also Taicca's contribution to Taiwan's creative industry. Both films were backed by Taicca's International Co-Funding Program (TICP), established in 2021.

*For My Country* is based on French director Rachid Hami's story of family migration. A tragic death propels Hami to retrace his brother's journey when studying in Taiwan. The film was produced by Amy Ma (*American Girl*) with EP Tien-Tsung Ma and with the backing of French producer Nicolas Mauvernay. The

project, filmed in Taiwan with about 90% local crew support, was the first French film to receive TICP backing.

The second film – historical drama, *The Last Queen* – is set in 16th-century Algeria against a backdrop of turbulent colonial conflict and the struggle to determine one's own fate. Taicca says the film's themes "resonate strongly with Taiwan's past and present".

*The Last Queen* – produced by Justine O and Roger Huang and directed by Damien Ounouri and Adila Bendimerad – was selected for the Venice Day section and received a Special Mention in the Authors under 40 Award. Taiwanese companies were involved in editing, sound mixing and special effects.

More on pages 9 & 10

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## RX flags bumper Mipcom

More than 10,000 delegates from 96 countries are expected at this year's Mipcom in Cannes from 17-20 October, organisers RX France said five weeks ahead of opening day.

Numbers released mid-September included more than 40 first-time exhibiting companies from 21 countries.

Early sign-ups from Asia at the in-person market include CJ ENM, Fuji Television Network, KBS Media, Nippon Television Network, Shemaroo, Star India and Zee Entertainment.

RX said demand underscored a "strong content sales and acquisitions climate and overwhelming sentiment to return to in person international meetings".

At the five-week mark, about 300 exhibitors had signed up for space at a market now branded as an "international co-production and entertainment content market".

RX France said global studios and groups were returning to Cannes with pre-pandemic (or larger) size stands.

New this year is a 1,000 square metre space that will house the new co-production and funding market that will run from 8.30am to 5.30pm daily.



## 24 Sept debut for RTHK's biz ethics drama

Radio Television Hong Kong (RTHK) and the Competition Commission will premiere a five-episode TV drama designed to promote fair competition in business on 24 Sept. The drama, which will air on Saturdays at 7.30pm, is based on real cases.

## Nippon TV unveils Mipcom formats

Japanese broadcaster in Cannes with three new titles



Home Tutor, Nippon TV

Japan's top commercial broadcaster, Nippon TV, heads into Mipcom in mid-October with three new format titles, including the latest suspense dramedy, *Love with a Case*, from the creators of *Mother* and *Woman – My Life for my Children*.

The other two are scripted drama format *Home Tutor*, about a peculiar tutor, and game show *Time Potion*.

Nippon TV will also participate in format presentation, *Treasure Box Japan*, with business reality competition title, *Money or Junk*, says Mikiko Nishiyama, Nippon TV's EVP, international business development.

*Love with a Case* follows four police officers who, despite not being authorised

to investigate, solve complex cases with their unconventional perception and deductive reasoning.

Family drama *Home Tutor* is about a peculiar tutor who guides her diverse group of students in unique ways, teaching them how to use money wisely in order to survive. *Home Tutor* is from the creators of Nippon TV's drama series, *I'm Mita, Your Housekeeper*.

New unscripted title, *Time Potion*, is a high-concept game show where time is the ultimate ruler and contestants must fight across three stages while their "life" starts to tick away. Contestants win the chance to drink time potions to extend their lives in the game.

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**Catherine Park**

SVP, Head of Office & Streaming, Asia, Paramount



Paramount+ rolled out in Korea in June this year in partnership with domestic platform TVing, kicking off a new era in Asia for the U.S.-based global streamer. Other markets in Asia will follow in the next few years. On the way too are Korean sci-fi original series, *Yonder*, a co-production with TVing/CJ ENM that is part of a global partnership announced at end 2021.

Priorities in Korea are not different from other regions – a market-by-market focus on content that resonates with different demographics, said Catherine Park, Paramount SVP, head of office & streaming for Asia, during the ContentAsia Summit 2022.

Outlining Paramount's content depth and breadth through, among other sources, Viacom International Studios (VIS) and CBS International Studios,

Park also highlighted the company's language diversity, including Spanish, Korean, Japanese and European languages in addition to English.

The approach for streaming platform Paramount+ is "something for everyone", delivered via Paramount's own brands as well as multiple content collaborations, a focus on local content in every market, and offering consumers a choice of ways to access the content they want.

"An important part of the go-to-market strategy is having a partner where we can access local talent and/or local content," Park said, highlighting Paramount's ability to take this local content to international markets.

Paramount+'s programming will be a mix of Paramount, local titles and third-party acquisitions, with an eye on build-

ing a unique originals slate.

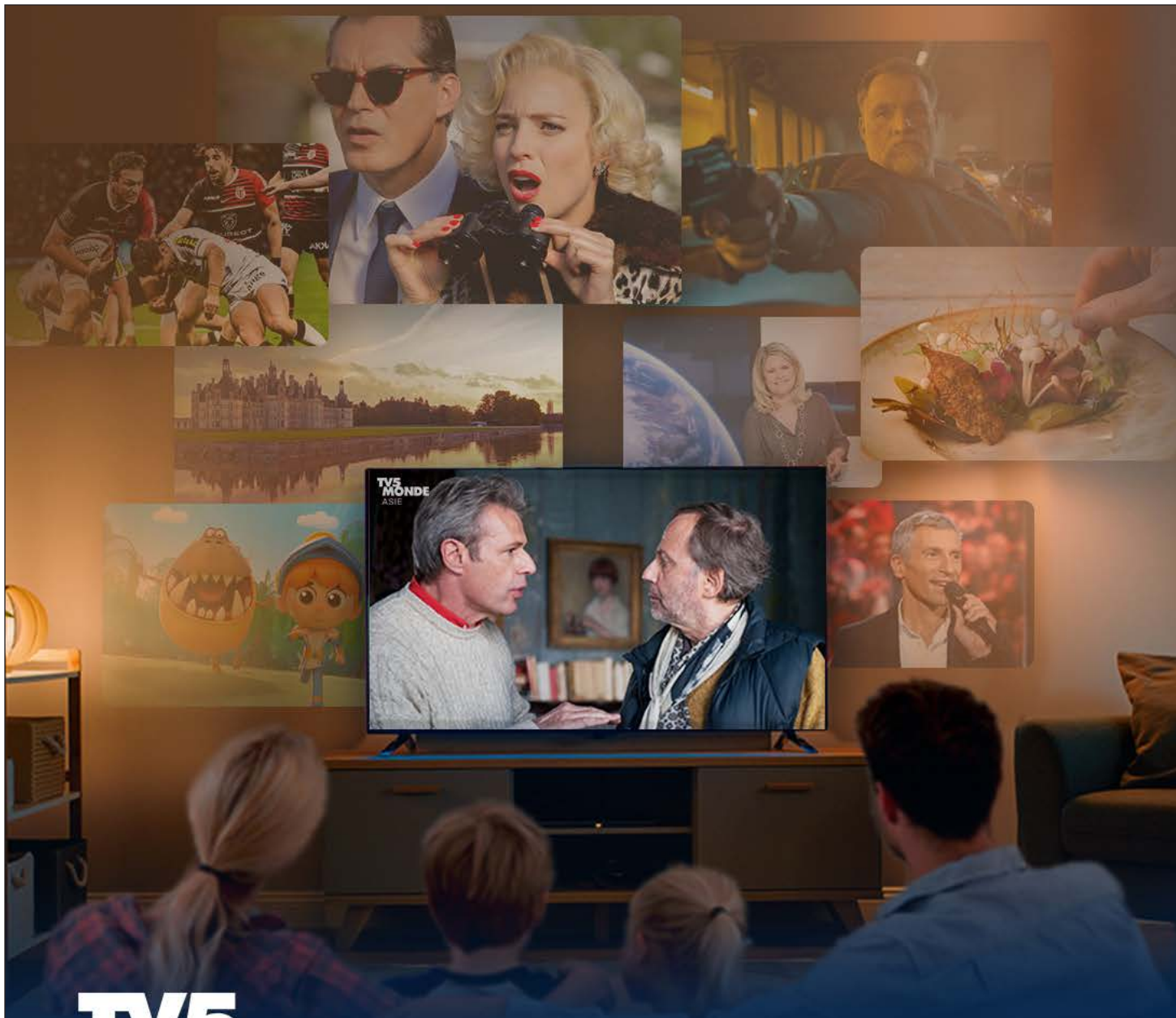
The first of these – futuristic drama *Yonder* – releases mid-October on TVing with a screening in the On Screen section of the Busan International Film Festival from 5-14 October.

The six-part series is co-financed by CJ ENM and ViacomCBS as part of their global strategic partnership announced in December 2021.

The first TV series from film director, Lee Joon-ik (*King and the Clown*), *Yonder* is the story of a man who receives a message from his dead wife inviting him to the unknown space called *Yonder*, where the dead are able to live on by uploading their memories.

"We think this can be something that we can market internationally as well," Park says.

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**Apicha Honghirunruang**  
President, BEC Studio



BEC Studio, the newly formed production unit of listed Thai media company BEC World, has greenlit an ambitious production and development initiative. The project, which has a phase-one budget of THB400 million/US\$10.8 million, is part of a broad plan to re-position Thai content on the global stage.

BEC Studio president, Apicha Honghirunruang, said during the ContentAsia Summit 2022 that Thailand had insufficient sound stages and other physical facilities to take maximum advantage of global demand. "We need more," he said.

Greater availability of studio facilities is one of the key elements of the plan to reshape Thailand's production output.

Honghirunruang talks about actors and crew currently working on two or three titles at a time, sometimes with 16-hour work days, which can create a lack of focus. "That's the process, the culture... we cannot get the best quality like that," he says.

The newly established BEC Studio has

its first three drama series in production – all created from scratch with the global market in mind. Separately, mothership BEC World produces more than 30 drama titles a year, primarily for its own platforms led by flagship free-TV broadcast service, Channel 3.

The BEC Studio titles are "new flavours of content. These three titles were developed as universal stories not only for the Thai market, but also to travel outside of Thailand," he says.

The three series are action comedy *Undercover Kitchen* (aka *Undercover Chef*), action suspense *The Scammer Game* and workplace drama, *The Office Game*. The first two were developed in-house and *The Office Game* is a co-development with Velade 2020, one of Channel 3's long-time production partners.

Honghirunruang says the team started out by looking at genres, such as minimal dialogue action comedy, that can travel easily, then added greater detail and

more complex characters, and topics with universal resonance, such as scams.

"Scams are happening not only in Thailand but everywhere in the world," he says, pointing to plot and character development designed to take the story to another level.

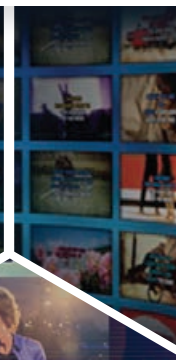
Honghirunruang is encouraged by the Thai drama successes on the global stage so far, including recent series, *Bad Romeo* on Netflix, and says he doesn't believe that the increased focus on producing for global audiences will dilute the core Thai nature of local programmes.

"I believe the universal scripts we have developed can touch not only Thai people, but can also travel and touch the international, our global fans," he says, adding: "It's time for Thai content to have the ability to travel outside Thailand. We have a good culture, we have talented teams. We are on the next step towards the Asian and the global markets."

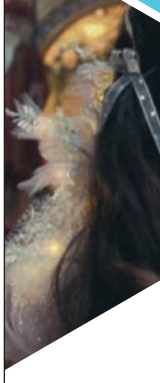
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Shaïn Boumedine (left) plays Aïssa and Karim Leklou as Ismaël in *For My Country*

## Asian films punch above their weight in Venice

Filmmakers talk about indie production challenges, co-production lifelines

Despite limited selection at the Venice Film Festival, Asian films punch above their weight with award-winners and ground-breaking co-productions.

Japanese cinema had a strong presence at the 79th Venice International Film Festival. Koji Fukada received his first selection in the festival's main competition with *Love Life* and Kei Ishikawa returned to the Orizzonti competition with *A Man* (*Aru Otoko*).

On independent filmmaking in Japan, Fukada says the situation is still very challenging, but filmmakers do the best they can with limited resources.

"The Japanese government doesn't have much money for culture, which is also somewhat true in the United States, but at least there are big private investors who will give their money for filmmaking," Fukada says.

Both Japanese titles at Venice join the trend of recent films by Japanese filmmakers such as Hirokazu Kore-eda (*Broker* and *Shoplifters*) in offering an unflinching examination of family life, rife with broken promises and frustrated expectations.

As a couple grapples with grief in the wake of a tragic accident in *Love Life*, Fukada argues that contemporary domestic life is marked by a pervasive loneliness.

"When some tragedy happens in our days, there is still music outside because not everybody knows that somebody has died," Fukada says. "I wanted to express the reality of our times, where

one can become isolated."

In the sidebar Orizzonti section, *Autobiography* by Indonesian filmmaker Makbul Mubarak clinched the Fipresci Prize for a debut feature.

Independent filmmakers in Southeast Asia have often turned to co-production grants to fund their work and find overseas collaborators. *Autobiography* boasts multiple international partners, with Indonesia, France, Germany, Poland, Singapore, Philippines and Qatar all onboard.

Another source of support for *Autobiography* was the international circuit of film labs, which helped to sharpen the film's screenplay and aesthetic sensibilities.

"We started to invite partners and went through quite a number of labs – Torino Film Lab, SEAFIC in Thailand and the Southeast Asian Film Lab in Singapore," Mubarak says, adding: "The film started to feel more real because a lot of people were coming in to shape the project."

Another co-produced work from Southeast Asia is Lav Diaz's *When the Waves Are Gone*, which screened in Venice's Out of Competition programme. The film is a co-production between the Philippines, France, Portugal and Denmark, which provided Diaz a significantly bigger budget than what he usually works with. For example, just last year, Diaz made *Historya ni Ha*, on a shoestring budget. "There was no money involved. We just went on an

island and finished the film," Diaz says.

How has co-production helped with Diaz's latest film, *When the Waves Are Gone*? "They look good onscreen," Diaz joked. "But the reality is that it is still hard work, which includes waiting for money and approval of so many people [involved with the co-production]." Although several partners questioned his expensive decision to shoot on 16mm film, Diaz managed to push through with the format.

Further afield, Venice's Orizzonti programme also included France-Taiwan co-production *For My Country* (*Pour La France*) by Rachid Hami. The film benefited from Taicca's Taiwan International Co-Funding Program (TICP).

Taiwanese producer Amy Ma pointed out that besides the generous amount of funding for co-productions, Taiwan offers a large diversity of locations all within a day's travel.

Ma worked closely with Hami throughout the entire process of making *For My Country*, collaborating on location scouting and securing funding.

"During principal photography, I flew to Paris with our Taiwanese actress [Vivian Sung] to bridge the two filming systems between France and Taiwan," Ma adds. "During the Taiwan filming period, I visited the set every day to make sure the production was well-executed and every cast and crew were satisfied in this working environment." – by Sara Merican



## **“You cannot escape the past” – Filipino filmmaker Lav Diaz**

### Venice Film Festival debut for *When the Waves Are Gone*

Lav Diaz returned to this year's Venice Film Festival with *When the Waves Are Gone*, a co-production between the Philippines, France, Germany and Denmark. The prolific Filipino filmmaker's latest work tells the story of Lieutenant Hermes Papauran, an investigator who witnesses the country's murderous anti-drug campaign and finds himself in a moral and physical crisis.

**How is *When the Waves Are Gone* commenting on the social & political situation in the Philippines, especially after the recent elections?** “As a young journalist before – my first job was the police beat – you are assigned to a precinct. You do all the dirty work, reporting on robberies and murders. I've seen a lot and became friends with investigators. It's a very dangerous and corrupt system. Most of them have to compromise, which is magnified everywhere when Duterte ordered the killings of drug addicts and abusers. So this film is very real and based on the reality of the first two years under Duterte. I also used a real character, Raffy Lerma, who is a photojournalist and has witnessed these events.”

**You use 16mm, which gives the film a patina of history and the past, while also referring to recent issues. Why did you decide to use 16mm?** “I believe in the words of André Bazin that anything that happens in cinema – all the technological advancements – goes back to the nature of cinema. You cannot escape the past. We love the mobility, flexibility and ease of digital filmmaking but you always want to return to the nature of cinema – the celluloid – which is the 16mm film for me. It gives me more soul, the ancient and primal feeling that I'm doing cinema right. It's very dangerous because when you shoot with 16mm, it's cranky and you don't know if you got the image. We found a laboratory in Romania, had to send the films in a bag and it passed through all these X-rays. We waited for months, hoping there would be an image.”

***When the Waves Are Gone* seems to comment on the photographic medium and what it means to capture or bear witness to such horrific events. Are you also reflecting on the purpose of film-making in general?** “Yes, it's always a big dilemma. How do you deal with the truth? Are you really doing it in a way

that the message gets across? Every time I make cinema, I create characters and a narrative. Sometimes you get lost because you are trying to turn a caricature into a very real thing. Are you getting your vision right? It gets complicated because there are so many factors going on when you are doing a film. Maybe the budget is just this and you can only do this, or the actors you want are busy, or there's a pandemic. These things add up and then a cataclysmic event happens in Ukraine and suddenly, your work gets dated and cinema becomes too late. You talk about cinema as the 'now' but at the same time, we are just chronicling the past.”

**Given the length of your past films, some people have referred to *When the Waves Are Gone* or *Genus Pan*, as 'short films'. Why did you feel that two to three hours of runtime were appropriate for these particular stories?** “Some works just demand those hours. This film was actually supposed to be nine hours. I took off the prologue and epilogue – it's for the next film. When I was cutting it, the middle part was so autonomous that it became the whole film. The nine-hour thing is still beautiful.” – by Sara Merican





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## Thailand

### In numbers

Population .....	66.17 million
Households .....	27.7 million
TV households .....	20.4 million
TV penetration .....	95.3%
Digital terrestrial TV licences .....	24
Internet users (2021) .....	53.48 million
Broadband internet subs (2021).....	12.75m
Mobile phone subs (2021).....	59.98 million
Fixed line subs (2021).....	4.72 million
Satellite TV H/H penetration.....	61.7%
Terrestrial TV H/H penetration.....	41%
Cable TV H/H penetration.....	8.6%
IPTV H/H penetration.....	3.6%
DTT TV ratings (July 2022):	
- CH7.....	1.360
- 3HD.....	0.975
- Mono29.....	0.740
- One.....	0.686
- Workpoint TV.....	0.617
- Amarin TV.....	0.546
- Thairath TV.....	0.541
- CH8.....	0.307
- True4U.....	0.187
- PPTV.....	0.158
- MCOT9HD.....	0.133
- NationTV.....	0.130
- GMM25.....	0.119
- JKN18.....	0.068
- TNN.....	0.045
- NBT.....	0.024
- T Sports 7.....	0.022
- CH5.....	0.016
- Thai PBS.....	0.000
TV advertising expenditure	
(THB, Jan-June 2022) .....	30.6 billion
- Online.....	12.2 billion
- Radio .....	1.588 billion
- Newspaper.....	1,232 billion
- Magazines.....	304 million
- Cinema.....	3.739 billion
- Outdoor.....	3.724 billion
- Transit.....	2.8 billion
- In-store.....	450 million

Source: National Statistical Office Thailand (population & households in 2021, TVHH in 2018), National Broadcasting and Telecommunications Commission/NBTC (mobile, internet, broadband, TV H/H penetration in 2020), Nielsen Thailand (TV ratings in July 2022), Nielsen Thailand/DAAT (media spendings, THB in Jan-June 2022)



Thai free-TV broadcaster JKN18 aired *Project Runway Thailand* season one in May-July this year. Season two of the modelling format was greenlit in June this year and production on the new 13-episode season begins in February 2023. JKN Global Media CEO, Anne Jakkaphong Jakrajutatip, returns as host and Thai designer Tawn C. back in his S1 role as mentor in the upcoming season. The Thai version is the fifth in Asia after the Philippines, Malaysia, South Korea and Vietnam.

### Free TV/DTT

#### Channel 3/33HD

Digital terrestrial (DTT) Channel 3/33HD, operated by BEC Multimedia Co Ltd (a subsidiary of BEC World), is a general entertainment platform offering local/acquired programming, including Asian drama series, varieties and sports events. The company previously operated two other DTT channels (28SD general entertainment SD and 13Family kids/family) but returned its licenses in Sept 2019, retaining one – the 33HD channel. The group is also involved in new media (Ch3 Plus), entertainment, music and TV series production, as well as global

distribution. BEC's production unit, BEC Studio, formed in 2021, unveiled in June 2020 an ambitious new production and development initiative with a phase-one budget of THB400 million/US\$11.3 million. The first phase in a grand effort to raise the quality of Thai content focuses on building out physical soundstage facilities, including six studios, in Bangkok's Nong Khaem district. Its first three drama series – *Undercover Kitchen* aka *Undercover Chef*, *The Scammer Game* and *The Office Game*. *Undercover Kitchen* and *The Scammer Game* will be directed by BEC Studios' in-house team. *The Office Game* is co-created by BEC Studio and Piyawadee "Tu" Maleenont. The series stars Chalida Wijitvongtong



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(Mint) and Chanon Santinatornkul (Nonkul), with Saksith Tangthong (Tang), Pete Thongchua and Ying Rhatha.

### Channel 5/HD

Channel 5 was established in 1958 by the Royal Thai Army aiming to bridge understanding between the army and the people. The 24-hour schedule covers infotainment, news, factual, entertainment, educational and telesshopping. The 2022 programming split is 80% informative/20% entertainment, including economic/social/finance/tech-related content, sports and magazine shows.

### Channel 7/HD

Bangkok Broadcasting & TV (BBTV) launched Channel 7 in Nov 1967. In 2014, BBTV launched Channel 7 HD, a simulcast broadcast of the analogue service. The 24-hour SD/HD schedule includes news, drama series, game shows, movies and sports. Channel 7 is one of Thailand's most active formats players, having aired, among other local adaptations, reality cooking shows *Iron Chef* season 11 and *MasterChef Thailand S5* in 2022.

### Channel 8 (SD)

RS Television, a subsidiary of RS Public Company, launched digital terrestrial (DTT) channel, Channel 8 in May 2014, offering Indian drama, local drama and sports (boxing), as well as variety shows, animation, news and movies. More than 90% of the content is produced in-house. RS also owns and operates four satellite channels: Channel 2, Sabaidee TV, YOU Channel and Sun Channel. Local co-production partners include JSL Global Media, Kantana Group and Happy Together.

### Channel 9/MCOT HD

Channel 9 is owned/operated by the Mass Communications Organisation of Thailand (MCOT), a former state enterprise under the Office of the Prime Minister. The 24-hour general entertain-

ment schedule is 70%+ in-house content with some international programming, including BBC. In 2014, MCOT began broadcasting two digital terrestrial channels – MCOT HD and MCOT Family (aka MCOT 14). MCOT Family was pulled in Q3 2019 after MCOT returned its DTT licence. MCOT is also involved in radio and online news.

### GMM 25 SD

Thai media conglomerate GMM Grammy launched GMM 25 SD in May 2014. Key genres are series and varieties. 2022 line up includes romcoms *The Three Gentlebros* and *Unidentified Mysterious Girlfriend*; thriller *Homeschool*; and BL comedy *Star & Sky*. GMM's TV production/talent agency arm, GMMTV, flies the flag for the country's use of soft power around the world, with BL shows such as ContentAsia Awards winner *Bad Buddy Series*.

### Mono29 (SD)

Mono Group, which secured its digital TV licence (variety SD) in 2013 with a bid of THB2,250 billion/US\$71 million, launched Mono29 in April 2014. The 24-hour station offers local and international content, including drama series, movies, animation, game shows, variety, news and sports. Foreign content playing on the Mono29's September slate includes Chinese-Hong Kong action-adventure mystery film *Detective Dee: The Mystery of the Phantom Flame*, U.S. crime comedy *Masterminds*, and Japanese family movie *What's For Dinner, Mom?*.

### Nation TV

Nation Multimedia Group (NMG), established in July 1971 as an English-language daily newspaper, owns and operates eight businesses. These include 24-hour SD commercial digital terrestrial TV channels – news Nation TV (aka Nation 22).

### NBT

NBT is a 24-hour news/information channel and a division of Thailand's Public

Relations Department. NBT was established in 1985 with THB300 million/US\$8 million from the Japan International Cooperation Agency (JICA) and began transmissions in 1988.

### One 31 HD

Seven-year old nationwide channel One 31 HD offers a diverse programming slate that includes dramas, news, sitcoms, game shows and variety shows. Programme highlights for September 2022 include romcom *My Sassy Princess: Cinderella* and variety/game shows *Super Match* and *Idol Game*.

### PPTV HD36

Digital terrestrial station PPTV HD36 was established in April 2014 by Bangkok Media and Broadcasting. Today, the free-TV station schedules 40.5% of its broadcast schedule with news content. The rest of the 2022 line up are entertainment/variety (27.51%), sports (16.06%), kids, home shopping (13.79%), docus (1.69%) and kids (0.45%).

### Thai PBS

Thai PBS, launched in Jan 2008, carries 25% int'l content (docu, kids, animation, drama series, movies, education, edutainment). Thai PBS, which began digital transmissions in April 2014, is also a network/service provider for other Thai DTT channels.

### Thairath TV

Thairath TV, a variety HD channel by Triple V Broadcast, launched in April 2014 with a 50:50 news/variety schedule. The digital terrestrial licence runs for 15 years until 2029.

### Workpoint TV (Channel 1)

Workpoint TV, established in April 2014 by local production house Workpoint Entertainment, is a general entertainment channel offering drama/soap opera, game shows and variety programmes, among others. The 24-hour station also acquires foreign content.



## Subscription TV

### 3BB GIGATV

3BB TV is an IPTV service by Triple T Broadband, a subsidiary of Jasmine International in corporation with Thai's Mono Group and Korea's KT. 3BB TV went live at the end of November 2020 with a total of 66 channels. Today, the service offers 73 channels, with monthly fees starting from THB590/US\$16 plus internet connection and regional streaming services HBO Go and Mono-Max. Triple T had 2.4 million broadband subscribers in June 2022. In July 2022, Advanced Info Service (AIS) announced that it was acquiring Triple T Broadband for a consideration of THB19.5 billion (99.87% of total paid-up shares) from Jasmine International. The deal is expected to be completed within the first quarter of 2023.

### Advanced Innovation (Thai AI)

Thai satellite operator, Thaicom, provides broadband network, content services and satellite dish/set-top box sales via DTH subsidiary Thai AI (formerly DTV, established June 2009), which carries more than 47 SD/HD channels (Sept 2022).

### AIS Playbox

IPTV platform, AIS Playbox, offers linear TV/VOD, as well as access to streaming services such as Disney+ Hotstar, Viu and beIN Sports Connect, via the AIS fibre broadband network. AIS, which is also one of Thailand's mobile operators (with 45.5 million subs), had 1.97 million fixed broadband subscribers at the end of June 2022. AIS fibre broadband subscriptions cost from THB599/US\$17.99 a month for the 500 Mbps connection plus AIS Play Family and Viu Premium packs. All AIS fibre subscribers receive free AIS Playbox set-top box.

### Good TV

Prepaid DTH platform Good TV (formerly FreeView HD, launched in 2015), targets Bangkok/large cities. Monthly subscriptions cost from THB300/US\$8.10 for 60+ SD/HD channels.

### PSI

PSI launched in 1989 as a free-satellite TV provider, and was recognised as a pay-TV operator by regulator, the NBTC, in 2014.

### TOTiPTV

Thailand's state-owned telco, Telecom of Thailand (TOT), launched IPTV platform TOTiPTV in Oct 2012 for TOT broadband subs in the Bangkok area. The service rolled out nationwide in Jan 2013. Monthly subscriptions start from THB150/US\$4 for 80+ TV channels.

### TrueVisions/TrueID

TrueVisions operates a pay-TV platform with 200+ channels, including must-carry digital terrestrial channels to 3.3 million subscribers (June 2022). TrueID, which is managed by TrueVisions' True Digital group, offers content via its TrueID TV box and TrueID+ app/portal. The TrueID+ services cost THB59/US\$1.60 a month or THB599/US\$16.25 a year. TrueID had 32 million monthly active users (June 2022). True also had 33.3 million mobile subscribers and 4.8 million broadband users (June 2022).

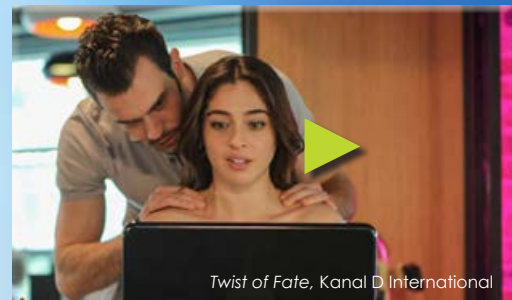
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## What's on where...

September 2022	22-25	Gwangju ACE Fair	Gwangju, Korea
	27-29	APOS Singapore	In-Person, Capella Singapore + Live Streamed
October 2022	6	AVIA: Indonesia in View	Jakarta, Indonesia
	15-16	MIP Junior	Cannes, France
	17-20	MIPCOM	Cannes, France
	25-27	TIFFCOM Online	Online
November 2022	7	AVIA: Policy Roundtable	
	8	AVIA: The State of Piracy Summit	
	9-10	AVIA: Asia Video Summit	
	23-24	Dubai International Content Market	Dubai
	29-30	APOS Mumbai	In-Person, Mumbai + Live Streamed
December 2022	7-9	Asia TV Forum & Market (ATF)	Marina Bay Sands, Singapore
January 2023	16-23	Natpe Miami 2023	
March 2023	5-8	Australian International Documentary Conference (AIDC) 2023	Melbourne, Australia
	13-16	Hong Kong Filmmart 2023	
April 2023	17-19	Mip TV 2023	Cannes, France
June 2023	7-9	BroadcastAsia/CommunicAsia 2023	Singapore
	8-10	Telefilm Vietnam 2023	Ho Chi Minh City, Vietnam
	28-30	Content Expo Tokyo 2023	Tokyo, Japan

## Korean producers draw new rights line

### Astory leads the way in resisting Netflix global demands



*Extraordinary Attorney Woo, Netflix*

Astory's Korean drama for Skylife/ENA channel, *Extraordinary Attorney Woo*, continued its seven-week reign at the top of Netflix's global non-English TV charts for the week of 5-11 September, entrenching two turning points for Korean drama.

The most significant of the two is the stronger line Korean producers are taking with Netflix. The drama series is part of a new and increasingly confident Korean production community eager to participate more fully in success and pushing back against Netflix's efforts to secure all rights to local series.

The second, which comes as Korean drama budgets soar, is that spending more isn't necessarily the answer; the 16-episode *Extraordinary Attorney Woo* is said to have cost a total of US\$15 million,

or less than US\$1 million per episode.

The show, now on the top 10 for 10 weeks since it debuted at number one on 4 July, has been viewed for more than half a billion hours around the world and has been in Netflix's top 10 TV charts in 35 countries.

Korean drama titles hold a stronger position on Netflix's Top 10 non-English TV drama charts than any other titles from Asia, which show up rarely if at all.

*Extraordinary Attorney Woo* was one of five Korean series on Netflix's top 10 non-English list for the latest week. The others were romance/fantasy romcom *Young Lady and Gentleman*; thriller *Narco-Saints*; period drama, *Alchemy of Souls*; and Studio Dragon mystery drama, *Little Women*.

### Netflix's weekly global non-English top 10 most-watched TV shows

Rank	Title	Weeks in Top 10	Hours viewed
1	<i>Extraordinary Attorney Woo S1</i>	10	31,640,000
2	<i>Diary of a Gigolo S1</i>	1	27,980,000
3	<i>High Heat S1</i>	4	26,990,000
4	<i>Young Lady and Gentleman</i>	3	21,480,000
5	<i>Narco-Saints S1</i>	1	20,600,000
6	<i>Alchemy of Souls S1</i>	11	16,840,000
7	<i>Little Women S1</i>	1	9,970,000
8	<i>Pasión de Gavilanes S2</i>	8	9,630,000
9	<i>Entrapped S1</i>	1	7,900,000
10	<i>Family Secrets S1</i>	2	7,110,000

Source: Netflix, 5-11 September 2022

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