



Asia formats 32% up in 1H 2022

ContentAsia's new
Formats Outlook

Asia's formats industry is way up this year, registering an increase of more than 30% in 1H 2022 compared to last year, according to ContentAsia's new Formats Outlook. The full report will be released at the ContentAsia Summit 2022.

The full story is on page 7



2022 APAC SVOD revenue up 19%

Investors focus on
enhanced scale & real
profitability, MPA's
Vivek Couto says

Asia Pacific online video will scale to US\$73 billion by 2027, with SVOD forecast to grow 19% in 2022 to US\$24.6 billion in revenues with China contributing 51%, a new report from Media Partners Asia (MPA), published today (25 July), shows.

The full story is on page 8

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Netflix debuts Kidzania Japan pavilion ahead of new *Rilakkuma* series



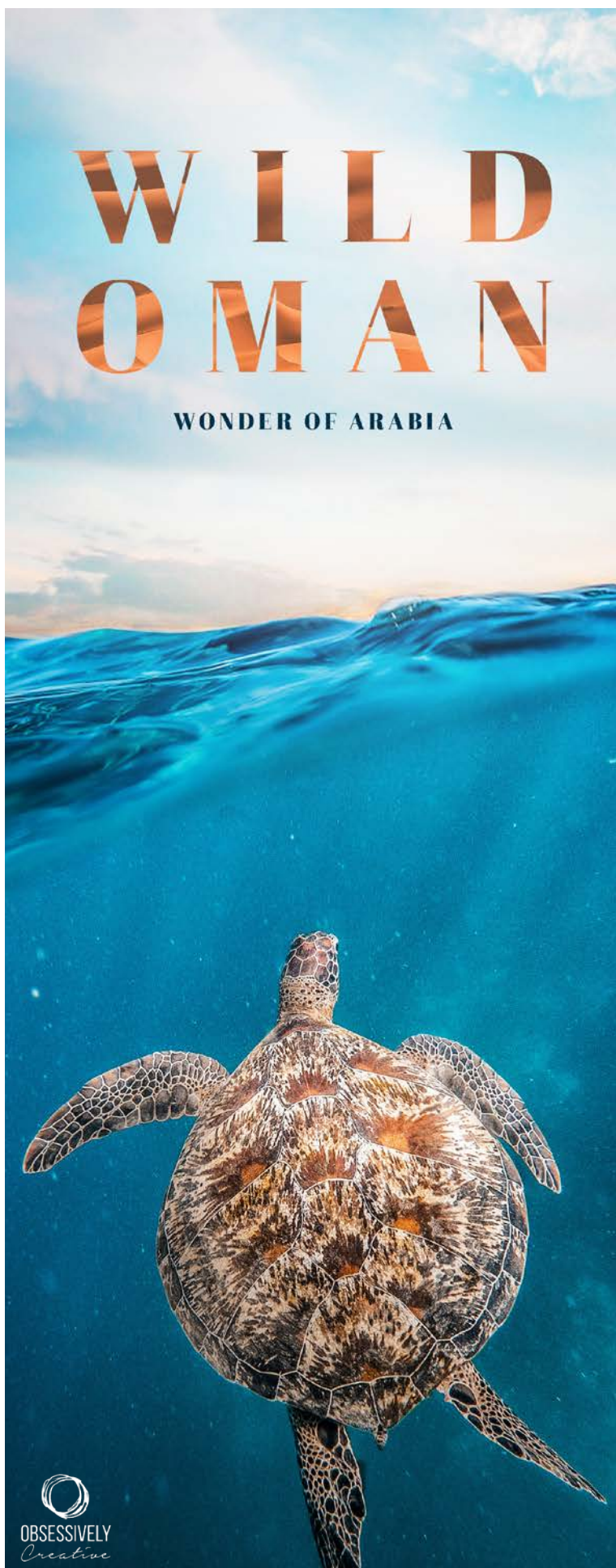
Kidzania Fukuoka

Netflix's first in-person experience in Japan opens at Kidzania Fukuoka on 31 July, a month ahead of the return of animated kids series, *Rilakkuma's Theme Park Adventure*, on 25 August. The "Content Studio Pavilion" space allows children to create their own stop-motion animation inside the world of *Rilakkuma's Theme Park Adventure*. Netflix debuted the popular Japanese bear in animated series, *Rilakkuma and Kaoru*, in 2019. In the new 8x15-minute series, *Rilakkuma, Korilakkuma, Kaoru* and *Kiioitori* visit a theme park that is about to close.



Thailand's True cries fake over NBTC nixing DTAC alliance

Listed Thai media company True Corp says "news" about the National Broadcasting and Telecommunications Commission's (NBTC) rejection of a merger with DTAC is "false". In a letter to the president of the Thai Stock Exchange, True said on Friday (22 July) that the merger was still under consideration. True's group CFO, Yupa Leewongcharoen, used NBTC media quotes from an interview on Friday to back up True's case, and to underscore the company's commitment to legal procedure in disclosing information.



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Journey through the land of the unexpected

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Spectacular rise for Korea SkyLife's *Extraordinary Attorney Woo*

Korean legal drama *Extraordinary Attorney Woo* hit the halfway mark on 21 July with audience share of more than 13% – a stellar victory for a show that debuted on satellite platform SkyLife's ENA drama/entertainment channel (the former SkyDrama) on 29 June at less than 1% and looked hard pressed to attract even 400,000 viewers. The 21 July episode attracted a nationwide audience of over 3.4 million, according to Nielsen Korea.

The 16-episode Wednesday/Thursday prime-time drama, said to have cost KRW20 billion/US\$15 million, runs to 18 August.

Extraordinary Attorney Woo also streams on Netflix, and has been the platform's top non-English series globally for the past two weeks.

Lion Rock spirit sweeps HK's RTHK Govt broadcaster celebrates show's 50th anniversary

Hong Kong's off-beleagured government-funded Radio Television Hong Kong (RTHK) has marked the 50th anniversary of TV show, *Below the Lion Rock*, with a new six-episode series as well as a special anniversary edition.

The new season aims to show the "immortal" spirit of Hong Kongers, RTHK said during a media event to promote the drama series, originally launched in 1972 and said to have heralded a new era in domestic TV with its portrayal of Hong Kong people and situations.

The six new anthology episodes include stories about siblings who come together after their father disappears; a university professor, played by Ma Junwei, and a Beijing lecturer (Liu Xinyou) who overcome their own cultural differences to promote

tolerance among young people; a young dancer who rebuilds her life with the support of her long-divorced parents after a horrible accident that leaves her paralysed; and the story of a confinement attendant who recognises her birth-mother after a separation of 50 years.

The series premiered this weekend (23 July) and will air on Saturdays at 9pm.

The "lion rock" and the spirit of Hong Kong is also central to the new drama, *The Spirit of Lion Rock*, produced to coincide with the 25th anniversary of Hong Kong's return to mainland China.

The 27-episode series, produced by Hong Kong's Bauhinia Culture Holdings and China's Tencent Penguin Pictures, aired on CCTV and Tencent Video, followed by a window in Hong Kong.



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Budgets top indie concerns, fewer commissions #1 fear

ContentAsia's first independent producers survey in Southeast Asia

Indie producers in Southeast Asia have one common and overwhelming concern – budgets – and one common and overwhelming hope: to be more involved in developing shows with international producers and streaming platforms. There's also a common fear: potential budget cuts by international streamers that have driven a massive rise everywhere and across everything in the region's production ecosystem.

Preliminary results of ContentAsia's first wide-ranging survey of independent producers in six markets show that 54% of producers feel challenged by insufficient funding for the content creation task at hand.

The six markets covered in the report are Singapore, Malaysia, Indonesia, Thailand, Philippines and Vietnam.

31% of respondents said their biggest challenge was a shortage of production/creative skills in their markets.

Only 15% cited lack of understanding and support from government agencies as their biggest concern.

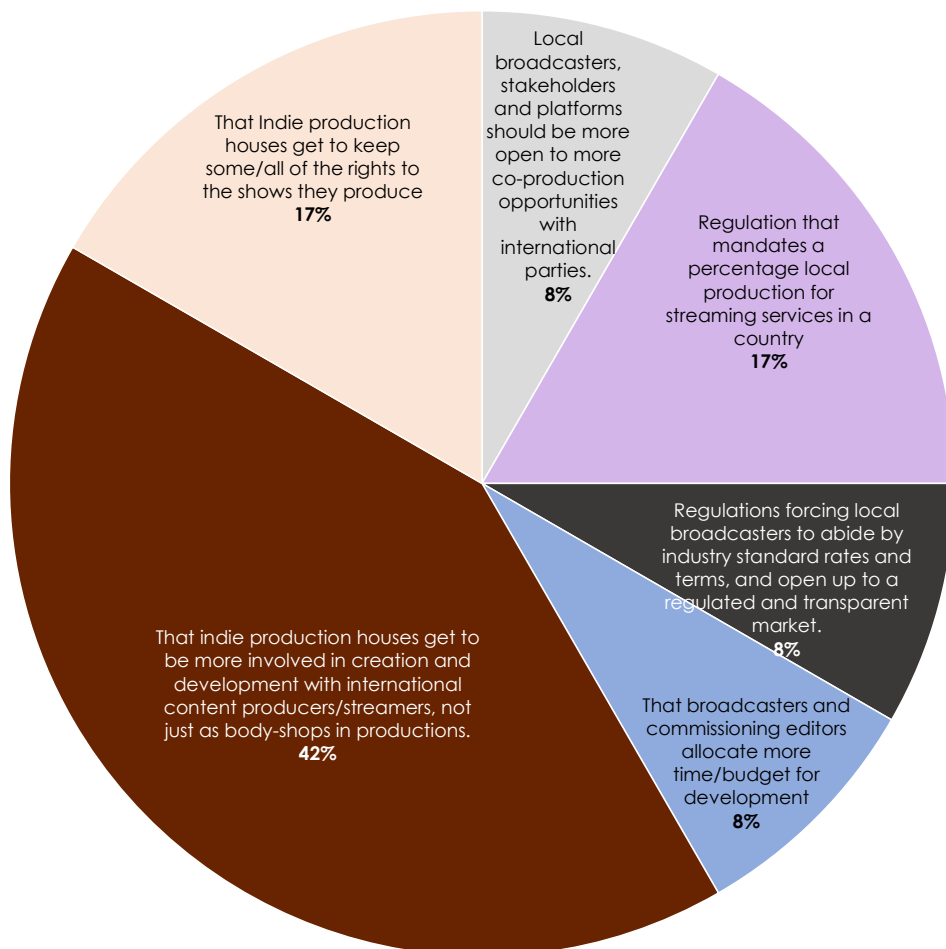
Asked about their greatest hope, 42% of the indies who responded to the survey topped the list with higher involvement in creation and development with international content producers/streamers "and not just as body-shops in productions".

Only a few put retaining some or all of their rights at the top of their list of hopes, dreams and wishes. 17% said they would like to keep a portion of the rights to the shows they create.

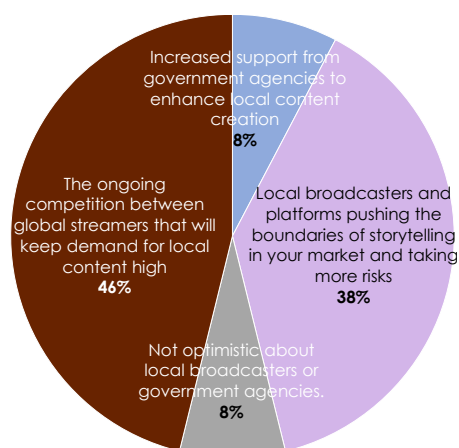
This was level with the number of producers pushing for regulation that mandated local production for streaming services in their markets.

The greatest fear, at 43% of respondents, for the rest of this year was having budget cuts by global streaming platforms (and possibly fewer commissions).

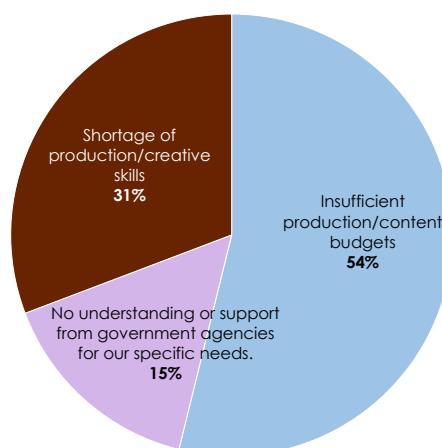
What would you most like to see happen for independent producers in Southeast Asia?



What are you most optimistic about going into the second half of 2022 and into 2023?



Your biggest challenge as an independent production house working in SEA is...



The full report will be published during this year's ContentAsia Summit from 22-25 August 2022

Source: ContentAsia's Independent Production 2022 Survey in Southeast Asia (Singapore, Malaysia, Indonesia, Thailand, Philippines, Vietnam)

Tirso Cruz takes up post as head of Philippines' FDCP film agency

One of the Philippines' best-known actors, comedians and singers, Tirso Cruz III, officially took up the post as chairman and CEO of national film agency, the Film Development Council of the Philippines (FDCP), on 21 July. Cruz replaces outgoing boss Liza Diño-Seguerra, who held the position from 2016 as part of the previous Duterte government. Cruz was appointed and sworn in earlier this month by the administration of new president, Ferdinand "Bongbong" Marcos Jr. The FDCP reports to the Philippines' Office of the President and is responsible for film policies and programmes "to ensure the economic, cultural, and educational development of the Philippine film industry".



Khim Loh to head SG indies' assoc Aipro

The Moving Visuals Co's Khim Loh will lead Singapore's Association of Independent Producers (Aipro) for a second consecutive term of two years.



Khim Loh

Loh was re-elected at the AGM earlier this month. WaWa Pictures' Molby Low is vice president. The six exco members include IFA Media's Frank Smith and Freestate Productions' Gozde Zehnder and Studio Ikigai's Thong Kai Xuan.

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Advertisement notice and selection criteria for the post of Secretary-General, Asia-Pacific Broadcasting Union-ABU

The ABU invites applications for the post of Secretary-General, Asia-Pacific Broadcasting Union-ABU: <https://www.abu.org.my/2019/08/01/positions-vacant-3/>

The Secretary-General is the administrative head, editorial and creative leader of the Asia-Pacific Broadcasting Union's Secretariat, reporting to the ABU President, and responsible for leading and managing the ABU Secretariat located in Kuala Lumpur, Malaysia, and implementing the decisions of the ABU Administrative Council and General Assembly.

The key responsibilities of the Secretary-General are to:

- Develop and implement strategic initiatives to achieve the Union's vision, mission and objectives as stated in the ABU Statutes.
- Promote and project a positive image of the ABU globally by nurturing fruitful partnerships and cooperation with other international organizations.
- Provide leadership to and oversee the operations of the ABU's Secretariat and all its departments to ensure that they provide quality and timely services to members.
- Manage the finances of the Secretariat, control the assets and funds of the ABU, and oversee the preparation of budgets, operational expenses and financial reports.

The successful candidate will be appointed for a three-year term, with a possible three-year extension.

APPLICATIONS:

Applications should be accompanied by a detailed CV and work history, a covering letter of a maximum of 1,000 words outlining why the candidate believes he or she could successfully fill this role, details of current salary and allowances, the period of notice to be given to the applicant's existing employer, and a passport size photograph. The age of applicants may preferably be less than 60 years. Candidates up to 62 years old will also be included in the selection by the Recruitment Task Group.

Applicants are also invited to nominate 4 referees (2 bosses, 1 colleague and 1 subordinate).

Applications should be sent by email to the following 3 addresses:

Mr. HASHIMOTO Akinori,

Executive Controller, General Media Admin., NHK (Japan Broadcasting Corp.)

hashimoto.a-gy@nhk.or.jp main

CC: kuroiwa.m-fy@nhk.or.jp backup

CC: DQG10121@nifty.ne.jp backup

Telephone number: +81-3-5455-7754

The closing date for the submission of applications will be 31st July 2022.

[Click here to see more job listings](#)

Asia's formats begin to recover. 32% rise 1H 2022

But still way off 2017's highs, ContentAsia's new Formats Outlook shows

Asia's formats industry is way up this year, registering an increase of more than 30% in the first half of 2022 compared to the same six months last year, according to ContentAsia's latest Formats Outlook.

Ahead of the full release during the ContentAsia Summit in Bangkok on 24/25 August following two days of online showcases, the report shows 167 adaptations commissioned or on air from January to the end of June 2022.

These are overwhelmingly local adaptations, with just a single title – *A Time Called You*, a Korean adaptation of a Taiwanese series – commissioned by Netflix for regional distribution.

This year's 167 is up 40 titles to the 127 we counted in the first six months of 2021, when Covid containment measures were in full force, putting the brakes on production and stifling decision making.

India and Vietnam were neck and neck by volume this year, with 31 titles each for a total of 62 – or about 37% of the total – by the end of June.

Of the 15 countries tracked in the report, Thailand was a distant third, with 18 titles, followed by the Philippines with 17.

The heady days of premium drama continue in India as streaming services fast-track production.

Of the 31 titles, 12 were drama, with a marked preference for thrillers and crime stories.

The list for India included *GaaliVaana*, the Indian adaptation of BBC Studios' thriller *One Of Us*, and *Mithya*, the Indian remake of All3Media's scripted format, *Cheat*.



GaaliVaana

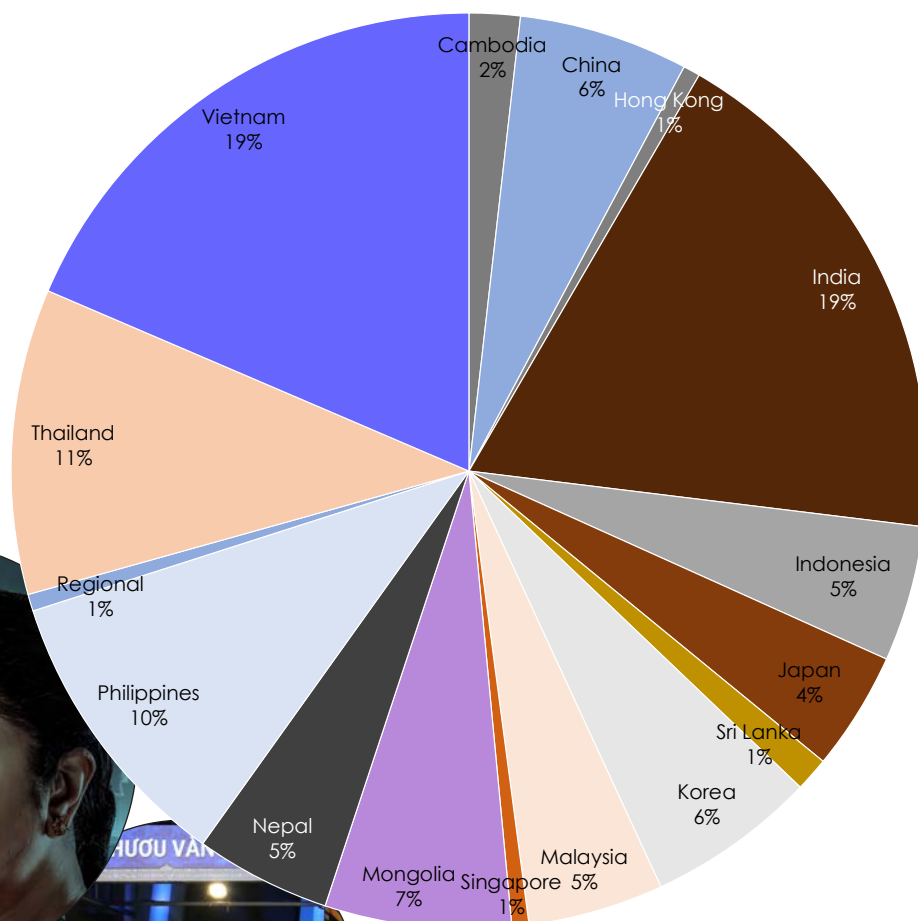


Crush Vietnam

Vietnam was all about game shows, which made up about half of the titles in the market. These include two seasons of NBCUniversal's *Crush Vietnam* (S2/S3).

Game show formats are also thriving in Thailand. The country recorded six game shows in the first half, including TV Asahi's *31 Legged Race Thailand*.

Game shows emerged as the overall



Source: Distributors/rights holders, titles/seasons either on air or commissioned by broadcasters or platforms in 15 countries and regional, ContentAsia's Formats Outlook 1H 2022. Note: Formats with competition element have been streamlined, for eg. singing competition/cooking competition is now categorised as singing/cooking. Fashion/beauty includes modelling-related formats. Social experiment titles such as the *Big Brother* format is now categorised as reality.

winner by volume for the first six months of the year.

Across the 15 markets and regional, we counted 42 game shows, including two seasons of *First and Last Thailand* by Banijay Rights; *Family Feud Philippines* and *Family Feud Thailand* from Fremantle; and two seasons of *5 Gold Rings Mongolia* from ITV Studios.

Drama formats were second by volume with 35 titles, followed by singing-related formats with 32 titles.

APAC SVOD revenue up 19% to US\$24.6 billion in 2022

Investors focus on enhanced scale & real profitability, MPA's Vivek Couto says

Asia Pacific online video will scale to US\$73 billion by 2027, with online subscription video on demand (SVOD) forecast to grow 19% in 2022 to US\$24.6 billion in revenues with China contributing 51%, a new report from Media Partners Asia (MPA), published today (25 July), shows.

Excluding China, the Asia Pacific SVOD sector grew revenues by 25% year on year to US\$12 billion in 2022.

SVOD revenue is projected to reach US\$19.1 billion by 2027 in APAC ex-China and US\$36.5 billion including China, the report, *Asia Pacific Online Video & Broadband Distribution 2022*, says.

Advertising video on demand (AVOD) is forecast to generate US\$24.6 billion in 2022 in APAC, up 13% year on year.

APAC ex-China drove US\$13.4 billion, up 24% year on year.

YouTube leads with an estimated 42% share of the APAC ex-China AVOD pie in 2022. Meta Video is also sizable, the report adds.

AVOD is forecast to grow at an 8% CAGR over 2022-27 to reach US\$37.6 billion in APAC.

Ex-China, MPA expects APAC to grow at 12% CAGR to reach US\$23.7 billion.

APAC ex-China UGC (user generated content) AVOD share is expected to reduce from 80% in 2022 to 76% in 2027 as the premium AVOD category, led by BVOD platforms, expands.

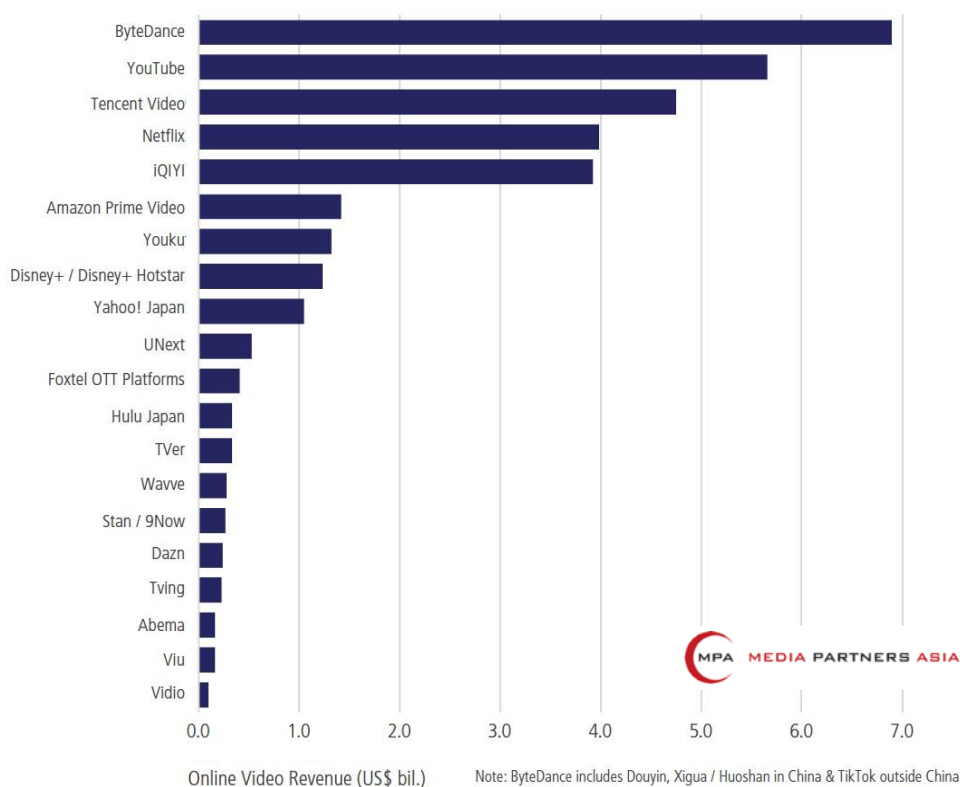
The top 20 online video platforms account for 67% of the total APAC online video revenue pie in 2022.

Ex-China, leaders include YouTube, Netflix, Amazon Prime Video, Disney+/Disney+ Hotstar, local players in Japan, Korea, Australia and SE Asia such as Yahoo! Japan, TVer, Stan, Vidio and Viu.

APAC's total addressable market continues to expand with 78% of the ex-China population accessing 4G, 5G & fibre-enabled connectivity in 2022. Fixed broadband penetration reaches 31%.

"Investors are increasingly focused on enhanced scale, improved monetisation and real profitability across global, local

LEADING APAC ONLINE VIDEO PLATFORMS BY REVENUE (2022)



and regional online video platforms," says MPA executive director, Vivek Couto.

Couto says APAC "remains the largest growth contributor to global online video customers and users today and is emerging as a significant contributor to revenue growth".

MPA says that with the U.S. and Europe fast maturing and China inaccessible, APAC's large markets – India, Indonesia, Japan, Korea, Thailand – will be "increasingly important to global platforms".

MPA says 20 online video platforms will account for 67% of total APAC online video revenues.

YouTube leads with an estimated 42% share (ex-China) in 2022. TikTok's consumption continues to soar in Southeast Asia in particular with its short videos and monetisation is building. YouTube still dominates in Japan & Korea.

In the global SVOD category in APAC, Netflix, Disney and Amazon lead. MPA

says the three will have a 56% share of the APAC ex-China SVOD pie in 2022 with Netflix at 33%; Prime Video, 12%; and Disney+ (incl Disney+ Hotstar) at 11%.

In the local & regional category, successful platforms are emerging in Australia, Indonesia, Japan and Korea.

Indonesia's Vidio, owned by Emtek's SCMA Group, is leveraging content production synergies and a library of popular local entertainment content and sports rights, to drive a potentially large scale SVOD business.

In Korea, Tving from CJ ENM and Wavve from SK Telecom and Korea's major FTA networks, have also reached a level of SVOD scale but consolidation in the market is likely.

In Southeast Asia, Viu is a major proxy for premium advertising growth and a freemium business model.

Ad-supported SVOD models will launch across Asia Pacific in 2023-24, led by Netflix and Disney+.

WeTV's *My Lecturer My Husband* #1 in Indonesia

MD Entertainment series leads mobile streaming in June – MPA/AMPD



My Lecturer My Husband 2

The new season of WeTV's 2020 hit, *My Lecturer My Husband*, led total mobile streaming and reach in Indonesia in June 2022, according to Media Partners Asia (MPA)/AMPD Research's latest data out of Indonesia.

In second place for the month was Vidio original, *Dear Dosenku*, by Screenplay Films. The 30-episode romantic drama, directed by Anika Marani, premiered on 29 May.

My Lecturer My Husband season two, produced by Indonesian indie MD Entertainment, was WeTV's only original release during the quarter. WeTV's total consumption and traffic has reduced considerably as originals have slowed.

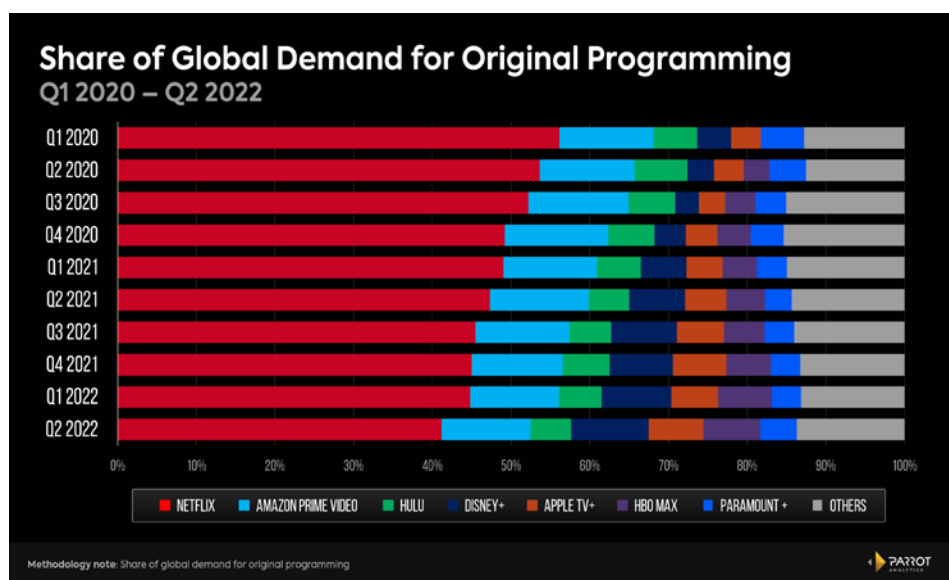
My Lecturer My Husband was one of a handful of video properties that defined streaming in Indonesia in June 2022.

Other consumption drivers were certain matches of the AFC Asian Cup on Vidio, along with Netflix's *Stranger Things*, five Vidio originals, and Disney's *Doctor Strange*.

Overall June consumption was led by Indonesian content at 39%, followed by content from Korea (25%), the U.S. (17%), Japan (4%) and China (5%). Local content gained share, Japanese and Chinese declined in June.

Netflix's demand share plummets

Influence on global audience shrinks – Parrot Analytics



Netflix's influence over global audiences is shrinking, with the streamer accounting for just six of the top 20 most in-demand streaming originals worldwide last quarter, according to data science company Parrot Analytics.

This is less than half the 14 top 20 shows Netflix commanded in Q3 2019.

In a report published just before Netflix's latest earnings report, Parrot Analytics showed that Netflix's global demand share for streaming originals plummeted from 45.2% in Q1 2022 to 41.2% in Q2 2022, another all time low.

The last time Netflix's global share dropped more than this was in Q4 2019, when both Disney+ and Apple TV+ entered the market, the report said.

"It's not surprising to see Netflix drop down or set another record low in global original demand share, but the scale of this quarter's loss – especially without a major new streamer launching – is jarring," Parrot Analytics added.

Demand data showed that total demand for Netflix originals remained

virtually flat in Q2 2022, despite record-setting U.S. and global demand for new episodes of *Stranger Things*.

"Consumers in the U.S. and worldwide are responding to content available on Netflix's competition," the new study showed, adding that Netflix was "slipping in the very category that it pioneered – globally in-demand streaming original content".

In Q2 2022, for the first time ever, Netflix's six primary competitors in demand for original content – Amazon Prime Video, Disney+, HBO Max, Apple TV+, Hulu and Paramount+ – had a combined global demand share larger than that of Netflix.

Despite the premiere of *Stranger Things*, the total global demand for Netflix originals rose 1.8% last quarter, while the demand for originals from all other SVOD platforms grew 17.9%.

From Q1 2020 to Q2 2022, global demand for Netflix originals grew 27.8%, while its competition was up 116%.

Netflix's global demand share dropped from 55.7% to 41.2% over the same time.



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Sabrina Duguet



Kit Yow



Amanda Pe

Top shows are...

Masoom

(Indian adaptation of *Blood*)

Episodes/length: 6x1 hour scripts available
Based on the award-winning Irish drama *Blood*, *Masoom* is a fantastic addition to All3Media International's scripted format slate, launching on Disney+ Hotstar as the platform's Number 1 Hindi Series. In addition to *Masoom*'s success, All3Media



International has secured a raft of scripted formats deals across Asia that recently launched or are in production, including *Mithya*, the Indian adaptation of Two Brothers Picture *Cheat*, which premiered on ZEE5, and Astro's adaptation of hit scripted format *Liar* which premieres in Malaysia later this year.

The Traitors

Length: 1 hour

With recent commissions from Peacock in the US, BBC One in the UK, M6 in France,

HBO Max in Spain and Network TEN in Australia, this hit format is continuing to prove its international hit credentials. The premise offers a nail-biting, edge-of-your-seat new adventure series set in an atmospheric location, where contestants come together to complete a series of challenges and win prize money. But three of the contestants are 'Traitors', whose goal is to deceive the rest of the group by driving forward manipulation, seduction, blackmail, and even murder.

The Rise of the Billionaires

Episodes/length: 4x1 hour

From the award-winning team at 72 Films, this four-part series explores the origin stories of Bill Gates, Jeff Bezos, Elon Musk, Mark Zuckerberg, Sergey Brin and Larry Page; the digital entrepreneurs who have built the modern world. The series charts their scandals, feuds and decadent



lifestyles while exploring how their success has shaped our society. Additionally on All3Media International's premium factual slate is Story Films' paranormal anthology series *Haunted*, which, through a true crime lens, will explore our enduring fear and fascination with the paranormal.





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Who's who...

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VP – International Business

Ratsarin Phaisantanamol (Jeab)

International Business Account Manager

Nantika Nuchpoom (Eve)

International Business Account Manager

Kawalin Chantawatkul (Gift)

International Business Account Manager



Ziraviss Vindhanapisuth



Ratsarin Phaisantanamol



Nantika Nuchpoom



Kawalin Chantawatkul



Bad Romeo

BEC World Public Limited Company (BEC) is a world-class media company leading the industry in producing and distributing Thai-language content for over 52 years in Thailand. BEC owns and operates a DTT (Channel 3) and a streaming platform (3Plus). BEC produces daily news, varieties, and approximately 1,000 hours of Thai drama series annually for its shoulder and prime time slots, with over 150 renowned Thai celebrities.

BEC aims to produce and deliver fresh, relevant, and engaging content for today's audiences in Thailand and beyond through its licensing distribution network, digital and streaming platform, 3Plus, with both AVOD and SVOD services offering exclusive live broadcasts and over 10,000 hours of library content. To further support its growth, BEC has set up an in-house Production House, BEC STUDIO, to produce original content for its platforms as well as other local and international partners.

Top shows are...

Bad Romeo (คือเธอ)

Episodes/length: 17x85 mins

Two people managed to overcome their social differences so they can be together thanks to modern technology. Their love is about to change their lives. She makes him want to be a better version of himself. However, it does not last long before he turns into a worse person. She needs to find his authentic self before it's too late. They are strangers turned into lovers, but only to turn to strangers again. Has fate dealt them a bad card where they will just be each other's "ex" for eternity?

Teaser: <https://youtu.be/eTGC30tHpEo>

The Kinnaree Conspiracy (ลายกนรี)

Episodes/length: 14x85 mins (TBC)

The Kinnaree Conspiracy is based on a romantic historical suspense novel by Dr. Pongsakorn Jindawatana. The story takes place 300 years ago in the Kingdom of Ayudhaya. Pudsorn, a medical practitioner, has to investigate and unlock the mysterious death of Captain Jean, who is found dead wearing a royal Lai Kinnaree garment, an intricate and prestigious pattern reserved only for royal ladies. With the French and Ayudhaya relations on thin ice, the fate of the kingdom promptly



The Kinnaree Conspiracy

relies on solving this case. She recruits the help of Lord Indra Ratchapakdee, a police nobleman and Monsieur Robear, a French army attaché. With the backdrop of rich cultural history and traditions, the three must find a way to unravel the web of suspects, and treacherous circumstances to reach the dangerous truth.

Teaser: <https://youtu.be/F-iBB08RM-s>

You Are My Makeup Artist

(มัดหัวใจยัยซูเปอร์)

Episodes/length: 16x85 mins

Wasita, a mid-age Thailand superstar, has everything but true love. Her personal makeup artist is Gus who has also become her confidante. Being a sweet demeanor, Gus is often mistaken as being effeminate. No one knows that he has a secret crush on Wasita. The showbiz has paired Wasita with Rachanon, Bangkok's elite, as a couple of the year. Rachanon appears charming, but with one lousy bedside manner. Though determined to marry Wasita, Rachanon can't stop his love affairs until he gets an actress pregnant. Devastated with the news, Wasita gets so drunk and is consoled by Gus - one thing leads to another, and they get physical. Her life is about to go downward spiral when she is pregnant. She can't accept her relationship with Gus because she thinks he is gay. At the same time, Rachanon tries to make amend with her. Who will she choose to be the father of her child?

Teaser: <https://www.youtube.com/watch?v=gePXT2vtVGw>



You Are My Makeup Artist



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ABS-CBN Corporation is a Philippine-based media and entertainment company. It is primarily involved in content creation and production for television, online and over-the-top platforms, cable, satellite, cinema, events and online radio for domestic and international markets.



Cory Vidanes



Pia Laurel



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Winess Lee



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EVP Asia, Mumbai

Kanchan Samtani

VP Asia, Mumbai

Daryl Kho

SVP Asia Formats, Singapore

Leading independent global distributor, Banijay Rights, represents a world-class, multi-genre portfolio of over 130,000 hours of standout programming. Leading distribution for the largest international creator and producer, Banijay, the division handles the exploitation of some of the

planet's best scripted and non-scripted brands.

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

Delivering high-quality IP, which was born locally and travels globally, the distributor offers the best stories told the best way. Its landmark brands include *Survivor*, *Big Brother*, *MasterChef*, *Deal or No Deal*, *Mr Bean* and *Black Mirror*.

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



Rashmi Bajpai



Kanchan Samtani



Daryl Kho



**ISKANDAR
MALAYSIA
STUDIOS**

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Catherine Lee Head of Business Development



Rashid Karim



Catherine Lee

World-Class Filming Facility in the Heart of Southeast Asia.

Iskandar Malaysia Studios (IMS) is a fully integrated production facility housing state-of-the-art Film Stages, HD-equipped TV Studios, period standing sets, water filming tanks, post-production facilities, as well as an extensive range of production support facilities on the lot.

With a total area of 100,000 sqft, our five film stages are large and versatile working spaces that all include stage pits for water filming or dry use. Our two 12,000 sqft TV studios are fully HD-equipped and can easily accommodate large audience TV shows, with a total audience capacity of 1,261.

A range of interior and exterior tanks are available including the 18-meter diameter Deep Water Tank with 6-meter depth for under water filming, and Southeast Asia's largest interior tank within Film Stage 5, not to mention the 65 x 65 meters exterior Paddock Tank that offer green screen capability for water surface filming.

In anticipation of the rising demand for



colonial street sets, IMS have invested on new facility offerings including the 6-acre permanent period sets of Penang and Singapore that are completed in 2021.

Our mission at IMS is twofold: to serve as a preferred location for film and television productions from around the world, as well as to promote and foster the development of quality Malaysian screen content from domestic filmmakers and TV producers. With world-class facilities and convenient access to a range of stunning and diverse shooting locations, Iskandar Malaysia Studios can capably service all of your creative requirements.



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President & MD - India, Southeast Asia and Korea

Magdalene Ew

Head of Entertainment Content - SEA, Taiwan & HK

Lynn Ng

Head of Factual & Lifestyle Content - SEA, Taiwan & HK

Content Operations - India, SEA, Taiwan & HK, Korea, Japan, Australia & NZ

Christopher Ho

Head of Kids Content - SEA, Taiwan & HK and Korea



Clement Schwebig



Magdalene Ew



Lynn Ng



Christopher Ho

Warner Bros. Discovery (NASDAQ: WBD) is a leading global media and entertainment company that creates and distributes the world's most differentiated and complete portfolio of content and brands across television, film and streaming. Available in more than 220 countries and territories and 50 languages, Warner Bros. Discovery inspires, informs and entertains audiences worldwide through its iconic brands and products including: Discovery Channel, discovery+, CNN, DC, Eurosport, HBO, HBO Max, HGTV, Food Network, OWN, Investigation Discovery, TLC, Magnolia Network, TNT, TBS, truTV, Travel Channel, MotorTrend, Animal Planet, Science Channel, Warner Bros. Pictures, Warner Bros. Television, WB Games, New Line Cinema, Cartoon Network, Adult Swim, Turner Classic Movies, Discovery en Español, Hogar de HGTV and others. For more information, please visit www.wbd.com.

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6 Aug debut for Voot's streamed-exclusive, *Bigg Brother OTT Kannada*



Bigg Boss OTT Kannada

Viacom18-owned Indian streamer, Voot, ramps up its Kannada slate from 6 August, adding an OTT-exclusive local version of *Big Brother* (*Bigg Boss OTT Kannada*) to its line up. The series will stream exclusively on Voot for six weeks. Kannada star Kiccha Sudeep will host the season. The reality show comes on top of recently unveiled Kannada shows such as *Humble Politician Nograaj*, *Badava Rascal* and *Honeymoon*. Voot's first streamed-exclusive version of the Banijay reality show was *Bigg Boss OTT Hindi* last year. Voot bosses said the series "proved to be a game-changer in the digital entertainment space".



Korea's CJ ENM dumps Eccho Rights

Korean media conglomerate CJ ENM has offloaded its entire stake in European distributor Eccho Rights after about four years in a sale to Serafin Group-backed Night Train Media (NTM). The companies said in a statement on 21 July that Eccho Rights would continue to operate as an independent entity within the NTM Group. Financial details of the deal have not been disclosed.

Antv adds Asian stars to new variety show Indonesian network's *Rumah Idaman* eyes Thai talent



Rumah Idaman

Indonesian free-TV station, Antv, has Thailand in its cross hairs as it canvasses the region for star power for its latest original, variety show, *Rumah Idaman*.

Special guests on debut episode of the show, which premiered on 18 July, were Indian stars Ruhana Khanna and Gungun Apiary from the series, *Gangaa*, which is currently airing on Antv on Mondays to Sundays at 2.30pm-5pm.

This week's guests include Indonesian actress/model/singer Celine Evangelista (*Supir Dan Majikan*, *Cinta Suci*), Kurwan-to known as "The Iron Man" from Ciburur and a mortuary cosmetologist.

The hunt for Thai stars runs alongside Antv's Thai movie slot on weeknights and is part of a broader campaign to promote shows on the rest of Antv's line-up, says senior acquisition distribution manager, Gunawan (Guns) Goony.

In the past, Antv's international star guests included Leyla Tanlar, Alina Boz, Burak Tozkoparan and Nursel Kose from Turkey, to coincide with series *Candy Hazal* (*Broken Pieces/Paramparca*) as well as Emre Kivilcim from the Turkish series *Elif*. They appeared in a variety series called *Sweet & Meet the Friends*.

Antv has in the past also invited Riyyu WP from Thai variety mystery show, *Secret Numbers*, to appear on the station's own version of *Secret Numbers* (aka *Karma*) show.

Goony says invitations are based on the best series airing on the station.

"*Rumah Idaman* will present guest stars who inspire Antv's loyal viewers. That's one of Antv's unique traits, we can invite foreign cast from the best series playing on Antv, he adds.

Aside from the celebrity segment, *Rumah Idaman* (which translates as 'the household of Inul and Adam') also offers food recipes and product reviews, along with antics from hosts; real-life husband and wife, Adam Suseno and Inul Daratista. A third host, Indra herlambang, acts as the mediator in the *Rumah Idaman* household.

Rumah Idaman, which is produced by Antv sister production company, Via Production Teams, is produced/directed by Faried Hassan and Loenardus Panusuan Siahaan.

The show airs Mondays to Fridays at 9.30am-11am.

the contentasia summit

When: 22-23 August 2022 Online + Content Showcases
24-25 August 2022 In-Person in Bangkok + Live Streamed

www.contentasiasummit.com

Against a backdrop of high drama on multiple levels, the focus of this year's ContentAsia Summit is on what the meltdown means for Asia's content industry and what happens next in the quest to deliver compelling content to audiences in Asia.

Among other insights, we will hear from people steering the region's content direction, look at the impact of streaming and the sharp market shocks & shifts, talk about the state of indie production, and share experiences of showrunners, producers, directors and creators, along with examining trends and influences on the distribution environment in and from Asia.

We will also focus on transformation in conversations with established subscription platforms, which are moving beyond legacy and are starting to see benefits; and explore where and how social consciousness is being integrated into entertainment content in Asia.

Also among this year's highlights are the new release of ContentAsia's latest Formats Outlook, backed by five years of data, and a look at the latest streaming data in key Asian markets with Media Partners Asia (MPA)/AMPD.

Where: Hyatt Regency Bangkok

Info at rsvp@contentasia.tv

the contentasia summit

When: 22-23 August 2022 Online + Content Showcases
24-25 August 2022 In-Person in Bangkok + Live Streamed

Thailand: What, why, when & how

Thailand is pushing its original TV production boundaries, encouraged by the response to series such as *Love Destiny*, *F4 Boys Over Flowers* and *Girl from Nowhere*, driven by demand from streaming platforms, and well aware of the upsizing required for growth. This series of conversations tracks activities, ambitions & outlook in a diverse market of 70 million people, with a strong film heritage and the will to go forth and create.

ContentAsia's Formats Outlook

For the 5th consecutive year, *ContentAsia* tracks Formats in Asia, looking at regional and individual markets, exploring the current state of the formats business in Asia, analysing trends & influences, and charting who is doing what and where. As part of this year's Formats stream at the *ContentAsia Summit*, we will be talking to production teams behind drama & reality formats in different markets in Asia about their adaptations, wins and pain points.

Independent production in Asia

Life for indie producers everywhere in the world looks like it has never been better, with demand through the roof in a streaming land-grab, higher budgets, and encouragement to push the boundaries of storytelling. We look at whether (or not) this is the case in Asia and at some of the issues local producers in SE Asia are facing in their rise up to the occasion. In a series of sessions, we talk to production leaders in Indonesia, Malaysia, the Philippines, Singapore & Thailand.

Platforms: The Next Generation

From the rubble of the traditional pay-TV environment... This session looks at how established brands have stood up, brushed themselves off, and started moving in a direction that snatches their TV business back from what looked like almost certain disaster.

Qalbox: Upsizing video experiences for Muslim audiences

12 years after it went live with a mobile app offering accurate prayer times for Muslims around the world and with 120 million+ downloads in 190 markets and counting, Singapore-based Bitsmedia is upsizing its Muslim Pro platform with a global SVOD service – Qalbox – offering a wide-ranging library of lifestyle content celebrating Muslim identities and cultures.

Ground control: Is Asia's production infrastructure up to the task ahead?

This session looks at the role of incentives, the state of facilities and other must-haves (or haven't yet) and what nexts as Asia builds up its physical production ecosystem.

Content & the consumer experience in Asia

Is all the time and energy going into telling better stories being matched by the consumer experience at the other end. This session looks at the upgrading and upsizing under way in Asia, the effort going into supporting better storytelling with enhanced tech and devices, and experiences from on the ground in super-serving consumers with the lofty promise of truly premium entertainment.

Content for Change

Of all the content in all the world, some has a more positive impact on our environment, thoughts, behaviour, attitudes and health than others. We talk to some of the people focusing on changing the world for the better.

LGBTQ+ content trends in Asia

LGBTQ+ storylines continue to evolve in Asia, gaining ground on platforms and channels outside of traditional Boys Love (BL) markets in Thailand and the Philippines, tracking legislative shifts in Taiwan with a broader and more diverse range of plots and characters, and coming up against old prejudices and new barriers in some markets. This conversation covers the gains that have been made, goes behind the scenes of a few of the latest originals, and looks at the challenges and opportunities in the mission to expand what goes on screen to reflect more accurately communities on the ground.

PLUS A WHOLE LOT MORE....

www.contentasiasummit.com

India

In numbers

Population.....	1.353 billion
Households.....	300 million
TV households.....	210 million
TV penetration.....	6.9%
TV viewing individuals.....	892 million
Avg H/H size owning TV.....	4.25
Active DTH TV subs.....	68.52 million
- Tata Sky.....	33.48%
- Bharti Airtel.....	26.37%
- Dish TV.....	22.04%
- Sun Direct.....	18.11%
Pay TV channels.....	350
- Standard definition.....	253
- High definition.....	97
Registered satellite TV channels.....	909
DTH operators.....	4
MSOs.....	1,753
HITS operator.....	1
Mobile subs.....	1,145.50 million
- Reliance Jio.....	35.69%
- Bharti.....	31.62%
- Vodafone Idea.....	22.56%
- BSNL.....	9.85%
- MTNL.....	0.28%
- Reliance Comm. Group.....	0.0003%
Internet subscribers.....	829.30 million
Broadband subs.....	794.68 million
Narrowband subs.....	37.21 million

Source: Ministry of Statistics and Programme Implementation (population in 2020), Telecom Regulatory Authority of India (TV channels, DTH, internet in 2021; mobile, broadband in May 2022), BARC India (households, TV, 2020)



Rangbaaz – Darr Ki Rajneeti is Zee5 Global third installment of its original *Rangbaaz* series, slated to premiere on Friday, 29 July. The latest season is helmed by director/writer Navdeep Singh (*NH10*, *Manorama Six Feet Under*) along with director Sachin Pathak and writer/screenwriter Siddharth Mishra. *Rangbaaz – Darr Ki Rajneeti* charts the journey of gangster-turned-politician Haroon Shah Ali Baig aka Saheb (played by Vineet Kumar Singh) from small town Bihar. *Rangbaaz* started in 2018 with its first season lead by director Bhav Dhulia and a second season *Rangbaaz Phirse* in 2019, directed by Sachin Pathak.

Terrestrial Free TV

Doordarshan

Established in Sept 1959, Doordarshan (DD) is India's government-funded national broadcaster, transmitting to 92% of the population via 1,412 terrestrial transmitters. DD also operates the DTH DD Free Dish satellite service (launched 2004), offering both TV and radio channels. DD is overseen by public broadcast corporation, Prasar Bharati, an autonomous body that also looks after All India Radio (AIR).

Multi-channel Programmers

Discovery Communications India

Discovery Communications India operates 14 channels: Discovery Channel, Discovery HD, Animal Planet, Animal Planet HD, TLC, TLC HD, Investigation Discovery, Investigation Discovery HD, Discovery Science, Discovery Turbo, Discovery Kids, DTamil and sports channels Eurosport and Eurosport HD. The company also owns direct-to-consumer subscription service – Discovery+, which launched in Mar 2020.

Disney/Star India

Part of the Disney empire, Star India generates over 30,000 hours of content annually and broadcasts 60+ channels, reaching 9 out of 10 C&S TV homes in India (reaching more than 790 million viewers a month). Genres range from general entertainment, movies, kids to sports and lifestyle, including flagship channel Star Plus, across eight languages. Star India also operates streaming services Disney+ Hotstar.

NDTV

New Delhi Television (NDTV) distributes three NDTV-branded services: NDTV

contentasia Screenings



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24x7 (English-language news), NDTV India (Hindi news) and 2-in-1 NDTV Profit-NDTV Prime (business and information) channel.

Sony Pictures Networks India

Sony Pictures Networks is the consumer-facing identity of Culver Max Entertainment Private Limited, which is an indirect wholly owned subsidiary of Sony Group Corporation, Japan. Channels include Sony Entertainment Television (SET and SET HD); Hindi GEC channels Max/HD; Hindi movie/special event channel Max 2; Hindi movie channel Cinema; Wah, the Hindi movie channel for rural markets; SAB/HD the family-oriented Hindi comedy entertainment channel; PAL, Hindi GEC/movie channel for the rural Hindi speaking markets (HSM); Pix/HD, Sony BBC Earth/HD, the factual entertainment channels; kids Yay!; and Sony Sports Network (Sony Six/HD, Sony Ten 1/HD, Sony Ten 2/HD, Sony Ten 3/HD; Sony Ten 4/HD, as well as streaming service SonyLiv. SPNI reaches out to over 700 million viewers in India and is available in 167 countries.

Sun TV Network

Sun TV Network operates satellite TV channels in five languages (Tamil, Telugu, Kannada, Malayalam, Bangla), streaming service Sun NXT and FM radio stations across India.

Times Network

Times Network, the TV arm of Bennett, Coleman & Co Ltd aka The Times Group, distributes news and entertainment channels: Times Now, ET Now, Mirror Now, Movies Now/HD, MN+ (Hollywood movies), Romyd Now/HD, MNX/HD and Zoom (Bollywood).

Viacom18

Viacom18 is a 49/51 joint venture in India between Paramount Global (formerly ViacomCBS) and Network18, distributing a portfolio of entertainment channels, including Colors (Hindi entertainment),

Rishtey (entertainment), MTV (youth/music/lifestyle), Sonic (kids), Nick Jr (kids), Colors Infinity (English entertainment), VH1 (int'l entertainment) and Comedy Central (comedy). Viacom18 also operates Viacom18 Motion Pictures and runs Paramount's consumer products business in India.

Zee Entertainment (ZEEL)

ZEEL owns more than 260,000 hours of television content and rights to more than 4,800 Hindi movie titles. Brands include Hindi GECs Zee TV/HD, &TV/HD, Zing and Big Magic; regional entertainment Zee Marathi/HD, Zee Talkies/HD, Zee Yuva, Zee Bangla/HD and Zee Bangla Cinema; movies Zee Cinema/HD, Zee Action, Zee Classic and &pictures/HD; and niche channels Zee Cafe, Zee Studio, Zee ETC and &prime HD. Zee claims a reach of more than 1.3b viewers in 190+ countries (April 2022).

Direct To Home (DTH) Satellite

Airtel Digital TV

Telecommunications provider Bharti Airtel launched DTH satellite platform, Airtel Digital TV, in Oct 2008. The service offers upwards of 670 channels/services, including 84 HD channels, 56 SVOD services, five international channels and four interactive services to 17.6 million subs (March 2022).

d2h/Dish TV/Zing

The merger of Videocon d2h and Dish TV took effect on 22 March 2018. The two platforms continue to be offered separately. Dish TV India carries more than 730 channels/services, including 31 audio channels and 78 HD channels/services (July 2022). d2h offers 61 HD channels to 19 million subscribers. Zing launched in Jan 2015 providing regional language DTH services for Tamil viewers in Kerala, West Bengal and Odisha. The

group has a distribution network of over 3,100 distributors and around 273,000 dealers that span across 9,300 towns in the country.

DD Free Dish

State-owned broadcaster, Doordarshan (DD), launched free-TV DTH service, DD Free Dish (formerly DD Direct Plus), in Dec 2004 with 33 channels. The Ku-band platform now offers 167+ TV channels and about 48 radio channels for a one time fee of Rs2,000/US\$25 for the STB and dish antenna. DD Free Dish transmits to 43 million homes (as of March 2022), and is available nationwide.

Sun Direct TV

Established in Dec 2007 as an 80:20 JV between India's Maran Group and Malaysia's Astro Group, Sun Direct TV offers more than 200 channels in multiple languages. Monthly subscriptions cost from Rs49.15/US\$0.60 for the My FTA pack (Rest of India).

Tata Play

Launched in Aug 2006 as a joint-venture between Tata Sons and Disney's TFCF Corporation (formerly 21st Century Fox), Tata Play (formerly Tata Sky) offers 400+ TV channels/services and streaming services Disney+ Hotstar, SonyLiv, Zee5, Voot Select, Voot Kids, ShemarooMe, SunNxt, Hungama Play, Eros Now, CuriosityStream, EpicOn and Docubay. Tata also operates mobile service Tata Play Mobile, which offers live TV channels and over 5,000 on-demand titles.

Multi-system Cable Operators

Asianet Digital

Asianet Satellite Communications (est. 1993) provides digital cable TV and broadband internet in Kerala, Karnataka, Andhra Pradesh and Telangana. Cable subsidiary, Asianet Digital, offers

500+ video channels from Rs130/US\$1.72 a month. The platform had 1.174 million subscribers in Dec 2021.

Den Networks

Den Networks (est. July 2007) is a cable TV/fixed line broadband provider to 4.6 million household subscribers in 500+ cities across 13 states (Dec 2021). Owned by Mukesh Ambani-led Reliance Industries (RIL), Den Networks along with Hathway Cable & Datacom and TV18 now falls under Reliance's Network18 Media and Investments.

Fastway Transmissions

Fastway Transmissions was founded in 2008 in association with Digicable Network India. The aim was to fast track digital migration and to provide value added services. The platform offers 400 SD/HD channels to 2.074 million subscribers in 200+ cities (Dec 2021).

GTPL Hathway

GTPL started operating in 2006 in Gujarat offering CATV services and now serves 1,000+ towns across 15 states, providing CATV and broadband services. GTPL had 8.4 million active CATV subs, of

which 7.8 million are paying subs, and 845,000 active broadband subs. GTPL distributes 800+ channels, including 97+ HD (June 2022).

Hathway Digital

Hathway Cable & Datacom (est 1995) is a digital cable TV and broadband service provider. The platform has 5.5m cable TV subs across 700+ cities/towns. Monthly subscriptions starts from Rs130/US\$1.60 for the Maharashtra FTA pack. The platform also has 1.12 million broadband subs and claims 5.7m broadband homes passed across 22 cities (June 2022).

InDigital/NxtDigital

NxtDigital (NDL), the media arm of Hinduja Group, delivers TV services via digital cable TV InDigital and Headend In The Sky (Hits) platform NxtDigital. InDigital offers 700+ TV channels to 1.254 million subscribers across 100+ cities/town in India in Dec 2021. NxtDigital has 2.245 million subscribers in 1,500+ cities/towns in Dec 2021.

Siti Networks

Essel Group's multi system operator, Siti Networks (formerly Siti Cable Network/

Wire and Wireless India), operates 10 digital head-ends and a fibre/coax network of approx 33,000km. Basic packs start from Rs137.25/US\$1.70 for 31 TV channels. The network had 7.44 million digital subs in Dec 2021.

Tamil Nadu Arasu Cable TV (TACTV)

The state-owned platform was incorporated in 2007 (as Arasu Cable TV) to provide affordable cable TV services and to protect the welfare of small operators in India. TACTV had 2.746 million subscribers in Dec 2021.

Channel Distributors

IndiaCast Media Distribution

IndiaCast, owned by TV18 & Viacom18, manages subscription and placement services for 61+ channels, including 15+ HD channels.

Adapted from ContentAsia's
The Big List 2022

Be included!

ContentAsia's directory listings are updated continuously.

If you would like to be included, send your details to
Malena at malena@contentasia.tv

What's on where...

August 2022	22-23	ContentAsia Summit (Online + Content Showcases)	Online
	24-26	ContentAsia Summit (In-person + Live Streamed)	Hyatt Regency Bangkok, Thailand
	Until 25 Sept	ContentAsia Summit (On-demand)	Online
	26	ContentAsia Awards	In-person & Streamed
	23-27	BIRTV	Beijing, China
	30 Aug	AVIA: Korea in View	Seoul, Korea
	31 Aug - 2 Sept	BCWW	Seoul, Korea
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	
	13-16	Hong Kong Filmart 2023	
April 2023	17-19	Mip TV 2023	Cannes, France
June 2023	7-9	BroadcastAsia/CommunicAsia 2023	Singapore
	28-30	Content Expo Tokyo 2023	Tokyo, Japan

Japan's *Naruto* tops demand in Vietnam

Local version of *Running Man* in top 5 – Parrot Analytics

Iconic Japanese anime property, *Naruto*, raced to the top of Vietnam's demand charts for the week of 12-18 July, narrowly beating Netflix's *Stranger Things* and Prime Video's *The Boys*.

The top local show on the demand rankings as measured by data science company Parrot Analytics is *Chạy Đi Chờ Chi*, the Vietnamese adaptation of Korean variety show, *Running Man*, which drew a little over 10 times demand compared to the average show Parrot

Analytics measures in Vietnam.

Top shows on Vietnam's list for the week have a much lower difference from market average than recent lists from other countries in Asia.

In Malaysia, for instance, *Stranger Things* was almost 102 times more in demand than the average show from 28 June to 4 July this year. In Korea, *Squid Game* topped the list from 13-19 June with little over 25x demand from the average show.

Top 10 overall TV shows: Vietnam

Rank	Title	Difference from Market Average
1	<i>Naruto (ナルト)</i>	13.5x
2	<i>Stranger Things</i>	13.16x
3	<i>The Boys</i>	11.33x
4	<i>Chạy Đi Chờ Chi</i>	10.21x
5	<i>PAW Patrol</i>	9.74x
6	<i>Moon Knight</i>	8.66x
7	<i>Detective Conan</i>	8.46x
8	<i>Better Call Saul</i>	8.34x
9	<i>Lycoris Recoil (リコリス・リコイル)</i>	8.33x
10	<i>Jujutsu Kaisen (呪術廻戦)</i>	7.67x

Top 10 digital originals: Vietnam

Rank	Title	Platform	Difference from Market Average
1	<i>Stranger Things</i>	Netflix	13.16x
2	<i>The Boys</i>	Amazon Prime Video	11.33x
3	<i>Moon Knight</i>	Disney+	8.66x
4	<i>Ms. Marvel</i>	Disney+	7.01x
5	<i>WandaVision</i>	Disney+	5.4x
6	<i>The Falcon And The Winter Soldier</i>	Disney+	5.09x
7	<i>Loki</i>	Disney+	4.19x
8	<i>A Dream Of Splendor (梦华录)</i>	Tencent Video	4.04x
9	<i>Love Death + Robots</i>	Netflix	3.39x
10	<i>The Mandalorian</i>	Disney+	3.1x

Date range: 12-18 July 2022

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



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