

High-drama at Korea's KBS Save pubcasting plea, President Kim offers to fall on his sword

Kim Eui-chul, president of Korean public broadcaster KBS, has issued a plea to regulators not to separate licence-fee collection from electricity bills... & says if the measure is withdrawn, he will step down. At stake is the US\$480.6 million annual TV licence fee revenue, which Kim says could shrink to a usable US\$77.5 million if the plan goes ahead and KBS has to divert funds to fee collection infrastructure.

The rest of the story is on page 2



NHK President eyes more int'l drama & doc acquisitions

Global engagement rises
on Nobuo Inaba's
priority list for Japanese
public broadcaster

As he nears the six-month mark at the head of Japanese public broadcaster, NHK, president Nobuo Inaba has the continuation of widespread reform at the top of his agenda along with unwavering commitment to democracy and culture, and an eye on acquiring more international drama series and documentaries as part of a broader international outreach. He's also elbow deep in prep for NHK's 100th anniversary in 2025.

The full story is on page 5

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AWARDS
2023**

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KBS boss offers to resign Korea pubcasting future at stake, he says

Kim Eui-chul, the president of Korean public broadcaster KBS, has issued a plea to regulators not to separate licence-fee collection from electricity bills... and says if the measure is withdrawn, he will step down.

"If I, who was appointed as the president in the previous administration, is a problem, I will step down as president," he says, warning that separate collection of license fees "shakes the foundation of public broadcasting".

Kim says the proposal, which insiders think will come into effect by the end of the year, "puts Korea's representative public broadcasting on the verge of extinction".

At the core of his plea is Korea's KRW620 billion/US\$480.6 million annual TV licence fee revenue, which Kim says could fall to KRW100 billion/US\$77.5 million if the country goes ahead with separate collection and KBS is forced to spend the balance setting up its own collection infrastructure.

"In the end, the damage caused by the separate taxation will go back to the people," he says.

Households currently have a KRW2,500/US\$1.95 tax added to their monthly electricity bills. The fee is collected by state-run utility, Korea Electric Power Corp.

Pointing out that KBS – the home of *Winter Sonata* – kicked off the Hallyu/K-wave movement and is a vital contributor to Korean culture, he also emphasises that Korea's direction...

The rest of the story is on page 3



IMDA blocks child-porn site Meta removes Facebook page/group

Singapore's IMDA has blocked an online network that shared Child Sexual Exploitation Material (CSEM), ordering local ISPs to restrict access to the website and asking Meta to review and remove a related Facebook page and group.

This is the first time the IMDA has notified a social media service of such content since the country's enhanced online safety regulations came into effect. Meta removed the page/group within 24 hours, the IMDA said.

The order was issued after the Singapore Police Force alerted the IMDA to the Facebook page that was part of an online network facilitating the sharing of CSEM.

The amended broadcasting law authorises the IMDA to direct social media services "to block or remove egregious content, and will not hesitate to issue directions to Social Media Services if they do not swiftly detect and remove egregious content on their platforms," IMDA said in a statement following the action.

Tackling the threat of harmful online content is a global issue which requires a whole-of-society effort.



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Japan's NHK reorganises satellite channels, new 4K service on target for Dec 2023

Japanese public broadcaster NHK is overhauling its satellite channels from December this year, going forward with a 2K channel, a 4K channel and its existing 8K service, instead of the current four satellite channels.

The new 4K channel, the Tokyo-based broadcaster says, will "deliver content which will enable viewers to experience the full and immersive ultra high-definition images of 4K".

The upcoming lineup includes an historical drama series about a famous *uki-yoe* artist; and a documentary about the mysteries of ancient civilisations.

"We are committed to making high-quality programmes that have global appeal," says the broadcaster's new president, Nobuo Inaba (See page 8).

NHK currently operates two terrestrial TV channels, four satellite channels, and three radio channels domestically, and international channel NHK World Japan.



No place for radicalism & intolerance on Indonesia's airwaves, KPI warns

Radicalism and intolerance have no place on Indonesia's airwaves, the Indonesian Broadcasting Commission (KPI) said this month. The body reminded broadcasters of their role in "maintaining the integrity and integrity of the Unitary State of the Republic of Indonesia". KPI official Tulus Santoso issued the warning after reports that "notions of intolerance and radicalism are widely reported on radio broadcasts". Indonesia has approx 2,000 licensed radio stations. KPI, which admits to insufficient oversight of radio, has asked the public to help monitor the stations.

From page 2: High drama at Korea's KBS, President Kim offers to resign



Photo: KBS

Kim Eui-chul, KBS president

comes at a time when the world's advanced countries, such as the U.S., U.K., Germany, France and Japan, are taking measures to strengthen their public broadcast services.

He may be shouting into a void.

The Presidential Office's National Proposal Review Committee has already recommended that the Korea Communications Commission and the Ministry of Trade, Industry and Energy amend the statute to allow separate collection.

The recommendation includes measures to ensure the status and responsibility of public broadcasting.

But Kim is doubtful. He says a shift to "the worst and inefficient method of funding" runs counter to any protection measures.

At the same time as promising to reflect on the reasons why public opinion overwhelmingly favours separation, he says the recommendation is fraught with problems in content and process.

He also questions the motivation behind a process centred around popularity votes.

Along with highlighting "misleading information" about overseas case studies

and an allegedly flawed voting process, he points out a possible lack of introspection and concern about the meaning of public broadcasting as a social institution.

He also says there was insufficient consultation with experts in the field, and adds that the President's Office didn't explain the true meaning and value of the licence fee when it presented its background to public discussions in March.

In addition, Kim says the proposal did not highlight a Constitutional Court decision and Supreme Court precedent. These recognise the legitimacy and efficiency of integrated collection.

Perhaps most of all though, he says KBS was "thoroughly excluded" from the discussion process with the review committee, and that no separate request was made for its opinion. KBS' position was submitted voluntarily as part of the consultation process.

"KBS is not just a broadcasting company that can only be seen on the TV screen. It is a social system in which various responsibilities and authorities are assigned by law to contribute to the promotion of democracy, culture, and national welfare," he says.



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Japan's NHK @ 100: New president Nobuo Inaba looks ahead

Hi-tech+ production, ongoing reforms, upsizing int'l outreach top pubcaster's agenda

As he marks six months at the head of Japanese public broadcaster NHK, new president, Nobuo Inaba, has the continuation of widespread reform at the top of his agenda, along with preparation for NHK's 100th anniversary in 2025 in full swing, production using even higher-tech, upsizing international outreach, and the overhaul of NHK's satellite channels (see page 3).

Navigating the future, Inaba is also staring at a programming slate that goes way, way back into the past, bringing forth the type of large-scale, breathtakingly ambitious docs that only a handful of broadcasters around the world are willing – or able – to take on.

The *Mars Project* is one of the 100th anniversary flagship productions. The project kicks off next year, when JAXA (Japan Aerospace Exploration Agency) launches a Mars probe, equipped with NHK's 8K and 4K cameras, in a mission labelled MMX (Martian Moons eXploration). The mission will collect samples that could provide vital information to solving the mystery of the formation of the planets in our solar system, NHK says.

Another mammoth production Inaba highlights as he settles into his new role is the *Human Age*, which re-examines global issues confronting the world today from the perspective of human history.

Running alongside those is the development and production of flagship science and history titles for the coming year, including *Nature's Hidden Miracles*, which uses the latest tech to reveal the true shape of the biodiversity built up by plants, insects, microbes and other organisms.

And then there's *Amazing Dinoworld II*, which builds on recent findings that dinosaurs may have survived the great meteor strike, and depicts an alternative scenario for their extinction.

Both *Nature's Hidden Miracles* and



NHK president, Nobuo Inaba (left), *Amazing Dinoworld II* (above)

Amazing Dinoworld II are coproductions with international partners.

Upcoming history titles include *Scan Pyramid – Secret Chambers of King Khafre*, a sequel to the investigative documentary that revealed

the internal structures of the Great Pyramid of King Khufu. The series used muons – subatomic particles contained in the cosmic space rays – along with advanced scanning technologies and 4K imagery to unveil new archaeological truths.

Scan Pyramid – Secret Chambers of King Khafre will also be a copro with international partners.

Inaba, most recently executive director for financial system stability and general manager at the Bank of Japan, has a clear mission as president of NHK: "to review the reforms that are now being implemented and develop them further so that NHK can pursue its role as a public service media".

He is equally clear about NHK's mission "to serve the public across Japan, providing a rich and high-quality broadcasting service while also maintaining independence and autonomy, and contributing to the development of healthy

democracy and cultural improvement".

Part of that is to "move NHK forward to produce even higher quality content in a cost-effective manner".

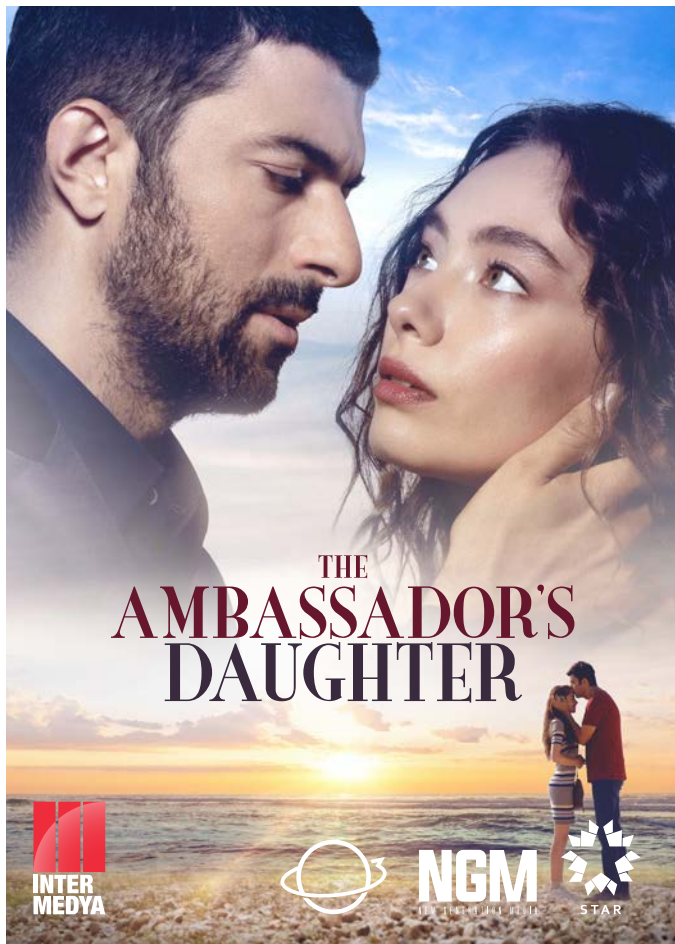
He's doing that with 10% less revenue. From October 2023, the licence fee collected from TV households in Japan is being trimmed as part of ongoing reforms.

"That will produce a temporary dip in revenues," he says, adding: "But to permit the quality or volume of our services to drop for this reason would defeat the purpose of the structural reform. I want rather to seek ways to use digital technology to raise both the volume and the quality of our services. This includes expanded use of the digital archive, and digital revision of programme making processes from production to broadcast and distribution".

The next corporate plan, which will stretch from the 2024-2026 financial years, includes expanding international outreach. "One of my personal hopes," he says, "is to tell the world how contemporary Japanese people think, see, and live".



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"We need more partnerships & collaborations"

A conversation with Philippines' director, Manny Palo

ABS-CBN resident director, Emmanuel (Manny) Quindo Palo, returns to prime-time TV at the head of the landmark *Unbreak My Heart* – the first collaboration between the two biggest networks in the Philippines, ABS-CBN Corporation and GMA Network.

The show, a collaboration with Philippines production house Dreamscape Entertainment and regional streaming platform Viu, follows a career filled with hit series, including *Ikaw Lamang*, *Doble Kara*, *The Good Son*, *The General's Daughter*, *Walang Hanggang Paalam*, *Love Lockdown*, *Click Like Share*, and *Hwag Kang Mangamba*.

Born and raised in Angeles City, Pampanga, Palo graduated from the University of the Philippines, and took up post-graduate studies in film direction at the Film and Television Institute of India. His films and TV projects have won numerous awards in his country and abroad, including the best film award for the 17th International Film Festival of Kerala (Iffk) for *Sta. Nina*. Palo spoke to *Malena Amzah* about industry trends, his craft and what he's most hoping for...

What do you think is the most significant industry trend impacting directors in the Philippines? "There are a lot of major changes happening now in the Philippines TV industry, one is the narrative that we're telling to the world since there's now a lot of platforms that have opened. Before, we wrote narratives specifically for the local audience and our shows were geared towards very specific sectors within the Philippines context.

Now we've been more open and adventurous in terms of presenting new narratives not only to our own local audiences but also to audiences outside of the Philippines – specifically in Asia and even Africa and LATAM – because some of our titles are dubbed and screened there.

Companies now have also been more open to casting talents that are not stars, as long as they are competent and they can deliver in terms of performance, unlike before where we were so tight up with the star system. Of course we still are but now major roles have been assigned to senior actors, especially in independent series/

“ You have to be receptive and open to challenges because that's life. And that experience is what we are sharing... ”

Emmanuel (Manny) Quindo Palo
Film/TV writer and director

films that are being screened in international festivals and other international platforms.

Also, we now have to be technically competitive and adapt to new technology. It's important to use the latest equipment that is available in the industry now. Even for TV now, we employ directors of photography who used to only work on films because certain platforms demand a certain level of technical quality."

What's your hope for *Unbreak My Heart*? "The series is a major breakthrough for all of us in the Philippines TV industry. The hope is that it opens up the gate for future collaborations and partnerships."

What, in your experience, is the most important quality in a TV director? "You have to be receptive and open to challenges because that's life. And that experience is what we're sharing with our directors, our writers, and to all the members of the production team."

What would you most like to see happen in the Philippines' creative landscape? "It's a small industry, a small market so we need to have more partnerships and collaborations, not only among ourselves, but also with creators in the Asia region."



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ContentAsia's annual directory, The Big List 2023, lists leading programme distributors, channels, broadcasters, streamers, operators and platforms in 17 markets across Asia.

Click here to access the full directory!

Myanmar

In numbers

Population.....	56.09 million
Households.....	11.16 million
Avg. household size.....	4.6
TV households.....	59.3%
TV relay stations.....	258
Internet users.....	76.27 million
Mobile phone users.....	78.57 million
Fixed tel users.....	524,205

Source: Department of Population (population in June 2023, households & size/TV/fixed tel/internet in 2019-2020)

Free TV

Myanmar National TV (MNTV)/MITV/Channel 9

Shwe Than Lwin Media operates three free-TV channels – Myanmar National TV (MNTV, since 2012), Myanmar International TV (MITV) and Channel 9. Flagship MNTV has a total viewership of about 35 million across Myanmar. Foreign content buys include Chinese, Korean and Thai drama series. Shwe Than Lwin Media is also involved in subscription satellite platform Sky Net DTH and radio.

Myanma Radio and Television

Myanmar's Ministry of Information set up Myanma Radio and Television (MRTV) in 1980, and started broadcasting in 1981. MRTV owns/operates 10 TV channels. MRTV started digital broadcasting (DVB T2) in Oct 2013.

MRTV-4 HD/Channel 7 HD

The Forever Group launched digital/analogue entertainment service MRTV-4 in May 2004, broadcasting for two hours a day, migrating to a 24-hour schedule in 2010. Second free-TV service, Channel 7 (launched 2012), targets younger audiences. Both are available in HD (DVB-T2/DTH nationwide). Forever Group launched two digital free-TV channels, Maha Bawdi (Buddhist) in 2013 and Readers Channel (literature), and online service Pyone Play (launched 2016) offering free access to on-demand/live streaming content.



An Ugly and Seven Handsomes, a Canal+ Myanmar original series, premiered in January this year on Canal+ Zatlenn channel. Produced by Dreamwalkerz, the 62x26 mins comedy, "Snow White and 7 Dwarves" inspired series centers around "ugly duckling" Thuzar Maung Muang (played by Mandy) who is determined to find a normal boyfriend before turning 20, and her seven handsome protective brothers.

Myawaddy Television (MWD-TV)

Myanmar's Ministry of Defence established Myawaddy Television (MWD-TV) in Mar 1995, offering seven TV channels carrying music, variety, movies and factual.

Pay TV

Canal+ Myanmar FG

France's Canal+ Group launched commercial DTH services in Myanmar in early 2018 following a 2017 deal with the Forever Group. Canal+ Myanmar FG is the reincarnation of Forever Group's pay-TV service 4TV (launched in 2005 as MRTV-4 International). The service offers international and local channels, including eight in-house channels and 20 localised in Burmese language. Monthly subscriptions cost from MMK3,500/US\$1.70 for 30+ channels to MMK11,900/US\$5.65 for the Htoo-Shall plan (65+ channels). Canal+

also offers an OTT extension of the pay-TV service, free to its subscribers since 2019.

Sky Net DTH

DTH satellite platform Sky Net DTH, owned/managed by the Shwe Than Lwin Media group, launched in Nov 2010 adding multi-play services in Feb 2011. Sky Net broadcasts over 80 SD/HD channels, packaged from MMK5,200/US\$2.50 a month for the Peekaboo plan to MMK19,000/US\$9 a month for the Apyae Awa pack. The platform uses extraterrestrial transmission and has 100% signal coverage across the country.

Digital Free to Air

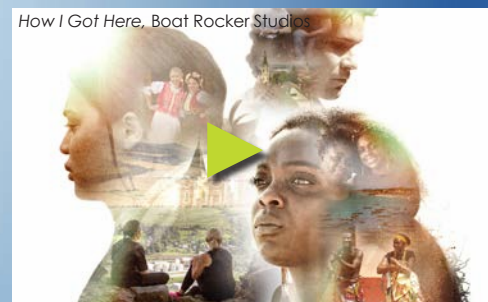
5plus Channel

5plus offers local and foreign content, including Indian programming and TV drama series from U.S., China, Thailand and

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Korea. Foreign line up in the June 2023 schedule includes 2005's horror/mystery American series, *Supernatural*, and 2011's Hindi-language romantic series, *Iss Pyaar Ko Kya Naam Doon*. Broadcasting nationwide, 5 Plus is owned by the Family Entertainment Group.

Fortune TV

Launched in 1991 as a lift installation/servicing company, Fortune International's diversified business now includes digital TV & telecomms. The company rolled out its TV services in Feb 2019, offering mostly local, with a few international/Chinese/Hindi/Filipino series/movies. Foreign shows in the June 2023 schedule include the 1964 American sitcom, *Bewitched*; and 2022 Indian Hindi-language biographical action thriller film, *Faraaz*.

Channel K

Kaung Myanmar Aung's Channel K (or Kaytumadi) offers business content, movies, music and culture content targeting the 18-38 demo. Launched in Feb 2019, Channel K covers all 15 states of Myanmar and is also available on OTT app. The June 2023 schedule includes 2022's Hindi-language mythological series, *Dharm Yoddha Garud*; and 2013's Thai series, *ATM 2: Koo ver Error Er Rak*.

YTV

Est. Jan 2019, YTV offers foreign movies, TV series, animation, religious series, game and talk shows. Foreign content in the June 2023 line up include 2018's Chinese period drama, *Story of Yanxi Palace*; and 2022's Korean series, *I Want to Know Your Parents*. YTV is managed by My Multimedia Group, a subsidiary of conglomerate Young Investment Group. YTV reaches 151 towns covering 70% of Myanmar.

Streaming/OTT

Canal+ Myanmar App

An OTT extension of DTH Canal+ Myanmar, the app offers live TV channels, VOD and catch-up free for Canal+ subscribers.

Mahar

Mahar (launched June 2018 by ABC Content Solutions) offers over 3,000 titles of mostly local programming. Distribution partners include MPT and Telenor. Subscription costs US\$3.98 a month. Some content is offered for free.

MPT IPTV

MPT IPTV by telco Myanma Posts and Telecommunications (MPT) is offered free to subscribers who are using MPT mobile data. Offering includes local TV channels such as Fortune TV, Mahar TV, Channel K, MRTV-Entertainment, YTV, 5 Plus, and Channel 9.

Pyone Play

Online video service by Myanmar Radio and Television. Launched in 2016 offering free access to on-demand/live streaming TV content/catch up via iOS/Android.

Viu Myanmar

Streaming platform Viu launched in Myanmar in September 2018, offering local, regional and international content, including original programming, Indian and Korean shows, with local subtitles. Monthly subscription costs MMK2,500/US\$1.20. Viu Myanmar has distribution partnerships with all four telcos – MPT, Mytel, Atom and Ooredoo – offering access to premium content.

Telco

Atom

Telenor Myanmar was rebranded as Atom in June 2022 following the closure of the sale of the unit by Norwegian's Telenor Group in March 2022 to Lebanese investment firm M1 Group for US\$105 million. Atom has been providing mobile and internet services using 2G/3G GSM technology since 2014.

Myanmar Posts and Telecommunications (MPT)

MPT provides internet, fixed-line and mobile services to 20+ million subscribers. The telco launched fibre-to-the-home (FTTH) services in Yangon in Aug 2017. MPT operates under the Ministry of Transport and Communications.

Mytel

Myanmar's fourth telco, Mytel, launched in 2018, offering nationwide 2G/4G services. Mytel is owned by Myanmar National Tele & Communications (MNTC), formed in Jan 2017 by Vietnam's Viettel (49%), Star High (28%) and a consortium of local companies operating under MNTC (23%).

Ooredoo Myanmar

Qatar's Ooredoo group was awarded a telecommunications licence to operate in Myanmar in June 2013 and began operations in Aug 2014. The telco had 8.3m subscribers in Q1 2023. In Sept 2022, the group announced the planned sale of its telecom business in Myanmar to Singapore-based Nine Communications at an enterprise value of US\$576 million and total equity consideration of US\$162 million.

Adapted from ContentAsia's
The Big List 2023

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What's on where...

June 2023	19-20	DW Global Media Forum 2023	Bonn, Germany
	19-23	Shanghai International Film & TV Festival 2023	Shanghai, China
	20-21	AVIA: Asia Video Summit 2023	Hong Kong
	28-30	13th Content Tokyo	Tokyo, Japan
August 2023	16-18	BCWW 2023	Seoul, Korea
	21-23	ContentAsia Summit 2023	Bangkok, Thailand
	22-25	Beijing International Radio, TV & Film 2023	Beijing, China
	24	ContentAsia Awards 2023	Bangkok, Thailand + Streamed
	31	AVIA: Indonesia in View 2023	Jakarta, Indonesia
September 2023	14-17	Gwangju Ace Fair 2023	Gwangju, Korea
	26-28	APOS 2023	Bali, Indonesia
October 2023	7-10	Asian Contents & Film Market 2023	Korea
	10	AVIA: Thailand in View 2023	Bangkok, Thailand
	14-15	MipJunior 2023	Cannes, France
	16-19	Mipcom 2023	Cannes, France
	25-27	TIFFCOM 2023	Tokyo, Japan
November 2023	7-12	Taiwan Creative Content Fest 2023	Taipei, Taiwan
	22-23	Dubai International Content Market 2023	Madinat Jumeirah, Dubai
December 2023	5	AVIA: Piracy Over the Top 2023	Singapore
	5	AVIA: OTT Summit 2023	Singapore
	6-8	Asia TV Forum & Market (ATF) 2023	Singapore
	6-8	14th Content Tokyo	Tokyo, Japan
March 2024	11-14	Hong Kong International Film & TV Market 2024	Hong Kong
	19-21	Series Mania Forum 2024	Lille, France
April 2024	12-17	Canneseries 2024	Cannes, France
	15-17	Mip TV 2024	Cannes, France

Domestic dominates Philippines' demand

Dirty Linen makes top three – Parrot Analytics

Four locally made series and one iconic Japanese anime property dominated demand in the Philippines for the week of 30 May to 5 June, with an average of 21x higher demand than the average title in the market. Led by HBO's *Succession*, U.S titles that made up the rest of the list averaged just under 19x.

According to data science company Parrot Analytics, the top local show for the week was ABS-CBN/Dreamscape Entertainment's crime drama, *Dirty Linen*,

about four houseworkers employed by an aristocratic family who mysteriously vanish. *Dirty Linen* (premiered 23 Jan), is directed by Onat Diaz/Andoy Ranay.

Coco Martin's action comedy, *Batang Quiapo*, also for ABS-CBN, was the second domestic title in the top five for the week. At #6 was GMA's *Voltes V: Legacy* (premiered 8 May) from director Mark A. Reyes, with brand new landmark series, *Unbreak my Heart* (premiered 28 May) at #8.

Top 10 overall TV shows: Philippines

Rank	Title	Difference from Market Average
1	One Piece	27.44
2	Succession	24.97
3	Dirty Linen	21.13
4	Batang Quiapo	20.97
5	Ted Lasso	19.09
6	Voltes V: Legacy	18.07
7	The Flash	17.05
8	Unbreak My Heart	17.03
9	Young Sheldon	16.43
10	Game of Thrones	16.1

Top 10 digital originals: Philippines

Rank	Title	Platform	Difference from Market Average
1	Ted Lasso	Apple TV+	19.09
2	Bebefinn	Netflix	13.43
3	The Mandalorian	Disney+	12.8
4	Mga Batang Poz	iWant	12.48
5	Manifest	Netflix	11.56
6	The Boys	Amazon Prime Video	11.37
7	Stranger Things	Netflix	11.22
8	The Lord Of The Rings: The Rings Of Power	Amazon Prime Video	11.22
9	She-Hulk: Attorney At Law	Disney+	11.13
10	Moon Knight	Disney+	10.88

Date range: 30 May-5 June, 2023

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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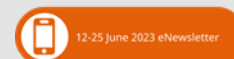
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