

## Hunt begins for *Stranded on Honeymoon Island* Southeast Asia hub Malaysia, Thailand, Philippines, Vietnam lead Snowman contenders

Southeast Asia will be the production home of Red Arrow's new adventure dating format, *Stranded on Honeymoon Island*, following the success of the Belgian version, which was filmed in Malaysia. Snowman Productions' hunt for a hub in weather-friendly Southeast Asia comes as countries in the region boost studio facilities and government-backed production incentives.

*The full story is on page 3*



### What else is inside...

- Seven GMA series to air in Russia in 250-hour Philippines' drama deal
- TVB battles minority shareholder alliance, HK broadcaster denies allegations
- Filmmaker Tan Si En on influences, funding & Singapore's lack of writers
- Indonesia's Timo Tjahjanto on comedy, horror, musicals and what is lost in translation
- Indosiar fantasy drama tops demand, animation retains strong hold on Indonesian audiences
- Mip TV programming picks

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**CONTENTASIA AWARDS 2023**

**24 August 2023**

## Seven GMA series to air in Russia in 250-hour Philippines' drama deal

The Philippines' top free-TV broadcaster, GMA Network, has sold almost 250 hours of programming to Russia, including 2022's most-watched series, *Lolong (Crocodile Whisperer)*, the company said in the lead up to this year's Mip TV market, which opened in Cannes this morning.

The seven drama series involved in the latest deals by distribution arm GMA Worldwide will air, dubbed in Russian, this year. The name of the Russian broadcaster has not been disclosed.

The other six titles are *Love You Stranger*, *Return to Paradise*, legal drama *Artikulo 247 (Article 247)*, 2021's top series *First Yaya (The First Nanny)*, prime-time romcom *Love You Two*, and mother-daughter drama *Kapag Nahati Ang Puso (Broken Hearts)*.

## TVB battles minority shareholder group Hong Kong broadcaster denies allegations

Hong Kong-listed broadcaster, Television Broadcasts Ltd (TVB), has lashed out at a group calling itself the "TVB Minority Shareholders Alliance", promising legal action and standing by "core values of integrity, transparency, and accountability".

TVB's strongly worded statement on Friday followed an open letter, signed by TVB Minority Shareholder Alliance founder Zhou Yiqiang, posted in Chinese on the Alliance of Minority Shareholders Facebook page.

Multiple posts related to the same issue, and mentioning six million subscribers in China as well as national security issues, are generating a steady social media discussion stream.

TVB said the allegations against the company and its directors were "serious and defamatory" and that legal ac-

tion would be taken against all parties involved in distributing the Alliance's message.

TVB said it was "committed to conducting its business strictly in accordance with the applicable laws and regulations".

"We want to assure our shareholders and employees that we remain fully committed to our core values of integrity, transparency, and accountability. We will continue to run our business with the highest standards of corporate governance and compliance," TVB said.

The Alliance, which has hit back at TVB and says it won't be intimidated, said it has already submitted complaints to various official bodies, including Hong Kong's stock exchange and the HK Broadcasting Authority.

FROM THE AWARD-WINNING PRODUCERS OF *CHERNOBYL* AND *THIS IS GOING TO HURT*

B E T T E R

## Hunt begins for *Stranded on Honeymoon Island* SE Asia hub Malaysia, Thailand, Philippines, Vietnam lead contenders

Southeast Asia will be the production home of Red Arrow's new adventure dating format, *Stranded on Honeymoon Island*, following the success of the Belgian version, which was filmed in Malaysia.

The hunt for a hub in weather-friendly Southeast Asia comes as countries in the region boost studio facilities and government-backed production incentives.

Snowman Productions' managing director, Michael von Würden, who created the show, told *ContentAsia* yesterday that the company was currently scouting for a hub location in Thailand, Philippines and Vietnam, in addition to other locations in Malaysia.

"We want to be able to offer a hub setting all year round," he said.

*Stranded on Honeymoon Island* involves couples matched by experts marooned on a deserted island and left to fend for themselves for three weeks.

Red Arrow announced the format's pick up by Australia's Seven Network at the weekend, ahead of today's opening of this year's Mip TV in Cannes.

The Australian version will launch on Channel 7 and 7plus in 2024, growing a dating/relationship format environment currently led by the Nine Network's long-running *Married at First Sight*.

*Married at First Sight* was also created by the Copenhagen-based Snowman Productions.

The Australian version of *Stranded on Honeymoon Island* will be produced by Endemol Shine Australia, which also produces *Married at First Sight Australia*.

Red Arrow launched *Stranded on Honeymoon Island* to the international



*Stranded on Honeymoon Island*

market during the London Screenings six weeks ago.

Snowman Productions, part of Seven. One Studios and a sister company to Red Arrow Studios International, will set up and manage the hub in Southeast Asia to facilitate year-round filming.

Initially commissioned by Belgium's VTM, *Stranded on Honeymoon Island* debuted in March. The premiere posted a market share of 46% in the main target demo 18-54 and a 51% market share in the 15-34 demo, doubling the broadcaster's average market share for March.

Red Arrow Studios International's president and managing director, Tim Gerhartz, said *Stranded on Honeymoon Island* served "a growing demand for

more authenticity" after years of increasingly dramatic reality shows.

Red Arrow says commissions with broadcasters in other territories will be announced soon.

Dating formats have enjoyed pockets of success across Asia for years, including TV Thunder's *Take Me Out* in Thailand.

But markets in the region are giving the more-outrageous-the-better trend a wide berth.

Last year, dating formats made up 4% of the 199 formats on-air/commissioned in Asia, according to *ContentAsia's* Formats Outlook 2022.

The top markets for dating titles were Japan, Vietnam and Thailand.

The top three genres were drama, game shows and singing.



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## “Telling stories about minorities has always been something I cared about” Filmmaker Tan Si En on influences, funding and the lack of writers in Singapore

Founded in 2018 by Singaporean creatives Tan Si En and Kris Ong, Momo Film Co first focused on producing short films by Southeast Asian filmmakers. The company has since expanded to = feature films and series, with Singapore-based production outfit, Beach House Pictures, acquiring a majority stake in Momo Film Co in 2021. A collaboration with Asian film platform Vidsee, *Maybe, Marriage* won Best Short-form Drama Series at the ContentAsia Awards in 2022. 2023 is a busy year for Tan, with three feature film projects from Singapore, Vietnam and Thailand all going into production.

### What are you currently working on?

“Since we started expanding into episodic content about one and a half years ago, we have around 30 projects across various types of IP. It’s a mix of hyper-localised content, and global, international projects. We’re working with most of the streamers, and also co-producing with some studios in the U.S. and U.K. We have three projects going into production this year. We have one Vietnamese project [*Don’t Cry, Butterfly*] that has travelled to quite a lot of international markets like the Hong Kong Asia Film Financing Forum and the Berlinale Production Market. It’s a drama-comedy with a fantastical element about a woman who finds out that her husband is cheating, through live national television. Instead of confronting him, she goes to a witch doctor to voodoo him back into love. Another project is a Thai one that I’m working on with the



Tan Si En, Momo Film Co

producers of Netflix’s *Hunger*. The third project is a Singaporean one that is an animation hybrid and queer film.”

**Why is *Kee Moo* for EST Studios in the U.S. so memorable for you?** “It was a short-form Thai documentary that did really well on their social media and channels. It was about a queer band in Thailand. Telling stories about minorities has always been something that I cared about.”

**What do you think are some of the most significant influences currently on Singapore’s production environment?** “Social politics in Singapore are always a large influence. Also, the Singapore Film Commission and IMDA have pushed a lot of Singaporean creators to get their IPs and stories made and seen. Over the last couple of years, there were a lot of grants that have really accelerated the growth of Singaporean directors, writers, and producers. Singapore content has also become more global-facing, so the

scale of projects has grown quite a lot and people have kept on pushing the boundaries.”

**In the last two years, have avenues of funding changed, or has the way you’ve looked for funding shifted?** “In the feature film space, we have a lot more private financiers that are looking to come onboard projects, looking to support minority voices, or push films from this region. For series, we work with a lot of commissioners, but we’re also seeing people being more open to co-productions.”

**What would you most like to see develop in Singapore’s production landscape?** “I’m hoping to see more writers from Singapore come up and for Singapore stories to travel across the globe. We have quite a lot of directors being recognised internationally but there’s a lack of writers, so I’m hoping to see more.” – by Sara Merican



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# Farewell Letter

MOST PRODUCTION

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# ScheduleWatch: HBO Southeast Asia

WBD builds rather than abandons linear, channel/streaming platforms co-exist

	Mon, 17 April	Tues, 18 April	Wed, 19 April	Thu, 20 April	Fri, 21 April	Sat, 22 April	Sun, 23 April
4pm	4.35pm Happy Feet	3.35pm Marry Me	2.55pm King Richard	3.40pm The Forgiven	3.10pm Sherlock Holmes: A Game of Shadows	4.30pm Transformers: Age of Extinction	3.30pm Rampage
5pm		5.25pm Kung Fu Panda	5.20pm The Electrical Life of Louis Wain	5.40pm Paw Patrol: The Movie	5.20pm The Lego Movie 2: The Second Part		5.15pm Minions: The Rise of Gru
6pm	6.20pm The Protégé						
7pm			7.10pm Pitch Perfect	7.05pm 47 Ronin	7.10pm The Lost City	7.10pm Sing 2	6.45pm Fantastic Beasts and Where to Find Them
8pm		6.55pm King Kong					
9pm	8.10pm Marry Me		9pm The Forgiven	9pm Elvis	9pm The Batman	9pm Saturday night premiere: Minions: The Rise of Gru	9pm Top Gun: Maverick
10pm	10pm Succession S4 (ep 4)	10pm Perry Mason S2 (ep 7)					
11pm	11pm Barry S4 (ep 1 & 2)	11pm Rain Dogs S1 (ep 7)	11pm Succession S4 (ep 4/repeat)				
Mid-night	12am Pitch Black	11.30pm City of Lies	Barry S4 (ep 1 & 2, repeat)	11.35pm Shanghai	11.55pm Memory	11pm Everything Everywhere All At Once	11.15pm Ambulance

Movies	HBO Original Series
Movie Repeat	Series Repeat

Source: Warner Bros Discovery Note: Times stated are in SG/HK. Encores are for prime time for the week of 17-23 April only

Warner Bros Discovery's (WBD) HBO Asia has built on rather than abandoned its flagship linear service, adding day-and-date/simultaneous releases of original series at the same time across all its video services – including streaming platform HBO Go – in Southeast Asia.

"We're focused on maximising audiences for HBO content," WBD programmers say.

HBO Original series – including tentpole titles such as *The Last of Us*, *Succession* and *House of the Dragon* – are broadcast at the same time and day as the U.S. on the commercial-free local HBO linear channel as well as on Asia-only regional streaming platform, HBO Go.

HBO Go, which carries additional titles, is available in Southeast Asia, Hong Kong and Taiwan. The line-up includes origi-

nals from Cartoon Network, HBO Max and Warner Bros, along with local Asian series and movies.

For now, there's no confirmation of when HBO Go will migrate to the WBD's new streamer, Max, scheduled to launch in the U.S. on 23 May. International launches are scheduled for 2024.

HBO Asia's movie slate involves first-run movies from several studios, including Warner Bros., Universal and Paramount.

The channel also airs critically acclaimed movies acquired from additional distributors, such as *Everything Everywhere All At Once* and *Moonfall*.

For the week of 17 April, four HBO Original series air on Monday and Tuesday mornings (same time as the U.S.) from 9am, with a same day encore at

10pm for prime-time audiences in Asia.

New episodes of the final seasons of *Succession* and *Barry* air on Monday, followed by *Rain Dogs* and *Perry Mason* S2 on Tuesday.

New Hollywood blockbusters air on Saturday nights, mostly at 9pm but sometimes at 10pm.

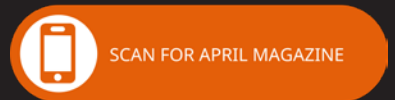
"This long-standing slot has established a strong audience base," WBD says.

Titles in this anchor slot include *Top Gun: Maverick*, *Jurassic World Dominion*, *Ambulance* and, for the Hari Raya holiday weekend, the latest installment of animated franchise, *Minions: The Rise of Gru* (Saturday, 22 April).

Movie slots across the rest of the schedule are a mix of first-run and library titles spread across genres to cater to different audience segments.



# OUT NOW



**Formats Outlook: Asia**

**Who's Who:**  
Programmers & Channels in Asia

**Interviews:**  
Smriti Mundhra, Timo Tjahjanto & Asim Abbasi on their latest work

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## “The Big 4 is me trying to improve as a filmmaker”

Indonesia's Timo Tjahjanto on comedy, horror, musicals and what is lost in translation



Timo Tjahjanto

Best known for his work in action and horror, Indonesian filmmaker Timo Tjahjanto jumped into new territory with comedy, *The Big 4*, produced by Frontier Films, part of the Screenplay Films' cluster. Less than two weeks after its Dec 2022 premiere, the Netflix original rose to #1 spot on the streamer's global top 10 list for non-English films and Rotten Tomatoes was calling it “definitely one of the best action films of the year”. Sara Merican talked to Tjahjanto about fear, musicals, laughs that get lost in translation and painful film distribution.

**You're known for horror films and darker stories. What motivated you to make *The Big 4*?** “It's part of me trying to improve as a filmmaker because I think a great filmmaker can sometimes be a person who's really good at making one specific thing, but another type is also one who is not afraid of doing something they are unfamiliar with. People have asked me if I am thinking about making a musical one day and I say, why not?”

**Humour is difficult to translate. When you were scripting *The Big 4*, were there certain things you kept in mind knowing that the film would ultimately screen on a global platform?** “A lot of the humour in *The Big 4* is improvisational because two of the actors are actually stand-up comedians. Subconsciously, I'm always thinking, 'this is so funny'. As an Indonesian, you'll laugh. But this might not translate well to some white guy in Mississippi, for example, because it's such a cultural thing. It's just the risk of trying to do comedy. A lot of comedy comes from the fact that it is such a local thing, a trend of the moment or a folklore. For example, one of the characters in *The Big 4* swears in a way that only people from eastern Indonesia will understand so that will definitely be lost in translation.”

**Would you like your films to have hybrid releases across both theatrical and streaming?** “Of course. As a filmmaker, you always dream that your film is going to be shown theatrically because

that's the whole experience. But I have to think about all the advantages that I didn't have before. My previous films have been distributed worldwide, but the distribution itself is such a painful process. Let's say, my first film, *Rumah Dara* (2009), which is a horror film. People buy it for the Argentinian territory, then Mexico, Malaysia and every deal is different. With *The Big 4*, the moment it came out, people were reacting to it real time. I think that's the beauty of it.”

**What's next?** “I have several Hollywood-based projects in development but it is important for me to keep my collaboration with Netflix ongoing. *The Big 4* isn't the end of it because I do have more stories to tell from these characters. It's just the beginning. Netflix is in a sense, like, 'whenever you want to rock and roll, let's do it'.”

The full interview is at [www.contentasia.tv](http://www.contentasia.tv)







**Dirty Linen**

Burdened by the knowledge of her mother's sudden death at the hands of the influential Fieros family, a criminology undergrad named Alexa moves to the town of El Hambre and takes on a new identity as a maid named Mila in order to infiltrate the Fiero household, uncover their darkest secrets, and seize the long-awaited opportunity to deliver a serving of justice on a shiny, cold platter. However, Alexa and her allies soon hit a roadblock in the form of Aidan – the troubled Fiero golden son whom Alexa is drawn to. Length: approx. 50 eps x 45mins **ABS-CBN Corporation** ABS-CBN Broadcast Center, Sgt. Esquerro Avenue cor Mother Ignacia Street, Diliman, Quezon City 1103 Philippines T: +63 (02) 34152272 E: [internationalsales@abs-cbn.com](mailto:internationalsales@abs-cbn.com)

**BONN**

High-end drama set in the 1950s, **BONN** depicts the rise of the young West Germany, a country struggling to break free from the terrors and legacies of World War II. Into this heady and volatile mix steps Toni, a young woman determined to make her way in a male-dominated society. What appears to be an entry-level office job at one of two competing secret services soon sucks her into a clandestine world of suspicion and betrayal, where nothing and nobody is as they appear, where trust and morality are simply two more currencies in a high-stakes game. Torn between her obligations to country and family and the man she loves, Toni is forced to choose. Length: 6x48 min **LEONINE Studios** Taunusstr. 21, 80807 Munich, Germany T: +49 89 999 513 0 E: [Patrick.Phelan.worldsales@leoninestudios.com](mailto:Patrick.Phelan.worldsales@leoninestudios.com)



**ISSEY MIYAKE The Human Inside the Clothes**

Internationally renowned clothing designer, Issey Miyake, died last summer at the age of 84. Born in Hiroshima, he lived through the atomic bombing at the age of seven but kept mostly quiet about that experience as he pursued his design career. In this documentary, interviews with Miyake, examples of his many fashion creations, and observations from people with a close-up view of his approach to life shed light on Miyake's feelings about Hiroshima and reveal how he created the designs that wowed the world. Length: 1x50 mins **NHK Enterprises, Inc.** 4-14 Kamiyama-cho, Shibuya-ku, Tokyo 150-0047, Japan T: +81 3 3468 6984 E: [info-w@nhk-ep.co.jp](mailto:info-w@nhk-ep.co.jp)



**The Write One**

Liam is an unsuccessful writer in a failing marriage to Joyce, a former starlet who gave up her budding showbiz career to be his wife and mother to their child, Dex. Liam's priority has always been to produce his dream TV series. With the love between Liam and Joyce waning through the years, both wonder what could have been had they not given up their individual dreams. One night, Liam stumbles upon an antique typewriter and magically starts to write a revised story of his life. Length: 20x45 mins/ approx **GMA Network Inc.** GMA Network Center EDSA corner Timog Diliman Quezon City, Philippines 1103 T: +632 83337633-34 E: [GWI@gmanetwork.com](mailto:GWI@gmanetwork.com)

**Rebooting**

Scripted by a popular Japanese comedian, **Rebooting** follows the life of a woman who gets the unbelievable chance to redo her banal life after she is hit by a car and dies. As she awakens into the afterlife, she is faced with a choice: to become a giant anteater or to re-enter her boring old life. She chooses to take control of her karma and reincarnation; however, things do not go as planned and, when she dies again, she faces the same decision-making process. This time-leap human comedy is a fan favourite and ranked #1 on catch up, SVOD and AVOD. Length: 60-min episodes **Nippon TV** 1-6-1 Higashi-Shimbashi, Minato-ku, Tokyo, Japan 105-7444 E: [nippontv-ibd@ntv.co.jp](mailto:nippontv-ibd@ntv.co.jp)



**That Girl**

Zeynep dreams of being a social media influencer to escape her miserable, poverty-stricken life. At the same time, she has to be a "mother" to her father – a 45-year-old man with the mind and emotions of a five-year-old – and deal with unpleasant family members. Zeynep works as a cleaner in the house of influencer, Ozan, whose lifestyle is her ultimate goal. While at work one day, she meets businesswoman Sitare, who owns an agency and manages a number of social media influencers. Sitare is also Ozan's secret girlfriend. **Kanal D International** 100. Yil Mah. 2264. Sk. Demiroren Medya Center, Apt. No:1/21 34218 Bagcilar, Istanbul, Turkey T: +90 212 413 6090 E: [ozen.cetinaslan@kanald.com.tr](mailto:ozen.cetinaslan@kanald.com.tr)





**Love Destiny 2 / พรหมลิขิต (Prom Likit)**

The sequel of *Love Destiny* picks up where the previous instalment left off. The evil 17th-century Ayutthaya-era noblewoman, Garagade, is revived when the soul of a virtuous modern woman, Gadesurang, enters her dead body. With her playfulness and selflessness, she wins the hearts of everyone, including her fiancé Dej, with whom she has twins. As life continues to weave a tapestry of present-day reality, *Love Destiny 2* will finally unravel the mystery of the ancient Krishna Kali manuscript and the identity of the mysterious author who inscribed the mystical chants. Can their love break the vicious karmic cycle? Length: 26x70 mins

**BEC World (Public) Co., Ltd.** (Headquarters) 3199 Maleenont Tower, Floor 2, 3, 4, 9, 10, 30-34, Rama 4 Road, Klongton, Klongtoey, Bangkok, 10110 Thailand T: +66 262 3249 E: [inter-sales@becworld.com](mailto:inter-sales@becworld.com)

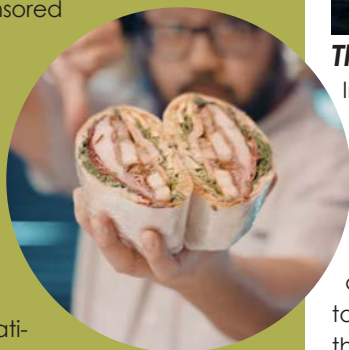
**The Trusted**

Ex-soldier Marashli has left the special forces to open a second-hand bookstore and spend more time with his sick daughter. His life changes when the beautiful Mahur Turel, the daughter of a powerful businessman, walks into his bookstore. Mahur is a workaholic who has withdrawn after the untimely death of her mother. After Marashli saves her life, their destinies are irrevocably entwined. Marashli is hired to be her bodyguard, and he becomes her closest ally and her lover... until she finds out who he really is... Length: 74x45 mins **Inter Medya** Istanbul Offices, Kore Sehittleri, Caddesi 16/1 Zincirlikuyu, 34394, Istanbul, Turkey T: +90 (212) 231 0102 E: [info@intermedya.tv](mailto:info@intermedya.tv)



**The Creators: Chefs Uncut**

The series follows top chefs in the global fine-dining scene, delving into their untold stories of overcoming social stigmas, family pressures and financial hurdles. Each 23-26-minute episode features intimate, uncensored conversations with renowned chefs, part of the World's 50 Best Chefs, revealing their raw passion and obsession to succeed. Through cinematically shot interviews, stunning dish imagery, and beautiful animation, the chefs' journeys come to life. Length: 6x30 mins **Bomanbridge Media** 37 Smith Street, #03-01 Singapore 058950 T: +65 6224 4211 E: [sales@bomanbridge.tv](mailto:sales@bomanbridge.tv)



**The Traitors**

In this global format phenomenon, contestants move into an atmospheric location with the goal to work as a team to complete a series of challenging missions to earn a cash prize. The catch, however, is that some of the contestants are traitors who will attempt to deceive and manipulate their way to the prize instead of sharing it amongst the group. As this gripping psychological game plays out, the contestants must do everything they can to identify the traitors in their midst before it is too late. Length: 60mins (Format) **All3Media International** 1 George Street, 10-01, Singapore 049145 T: +65 9459 2139

**Ventino**

The hot band of the moment makes its big-screen debut in this series combining an intoxicating dramatic line with an unforgettable soundtrack. Starring Carolina Gómez (*Ana's Revenge*) and José Ramón Barreto (*The Unbroken Voice – Arelys Henao and Bolívar*), this story portrays the challenges four talented singers will have to surmount on their way to fame. Their biggest obstacle is their manager, a woman willing to step over anyone who tries to outshine her. Length: 60x60 mins **Caracol Televisión** 150 Alhambra Circle, Suite #1250, Miami, FL, 33134 U.S. T: +1 305 960 2018



**Digital**

Digital technologies have become an integral part of our daily lives, making access to information easier, providing diverse communication platforms and undertaking dangerous jobs. However, there are risks associated with these technologies, such as divulging personal information to unknown entities. The dilemma is whether humans or machines make better decisions. Despite the efficiency of machines in detecting cancer cells or braking vehicles, the decision-making ability of humans and machines is yet to be determined. Length: 15x30 mins **DW (Asia)** No. 30, Lorong Bukit Pantai, Lucky Garden Bangsar, 59100 Kuala Lumpur, Malaysia. T: (Asia) +60 3 2093 0866



# Indonesia

## In numbers

Population.....	275.8 million
Households.....	68.9 million
Avg household size.....	3.8
Pay TV penetration rate.....	13.5%
2022 FTA TV audience share (based on ALL5+(SEC/REVAMP), All Time, All Cities, 16 TV Stations)	
- RCTI.....	19%
- IVM.....	17.3%
- SCTV.....	16.6%
- MNCTV.....	11%
- Antv.....	9%
- GTV.....	7.8%
- Trans7.....	7.5%
- TransTV.....	6.4%
- TVOne.....	3%
- Metro.....	1.3%
- TVRI1.....	1.1%
Internet users.....	220 million
Mobile phone subs.....	365.87 million

Source: BPS-Statistics Indonesia (population in 2022), Statista (households in 2021), Association of Internet Service Providers (internet in Q1 2022), companies (FTA audience share 2022, pay TV in 2019), mobile (Ministry of Communications and Information, 2021)

## OTT/Online/Mobile TV

### Catchplay+

Headquartered in Taiwan, Catchplay+ is accessible in Indonesia standalone since July 2016 and via IndiHome since June 2016, Telkomsel (Apr 2017) and First Media (Apr 2018). The streaming VOD service offers regional, international, Hollywood movies and documentaries. Premium single rental costs Rp45,000/US\$3.05 for 48 hours. From Rp16,000/US\$1 for seven days with up to 1GB quota via Telkomsel/Maxstream.

### Cubmu

Launched in April 2022 by pay-TV platform Transvision, Cubmu, which means "Cuba Buat Kamu" ("Only For You"), offers live local/international TV channels and VOD/catch-up content. Cubmu costs Rp9,900/US\$0.70 a month for the Cubmu Lite and Rp19,000/US\$1.30 a



*Imperfect: The Series* season two is a comedy series currently on WeTV's April 2023 schedule. Directed by Naya Anindita, the WeTV original series stars Kiky Saputri, Zsa Zsa Utari, Neneng Wulandari, Reza Rahadian and Aci Resti. Season two picks up where the first left off with Dika (Reza Rahadian) having given up her job outside the city returns to start a career as a photographer.

month for the Cubmu Premium plan. Add-on packs start from Rp15,000/US\$1 a month for the CubMu News plan to Rp30,000/US\$2 for the CubMu Movies and Sports plans.

### Dens.TV/Dens.TV+

Digdaya Duta Digital, a part of CBN Group Indonesia, launched Dens.TV in May 2015, offering live streaming of TV channels and VOD content, including independent local short films, kids, GE, lifestyle, movies and sports. Dens.TV+ is the mobile app version of the service. Dens.TV costs Rp35,000/US\$2.40 a month, Rp79,000/US\$5.35 for three months, Rp129,000/US\$8.75 for six months and Rp179,000/US\$12.13 a year. All four plans allow four connected devices and include access to premium TV channels, VOD and MovieWorld On Demand services. Add-on packs cost from Rp10,000/US\$0.70 a month for the Ani-

plus On Demand package to Rp25,000/US\$1.70 a month for the Movie World pack. Selected channels are offered free for one connected device.

### Disney+ Hotstar

Launched in September 2020, available via telco Telkomsel and direct to consumer. Disney+ Hotstar costs Rp20,000/US\$1.40 a month via Telkomsel. For direct subscribers, it's Rp39,000/US\$2.70 a month or Rp199,000/US\$13.77 a year.

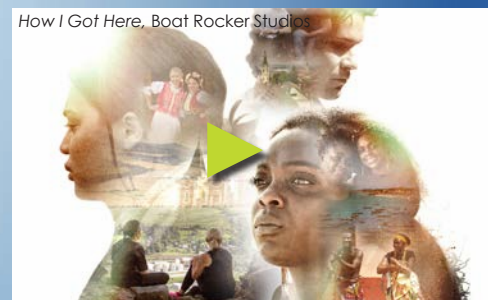
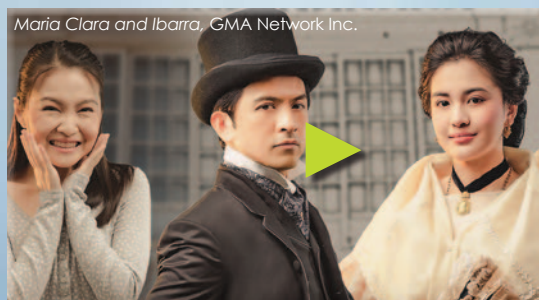
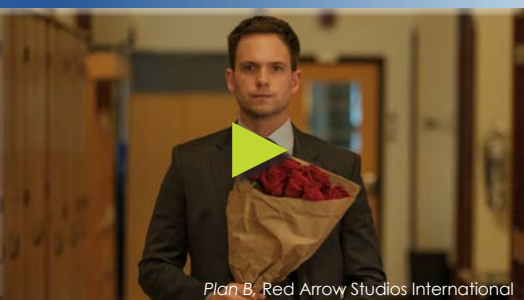
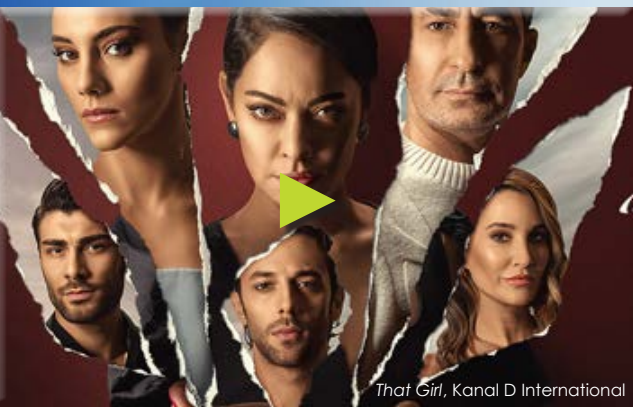
### Eros Now

Global streaming service Eros Now offers Indian and South Asian entertainment content delivered in Indonesia via Xiaomi's smart TV brand Mi TV (since Sep 2018) and telco provider XL Axiata (since Dec 2018). Owned by Mumbai-based, U.S. listed Eros International Media., Eros Now costs Rp26,000/US\$1.80 a month or Rp260,000/US\$18 a year.

# contentasia Screenings



[www.contentasia.tv/screenings](http://www.contentasia.tv/screenings)



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### FirstMediaX/Streamtainment

FirstMediaX (formerly First Media Go) is a geo-blocked TV anywhere extension of cable/DTH TV service Homecable, offering 100+ live streaming channels and seven-day catch-up plus more than 500 hours of on-demand movies, Asian drama series and local content, free for First Media/Home Cable subscribers. FirstMediaX also carries third-party streaming services including Catchplay, HBO Go, Lionsgate Play, Mola and Viu. FirstMediaX launched in Feb 2014 as First Media Go and relaunched in June 2016.

### Genflix

Launched in Sep 2013 and rolled out commercially in June 2015, Genflix offers live linear TV channels, original content, local/int'l movies and Asian series. The service is available standalone and via partners, including Indosat Ooredoo, XL, Three and Smartfren. Genflix is operated by PT Festival Citra Lestari, a subsidiary of PT Mega Media Indonesia Group. Monthly subscription is Rp49,000/US\$3.40 for up to three devices with unlimited access.

### GoPlay

Owned by Gojek, which provides access to services ranging from bike rides to payments and food deliveries, video platform GoPlay launched in Sept 2019, offering predominantly local/original movies and series for free. The aim is to provide a platform for locally produced movies and shows.

### IndiBox

Telkom Indonesia-owned triple-play IndiHome platform launched IndiBox, an Android-based streaming TV box in April 2019 offering a bundle of curated linear channels and VOD services. IndiBox costs Rp70,000/US\$4.85 a month.

### Klikfilm

Klikfilm is a subscription-based geo-blocked video on demand service created by production house Falcon Pic-

tures, offering more than 1,000 movie titles across local (Indonesian), Mandarin, Hollywood, kids and original films. Premium titles cost Rp10,000/US\$0.70 each for 30 days. Subscription fees (excl premium titles) cost Rp30,000/US\$2.10 for 30 days or Rp4,400/US\$0.30 for three days.

### Lionsgate Play Indonesia

Lionsgate/Starz's Indonesian streaming service launched in April 2021, with partner mobile operator Telkomsel, subsidiary of Telkom Indonesia. The app is being offered standalone via two subscription models – Rp35,000/US\$2.40 a month and IDR179,000/US\$12.30 for a year. Telkomsel charges IDR16,000/US\$1.08 for 30 days.

### Migo

Budget platform Migo offers local content and a slate of Korean titles from yesteryear such as *Boys Over Flowers*, *The World of the Married*, *The Penthouse* and *Hotel Del Luna* to users on the lowest rungs of internet connectivity. Content partners include JTBC, SBS, KBS Media and CJ ENM. Migo users download video from 888 dedicated street booths in Jakarta to watch offline. An unlimited viewing monthly pass on Migo costs Rp30,000/US\$2.

### MAXstream

Telco Telkomsel launched streaming app MAXstream in June 2018, offering live TV channels, original content, movies, TV shows, sports and animation series, among others to about eight million active users (Jan 2023). Subscriptions starts from Rp52,000/US\$3.50 a month for the Gigamax Basic 12GB pack to Rp155,000/US\$10.50 a month for the Gigamax Pro 40GB pack. All packs include access to third-party streaming services Genflix, Sushiroil, Vidio, Viu and WeTV.

### MOX

Homegrown SVOD mobile app MOX operated by PT Mox Digital Indonesia,

a subsidiary of production house MD Pictures, offers Indonesian theatrical movies and original movies/web series. Launched in 2015.

### Mola TV

Mola TV launched in June 2019 offering sports, Hollywood movies, series and music. Mola TV, owned and operated by PT Global Media Visual (a subsidiary of PT Hartono Istana Teknologi/Polytron, by cigarette company PT Djarum), is accessible on web portal and apps via various platforms such as smart TV and mobile.

### MyRepublic TV

Singapore-based fibre broadband outfit, MyRepublic, launched in Indonesia in 2015, offering broadband and TV services as well as streaming services WeTV and Vidio. Monthly TV + internet combo packs cost from Rp389,000/US\$26 for 70+ channels and 30 Mbps to Rp739,000/US\$50 for 70+ channels and 100 Mbps.

### Netflix

Netflix launched in Indonesia in Jan 2016, and added a fully localised Bahasa Indonesia interface/subtitles in Oct 2018. Although original production activity isn't anywhere near as high in Indonesia as in, for instance, India, Netflix does have the country on its content radar, including first original movie, *The Night Comes for Us*. Basic plan costs Rp65,000/US\$4.40 and standard plan is Rp120,000/US\$8.10

### Prime Video

Amazon Prime Video launched its first customised interface for Indonesia in August 2022 along with announcement of its first slate of Southeast Asian originals including improv comedy challenge show *Comedy Island: Indonesia*, produced by Base Entertainment and scheduled to debut in 2023. Prime Video in Indonesia costs IDR 59,000/US\$3.96 a month.

**RCTI+**

Launched on 23 Aug 2019, RCTI+ is an OTT extension of MNCN's TV stations. The AVOD service offers select current/library content from RCTI, MNCTV, iNews and GTV is offered for free.

**Sushiroll**

Launched in Feb 2017 by PT Festival Digital and Indosat Ooredoo, Sushiroll is a geo-blocked streaming service offering Japanese anime content.

**True ID Indonesia**

Launched in September 2020, offering local/regional movies and series, including Thai romcom *Oh My Boss* and Japanese anime series *Jujutsu Kaisen* and *My Hero Academia*, among others.

**Vidio**

Vidio is an OTT service targeting youth/social media users offering UGC, 21 FTA channels, sports, news, local sinetron and Korean, Thai, Japanese and Chinese drama series. Vidio.com premiered its first original series, *Girls in the City*, in Mar 2019, made by local production house Sinemart. The service launched in Oct 2014 by PT Vidio Dot Com, a subsidiary of PT Surya Citra Media (SCMA),

which is owned by Emtek. Vidio's monthly subscriptions cost Rp39,000/US\$2.64 for 30 days (Platinum pack) to Rp79,000/US\$4 a year (Diamond pack).

**Vision+**

Launched in Jan 2020, Vision+ is an OTT extension of MNC's pay-TV services MNC Play. Vision+ provides 120+ TV channels (incl. exclusive rights to all MNC Group FTA channels) and 10,000 hours of local/foreign on-demand content, including original productions by Vision Pictures. Vision Pictures produces more than 10-20 new programmes every month for Vision+. In addition to VOD content, Vision+ offers time-shifting and catch-up features across 120 linear channels. Vision+ reported 2.341 million subscribers with 44.3 million MAU in Q2 2022.

**Viu Indonesia**

Viu has had a presence in Indonesia since May 2016, with an offering that includes content from local production houses Starvision and Multivision Pictures along with Korean, Japanese, Chinese, Thai and Indian titles. Select Korean drama and variety titles from five major producers are released in Indonesia at

the same time as in Korea with subtitles in English as soon as eight hours after original telecast and in Bahasa Indonesia after 24 hours.

**WeTV**

WeTV by China's online video platform Tencent Video, launched in Indonesia in November 2019, offering original content and local/regional titles with Bahasa Indonesia subtitles. April 2023 offering includes original series *Imperfect The Series* season two and Chinese *Romance of a Twin Flower*.

**Zee5 Global**

Streaming service targeting mainly the Indian and South Asian diaspora, Zee5 launched globally (excl. U.S.) in Oct 2018 in 190+ countries. Owned by Zee Entertainment Enterprises Limited, Zee5 offers 170,000+ hours of video on-demand content across multiple genres and languages, as well as 60+ live TV channels.

Adapted from ContentAsia's  
The Big List 2023

# 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](mailto:malena@contentasia.tv)

## What's on where...

April 2023	14-19	Canneseries 2023	Cannes, France
	17-19	Mip TV 2023	Cannes, France
	17-19	Mip Doc 2023	Cannes, France
	17-19	Mip Formats 2023	Cannes, France
	17-19	Mip Drama 2023	Cannes, France
May 2023	4	AVIA: Taiwan in View 2023	Taipei, Taiwan
June 2023	6	AVIA: Satellite Industry Forum 2023	Singapore
	7-9	BroadcastAsia/CommunicAsia 2023	Singapore
	8-10	Telefilm Vietnam 2023	Ho Chi Minh City, Vietnam
	20-21	AVIA: Asia Video Summit 2023	Hong Kong
	28-30	Content Expo Tokyo 2023	Tokyo, Japan
August 2023	21-23	ContentAsia Summit 2023	Bangkok, Thailand
	24	ContentAsia Awards 2023	Bangkok, Thailand + Streamed
	31	AVIA: Indonesia in View 2023	Jakarta, Indonesia
September 2023	14-17	Gwangju Ace Fair 2023	Gwangju, South Korea
	26-28	APOS 2023	Bali, Indonesia
October 2023	10	AVIA: Thailand in View 2023	Bangkok, Thailand
	14-15	MipJunior 2023	Cannes, France
	16-19	Mipcom 2023	Cannes, France
	25-27	TIFFCOM 2023	
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	Marina Bay Sands, Singapore
March 2024	19-21	Series Mania Forum 2024	Lille, France

# Indosiar fantasy drama tops demand

## Animation retains strong hold on Indonesian audiences

Not even long-running Indonesian favourite, *SpongeBob SquarePants*, could fend off the competition from Mega Kreasi Films' domestic fantasy drama, *Magic 5*, which premiered on 20 March on free-TV network, Indosiar, with additional distribution on sister streaming service, Vidio.

According to Parrot Analytics' latest data, the story of five children solving the world's problems and the wealthy widower who comes to their aid, was by far the most in-demand show for the week of 4-10 April.

But overall, animation remains in high-demand in Indonesia, led for the week by Nickelodeon's *SpongeBob SquarePants*; long-running Malaysian favourite *Upin & Ipin*, now is in its 16th year; and Malaysia's superhero/sci-fi property, *BoBoiBoy: Galaxy*. Russian pre-school comedy, *Masha and The Bear*, which narrowly beat Malaysia's *Ejen Ali* gave animation five of the top 10 overall spots.

Streaming originals measured by Parrot aren't making much of a mark on the demand charts.

### Top 10 overall TV shows: Indonesia

Rank	Title	Difference from Market Average
1	<i>Magic 5</i>	22.47x
2	<i>SpongeBob SquarePants</i>	18.5x
3	<i>Upin &amp; Ipin</i>	14.36x
4	<i>Boys Planet (보이즈 플래닛)</i>	13.58x
5	<i>BoBoiBoy: Galaxy</i>	12.86x
6	<i>The Mandalorian</i>	12.68x
7	<i>Cinta Yang Tak Sederhana</i>	11.95x
8	<i>The Last Of Us</i>	11.84x
9	<i>Masha And The Bear</i>	11.81x
10	<i>Ejen Ali</i>	11.75x

### Top 10 digital originals: Indonesia

Rank	Title	Platform	Difference from Market Average
1	<i>The Mandalorian</i>	Disney+	12.68x
2	<i>Bebefinn</i>	Netflix	8.13x
3	<i>Duty After School (방과 후 전쟁활동)</i>	TVing	8.08x
4	<i>Blood Curse (Teluh Darah)</i>	Disney+ Hotstar	6.77x
5	<i>Till The End Of The Moon (长月烬明)</i>	Youku	6.06x
6	<i>Progresnya Berapa Persen?</i>	ViuTV	5.75x
7	<i>Induk Gajah</i>	Amazon Prime Video	5.51x
8	<i>Jodoh Atau Bukan</i>	WeTV	5.47x
9	<i>The Boys</i>	Amazon Prime Video	5.32x
10	<i>Ted Lasso</i>	Apple TV+	4.59x

Date range: 4-10 April, 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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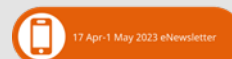
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