

Media Prima leadership upheaval rumoured

No comment from Malaysian platform

Listed Malaysian free-TV platform, Media Prima, moves into Q2 high on the industry watch list following speculation about the exits of deputy group MD/CEO of Media Prima OMNiA, Michael Chan, and TV Networks/Primeworks Studios' CEO, Khairul Anwar Salleh.

Media Prima has not confirmed the exits and has not announced replacements. Neither has been deleted from Media Prima's website.

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G.H.Y to acquire Malaysia's IMS in initial US\$2m deal

SG-listed producer says Iskandar studio will strengthen regional biz

Singapore-listed production house, G.H.Y Culture & Media has put its hand up for control of Malaysian studio facility, Iskandar Malaysia Studios (IMS), in an initial US\$8-million agreement.

The multi-part deal, which opens with a US\$2m offer that will give G.H.Y an indirect 80% stake, is being done through subsidiary, GHY Culture & Media (Malaysia). The first step is scheduled to close by mid-April.

G.H.Y says the proposed acquisition is in line with its strategy to "expand the international reach and strengthen the regional presence of our TV programme and film production business".



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Asia's digital ad spend soars 64% in 2022 – Nielsen

Overall adspend up 12% to US\$54 billion in seven markets

Digital advertising spend in Asia jumped 64% in 2022, part of overall advertising investment that increased by 12% for the year across seven markets in Asia, Nielsen's new Ad Intel data shows.

Investment in advertising in Thailand, Indonesia, Singapore, Malaysia, Philippines, South Korea and Taiwan jumped to US\$54.1 billion in 2022 – an overall increase of 12% over 2021, the ad monitoring service said.

The rise was spearheaded by digital advertising, which grew 64% from 2021, followed by outdoor at 19% and TV at 6%.

As crowds returned to the movies, cinema advertising also rebounded, growing by 131%, while radio dropped 8%, the reports said.

Singapore led the year-on-year increase with growth of 10.17%. Thailand followed with growth of 9.12%. Malaysia was up 8.05%.

Indonesian adspend was up 5.02% in 2022 to US\$19.2 billion (based on gross rate card excluding discounts and bonuses). Growth was led by online shopping and gaming.

2022 adex in the Philippines reached US\$18.8 billion, +3.87% from 2021. The figure excludes digital media, which Nielsen only started monitoring in 2022.

The Philippines' advertising market is dominated by the personal care and hygiene industry. Procter & Gamble and Unilever Philippines are the biggest spenders.

South Korea's ad spend rose to US\$8.7 billion in 2022, up 5.54%. The big-

gest spenders were tech companies, led by Samsung, LG Electronics and KT Corporation.

Thailand's ad spend increased by 9.12% to US\$3.6 billion in 2022. Unilever, Procter & Gamble, and Nestle were the biggest spenders. TV and digital media were the most utilised ad channels, with outdoor and cinema also seeing significant growth, Nielsen said.

Singapore's ad spend reached US\$1.6 billion in 2022 – an increase of 10.17%. The highest spend came from social, followed by TV and outdoor.

Malaysia ended the year at US\$1.5 billion, up 8.05% over 2021. TV, digital, and newspapers had the highest share.

Taiwan's ad spend rose 0.15% in 2022 to US\$900 million, with TV in the lead.

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129 Asian companies signed up for Mip TV so far, RX says

28 companies from mainland China and another six from Hong Kong are among the approx 130 Asian companies that have signed up for this year's Mip TV, which opens in Cannes on 17 April, organisers RX have said. This year is China's first presence at Mip TV since before the pandemic.

As of 30 March, Asian delegates at the 60th edition of the event also include 20 companies from India, 19 from Japan, six from Singapore, four from Thailand, three each from Taiwan and Vietnam, two each from Malaysia and the Philippines, and one each from Mongolia and Pakistan.

Korea leads Asia's presence by far, with 34 companies signed up so far.

With about three weeks until opening day, RX said overall attendee growth was forecast to be 20% up on last year.

More than 6,000 entertainment execs, including 1,600 buyers, are expected to be at the three-day event, which includes Mipdoc, Mipformats, Mipdrama and a focus on kids and FAST channels.

About 530 exhibiting companies from over 80 countries have registered so far, RX said.



12 April debut for Stealer: The Treasure Keeper on tvN/Viu

Viu premieres new Korean drama, *Stealer: The Treasure Keeper*, on 12 April at the same time as its release on tvN/Tving in Korea. The series stars Joo Won (*Good Doctor*) in the story of a government official suspected of having a connection with a cultural property thief known as Skunk. *Stealer: The Treasure Keeper* is one of three new Korean titles on Viu's April schedule. The other two are Korean movie *Rolling* and variety series *The Genius Paik*.

Coupang Play countdown to Decoy 2 Korean streamer grows original productions



Lee Elijah In Coupang Play's Decoy 2

Korean streamer Coupang Play returns original crime thriller *Decoy* (aka *The Bait*) to streaming screens in Korea on Friday, 7 April, with releases elsewhere in the world on Viu, Amazon's Prime Video and Rakuten's Viki.

The six-episode second series stars Jang Keun Suk as former lawyer turned detective; Heo Sung Tae as swindler Noh Sang-Cheon; and Lee Elijah as reporter Cheon Na-Yeon.

Part two episodes premiere at 8pm on Coupang Play in Korea. Two episodes will be released a week.

Also six-episodes, *Decoy* part one de-

buted at the end of January this year, part of Coupang's increasingly ambitious original production plans.

Both parts of *Decoy* were directed by Hong-sun Kim (*Money Heist: Korea – Joint Economic Area*).

In addition to the Korean version of *Saturday Night Live (SNL)*, Coupang Play's originals also include scripted drama *Anna*, starring Bae Suzy as Yu-Mi, a woman who ends up leading a completely different life because of a petty lie; and romantic comedy, *Hit the Spot* (aka *Fanta G Spot*), about two friends who decide to open a sex counselling service.

Tencent Video's Three-body breaks China sci-fi records

Tencent Video/CCTV/China Mobile-backed drama series, *Three-Body*, has become the highest-rated domestic science fiction series released in China in the past five years, Tencent says, citing review website Douban.

The 30-episode series, released finally on CCTV and Tencent's WeTV in

January this year after various delays, is based on Liu Cixin's novel, *The Three-Body Problem*, about the invasion of a highly-advanced alien civilisation called Three-Body.

Tencent announced a 16% drop in profits for 2022 to RMB188,243 million compared to the previous year.



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HK FILMART online opens to 15 April

Digital access continues after bumper physical event

This year's Hong Kong FILMART concluded successfully, opening its doors to 7,300+ industry talents from 41 countries and regions for the four-day market and EntertainmentPulse conference series. 700+ exhibitors – including over 330 from Mainland China – showcased their latest film and TV productions at the content marketplace.

Organiser – the Hong Kong Trade Development Council (HKTDC) - said the number of Mainland Chinese exhibitors was record-breaking, while the fairground also staged with companies from France, Germany, Italy, Japan, Korea, Taiwan, Thailand and more.

The bulk of both physical show floor and headspace was taken up by mainland Chinese companies, delivering a united front in support of Hong Kong and an even stronger message: promoting Chinese culture to worldwide audiences.

This was backed up by high-profile Hong Kong companies such as Edko Films, Emperor Motion Pictures, Golden Scene, Mandarin, Media Asia, One Cool Pictures, PCCW Media, Universal Films, and more maximising their home-ground advantages...Renowned actors and celebrities including Tony Leung, Andy Lau, Jacky Cheung, Nicholas Tse, members of boy-band Mirror, attended FILMART to promote their upcoming projects.

The revived physical FILMART 2023 marketplace was as vibrant and active as in the past, successfully reuniting industry players from all around the globe for business partnerships.

"The film industry of Hong Kong is mature and with the advantage of international connections, it is a must for Hengdian to

collaborate with Hong Kong in order to go global and co-promote Chinese culture to worldwide audiences," says a representative of exhibitor Hengdian Film & Television Industry Experimental Zone from Mainland China.

The positive sentiment aligned with first timer buyer participant, Jean Dong, Founder/Chairman of Zespa Media Group. "This is my first time attending FILMART and I feel very well looked after. HKTDC helped line up over 10 business matching meetings, which are all helpful in establishing business contacts and developing new opportunities. I'm sure some would come to fruition with follow-ups after FILMART," says Dong.

Over 20 sessions of EntertainmentPulse conferences, press conferences, movie showcases, etc, were held during the four-day event. Covered topics ranging from a look at the "Asian wave", dating reality shows, application of Web3 in entertainment industry and Chinese donghua as soft power.

Takeaways from the sessions included the future of Chinese films and the building blocks of quality TV drama series.

"The movie industry in mainland China is open as we are now embracing different cultures. The quality of Chinese movies is going up, including technology, creativity and production capability. As we walk alongside the core values of Chinese culture to produce great movies, we will be able to export our culture to



Jiang De Fu



Hou Hong Liang

the world, allowing people to understand the beauty of Chinese films," says Jiang De Fu, COO, Bona Film Group & Chairperson, Guangzhou Film Association.

"Each TV project is like building a home. If you do not have a good script, you do not have a good foundation. You then renovate your home with the right materials and furnitures such as the best cast, technology, production capability. You need to put everything together in order to build a home you like. All of them are equally important," says Hou Hong Liang, Chairman/Producer of China's TV production powerhouse, Daylight Entertainment.

The online FILMART portal is accessible until 15 April 2023. Users can broaden their connections with global industry players and revisit all the exciting content from EntertainmentPulse and utilise the direct messaging function offered through the FILMART online platform, anytime and anywhere.

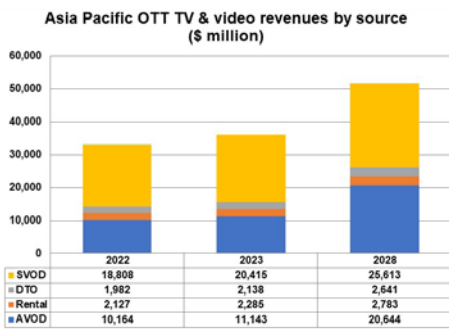
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FILMART

Online

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APAC OTT revenues to reach US\$52b in 2028



Source: Digital TV Research

Asia Pacific OTT TV episodes/movie revenues will reach US\$52 billion in 2028, up by 56% from the US\$33 billion recorded in 2022, according to the latest data from Digital TV Research.

From the US\$19 billion additional OTT revenues, China will add US\$4 billion, India US\$2 billion, South Korea US\$3 billion and Japan US\$4 billion.

China will account for 38% of the region's total revenues by 2028, down from 48% in 2022.

"Asia Pacific SVOD revenues overtook AVOD revenues in 2019, mostly due to the advertising downturn in China," said Simon Murray, Digital TV Research's principal analyst.

"AVOD will recover, but will remain lower than SVOD. SVOD and AVOD revenues will climb to US\$7 billion and US\$11 billion respectively between 2022 and 2028," he said.



From page 1: Media Prima

Industry sources say Salleh, who joined Media Prima in August 2020, has exited his role and is now on gardening leave.

News of Salleh's exit comes about a month after reports that Michael Chan had resigned.

Before joining Media Prima in January 2020, Chan ran Malaysia's MyTV Broadcasting. He also worked for Bloomberg TV Malaysia, Astro, ntv7, Bernama TV and Maxis.

RisingStories on track to top 500 entries

14 April close for Chinese/English script contest



From left: Lim Bee Lin, Lee Thean-jeen, Weiyu Films; Dennis Yang, Studio76 Original Productions; Chris Tan, Infocomm Media Development Authority; Lester Hsi, film director

Asia's 2023 RisingStories International Scriptwriting Competition closes on 14 April, with organisers saying entries so far are on track to beat last year's 500 entries.

The competition is organised by Taiwan's Studio 76 and Singapore's Weiyu Films with Seoul-based Blinrn, GroupM, Mission Entertainment, Rising Films, Southern Flame and Taiwan Dream Institute.

Ahead of the deadline, Asian creators participated in a "more than just stories" discussion about the state of content creation, including diversity, the disparity in writers' fees, and the use of data in content creation.

Participants in-person and dial-in in-

cluded Taiwanese director Lester Hsi (*The Cursed Bridge*), who said he would like to see the development of a broader range of genres in TV production, which has been in recent years dominated by crime and suspense stories.

Panelists included Singapore/L.A.-based actor and producer, Tan Kheng Hua; Dinesh Ratnam, iQiyi senior director of international business; and U.K.-based producer, Samm Haillay.

Discussions also focused on the business of writing and production, commercial and other approaches for writers, storytelling skills, the focus on content authenticity rather than chasing the trend of the moment, and travelability.

“There are now different voices in production, which is a good thing”

Screenworks Asia's production director, Shao-yi Chen, on projects, partnerships & influences

Screenworks Asia was founded in 2020 as the production subsidiary of Taiwanese distributor, Catchplay. A joint venture with Taiwan Creative Content Agency (TAICCA), the company has completed two Mandarin-language series – including the 2022 ContentAsia Awards' Best Asian Comedy for *The Making of an Ordinary Woman II* – one variety show and Indonesian film, *Losmen Melati*. Co-produced with Indonesia/Singapore-based Infinite Studios, *Losmen Melati* releases theatrically in Malaysia on 6 April and in Singapore on 13 April. Screenworks Asia's director of content production, Shao-yi Chen, talks about the current streaming environment, the company's first international co-production, and upcoming projects.

Which project are you particularly proud of?

“*The Making of An Ordinary Woman II* was our first co-production with [domestic broadcaster] CTS. Even though we weren't involved in the production of the first season, Catchplay+ was the first OTT platform exclusively showing the series. That's how we got involved and were put in touch with the director and the team. We found great potential to extend the series through a second season.”

How did *Losmen Melati* happen? “Originally, *Losmen Melati* was a series project with Infinite Studios. We saw footage during production and the production quality was very good so we had an aggressive idea to turn the first few episodes into a movie. So now it's a movie with a seven-episode series, with the series probably arriving in the summer.”



Losmen Melati is Screenworks' first co-production outside of Taiwan. How did you end up pursuing that one?

“Infinite Studios has provided production services for a lot of Hollywood studios and has made series for global platforms. They are a top player in production, while Catchplay has a lot of experience in international distribution. We understand the market in Indonesia and Taiwan, and also have extensive experience working with regional partners. The partnership brings advantages and strengths from both sides. We have talked to IMDA [Infocomm Media Development Authority] before about how we could work with more Singaporean talents and Infinite Studios was brought up. Infinite Studios was also introduced to us through industry friends.”

What do you see as the most significant influence on Taiwan's production environment at the moment?

“The emer-

gence of global platforms, which has pushed people to get into quality series production. Years back, there was a very rigid difference between making films and series, with the latter done only by TV stations. Now, filmmakers and their crews are making series. TV stations made very long shows, like 100 episodes, but now there are more limited series, ranging from six to 10 episodes. There are now a lot of different voices in production, which is a good thing.”

What do you have in the works? “We have two Mandarin-language series in post-production that will hopefully come out this year. The first one is *I Can See You Shine*, a young adult family comedy about five best friends from high school. The other is *Not a Murder Story*, a mystery thriller about an actor wannabe. He has a one-night-stand with his neighbour and she dies the next day, and he has to find out who the real killer is. We also have one modern-day drama currently shooting.” – by Sara Merican

“I wanted to show...the aggression and hunger inside each of us”

Thai director Sitisiri (Dom) Mongkolsiri on Netflix original film *Hunger*



Sitisiri Mongkolsiri

Thai director Sitisiri (Dom) Mongkolsiri puts a philosophical spin on cooking and food in his latest film, Netflix original *Hunger*, which premieres tomorrow (4 April).

The feature is Mongkolsiri’s first for Netflix, and follows indie film *Krasue: Inhuman Kiss*, an episode of HBO Asia’s *Folklore* and several chapters of *Girl From Nowhere*.

The worlds of fine dining and street food collide in *Hunger*, when Aoy, who runs her family’s street food stall, meets Chef Paul, an aloof culinary master who leads team of a top private chefs.

“Food involves a certain level of class and politics. It’s not just about price and materials; it has its own little world and

subclasses as well,” Mongkolsiri says.

“That’s where the idea of using food as an analogy came from,” he adds, listing the rise of personal chefs in Bangkok as another motivation.

The production team enlisted the expertise of Thai-Indian gourmet chef, Chalee Kader, to help prepare food that is visually appealing onscreen and imparts culinary skills to lead actors Chutimon (Aokbab) Chuengcharoen-sukying and Nopachai (Peter) Jay-anama.

“The script wasn’t originally created for Netflix” Mongkolsiri says, explaining that he and co-writer Kongdej [Jaturan-rasamee] had put together partial funding before Netflix came onboard in 2021 with the balance.

The project was greenlit with no major changes.

“The story is about human hunger,” Mongkolsiri says, referring to characters driven by ambition and an insatiable thirst for recognition.

Stylistically, Mongkolsiri decided that the cinematography of the fine dining scenes should make the food appear both opulent yet repulsive.

“I wanted to show how people are feeling on the inside — the aggression and hunger inside each of us,” he adds.

“I used it as a kind of world-building tool to make it more fantasy-like so that people can immerse in that.”

Mongkolsiri says the streaming route on Netflix freed him, from both a business and creative perspective, from tailoring the film to a theatrical box office.

“I’m able to tell stories that I wasn’t able to in the past and I’m very happy about that,” he says.

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ScheduleWatch: Paramount Network

Southeast Asia linear schedule led by movies, series & comedy

	Sun (2 April)	Mon (3 April)	Tues (4 April)	Wed (5 April)	Thu (6 April)	Fri (7 April)	Sat (8 April)
4.30pm	4.40pm Pretty Bird	4.30pm The Daily Show (ep 28074)	4.30pm The Daily Show (ep 28071)	4.30pm The Daily Show (ep 28075)	4.20pm Star Trek: Short Treks (ep 102)	4.30pm Star Trek: Short Treks (ep 103)	2.55pm Forrest Gump
					4.40pm The Daily Show (ep 28076)	4.45pm The Daily Show (ep 28077)	
5pm		5pm G.I. Joe: The Rise of Cobra	5pm Saturday Night Live (ep 4816)	5pm Collateral	5.10pm Imagine That	5.15pm Young Adult	5.20pm Trevor Noah Presents: Josh Johnson
6pm			6pm The Good Wife (ep 117)				6.05pm Wrong Turn at Tahoe
	6.20pm She's Out of My League		6.50pm Star Trek: Short Treks (ep 204)				
7pm		7pm HERSTORY: Judge Judy (ep 23011) 7.30pm HERSTORY: The Drew Barrymore Show (ep 3011)	7pm HERSTORY: Judge Judy (ep 23012) 7.30pm HERSTORY: The Drew Barrymore Show (ep 3012)	7pm HERSTORY: Judge Judy (ep 23013) 7.30pm HERSTORY: The Drew Barrymore Show (ep 3013)	7pm HERSTORY: Judge Judy (ep 23014) 7.30pm HERSTORY: The Drew Barrymore Show (ep 3014)	7pm HERSTORY: Judge Judy (ep 23015) 7.30pm HERSTORY: The Drew Barrymore Show (ep 3015)	7.30pm Vanilla Sky
8pm	8.05pm Morning Glory	8pm Star Trek: Short Treks (ep 101/2)	8pm Ilana Glazer Presents: Comedy on Earth	8pm The Good Wife (ep 118)	8pm No Strings Attached	8pm Collateral	
9pm				8.45pm Wrong Turn at Tahoe	9.50pm Star Trek: Short Treks (ep 101/2)		
10pm	Imagine That	8.35pm Vanilla Sky	8.45pm The Lovely Bones	10.10pm NCIS: New Orleans (ep 116)	10.25pm NCIS: New Orleans (ep 117)	10.05pm NCIS: New Orleans (ep 118)	9.50pm ExtraOrdinary Measures
11pm	11.50pm The Terminal	11pm Yellowstone (ep 401)	11.10pm Yellowstone (ep 402)	11pm Yellowstone (ep 403)	11.10pm Yellowstone (ep 404)	10.50pm Yellowstone (ep 405) 11.45pm View from the Top	11.45pm Saturday Night Live (ep 4816)

Movies	Series	Comedy	Short Films	Talk Shows
Movie Repeat			Short Film Repeat	Talk Show Repeat

Source: Paramount Network Note: Times stated are for Astro Malaysia. Repeats are for the week of 2-8 April only

Movies and series dominate Paramount Networks' Southeast Asia schedule. Comedy series take the lead after-midnight/early hours in April with the reboot of *Beavis and Butthead*, which premieres this month along with season 26 of iconic adult animated series *South Park*.

The two comedy series join a schedule that is 60% movies, including Hollywood titles such as *Vanilla Sky*, *The Lovely Bones* and *Collateral*.

The other 40% is a mix of scripted and non-scripted content, including *The*

Drew Barrymore Show and *Judge Judy*, which run in the HerStory band from 11am (SG/MY) on weekdays.

Unscripted series are launched on weekdays at 11am and at 2.30pm.

Big titles and fan favourites premiere on Mon-Tues at 9pm, with adult animation in late-night slots.

Movies are repeated at most twice within the week while series are repeated either the same day or the next day. Premium titles are scheduled in weekend catch-up marathons/blocks.

Channel programmers say they have

integrated popular SVOD streaming genres, such as crime series, into prime time linear schedules.

Describing acquisitions and windowing holdbacks as real challenges in offering first and exclusive titles on linear, programmers also say their focus is on thematic curation and promotions as well as local blocks to keep content fresh in the face of windowing holdbacks.

Catch-up rights are offered to Paramount platform partners one day after the show is aired on the linear channel.

Vietnam

In numbers

Population	98.5 million
Households	26.87 million
Avg household size	3.6
TV households	91.9%
Pay TV subscribers	17.3 million
OTT subscribers	5.5 million
OTT TV revenue.....	1,150 billion
Mobile phone subs	123.76 million
Smartphone subscribers	92.88 million
Internet subs	312.97 million
Mobile broadband subs	71 million
Fixed broadband subs	18.8 million
- via FTTH	14.052 milion
- via cable	959,641

Source: Vietnam's General Statistics Office (population 2021, households 2019, internet in 2021), Ministry of Information and Communications (broadband/mobile b/b in 2021, mobile in 2020), Vietnam's Central Committee for Propaganda & Education (TV/households, 2018), Authority of Broadcasting, Television and Electronic Information (pay TV/OTT in 2022)

Free TV

Hanoi Radio Television

Hanoi Radio Television started broadcasting in 1979, and today operates two free-TV channels – Hanoi TV1/H1 (news/current affairs) and Hanoi TV2/H2 (entertainment) – and cable TV service, Hanoi Cable Television (HCA-TV).

Ho Chi Minh City Television (HTV)

Ho Chi Minh City Television (HTV) operates two analogue channels – HTV7 (entertainment) and HTV9 (educational/info) – and four digital channels – HTV1 (public info), HTV2 (general entertainment), HTV3 (kids) and HTV4 (science/education). An active buyer of international formats, HTV has commissioned, among other formats, NBCU's dancing competition *Dancing With Myself* (local version aired in Nov 2022-Feb 2023); Banijay Rights' game show *First And Last* (aired April-August 2022); Thailand Workpoint's talent show *The Rapper S2* (Oct 2021-Jan 2022), and variety show *Running Man Vietnam S2* (Sept 2021-



Cuộc đời vẫn đẹp sao (Life is So Beautiful), a story about the livelihood of workers in a poor market in the middle of an urban area, premieres on VTV3 on 3 April. Directed by Nguyen Danh Dung (Cảnh sát hình sự: Đấu trí), the series stars Thanh Huong (Đừng làm mẹ sầu) as Luyen who had to pay off her husband's debt but then realised he was living happily with another woman; and Hoang Hai (Hành trình công lý) who plays Luu, a single father who works as a porter at the market.

Jan 2022). The station was established in 1975 as Saigon Television and renamed Ho Chi Minh City Television in 1976.

Vietnam Television (VTV)

National broadcaster Vietnam Television (VTV) launched in 1970. VTV operates nine terrestrial TV channels: VTV1 (political, economic, cultural, social news), VTV2 (education, science, technology, news), VTV3 (sports, entertainment, economic news), VTV4 (home affairs, international news), VTV5 (local news), VTV6 (youth), VTV7 (educational), VTV8 (cultural) and VTV9 (Southern-oriented channel), as well as several terrestrial cable, satellite and regional channels, plus an international channel. VTV also has interests in pay-TV platforms SCTV, VTCab and K+. The broadcaster con-

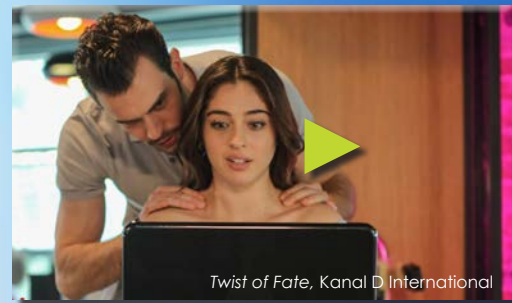
tinues to be actively involved in foreign format adaptations, making local versions of game show *Million Dollar Minute*, singing *Your Face Sounds Familiar* and dating show *Baggage*, among others.

Subscription TV

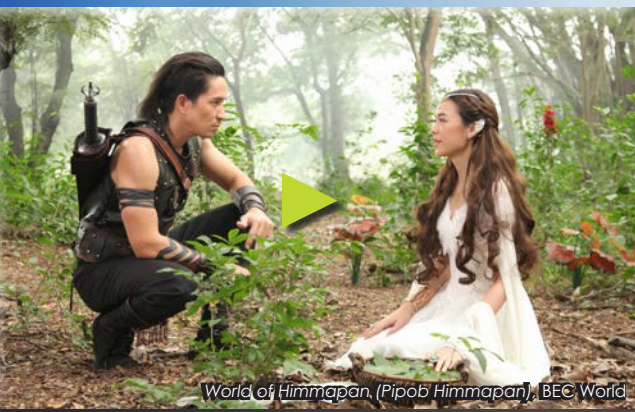
AVG

Audio Visual Global JSC (AVG) launched An Vien Television (AVG) in Nov 2011. In Jan 2016, telco MobiFone acquired 95% shares of AVG and re-branded the service as MobiTV in April 2016. In 2018, MobiTV was again re-named, to VivaTV. In Sept 2019, the contract to buy shares between Mobifone and AVG was unanimously cancelled by the two companies and AVG continues

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to integrate TV and telecommunication services, offering a mix of direct-to-home (DTH) satellite/digital terrestrial (DTT), mobile TV, e-commerce and mobile connection services to 63 provinces in Vietnam. In the same year, VivaTV switched back to its original brand name, AVG. Monthly DTH subscriptions cost VND30,000/US\$1.28 a month for about 123 TV channels and VND60,000/US\$2.55 a month for 157 TV channels. The DTT packages offer the same plans but with a lower number of channels (68 and 91).

FPT TV (FPT Thuyen Hinh)

FPT TV, a subsidiary of FPT Telecom, is an IPTV service launched in 2010. In 2013, FPT Telecom received a pay-TV licence to operate digital & analogue cable TV services nationwide. Today, FPT TV offers about 200 linear local/international TV channels and video on-demand content to over four million viewers across more than one million households in Vietnam. Basic TV pack cost from VND100,000/US\$4.30 a month for subscribers in Hanoi and HCMC.

Hanoi Cable TV

Hanoi Cable Television/Hanoicab is the cable TV service operated by Hanoi Radio Television. The platform offers more than 170 SD/HD local and regional/international channels from VND110,000/US\$4.70 a month for 60 standard TV channels. TV+internet combos start from VND240,000/US\$10.20 a month for 20 Mbps internet connection.

Ho Chi Minh City Cable TV

Ho Chi Minh City Television (HTV) was established in 2003 and is operated by Ho Chi Minh City Television's (HTVC) pay-TV branch, HTV-TMS. The platform offers a mix of local, regional and international channels covering film, music, sports, news, kids, general entertainment, science/educational and tourism/lifestyle. One time installation fee costs VND99,000/US\$4.20. Monthly subscriptions start from VND99,000/US\$4.20.

K+ is the commercial brand of Vietnam Satellite Digital Television Company Limited (VSTV), a joint venture between VSTV and French broadcaster Canal Overseas. K+ is a DTH satellite platform offering about 170 TV channels in multiple genres, including sports, news, general entertainment, music, movies, documentaries and kids. All international channels are language customised with either Vietnamese subtitles, dubbing or voice overs. The platform offers a full package with 170+ TV channels at VND175,000/US\$7.46 a month. K+ also operates a value-added TV everywhere extension, myK+, free for subscribers using the K+ satellite dish/receiver or a K+ TV set top-box.

MyTV

Created by Vietnam Post and Telecommunications Group (VNPT), IPTV service MyTV launched in 2009 and rolled out app extension in September 2020, enabling users to use the services anytime anywhere across multiple internet-connected devices. Today, the platform offers up to 180 local and international channels and VOD content. The service also offers streaming services, including HBO Go for VND50,000/US\$2.13, VTCcab for VND25,000/US\$1.06 and Galaxy Play for VND22,000/US\$0.93 (monthly), as well as games and music/karaoke. Standard packages cost VND40,000/US\$1.70 for 30 days (140+ TV channels), VND240,000/US\$10.20 for 210 days (140+ TV channels) and VND480,000/US\$20.46 for 450 days (145 TV channels).

SCTV

State-owned Saigontourist Cable Television (SCTV), a joint venture between Vietnam Television (VTV) and Saigontourist Holding Company, was founded in 1992. Television options include analogue, digital and IPTV. VOD was added in 2014. Channels are a mix of in-house, local and foreign. The company also has interests in internet and telecommunications

services. Internet+TV combo DVB-T2 subscriptions start from VND220,000/US\$9.40 a month for 50 Mbps internet connection to VND380,000/US\$16.20 a month for 200 Mbps internet connection.

VTC

VTC Multimedia Corporation (VTC) is a state-owned company operated by Vietnam's Ministry of Information and Communications. Established in 1988, VTC offers a variety of media access and content solutions for TV (production, broadcasting, online TV, VOD) and telecommunications (internet, VOIP, fixed line).

VTVcab

Free-TV provider Vietnam Television established Vietnam Television Cable Corporation (VTVcab) in 1995. VTVcab offers 180+ local and int'l channels in a variety of genres, including news, sports, movies and general entertainment. VTVcab also operates VTVnet, which provides internet access over cable. Basic monthly package costs VND157,000/US\$6.70 in Hanoi.

Online/OTT

Clip TV

MobiFone Telecommunications' Clip TV streams 140 live TV channels and offers 3,000 hours of on-demand Hollywood movies and local films/TV series, along with access to HBO Go. Daily subscription costs VND6,000/US\$0.25.

Danet

Vietnam's TV production/distribution specialist, BHD (see Vietnam Media Corporation – BHD under Content Providers), launched Danet in 2016. Danet offers free content (Danet Go), SVOD (Danet Buffet) and a la carte movie rental (Danet Cineplex) on multiple devices. Subscriptions cost VND50,000/US\$2.13 a month. There are also options to purchase subscriptions for three months, six months and annually.

FPT Play

FPT TV launched FPT Play in 2013, offering about 200 live TV channels (news, sports, entertainment, movies) and on demand content of local and international movies and TV shows from Europe, U.S., South Korea and China. Monthly subscriptions cost VND66,000/US\$2.80 for the Max plan (three connected devices) and VND98,000/US\$4.20 for the VIP pack (five connected devices).

Galaxy Play

Est. 2015, Galaxy Play (formerly Fim+) by movie chain Galaxy Cinema offers original series, local films, Asian films and Hollywood movies. VIP subscriptions cost VND650,000/US\$27.70 for six months and VND950,000/US\$40.50 for 12 months. Mobile plan costs VND100,000/US\$4.35 for six month and VND180,000/US\$8 for 12 months. Monthly plans cost VND70,000/US\$2.98 for the Premium pack and VND99,000/US\$4.22 for the Super Viet pack.

Hplus

OTT extension of pay-TV service Ho Chi Minh City Cable TV (HTVC).

iQiyi

Mainland China's iQiyi launched in Vietnam in July 2019. iQiyi offers Chinese content with Vietnamese subtitles.

myK+

myK+ is a value-add TV-everywhere extension of DTH satellite K+ service (see K+ under Subscription TV), offered free to Premium+ subscribers.

NetHub

NetHub is the OTT extension of AVG's

DTH/DTT subscription services. It offers local/international channels and over 200,000 hours of TV series, movies and sports content. Foreign content are mostly from Hollywood, Hong Kong (TVB), Korea, Thailand and China. AVG received its licence to operate OTT services in August 2021.

Onme

Onme is a video streaming platform, jointly developed by VTVcab and Viettel. The programming focus is on live events, such as sports. The platform also offers local/international TV channels and VOD movies. Onme is offered free to VTVcab and Viettel subscribers.

Pops App/Pop Kids/Pop Kids Learn

Founded in 2007, digital entertainment network Pops Worldwide offers online video platform Pops App for original/local and int'l titles from 3,000+ content partners. Pops' kids apps Pops Kids/Pop Kids Learn offer online entertainment/learning marketplace for children of all ages.

TV360

Viettel Telecom launched TV360 at the end of 2020, offering about 200 local/international TV channels, sports events and streaming services HBO Go and K+, to nearly 28 million users. Subscriptions cost from VND50,000/US\$2.10 a month for the standard plan to VND193,000/US\$8.20 a month for the VIP K+ HD pack. Some content are offered for free.

TVB Anywhere Vietnam

Hong Kong's Television Broadcasts Ltd (TVB) launched mobile streaming platform TVB Anywhere in Vietnam in 2017, offering

over 5,000 hours of movies, including TVB's library titles with Vietnamese, Chinese and English dubbing and subtitles.

VieON

VTVcab launched video streaming VieON in 2016 as VTVcab ON and in Dec 2018, rebranded the service as VieON. VieON offers local/international TV channels and VOD content (including Hollywood movies, Korean/local) from VND69,000/US\$2.94 a month for the recurring VIP plan.

Viettel TV

Viettel trial-launched Viettel TV in 2013 as Net TV, rebranded as Next TV in 2015, and as Viettel TV in Oct 2018. Viettel TV today offers more than 140 TV channels. Monthly internet+TV combo subscriptions cost VND3,000/US\$0.10 a day, VND10,000/US\$0.40 a week and VND45,000/US\$1.90 a month.

VTV Go

VTV Go is a streaming mobile application operated by free-TV broadcaster Vietnam Television's (see VTV under Free TV) over-the-top subsidiary, VTV Digital. The platform carries live TV channels, catch-up TV up to three months after broadcast and select local drama series, kids and documentaries on demand.

WeTV

Mainland Chinese gaming/digital giant Tencent launched WeTV in Vietnam in July 2019. The platform offers Chinese content with select programmes subtitled in Vietnamese.

**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

What's on where...

April 2023	13	AVIA: Future of Video India 2023	Mumbai, India
	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	13th Content Expo Tokyo	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
	6-8	14th Content Expo Tokyo	Tokyo, Japan
March 2024	19-21	Series Mania Forum 2024	Lille, France

Anime dominates demand in Japan

Long-running titles beat back new competition

No amount of digital magic or outside streaming budgets have been able to match the pulling power of legendary home-grown anime in Japan, where *My Hero Academia*, *One Piece* and *Attack on Titan* dominated demand for the week of 21-17 March. According to data science company Parrot Analyt-

ics, all 10 of the top in-demand titles in Japan for the week were anime, along with six of the top 10 in-demand digital originals.

The outsize taste for anime in Japan runs wide, crossing genres from action to comedy targetting the entire audience spectrum from kids to adults.

Top 10 overall TV shows: Japan

Rank	Title	Difference from Market Average
1	<i>My Hero Academia</i>	33.42x
2	<i>One Piece</i>	25.86x
3	<i>Attack On Titan (進撃の巨人)</i>	25.46x
4	<i>Mobile Suit Gundam: The Witch From Mercury (機動戦士ガンダム 水星の魔女)</i>	22.01x
5	<i>Nogizaka Under Construction (乃木坂工事中)</i>	20.17x
6	<i>Count Down Tv (カウントダウン・ティーヴィー)</i>	19.37x
7	<i>Is It Wrong To Try To Pick Up Girls In A Dungeon? (ダンジョンに会いを求めるのは間違っているだろうか)</i>	19.29x
8	<i>Crayon Shin-chan (クレヨンしんちゃん)</i>	18.92x
9	<i>Ultraman (1966)</i>	18.73x
10	<i>Spy X Family (スパイファミリー)</i>	18.07x

Top 10 digital originals: Japan

Rank	Title	Platform	Difference from Market Average
1	<i>The Mandalorian</i>	Disney+	17.47x
2	<i>Fischers And The Lost Treasure</i>	Youtube Premium	16.81x
3	<i>Angel Flight (エンジェルフライト 国際霊柩送還士)</i>	Amazon Prime Video	14.27x
4	<i>Reborn To Master The Blade: From Hero-King To Extraordinary Squire ♀ (英雄王、武を極めるため転生す ~そして、世界最強の見習い騎士♀~)</i>	TV Tokyo	11.36x
5	<i>Star Trek: Picard</i>	Paramount+	9.28x
6	<i>High Card(ハイカード)</i>	AT-X	9.25x
7	<i>Umayuru (うまゆる)</i>	Youtube	8.88x
8	<i>Reversal Orchestra (リバーサルオーケストラ)</i>	NTV	8.28x
9	<i>Buddy Daddies (バディ・ダディズ)</i>	Aniplex	7.71x
10	<i>Star Trek: Discovery</i>	Paramount+	7.13x

Date range: 21-27 March 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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