

6-19 March 2023

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Brought to you by Hong Kong Trade Development Council (HKTDC) / FILMART

700 exhibitors head for HK FILMART

Record-breaking Mainland Chinese presence at four-day March event





ContentAsia turns 17 today... on this day in 2006, we talked about Astro's US\$200m pay-TV JV, Astro Nusantara, with Indonesia's Lippo Group subsidiaries; Francois Theron exiting Thailand's UBC after True bought out MIH; MPA's forecasts of APAC pay-TV channel ad revenue at more than US\$9 billion by 2015; StarHub soft launching its PVR service; HK Cable profits plummetting 28% in 2005 as rivals gain steam; & PCCW and TVB cosy up in Hong Kong. #flashback to our first three newsletters in 2006, click HERE

Launch issue: 6 March 2006 Hong Kong FILMART opens its doors on Monday (13 March) with more than 20 sessions of EntertainmentPulse seminars and special events, along with upwards of 30 screenings of international film titles.

EntertainmentPulse explores a range of cross-media trends – including the future of Web3 entertainment, dating and romance reality shows, Chinese animation as soft power, the potential of Asian content and the latest trends from Chinese producers.

This year's headline speakers on opening day include Jiang De Fu, COO of Bona Film Group, who will be speaking about the development and future of Chinese films; and Hou Hong Liang, President/Producer of China's TV production powerhouse, Daylight Entertainment, who will delve into the secrets of creating a hit series and will elaborate on the

importance of project planning as well as content creation.

In addition to EntertainmentPulse, this year's FILMART is hosting a series of exhibitor events over the four days to showcase the latest film, TV and animation content.

FILMART will continue to have a strong Asian presence in 2023. This includes a record-breaking number of mainland Chinese exhibitors, FILMART organiser, the Hong Kong Trade Development Council (HKTDC), says.

Participating Mainland provinces include Beijing, Fujian, Guangdong, Hunan, Jiangsu, Shaanxi, Shandong, Shanghai and more. For the first time, major streaming platforms from Mainland China – iQIYI, Tencent and Youku – will be present with individual booths.

The strong Mainland delegation is

More at page 3

The full schedule and speaker profiles are at https://entertainmentpulse.hktdc.com/en/programme/programme



Singtel boosts India packs

Singtel TV added Tamil movie channel Zee Thirai and Hindi entertainment channel Zoom TV to its platform this month with no additional cost to subscribers.

Both channels are being offered free for all Singtel TV subscribers until 3 April 2023.

I Can See Your Voice Philippines returns

The Philippines' adaptation of Korean song format *I Can See Your Voice* returned to ABS-CBN platforms at the weekend for a fifth season, with Luis Manzano as host. The property debuted in the Philippines in 2017.

Multiple-season versions of the CJ ENMowned mystery music game show format have also been produced in Cambodia and Malaysia.

Asian countries produced more than 30 seasons of singing reality formats in 2022.

Japan's TV Asahi sets ambitious agenda

New plan takes broadcaster through its 65th anniversary

TV Asahi has outlined a new management plan that takes the Japanese broadcaster through its 65th anniversary next year and sets an ambitious path towards a TV schedule that will top the country's all-day and prime-time ratinas by 2026.

The broadcast TV plan involves strengthening daily news programmes and drama slots, which TV Asahi says is "contributing to the current high ratings".

The strategy, outlined in the "TV Asahi for the New Era Management Plan 2023-2025", is anchored in the broadcaster's basic philosophy that "content is the source of all value", and will, management says, "create a strong foundation for 2023-2025".

The 360-degree mission presented to stakeholders this month is to "create a world that encourages the pursuit of dreams and aspirations by delivering

information and content that are both inspiring and worthy to society".

Multiple platforms and properties are involved, including the Tokyo Dream Park scheduled to be complete in 2025 with a grand opening in Spring 2026.

Part of the vision revolves around "TV for the new era", taking the company "from station to studio".

The plan is to ensure that "every person of the TV Asahi Group will be creators and innovators and will maximise the value of content".

In addition to building a ratings-winning broadcast schedule, TV Asahi plans to monetise and increase revenue by extending digital distribution of content on, for example, Japanese streaming platforms Abema and TVer. TV Asahi also plans to have two million subs to its Telasa platform by FY2024.



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From page 1: FILMART 2023

part of close to 700 exhibitors from over 25 countries and regions expected to be in Hong Kong for the four-day market.

Over 20 international pavilions from multiple countries and regions will be staged, including from Mainland China, Japan, South Korea, Taiwan, Thailand, Italy, the U.S. and Europe.

Approximately 5,000 visitors from more than 50 countries and regions are expected to attend FILMART to source new programmes, establish business connections, and attend various events.

Leading Chinese costume/historical drama series at this year's FILMART include *Nirvana in Fire 3* from Daylight Entertainment, *Story of Kunning Palace* from iQIYI, and *Leaend of Anle* from Youku.

Set for a 2024 release, Nirvana in Fire 3 is helmed by directors Kong Sheng (Romance of Our Parents), Sun Mo Long (Reset) and Liu Hong Yuan (Surgeons).

The series centres on an intelligent

strategist who seeks justice for the common people. The cast includes Leo Wu, Zhang Xin Cheng and Zhang Wan Yi.

Directed by Zhu Ruibin
(Ashes of Love) and Francis
Nam (Nothing But You

Add), Story of Kunning Palace stars Bai Lu as Jiang Xue Ning, a fallen queen who as-

Hou Hong Liang,

President/Producer

Daylight Entertainment

pired to power and authority.

A rebirth gives her a second
chance to avoid the palace and
change her fate but a turn
of events leads her back to
the palace and she falls in
love with Xie Wei (played by Zhang Ling

He), whom she hated the most. The series, adapted from Shi Jing's novel A Lady's Tranquility, is slated to release in April 2023.

In Youku's upcoming series Legend of Anle, Dilraba Dilmurat plays dual roles Di Zi Yuan/Ren An Le, who seeks revenge 10 years after her family is unjustly accused of treason. The series,

adapted from the novel The Emperor's Book by Xing Ling, is directed by Gary Sing (Word of Honor), Jones Ma (The World of Fantasy) and Jason So (Rock Sugar Summer).

China Huace Film & TV is leading the modern day Chinese drama showcase

with Meet Yourself, a romantic series directed by Ding Zi Guang (Go Ahead) and starring Liu Yifei and Li Xian. The series, about a mid-30s white-collar employee who moves to the village in Dali after her best friend passes away from cancer, premiered on Hunan TV on 3 January

Among Thailand's top series at this year's FILMART is romcom/ suspense drama, My Lucky Star, from distributor Artop Media.

The series, a remake of a 2007 Taiwanese idol drama, is a love story between a con-artist/jewelry designer and a racer/heir to a jewelry empire. The series stars Bifern Anchasa Mongkhonsamai and Film Thanapat Kavela.



Mark your diary on 13-16 March 2023 to visit FILMART, Asia's largest entertainment content marketplace for business exchanges with international filmmakers, producers and distributors.

Scan the QR code now to secure your FILMART 2023 badge before 8 March 2023.







Netflix's APAC content spend may hit US\$1.9b in 2023

APAC revenues up 12% to US\$4b, Japan & Korea drive growth - MPA forecasts

Netflix's Asia-Pacific content spend could hit US\$1.9 billion in 2023, and revenues in the region are expected to grow 12% year-on-year to US\$4 billion, Media Partners Asia (MPA) says in a new report, Netflix in the Asia Pacific, released today (6 March).

Japan and Korea, where ARPU growth is described as "robust", are expected to lead growth in 2023.

"Japan is critical to Netflix's prospects in the region, with the market contributing over a quarter to the company's total APAC revenues in 2023," says MPA executive director, Vivek Couto.

MPA also identifies increased contributions from India, Indonesia, Thailand and the Philippines. "India, Indonesia, Thailand and the Philippines will contribute through a mix of subscriber and ARPU growth with impact in the Southeast Asia markets likely to felt especially in 2H as these four markets contribute more than 20% in aggregate to 2023 revenues," Couto adds.

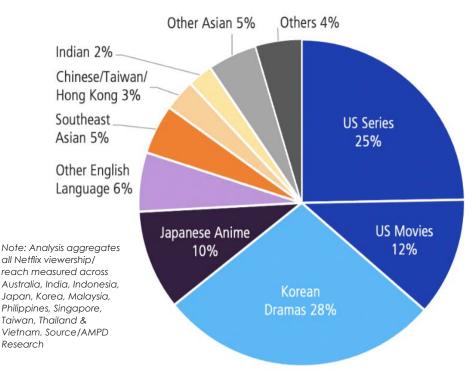
Along with highlighting increased spend on original content and acquisitions in Asia, the report points out the higher travelability of Asian content in 2023.

In Australia, MPA says a rebound in the "lucrative but saturated market", including advertising tier growth, will boost Netflix's regional performance in 2023.

Netflix's US\$1.9 billion local content investment in 2023 (representing 47% of revenues) will be driven by Korea and Japan, followed by India, Australia and parts of Southeast Asia.

MPA's lead analyst/head of content insights, Dhivya T, says Netflix's APAC content investments "have global impact".

APAC Netflix Viewership by Content Category (2022)



"Leading Japanese series and anime together with Korean dramas and movies as well as movies from Indonesia and India have ranked among the globally top streamed titles over the past 12 months through January 2023," she says.

In 2022, Netflix released 29 exclusive Korean dramas, six of which ranked among the top 10 reaching titles in APAC in 2022, according to MPA subsidiary, AMPD Research. Netflix's English global hit originals have also performed well in APAC, led by Stranger Things and Wednesday.

On the regional travelability scale in 2022, MPA/AMPD highlight India's Mismatched S2, Thailand's The Whole Truth, Taiwan's Mom, Don't Do That! and Indonesia's The Big 4.

The report says that among Netflix's

top eight revenue-based scale markets in APAC, India and Indonesia will remain the highest growth.

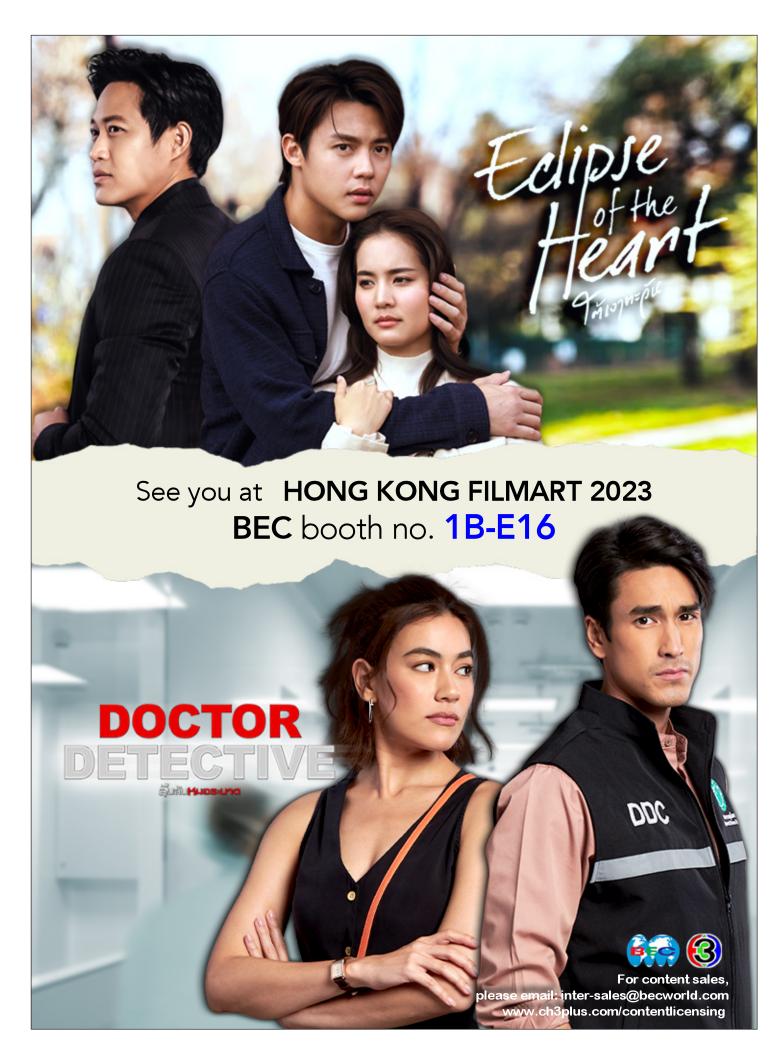
In Q4 2022, nine local originals drove viewership in India, the report says, adding that Netflix's monetisation in India last year and through 2023 is a result of strong low-ARPU subscriber growth.

Meanwhile, password sharing is at its highest in Indonesia, Korea, Philippines, Thailand and India, the report adds. The latest analysis comes a few weeks after Netflix slashed pricing in Southeast Asia by up to 46%.

"The move could further boost subscriber acquisition and upsell in these markets, as well as likely prepare the markets for [moves against] password sharing in 2H 2023," the report says.

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Netflix slashes Southeast Asia prices by up to 46%

Netflix slashed subscription fees for its basic plans from between 20% and 46% across five markets in Southeast Asia in Feb.

Basic plan pricing dropped in Thailand, Indonesia, Philippines, Malaysia and Vietnam. Standard plan rates were also cut in Indonesia and the Philippines. The new prices rolled out on 21 Feb.

The biggest cuts were in Indonesia and Vietnam. In Indonesia, the basic plan was cut by 46% from IDR120,000/US\$7.80 to IDR65,000/US\$4.20. IDR33,000/US\$2.15 was shaved off the standard plan for Indonesian consumers, which saw their fees cut from IDR153,000/US\$9.99 to IDR120,000/US\$7.80.

In Vietnam, the new basic plan price is VND108,000/US\$4.60 a month, 40% down from VND180,000/US\$7.60.

In Malaysia, the basic plan rate was cut 20% to RM28/US\$6.25, down from the original RM35/US\$7.80.

Thai subscribers are now paying THB169/US\$4.85 for the basic plan, down 39% from THB279/US\$8.

The new rate for the basic plan in the Philippines is Ps249/US\$4.50, down 32.5% from the previous rate of Ps369/US\$6.70, while the standard plan dropped 13% from Ps459/US\$8.40, to Ps399/US\$7.30.

The cuts in Asia were part of a rework of rates in 30 countries as streaming competition and entertainment choices intensify. These are not Netflix's first downward price adjustments in Asia. In December 2021, Netflix slashed prices in India, introducing an even lower-priced mobile plan for Rs149/US\$1.96 a month – a 25% discount on previous pricing – and slashing its basic plan by 60% to Rs199/US\$2.62 a month.

Durioo+ turns 1

Muslim-focused kids streamer upsizes slate



Sinan Ismail

Malaysia-based Muslim-focused kids SVOD streaming platform, Durioo+, is celebrating its first anniversary this month with an expanded line up that includes *Bola Kampung*, *Chuck Chicken* and *Beyblade* from Malaysia-based animation studio, Animasia.

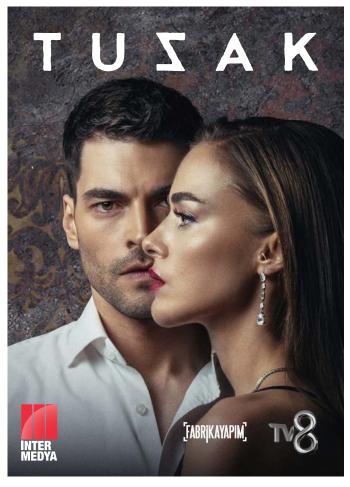
Founded out of Kuala Lumpur by vet-

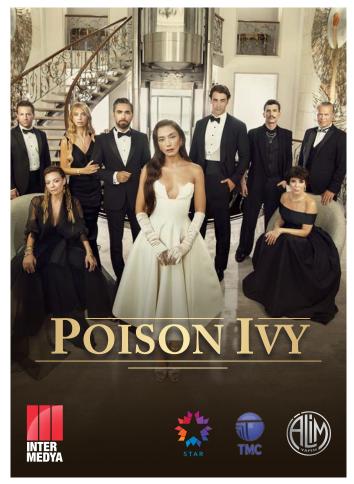
eran kids content creator, Sinan Ismail, the platform also offers local animated series such as Mila & Mina, Little Ammar and Bubu Lala.

The aim is to curate Islamic children's animated series for the world market. Local originals are part of the plan, Ismail says.

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The making of...

For everything upending the video industry as we know it, "the cake", says Singapore-based director Lee Thean-jeen, "remains the same".

In his almost 30 years in Asia's TV industry, Singapore-based createor Lee Theanjeen has worn many hats: showrunner, screenwriter, director and co-founder of Singapore-based production house, Weiyu Films.

The production house's series, This Land Is Mine, won the 2022 ContentAsia Award for Best Drama Series/Telefilm Made for a Single Asian Market. Based on former Singapore Attorney-General, Walter Woon's post-WWII novel, the 15-episode drama aired in 2021 on Singapore's largest media platform, Mediacorp, where Lee made his start as a writer and director.

Lee co-founded Weiyu Films in 2010 with producer Lim Bee Lin, going on to produce shows such as 13-episode suspense drama Reunion

(2021) and criminal justice series, Code of Law, which ran to five seasons.

Lee's first steps in film and the beginning of his movie-making dreams was a gift of a Super8 camera from his

father when he was very young. He later studied to be a screenwriter and director, and graduated from Boston University's College of Communication with a specialisation in broadcasting and film.

"I came into this business as a dreamer," he says, "and worked my way to becoming a realist."

Lee views industry change - from techology and pacing to the ways in which ideas are sold - as inevitable "because the business and [because] audiences' tastes change rapidly".

At the same time, he says "the cake is still the same. It's the icing that is constantly changing".

The never-ending quest for good stories has led Weiyu into a partnership with Studio76 in Taiwan to surface new scripts from Asia. The RisingStories pitching competition was announced at the end of 2022, and aims to "bring the next generation of stories to the global content market". Submissions close in the middle of April this year.

Meanwhile, Lee is working on the third season of Mediacorp's first multi-lingual/ dialect broadcast TV series, 128 Circle, which won the 2022 ContentAsia Award for Best Original Sona for an Asian TV Programme/Movie. 128 Circle is set in one of Singapore's ubiquitous food centres, and follows a varied cast of characters that own stalls, work and eat there.

That's in addition to several projects indevelopment for streaming platforms.

Weiyu currently has an IP library of approx 200 hours, with titles on platforms around the world, including the Americas, and on global streaming platforms such as Netflix and Apple TV+.

that's not often dealt with, especially in local Singaporean drama," Lee adds.

Special memories are also reserved for anthology series AlterAsians (2000-2001) "because it was my 'break' and got me on the journey forward". AlterAsians adapted from short stories by Singaporean writers and shot on film. Since then, he had done about 40 adaptations.

"That first project," he says, taught me how to shape and craft stories".

- Sara Merican

I came into this business as a dreamer and worked my way to becoming a realist."

> Asked about his best work, Lee says, "I always think that my best work is the next one".

The one he looks back on with "a great deal of pride is This Land Is Mine. He says he was drawn to Walter Woon's novel "primarily because it was a story about Singapore, but Singapore within a larger context".

This Land Is Mine was shot in Singapore on purpose-built sets after Covid-19 put an end to plans to film in Malaysia.

The story's time frame - the months immediately after World War II ended, when tensions remained high - "is a period



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ScheduleWatch: Rock Entertainment

U.S. network procedurals remain a cornerstone for the regional linear channel in Asia

	Mon, 6 March	Tues, 7 March	Wed, 8 March	Thu, 9 March	Fri, 10 March	Sat, 11 March	Sun, 12 March
5.30pm	NCIS \$20 2022, Ep15	5.40pm The Masked Singer S6 Ep 10	Road To The Well (2016)	5.15pm Tarzan (2014)	5.10pm NCIS \$20 Ep15	5.20pm Scream (1996)	5.45pm
6.20pm	Maid in Manhattan (2002, movie)	6.30pm Bokeh 2016	7.15pm The Good Fight \$2 Ep3	7.15pm Great Choco- late Showdown S2 Ep3	6pm Scream (1996)	7.10pm Scream 2 (1997) 7.25pm	Change In The Air (2018)
8.05pm	Law and Order: Special Victims Unit S24 Ep16	NCIS S20 2022, Ep13	The Good Fight S2 Ep4	Great Choco- late Showdown S2 Ep4	7.50pm		I Am David
8.55pm	Law and Order: Special Victims Unit S24 Ep15	NCIS S20 2022, Ep14	The Good Fight S2 Ep3	Great Choco- late Showdown S2 Ep3	Scream 2 (1997)		
9.45pm	Law and Order: Special Victims Unit S24 Ep16	NCIS S20 2022, Ep15	The Good Fight S2 Ep4	Great Choco- late Showdown S2 Ep4	Scream 3 (2000) 11.40pm Scream (1996)		9pm
10.35pm	The Tonight Show Starring Jimmy Fallon \$10 Ep96	The Tonight Show Starring Jimmy Fallon S10 Ep97	The Tonight Show Starring Jimmy Fallon S10 Ep98	The Tonight Show Starring Jimmy Fallon S10 Ep99		11pm	Canvas (2006)
11.25pm	Late Night With Seth Meyers \$10 Ep66	Late Night With Seth Meyers S10 Ep71	Late Night With Seth Meyers S10 Ep72	Late Night With Seth Meyers \$10 Ep73		Scream (1996)	10.45pm Oxenfree (2016)
	Drama	Unscripted/	Movies	Talk Show	Note: Repeats are recognises from Monday (6 March) to Sunday (12 March). Source: Rock Entertainment		

Reality Leaend Chart: ContentAsia Movies Unscripted Drama Repeat Repeat Repeat

Current U.S. network procedural dramas remain the cornerstone of regional entertainment channels operator Rock Entertainment's flagship service, with priority slots given as well to "somewhat edgier"and/or limited series, as well as to one-off specials such as the live Circle Chart Music Awards from Korea on 18/19 February this year.

A key goal for the English-language linear service is a clear and simple schedule, which channel programmers implement as part of their "fewer messages, clearer messaging" philosophy. The simplified schedule has evolved over the years in response to changing audience habits, says Rock Entertainment founder, Ward Platt.

New episodes of long-running primetime properties such as NCIS, Law & Order SVU, Chicago Med and Magnum P.I. air in Asia on Mondays/Tuesdays, express from the U.S., followed on Wednesday by titles such as Chucky, The Good Fight, Halo, Canadian paranormal drama SurrealEstate, and First Lady. Direct-tostreaming originals, such as Poker Face, are acquired for the Wednesday slot, but "we are selective about doing so as usually the series may be less well known in international markets," Platt says.

Unscripted/reality properties from the U.S and U.K. such The Great Chocolate Showdown, Gordon Ramsey's Next Level Chef, Crime Scene Kitchen, Masked Singer U.K. and Come Dance with Me air on Thursdays.

The late-prime Monday to Thursday band is given to high-profile talk show hosts, such as The Tonight Show Starring Jimmy Fallon and Late Night with Seth Myers. New episodes run from 10.35pm. Movies air on Sundays, with repeats through the week.

New episodes are repeated at least three times on the same day, leveraging promotion and maximising availability.

Acquisitions patterns haven't really shifted as a result of some U.S. studio's changing streaming/rights strategies.

"For the most part we are able to access the best [titles] from our studio partners," Platt says, highlighting the value of long-term partnerships and volume deals. These have had the biggest influence on rights acquisitions.

Rock Entertainment's on-demand rights range from catch-up, in season stacking and box set on-demand rights to fully branded SVOD rights.

Premieres for March/April include Next Level Chef (Gordon Ramsey), and Poker Face.





China

In numbers

Population
Households 522.68 million
Avg household size2.62
National cable TV households 204.23m
Digital TV households 196.34 million
Pay-TV households 79.87 million
TV coverage (population)
Radio coverage (population) 99.5%
Production of TV prog 3.06m hours
- News 1.094m hours
- Thematic TV shows
- Variety TV shows 300,189 hours
- TV shows
- Commercial TV shows 379,452 hours
- Others
TV broadcasting time (hours) 20.14 million
- News/info (hours)
- Special service shows (hours) 2.742 million
- Variety TV/game shows (hours) 1.095m
- Drama shows (hours)
- Commercial TV (hours)
- Others (hours)2.311 million
Internet users 1.031 billion
Internet penetration rate
Broadband internet users535.79 million

Source: National Bureau of Statistics of China (population in 2022, TV/radio coverage in 2021, household/size in 2020, cable/digital TV in 2021, pay TV in 2019, TV shows production in 2021, broadcasting time in 2021, broadband internet in 2021)

Broadcasters

Beijing Gehua CATV Network

Beijing Gehua CATV Network, established in 1999, offers a triple-play service covering cable TV, broadband internet and telephone.

Beijing Radio & Television Station

Founded in 1979, Beijing Radio and Television Station (BRTV) owns 10 free/pay TV channels. Beijing Radio and Television Station, controlled by the Beijing municipal government, produces about 15,000 hours of programming annually, including TV drama, animation, news, TV magazine, documentary & sports programmes.



iQiyi's Warm on a Cold Night is a period romantic drama directed by Lee Wai Chu (Palace: The Lock Heart Jade), Deng Weien (Untouchable Lovers) and Huang Bin (The Song of Glory). The 36-episode series, on air internationally since 25 Feb 2023, tells the story of Su Jiu'er (Li Yitong), a female constable of the Qian kingdom who is afraid of the cold, and Han Zheng (Bi Wenjun), the young master of the Qi clan who is imbued with a wolf-like spirit, which grants him phenomenal strength and agility and makes his skin incredibly warm to the touch. Opposites attract, however and this unusual duo forms an increasingly close bond as they investigate a strange murder case that involves both of their kingdoms.

China Central Television (CCTV)

Founded in 1958, China Central Television (CCTV) is mainland China's statecontrolled national TV broadcaster, offering 50 free-TV/digital pay-TV channels to more than one billion viewers across China. CCTV channels and content cover a broad mix of genres, including news, factual, drama, reality, comedy and variety. Content is mostly local, interspersed with local versions of international formats and foreign acquisitions. CCTV also operates content distribution unit, China International Television Corporation (CITVC), webcast service platform, China Network Television (CNTV) and online TV division Future TV.

Guangdong Radio & Television

Guangdong Radio and Television (GRT), owned by the Guangdong provincial government, operates 12 free TV channels, 10 pay TV channels and nine radio stations in Guangzhou province. GRT was established on 23 April 2014 after the merge of Guangdong Television (GDTV), Radio Guangdong, Southern Media Corporation, and Television Southern (TVS).

Hunan Broadcasting System

Established in 1970, state-owned Hunan Broadcasting System (HBS) operates various TV channels, including general entertainment channel, Hunan Satellite TV, which airs mostly local content, ranging from variety shows to movies,











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animation and game shows. Hunan was a major buyer of international rights, producing authorised local versions of All Together Now, Sing or Spin, World's Got Talent, The X Factor, Your Face Sounds Familiar, The Winner Is, I'm A Singer, and Strictly Come Dancing, among others. The company is now mostly focused on original content creation. Hunan operates Hunan IPTV, which offers live TV broadcasts, playback and VOD services to households in Hunan province. Hunan TV's online business includes Mango Internet TV, which offers select HD TV programmes on-demand from Hunan Satellite TV and simulcasts in-house TV stations; and a fee-based value-add mobile app (extension of Mango TV), which carries HBS content, animation, music and audio magazines, among others, via three telco operators – China Mobile, Telecom & China Unicom.

Jiangsu Broadcasting Corp

Jiangsu Broadcasting Corp (JSBC, est. June 2001) serves households in Jiangsu province. Owns and operates 15 TV channels, including two satellite channels; 10 radio stations; and mobile TV channel (Jiangsu Mobile TV). JSBC remains active in acquiring international formats. Over the past years, JSBC bought and produced local remakes such as Fremantle's talent show China's Got Talents, game show Puzzle Masters China, reality series The Brain and game show Still Standing. JSBC is also involved in content production, movie distribution, home shopping and online gaming.

Shanghai Media Group (SMG)

Shanghai Media Group (SMG) is one of China's largest media and entertainment companies with a portfolio spanning traditional TV, radio, newspapers/magazines, TV/film production/distribution, OTT/IPTV, online/console gaming, digital advertising, TV shopping/e-commerce; live entertainment and tourism. SMG operates 15 cable/satellite TV net-

works (including documentary channel Docu TV, kids channel Toonmax and Dragon TV), 15 subscription-based digital pay-TV channels, 13 radio frequencies, eight newspapers and magazines.

Shenzhen Media Group

Shenzhen Media Group owns and operates 12 TV channels and four radio stations, including Shenzhen Satellite Television, which bought the formats rights to Banijay Rights' game show Lego Masters China.

Sichuan Radio and Television

Government-owned network, Sichuan Radio and Television (SRT, est. May 1960, nationwide since 2003) operates nine satellite TV channels and eight radio stations.

Southern Media Corporation

Southern Media Corporation (SMC) is a wholly owned subsidiary of Guangdong Television Station (GDTV). SMC's primary businesses include cable network TV, media operations, advertising, digital distribution, content marketing, cable network support, TV content production and digital magazine publishing. SMC is made up of Radio Guangdong, Guangdong TV, Southern TV, Radio and Television Technical Center of Guangdong Province, Guangdong Cable Radio and Television Network Inc., which consists of 19 city-level TV stations and 76 countylevel TV stations. SMC was established in Jan 2004 by the merger between GDTV and Southern Television (TVS).

Zhejiang Radio & TV Group

Provincial broadcaster, Zhejiang Radio and Television Group (ZRTG, est. Nov 2001) owns and operates 10 TV channels and eight radio stations, and produces original/localised content, including the local remake of Banijay Rights' singing contest format All Together Now, and live events for regional and national audiences. ZRTG owns a large-scale film/TV media production centre.

Online/OTT

BesTV

BesTV offers local and international shows across a wide spectrum of genres in more than 30 cities. Launched in 2005, BesTV is owned and operated by Shanghai Media Group's media entertainment subsidiary Shanghai Oriental Pearl Media, formed by the 2014 merger of BesTV New Media and Oriental Pearl.

Bilibili

Millennial-targeted digital platform Billibili (launched June 2009) streams usergenerated content and acquired local/international shows, including anime, music, drama series, games, entertainment, movies and factual. Bilibili has 326 million average monthly active users (MAUs), 28.1 million average monthly paying users and 92.8 million daily active users (Q4 2022).

China Blue TV

China Blue TV (launched July 2015) offers original web series and select content from the Zhejiang Radio & TV Group's free-TV channel Zhejiang TV, a satellite broadcast station serving viewers in Hangzhou, Zhejiang.

China Network Television (CNTV)

China Network Television (CNTV) is a national web-based TV broadcaster launched in Dec 2009 by China Central Television (CCTV). CNTV's online news portal, CCTV.com, carries local and int'l news, live/on-demand video content and searchable archives in multiple languages, including French, Russian, Korean and Chinese ethnic minority languages.

Fun TV/Funshion Video

Launched in 2005 by Beijing Funshion Online Technologies Ltd, Fun TV/Funshion Video offers mostly local content spanning movies, dramas, kids, animation, variety shows and sports, with streaming/ downloading and user interactive features. Subscriptions cost RMB18/US\$2.60











contentasia xcreenings











www.contentasia.tv/screenings











Be included, contact:

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a month, RMB25/US\$3.60 for three months, RMB50/US\$7.25 for six months and promo RMB30/US\$4.35 (standard RMB180/US\$26 a year (March 2023).

iQiyi

iQiyi (est. April 2010 and globally in June 2019) is an online/streaming platform carrying local/int'l/in-house titles, including movies and TV drama, to 119.7 million subscribers (Dec 2022). The Chinese streamer offers advertising-supported video on demand (AVOD), subscription video on demand (SVOD) and transactional video on demand (TVOD). Subscriptions cost US\$5.99 a month or US\$59.99 a year for the standard plan and US\$8.99 a month or US\$89.99 a year for the premium tier. As of July 2022, iQiyi is owned by Chinese web service, Baidu.

Mango TV

Hunan Broadcasting System launched digital platform Mango TV in 2011. The streaming platform offers SD/HD TV channels and VOD services. Subscriptions cost from RMB30/US\$4.35 a month.

PP Video HD/PPTV Sports

Launched in 2005, PP Video HD (formerly PPTV) offers local/international content, including Chinese drama, Hollywood movies, sports, entertainment and news via live streaming and on-demand. The line-up covers live events and original online content, in cooperation with other media groups and studios in China. PPTV Sports carries local and international sports. PP Video HD and PPTV Sports are offered for free with some pay options. Subscriptions start from RMB0.10/US\$0.01 for the first seven days and then

it's RMB15/US\$2.17 a month or RMB36/ US\$5.20 for three months or RMB128/ US\$18.50 for 372 days.

Sohu Video

Sohu.com provides a network of web properties and community based/web products. Sohu's content platform, Sohu Video (tv.sohu.com), offers free access to most content, including local/international drama series, variety shows, original productions, news, documentaries, animation, entertainment, live TV and user-generated content. Premium content is mostly movies and education. Premium plans cost RMB9.90/US\$1.40 for the first month, RMB45/US\$6.50 for following three months and RMB178/US\$25.80 for 12 months. Sohu was incorporated in 1996 as Internet Technologies China and renamed Sohu.com in 1999.

Tencent Video/WeTV

Tencent Video is the streaming service of Tencent, a multi-faceted online business offering gaming, e-commerce and social apps (QQ, WeChat). Tencent Video delivers local/international content, including films, TV shows, formats, original productions, sports events and news to 120 million users in China (Sept 2022). Premium content is behind a subscription paywall. Subscriptions cost from RMB25/US\$3.73 a month for recurring VIP subscription to RMB258/ US\$38.51 a year for VIP membership. WeTV is Tencent Video's global video streaming platform offering original/local/acquired foreign content including Korean/Indonesian/Thai TV series, entertainment shows, movies and anime. Tencent was founded in Shenzhen in

1998 and listed on the Hong Kong Stock Exchange in 2004.

Ukids

UYoung launched SVOD kids app, Ukids, in April 2020, offering more than 3,000 curated content/episodes for kids aged 0-6 and their families. The offering (available in Mandarin and English) includes international animation, documentaries, songs/audio stories.

Wasu

Wasu (launched in 2003) is an online video platform offering live TV channels and local/international VOD content, including drama, movies, animation and documentary. Subscriptions cost RMB18/US\$2.60 a month, RMB50/US\$7.24 for three months, RMB90/US\$13 for six months and RMB178/US\$25.80 for a year. Wasu is owned and managed by Wasu Digital TV Media Holdings, backed by the Hangzhou Culture, Radio and Television Group and the Zhejiang Radio and Television Group.

Youku

China's digital entertainment platform Youku Business Division (Youku BD), part of Alibaba Digital Media & Entertainment group, was formed by the merger of Youku, Tudou and Alibaba home entertainment in Oct 2016. Content includes premium IP, co-pro and acquisitions across various genres. Premium VIP recurring monthly subscription costs RMB10/US\$1.45 and annual is RMB128/US\$18.50.

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...

March 2023	5-8	Australian International Documentary Conference (AIDC) 2023	Melbourne, Australia
	13-16	Hong Kong Filmart 2023	Hong Kong
	21-23	Series Mania Forum 2023	Lille, France + Online
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	Content Expo Tokyo 2023	Tokyo, Japan
August 2023	21-23	ContentAsia Summit 2023	Bangkok, Thailand + Streamed
	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	8-10	Taiwan Creative Content Fest 2023	Taipei + Online
	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



The Last of Us sweeps HK demand

Audiences split between five streaming platforms

Demand for HBO's *The Last of Us* pretty much wiped the floor with other measured titles in Hong Kong for the week of 21-27 February, coming in at 18.51x higher demand than the average programme for the week.

Demand for other TV programmes in Hong Kong during the week was, at best, half of demand for *The Last of Us*, led by *South Park* at 9.35x and *The Simpsons* at 9.14x, according to data science company Parrot Analytics.

A surprise, if there is one, was demand for Contiloe Entertainment's long-running Indian historical series, *Bharat Ka Veer Putra – Maharana Pratap*, which at number five was ahead of *House of the Dragon* for the week.

Demand for digital originals was split across five streaming platforms, with Paramount+ titles taking three of the top 10 spots, Netflix two (including top title Sex, Explained). None of the digital originals registered enough demand to make the overall top 10.

Top 10 overall TV shows: Hong Kong

Rank	Title	Difference from Market Average
1	The Last Of Us	18.51x
2	South Park	9.35x
3	The Simpsons	9.14x
4	Welcome To Flatch	8.65x
5	Bharat Ka Veer Putra – Maharana Pratap	8.57x
6	House of the Dragon	8.5x
7	Family Guy	8.16x
8	Better Call Saul	8.15x
9	Peppa Pig	8.13x
10	Rick and Morty	7.81x

Top 10 digital originals: Hong Kong

Rank	Title	Platform	Difference from Market Average
1	Sex, Explained	Netflix	7.48x
2	Star Trek: Picard	Paramount+	7.23x
3	Tulsa King	Paramount+	6.35x
4	Andor	Disney+	6.28x
5	1923	Paramount+	6.2x
6	Lord of The Rings: The Rings of Power	Amazon Prime Video	6.14x
7	The Boys	Amazon Prime Video	5.83x
8	Cobra Kai	Netflix	5.58x
9	Obi-wan Kenobi	Disney+	5.57x
10	Peacemaker	НВО Мах	5.04x

Date range: 21-27 February 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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Published fortnightly by: Pencil Media Pte Ltd www.contentasia.tv

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