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JTBC drama busts *Sky Castle* record

A World of Married Couple becomes Korea's highest-rated cable drama

JTBC drama *A World of Married Couple* broke cable ratings records this weekend, ending *Sky Castle*'s 15-month reign. With four episodes to go, the 16-episode prime-time Fri/Sat series hit nationwide ratings of 24.332% (AGB Nielsen) on Saturday (2 May). *Sky Castle* ended its run on 1 Feb 2019 with a high of 23.779%. *A World of Married Couple* is based on BBC drama *Doctor Foster*.

The full story is on page 6 & 7

Producers scramble after Hooq liquidation

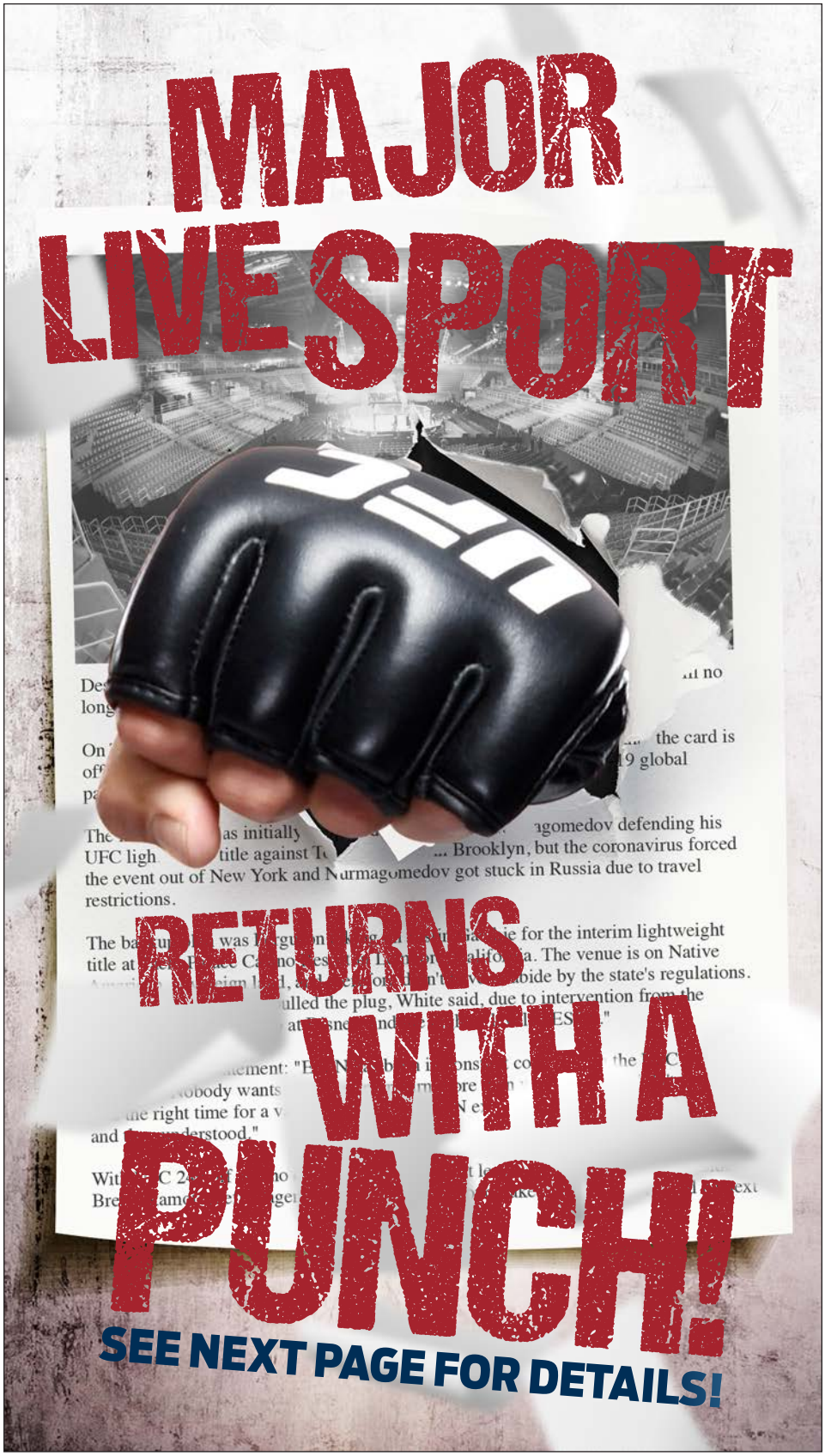
Production houses sit tight on Hooq Mauritius

Producers across the region and rights holders around the world are holding a collective breath for the next move by Hooq Mauritius, which holds the bulk of the content/IP contracts signed for failed Asian streaming platform Hooq. Overwhelming sentiment is that the entity will follow the Singapore-registered Hooq Digital Pte Ltd into liquidation. But until it does, hope springs eternal.

The full story is on page 5

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- Free-flow TV for SG migrant workers
- Top shows in Thailand and what's most in demand in India... & a whole lot more.




UFC 249
THE RETURN OF
MAJOR LIVE SPORT
ONLY ON
FOX SPORTS
FERGUSON vs GAETHJE AND CEJUDU vs CRUZ
10 MAY SUN 10AM SGT

Thai streaming mins up 6% for April; Netflix tops mins, True ID tops MAUs

Netflix was Thailand's top VOD service in April by streaming minutes, with second place going to the Thai operation of Japan's Line TV. Local platform WeTV placed third, followed by Viu and TrueID, according to data (ex YouTube) from the new MPA/AMPD Research panel for 1-25 April. Netflix and Viu continue to lead the paying subscribers category. By monthly active users, top platforms for April 1-25 (ex YouTube) were True ID, Line TV, Netflix, Viu and WeTV. Total streaming minutes for the period were up 6% month-on-month, reaching 56 billion minutes. Viu's top show for the period in Thailand was *Princess Hours*, followed by *A World of Married Couple*, with Thai series *Beef In* in third place. Netflix's top show was *Stupid Cupid*, followed by *Well Intended Love* and *Riverdale*.

Free-flow TV for S'pore migrant workers

Media co's step in to entertain workers on lockdown

Media companies across Singapore are providing free entertainment to Singapore's one-million strong community of migrant workers hit hard by Covid-19.

The vast majority of new daily Covid-19 cases in Singapore are from South Asian migrant worker communities living in dormitories.

The entertainment initiatives are led by Singapore's Infocomm Media Development Authority (IMDA), which says the aim is to create a pipeline of content to support workers living in isolation during the country's pandemic containment "circuit breaker" effort.

"We understand many workers are grappling with the difficulties of living in isolation away from their homes and families," said Howie Lau, the IMDA's assistant chief executive (media & innovation).

The IMDA has backed support messages from Hollywood and Bollywood along with daily talk shows for workers on Radio Masti and projects with local media companies including Mediacorp, StarHub and Singtel.

The initiatives also include a three-month partnership with Disney to bring Indian streaming platform Hotstar to migrant workers in Singapore. The programme runs to 21 July 2020.

Hotstar's service for migrant workers went live to Android phones at the end of last week with 85,000 hours of movies, cricket matches, live news and programmes from Star TV India. The bundle includes 2,000 movies and 900 TV shows in nine languages.

Disney said an iOS service would follow and flagged a coming-soon subscription service for other Singapore-based residents.



Industry pays tribute to Tetsu Uemura

TFC son dead at 58 of Covid-19 complications

Industry veterans have paid tribute to Tetsu Uemura, one of Japan's best-known media executives internationally, who died in Tokyo of Covid-19-related complications on 21 April. He was 58 years old.

Uemura was the son of Banjiro Uemura, the founder of Jasdaq-listed Japanese media/entertainment company Tohokushinsha Film Corporation (TFC). When his father retired in 2010, he took over as president and chief executive.

Long-time friend and colleague, HBO Asia's former chief executive Jonathan Spink, described Uemura as "first and foremost a really wonderful person, generous of spirit and generous of time always available with help or advice."

"He straddled the Western and Japanese media business seemlessly, not an easy thing to do. His last year was very tough, which makes this news all the more tragic. I will remember him as a funny, intelligent charming man but mostly of all, a great friend who will be forever missed," Spink added.

Media Partners Asia (MPA) executive director, Vivek Couto, highlighted Uemura's contribution to the media industry and mourned the loss of "a real gentleman". Uemura was a familiar face at MPA's annual event, APOS.

"Tetsu-san was a savvy executive who looked outwards, understood the value of partnerships, believed in change and innovation and was highly principled in his dealings," Couto said.

"He had a great sense of humility and humour and an ease of manner. He was warm and generous in equal measure. Finally he was a real gentleman who had dignity. His passing is incredibly tragic and he will be sorely missed".

Rewind Networks' founder, Avi Himatsinghani, talked about Uemura's generosity in sharing his stories and his time. "He was a legend – loved by many across the world," he said.

"He always had great stories about his dad and the business relationships with the big studios... We last met over dinner



Tetsu Uemura, 1962-2020

in Singapore in January 2020, just before the coronavirus started creating havoc around the world. As usual it was a fantastic evening. Reminiscing about good times and talking about family and relationships over some great food and wine. His last message to me was, 'I'm grateful to be blessed with friends such as you and you are welcome in Japan at anytime'. I am blessed to have known him and thankful for his friendship. Can't believe that he is no more. Love you Tetsu my friend and brother. Rest in Peace."

Among many achievements in his tenure at a company founded by his father in 1961, Tetsu extended partnerships with Hollywood studios, built new alliances, and entered retail segments.

He also developed branded pay networks, a robust licensing business (including selling content to Netflix) and a theatrical business.

"His last few years were spent really trying to take TFC into the new era and embrace the digital transition," Couto said, adding: "He believed fervently in the group embracing change".

Uemura stepped down as TFC president and chief executive officer in June last year after nine years.

"Like Charles, the king to-be, Tetsu had to wait a long time and, in a sense, never really got there," said another long-time friend, Beng Teck Lim, the head of Malaysian media company Vision Plus Entertainment/Double Vision.

"But unlike Charles, while waiting, he worked tirelessly in the family business, always knowing exactly when and how to dispense his somewhat unique blend of Japanese work ethics with western educated (or more like movie acquired) values of fun, compassion and charisma to such great effect that he could charm us all almost at will," Lim said.

"Tetsu and I connected more as friends – bonded on a shared heritage of being indentured, not just to a business, but to a family business that spanned generations," Lim said.

"We understood each other well. Which is why my most poignant memory of him was when we first caught up after his father's 'retirement', and Tetsu had finally become CEO. Before he could even sit down, he burst out with, "can you believe he came into the office last week?!" I looked at him, and although we both laughed, he didn't have to explain further; I knew exactly what that meant for him and how he felt."

"And it also got me thinking very seriously, for the first time, about my own situation – when should I 'retire' (if at all, and is there such a thing as the right time?) and how should I 'behave' when I do, for the sake of the next generation. I still have no answer but I'm pretty sure my daughter will be grateful to him one day for this unintended consequence," Lim said, adding: "So... here's to you, Tetsu, from all of us – the ones who knew you as well as all those from the industry you so loved. We mourn the loss of your leadership, your sharp wit and your infectious zest for life. But most of all, we will dearly miss a good friend to share a sake (or two) and a trusted peer who would never deny our call for help if we ever needed one. You will be truly missed, my friend."

R.I.P. Tetsu-san.

Producers sit tight on next move by Hooq Mauritius

Hooq's Singapore liquidation leaves production houses across the region scrambling

Producers across the region and rights holders around the world are holding a collective breath for the possible (some say likely) liquidation of Hooq Mauritius, which holds the bulk of the content/IP contracts signed for failed Asian streaming platform Hooq.

The Mauritius entity was not part of the end-March voluntary liquidation of the Singapore-based Hooq Digital Pte Ltd, majority held by telco Singtel, with minority partners Sony Pictures Television and Warner Bros.

The Mauritius operation, in Covid-19 lockdown until 1 June 2020, has been headed up by Varsha Mutty since July last year. Mutty reported to Hooq's former chief content officer, Jennifer Batty, based in the now-defunct Singapore/regional company. Hooq Mauritius has not yet responded to our request for information.

The Singapore entity was placed into voluntary liquidation at the end of March, with a total accumulated loss of US$220.8 million and liabilities of US$70.8 million to end March 2019, according to filings with Singapore's Accounting and Corporate Regulatory Authority (ACRA). Revenue for the same year was US$21.9 million and after-tax loss from continuing operations was US$63.9 million.

Neither losses for the year to end March 2020 nor content/production-related debts have been made public.

About 240 people employed by Hooq across Asia lost their jobs. Singtel agreed to cover salaries until the end of their notice periods, with severance paid according to laws in different countries.

The impact on independent production houses of the Hooq failure has not yet been assessed and the exact number of productions left flapping in the wind of unpaid bills is not clear. None of the producers we approached for comment agreed to go on the record.

The published reality is that the five-year-old Hooq was actively licensing/commissioning until the bitter end.

In Dec last year, a little over three months before the liquidation, Hooq said it had 63 "originals". By mid-Feb, this had risen to 75, with a target of 100 by mid-2020. So close to the deadline, the fallout of the liquidation is likely to be significant.

The 100 originals Hooq touted in Feb this year came from Indonesia, Philippines, Singapore and Thailand, "reinforcing the company's hyper-local approach to entertainment and commitment to showcase more authentic stories made in Asia, for Asia," Hooq said in Feb.

Now, frustration is growing with the time spent on Hooq content projects, and we understand that Singtel leadership has been approached by a group of producers to step in and help them out. Singtel has not commented on the approach.

Some feel Hooq bosses should have known that the company was in trouble and should not have continued engaging them in resource-wasting content development or acquisition discussions. Opinion is split on who knew what; Hooq staffers told Singapore daily, *Business Times*, at the time that they were shocked and surprised by the move.

The reality is that a few weeks before the liquidation announcement on 27 March, Hooq was announcing new deals and talking up its commitment to local content.

On 20 Feb, Hooq announced six new pilots for the third Filmmakers Guild edition. Each pilot was promised US$40,000. The six productions included three from Singapore – *The Minorities*, *Laughter is All We Have* and *Progress*. The other three were *Scholar* (Thailand), *Carpioman* and *Dead End High* from the Philippines. All six were scheduled to stream in late April, with the best performing title promised a full series.

Previous shows commissioned under Hooq's Filmmakers Guild included *Bhak* (India), *She's a Terrorist and I Love Her* (Singapore), *Aliansi* (Indonesia) and *How To Be A Good Girl* (Singapore).

Shes a Terrorist and I Love Her, created by Singapore comedy brand Ministry of Funny, premiered on 23 Jan this year. *Brata* S2 (Indonesia), *Sex Talks with Dr. Holmes* S2 (Philippines) and *Someone* (Thailand), an eight-episode short-form series produced with Benetone Films, premiered in second week February.

None of the payment schedules have been disclosed.

Hooq also entered 2020 with a lively string of licensing announcements, including a 275-hour acquisition deal from Singapore broadcaster Mediacorp. The deal was part of a broad agreement that also made Hooq available on Mediacorp's meWatch for S$5.98/US$4.22 a month or S$26.98/US$19 a year.

Mediacorp said today that "in line with Hooq's last day of transmission on 30 April 2020, Mediacorp has ceased carrying all Hooq content on meWatch. We have also made the appropriate refunds to our subscribers".

At the end of February, Hooq also announced a multi-year content partnership with long-time Indonesian licensing partner, MD Entertainment, including the theatrical premiere of comedy *Mekah I'm Coming* on 5 March.

The MD Entertainment partnership, touted as a "first of its kind collaboration", revolved around funding, creating and launched "a radically new hybrid format of four movies and four series". Each involved an interconnected movie and TV series, developed and produced simultaneously. The four were scheduled for release through 2021, with a 120-day window between the theatrical and streaming releases of the movies, and exclusive distribution of the TV series within the same time frame.

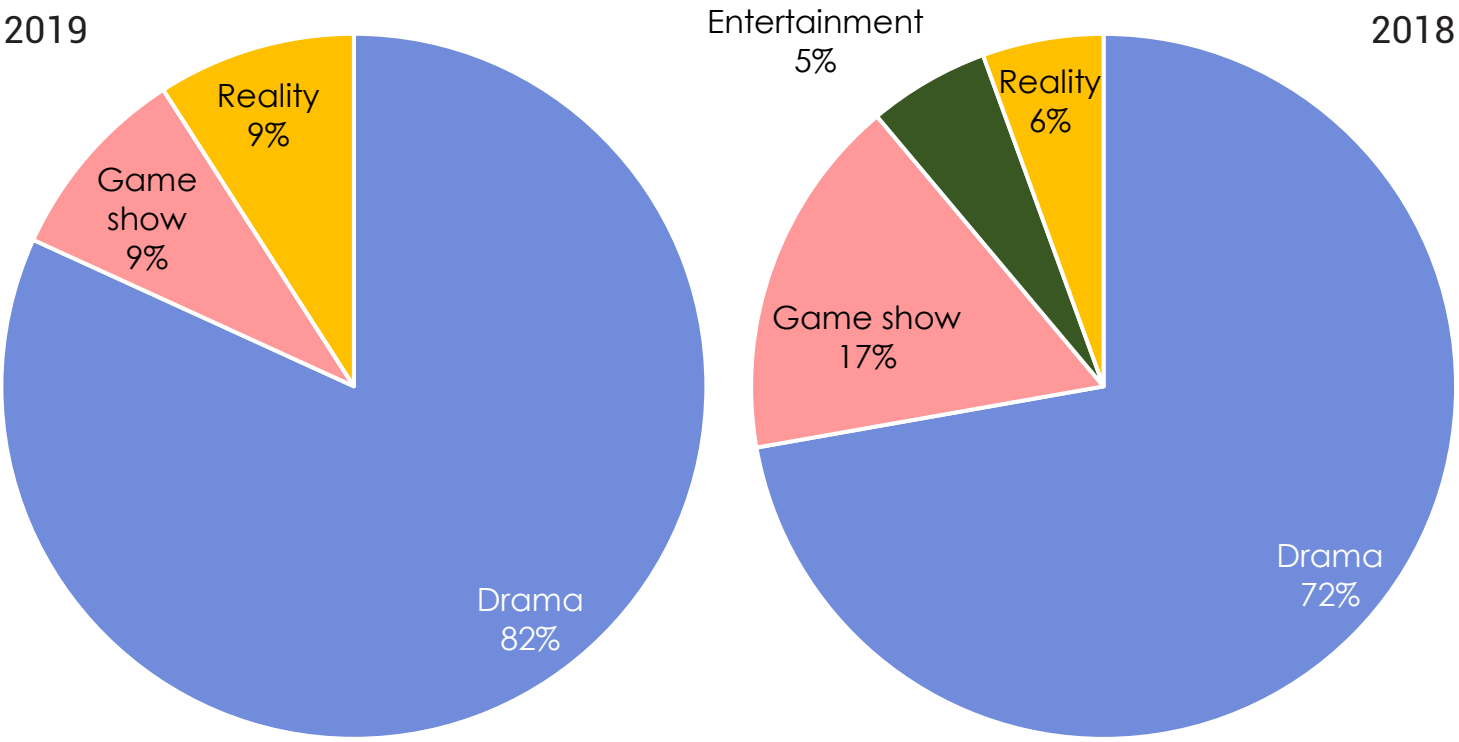
The second title *Mendarat Darurat*, already in pre-production, was scheduled to premiere in theatres in the fourth quarter of this year. At the time, Hooq CEO Peter Bithos, called the arrangement with MD Entertainment "testament to our commitment to revolutionise the Indonesian entertainment industry together".

"Made in Asia, for Asia, these innovative Hooq Studios productions are another milestone in our journey to bring a million stories to a billion people," he said.

Cold comfort to those producers now looking at the hole where revenues should be, pandemic or not.

JTBC's *A World of Married Couple* busts Korea's cable records

BBC's *Doctor Foster* remake ends *Sky Castle*'s 15-month ratings reign



Source: ContentAsia Formats, 2019

JTBC's current prime-time drama, *A World of Married Couple*, has done more for scripted formats in Korea than any other adaptation. The show broke cable ratings records this weekend, ending the 15-month reign of *Sky Castle*, also by JTBC.

A World of Married Couple (aka *The World of the Married*) is based on BBC drama *Doctor Foster*.

With four episodes to go, the 16-episode prime-time Fri/Sat series hit nationwide ratings of 24.332% (AGB Nielsen) on Saturday (2 May). *Sky Castle* ended on 1 Feb 2019 with a high of 23.779%.

A World of Married Couple stars Kim Hee-ae (*Sons and Daughters*) as a successful doctor with a perfect life who finds things unravelling when she starts believing that her husband, played by Park Hae-joon (*Arthdal Chronicles*), is having an affair.

Of all 16 markets covered in Content *Asia's Formats Outlook*, Korea has the highest percentage of drama formats. Nine of the 11 titles acquired/commissioned in Korea in 2019 were drama formats. Titles include BBC's *Luther*, Endemol Shine Group's *Younger*, Entertainment One's *Designated Survivor: 60 Days*, Fuji TV's *Confidence Man* and TV Asahi's *dele*.

In comparison, Japan had eight drama titles (73%) of a total of 11 formats, and China had 13 (52%) of a total of 25 formats.

Korean scripted formats adapted across Asia included CJ ENM's *Black* Malaysia (for Viu), KBS' *Descendants of the Sun Philippines* (for GMA Network) and SBS' *My Love From The Star Thailand* (for BEC World/Channel 3).

Overall, Korea's formats landscape was a lot less active by volume in 2019 than in 2018. The number of drama titles fell from 13 to nine, a drop of 31%. There were no entertainment titles and games shows dipped from three titles in 2018 to one in 2019. Reality was unchanged at one title.

If *A World of Married Couple* is driving drama success, the return of ITV Studios' *The Voice* to Korea after a seven-year break is driving entertainment/reality headlines for 2020.

The Voice Korea returns to CJ ENM's Mnet, which aired the first two seasons, on 29 May 2020. 13 versions of *The Voice* are currently on air in Asia, making it the region's top format at the moment.

CJ ENM producer, Sang Jun Park, says the current "harsh times" call for content that allow audiences to "share comfort and deep impressions".

In addition to Korea, local versions air in Cambodia, China, India, Indonesia, Japan, Mongolia, Myanmar, Nepal, Philippines, Sri Lanka, Thailand and Vietnam.

33 versions of *The Voice* were commissioned/aired across Asia last year. These include 16 versions of the flagship format, 11 versions of *The Voice Kids*, two versions of *The Voice Teens*, and four versions of *The Voice Senior*.

Positive formats sentiment in Korea on the rise

The Voice, A World of Married Couple drive optimism



A World of Married Couple, JTBC Korea

If business is slower at the moment than most would like it to be, pockets of content activity in Korea and the need for speed in getting shows on air are fuelling optimism about a resurgence for formats sooner rather than post Covid-19.

The two titles leading content conversations are *A World of Married Couple* on JTBC and *The Voice Korea*, which returns at the end of the month after a seven-year absence in a deal between ITV Studios and CJ ENM.

ITV Studios' SVP licensing Asia, Ayesha Surty, says slower than normal business as a result of Covid-19 has not meant no business at all.

"We are happy to note that the slowdown hasn't ceased operations entirely," she says, adding: "We consider Korea to be a strategically important country and expect to achieve further growth of our formats business in the coming years".

"Everyone is doing their best to recover... same as everywhere on the planet," says Something Special's Seoul-based president/executive producer, Jin Woo Hwang, who notes robust development activity across Korea's formats industry. He's also optimistic that the success of *A World of Married Couple* will drive further scripted adaptations.

"The industry is ripening," he says, predicting a fresh slate of Korean formats ready for sale in the second half of this year.

Demand for entertainment during movement control initiatives is underpinning some of the optimism.

"2020 remains a challenging year as people work to adapt to new ways of living and working as we each continue to explore how we remain connected to each other in times of uncertainty. For this, television will still provide two valuable offerings to viewers: information and escape," says André Renaud, BBC Studios' SVP of global format sales.

He highlights partnerships with broadcasters, production houses and talent, and says "these will become even more vital as we look to find new ways of being flexible, not only in how ideas can be adapted into the market, but in ways of making programmes safely that still entertain audiences at home".

Renaud also says the need to fill a content gap created by Covid-19 production pauses could boost the formats business.

"Now, more than ever, the ability to quickly develop a programme from idea to transmission will be important as broadcasters work to close the gap on screen from shows already filmed and airing to those where filming has not yet begun," he says.

The most recent two BBC shows to be adapted in Korea were *Luther* and *Life On Mars*. Neither did anywhere near as well as *A World of Married Couple*. Renaud also notes potential for comedy adaptations "as viewers look to find humour in complicated times".

What started as our celebration of women-centric storytelling celebrating International Women's day continues into #lockdown-life. What are you watching and why would you recommend it to others? We're partial to stories with strong female characters and storyline, but all suggestions welcome. Recommendations go to Malena at malena@contentasia.tv Happy viewing!

Who	Title	Company	Recommends	Why...
Natasha Malhotra	Chief Content & Commercial Officer	Vuulr	*Fleabag*	"Just what the doctor ordered in these crazy times - It's razor sharp and fiercely funny, *Fleabag* is a touching, astonishing, edgy comedy about a woman navigating the aftermath of a personal tragedy. It will make you laugh out loud, and sometimes even flinch, with its outspoken, flawed, extraordinary characters. Phoebe Waller-Bridge is a force of nature."
Malena Amzah	Assistant Editor	*ContentAsia*	*The Handmaid's Tale*	"Intriguing storyline. It's amazing how a simple woman turns into a fighter at the end. An emotional roller-coaster for me from the start. Five stars!"
Magdalene Ng	Head, Marketing and Communications, Asia	beIN	*Insecure*	"Created and written by Issa Rae, who also portrays her self-named character, the series is fresh, funny and honest. It is about Issa's everyday struggle to build her life while trying to be true to herself. In season four we see the dynamics of her relationship with the people around her change as she becomes more confident. Issa Rae works tirelessly to get more diverse representation on screen and inspire others through her work."
Janice Cheng	General Manager, Content	Dimsum	*Love Destiny*	"A modern woman is transported back to ancient times and bravely breaks the old gender stereotype that women should stay at home. She humourously challenges the inequality in the status of husband-wife and master-servant, eventually proving herself a capable woman in a time when women were deemed the 'property' of men."
Shenthil Ranie	Senior Vice President, Content Acquisition	Inflight Rights	*Unbelievable*	"Because it's a remarkable story of resilience and female power. A must watch."
Juliana Low	Head of Content and Programming - Malaysia	Vuclip	*Why Women Kill*	"A rich, trans-generational tale of women living in different ages – as the title suggests, they all ultimately share a common strength and set of values and these are their stories of what has driven them to do what they needed to, to preserve themselves. I love this show because it had a strong focus on women's issues, which are universal and they cut through the ages. Set against rich period backdrops, Ginnifer Goodwin and Lucy Liu were fabulous in their roles and the way the story weaved seamlessly into the intersection of the three ages was also a feast for the eyes."
CJ Yong	Research and Production Manager	*ContentAsia*	*The World Between Us*	"The story follows the aftermath of a mass shooting where the fates of all parties involved – the killer, the victims, the victims' families, the media and the defence teams – intertwined. The drama teaches us not to judge from the surface and shows how a woman who suffers great loss evolves from hate to acceptance and forgiveness."
Yang Xianghua	President of Membership and Overseas Business Group	iQiyi	*Youth With You season two*	"A variety show that represents infinite possibilities that the female trainees can bring about, encouraging young generation females to be brave, be themselves, work hard and pursue their dreams."



Got Talent

The talent show with no age limit, no talent restrictions, and no cultural boundaries, the *Got Talent* franchise is a phenomenal global success that has dominated on all platforms for over a decade! **Fremantle International (Asia)** *3 Fusionopolis Way, #06-21, Symbiosis, Singapore 138633*

Duncanville

Co-created and produced by Amy Poehler and veteran Simpsons producers Mike and Julie Scully, *Duncanville*, is an animated family comedy centered around Duncan Harris (voiced by Poehler), a spectacularly average 15-year-old boy with a rich fantasy life, and the people in his world. Length: 13x30 mins. **NBCUniversal International Distribution** *Singapore (Asia Pacific HQ): 10 Anson Road, #06-01, International Plaza, Singapore 079903*



Treasure Hunter

A Korean-style artifactual programme building on the best of A+E's global hits, such as *Pawn Stars* and *Storage Wars*. Each episode follows two distinct Korean celebrity treasure hunters hoarders, Joon Park and Defconn, as they scavenge several homes with the aim of finding valuable items lying around. Length: 12x1 hour **A+E Networks** *80 Bendemeer Road, #07-04, Singapore 339949*



Broken Faith

Laura ties the knot with Mario unaware that he is still married to Veron. When Mario suddenly dies in an accident, Laura is left with no legal rights as his wife. Veron blames Laura for the tragedy and plots to make Laura's daughter, Clarisse, pay



for her mother's sins. She employs Clarisse, keeps her busy with work, and seduces Clarisse's husband, Jio. Veron and Jio fall in love and Veron becomes his mistress, a situation that Veron did not anticipate. Length: 45x45 mins approx. (in production) **GMA Network Inc.** *10F GMA Network Center, EDSA corner Timog Avenue, Diliman, Quezon City, 1103 Philippines*



Prisoners of War

Prisoners of War, the dramatic best-seller that became the Emmy® winning *Homeland*. Length: 10x60 mins, 8x60 mins; three local adaptations. **Keshet International** *Keshet Asia Room 306, 3/F Yu Yuet Lai Building 43-55 Wyndham Street, Central, Hong Kong*

How Trains Changed the World

A captivating journey through the rich history of railways; from the Cape-to-Cairo railway in Africa to the colonial railway building programme in India. Produced by Wild Bear Entertainment for Quest (U.K.). Length: 6x50 mins.
Red Arrow Studios International *Munich HQ: Medienallee 7, 85774 Unterfoehring, Germany*



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Tip the Mouse

Based on a best-selling children's book series, little Tip is pure fun and curiosity for pre-schoolers. Season three is now available. Length: 104x7 mins (three seasons). Pre-school, comedy (CGI Animation) **Studio 100 Media GmbH** *Neumarkter Str. 18-20, 81673 Munich, Germany*





Paradise Lost

A southern gothic mystery series about a psychiatrist who moves with her family from California to her husband's hometown in Mississippi only to uncover the shameful secrets that irrevocably change the lives of everyone involved. Length: 10X60 mins **ViacomCBS Global Distribution Group**



Nakshi Kantha

The story revolves around a talented Muslim girl, who aspires to become a doctor. She sneaks out of home before she is forced into wedlock, and runs into a Hindu doctor, whom she later marries. The show beautifully traces the journey of this never-say-die-spirited girl who struggles to be accepted by her in-laws, while practicing her religious beliefs and pursuing her dream of becoming a doctor. **Zee Global Content Sales** *Zee Entertainment Enterprises Ltd,18th Floor, Marathon Futurex, N M Joshi Marg, Lower Parel, Mumbai, Maharashtra – 400013, India*



Sløborn

In *Sløborn*, a coming-of-age-drama and post-apocalyptic disaster thriller merge into a modern epic. In a radical, uncompromising manner the series raises the question of what happens to us modern people when the thin varnish of our civilisation collapses. Length: 8x45 mins, Crime + suspense **ZDF Enterprises GmbH** *Erich-Dombrowski-Str. 1, 55127 Mainz, Germany*

Indonesia

In numbers

Population..... 265.015 million
Households..... 67.95 million
Avg household size..... 3.9
Pay TV penetration rate..... 15%
FTA TV advertising market share
- MNC Group..... 45%
- Emtek Group..... 24%
- Viva Group..... 13%
- Trans Corp..... 10%
- Metro..... 4%
Internet users..... 171.18 million
Mobile subscribers..... 355.5 million
Mobile penetration..... 62.41%
Fixed broadband..... 8.364 million
Fixed line tel H/H penetration rate..... 2.6%

Source: Statistic Indonesia (population, households, fixed line, mobile in 2018), Association of Internet Service Providers (internet in 2019), Minister of Communications and Information Technology (mobile, internet in 2019), Companies (pay TV in 2019), Nielsen (advertising market share, 9M-2019)



The Night Comes for Us, Netflix

Free TV

Antv

Antv (est 1993) is owned/operated by PT Cakrawala Andalas Televisi, part of the Bakrie Group's VIVA. Antv reaches 146 million+ viewers in 160 cities, delivered via 44 relay stations. The family-oriented general entertainment schedule includes news and sports. Foreign shows (Dec 2019) include *Masha and the Bear* (stripped daily, 4.30am-5am); & Hindi drama *Vidya* (4.30pm-6pm, Tues, Thurs, Fri).

GTV

GTV (*aka* Global TV, est Oct 2001)reaches 170+ million viewers in 142+ cities delivered via 36 relay stations. Owned/operated by PT Media Nusantara Citra (MNCN), the 24-hour general entertainment service covers local/foreign content, including flagship home reno reality *Bedah Rumah*, game show format *Studio Impian* and magic show *The Great Magician*. International programming includes kids & Hollywood movies.

Indosiar

PT Indosiar Karya Media (Indosiar) started broadcasting nationwide in 1995. The station is operated by the Surya Citra Media (SCM) group, a subsidiary of Emtek, which also operates free-TV stations SCTV and O Channel. The station offers a 24-hour schedule of local and some int'l content, and is mostly known for Indonesian folk/traditional dangdut music shows, including *D'Academy Asia*, which hunts for the best dangdut singers across Asia; and *Liga Dangdut Indonesia*, the search for the best dangdut singer in Indonesia (since Jan 2018-ongoing).

iNews TV

PT Media Nusantara Citra (MNCN) launched info/news national TV station iNews TV in 2015. The channel carries infotainment, talk shows, documentaries, magazine, news & sports.

Jak TV

Launched in Oct 2005 by the Mahaka Group and Electronic City (EC) Group, Jak TV is a 24-hour station offering local news, current affairs, lifestyle, cooking, religion and talk shows. Jak TV targets 30+, A/B/C1 (upper/middle/lower middle classes) demo in Jabodetabek.

Metro TV

News service Metro TV obtained a broadcast licence in 1999 and went on air in 2000 for 12 hours a day. Metro TV became a 24-hour station in 2001, with the tagline "Knowledge to Elevate". The schedule is predominantly news, with some lifestyle, sports, talk shows, documentary and infotainment plus some Chinese content. Metro TV is part of the Media Group, which also operates print/online daily news platform, Media Indonesia.

MNCTV

Owned by MNCN (PT Media Nusantara Citra), MNCTV started broadcasting in Oct 2010, offering a general entertainment schedule focusing on variety, talent and comedy shows. Singing/dancing and sports content continues to thrive on the station, with flagship shows such as *Anugrah Dangdut*, *Dangdut In* and *SEA Games*. MNCTV, formerly known as TPI (est 1990) became part of the MNCN group in July 2006. MNCN also owns free-TV stations RCTI and GTV (Global TV).

RCTI

Owned and operated by Global Mediacom subsidiary PT Media Nusantara Citra (MNC), PT Rajawali Citra Televisi Indonesia (RCTI) airs local drama, movies, reality, talent shows, animation, news and sports. Flagship content has included *Indonesian Idol* and *MasterChef Indonesia,* and local reality series *Public-*

ity Stunt Magician. The station reaches 191+ million viewers across 452 cities (80.7%) via 54 relay TV stations. MNC also operates MNCTV and Global TV (GTV).

RTV

RTV (launched May 2014) provides general entertainment, including kids, Korean, Chinese drama series and news content. The station also produces in-house programming. RTV has 42 transmission stations and covers 206 cities.

SCTV

Established in Aug 1990 as a provincial free-TV station, SCTV started broadcasting nationwide in 1999. In Oct 2016, the station renewed its national free-TV licence to run until Oct 2026. SCTV carries mostly local content, and is operated by the Surya Citra Media (SCM) group, which also operates terrestrial TV station Indosiar.

Trans7

Trans7 was established in March 2000 as TV7 and is owned by Transmedia, a subsidiary of Chairul Tanjung's CT Corp. The family-oriented general entertainment station rebranded in 2006 to become Trans7. Transmedia also operates terrestrial free-TV channel Trans TV and online TV/news portal Detikcom.

TransTV

TransTV obtained its broadcast licence in Oct 1998 and started commercial services in Dec 2001. The general entertainment schedule includes Korean drama, movies, news and religious shows. TransTV is owned by CT Corp's Transmedia.

TVOne

TVOne (formerly Lativi) started broadcasting in Feb 2008. Core genres are news, sports, information and reality. Targeting the ABC1/15+ demographic, the channel produces most of its content in-house. TVOne was acquired in 2007 by the Bakrie Group's PT Visi Media Asia Tbk (VIVA).

TVRI

TVRI (est 1962) is Indonesia's oldest station with a nationwide reach via 195 VHF, 115 UHF analogue/dual cast and 68 digital transmitters. Airs information, news culture/education, kids, entertainment and music. TVRI also operates 4 DVB-T channels: TVRI Nasional; TVRI DKI Jakarta; culture service TVRI Budaya; & sports channel TVRI Olahraga.

Pay TV

BiGTV

Direct-to-home (DTH) satellite platform, BiGTV, offers upwards of 90 SD/HD channels bundled in four basic packages and 11 add-on packages. Subscription plans range from Rp130,000/US$9.30 a month for the Big Deal (64 channels) plan to Rp510,000/US$36 for the top-tier Big Universe plan (93 channels). Add-on *a la carte* packs start from Rp20,000/US$1.84 a month for the Big Classic pack. BiGTV launched in 2013 and is operated by Lippo Group subsidiary, PT Indonesia Media Televisi.

Biznet Home

Launched in 2012 by telecommunication and multimedia service provider Biznet, Biznet Home (formerly Max3) cable TV service is bundled with broadband. Biznet Home Combo offers four packages, starting from Rp450,000/US$32 for 48 channels (local, kids, news, int'l) and 75 Mbps broadband connection, to Rp775,000/US$55 for 71 channels (local, kids, news, int'l, entertainment, movies, education, sports) and 150 Mbps broadband connection. Founded in 2000 as an internet service provider, Biznet Home transmits via Hybrid Fibre Coaxial (HFC) cable and provides broadband internet service (Biznet Fibre) to 117 cities (about 402,612 homes passed).

First Media

First Media's cable TV platform, HomeCable, was established in 1994 and is part of a quad-play offering (HomeCable cable TV, FastNet internet broadband, FirstMediaX OTT service, First Media smart living solution). The cable TV service offers upwards of 179 SD/HD channels across various genres. Combo packages (cable TV, internet connection, TV everywhere), cost from Rp275,000/US$19 a month for the Combo Family HD plan (38 HD, 80 SD channels, FirstMediaX and FastNet up to 8Mbps connection) to Rs5,160,000/US$363 a month for the Mach1 plan (70 HD, 109 SD channels, OTT First MediaX and FastNet 1Gbps internet connection). First Media, which passes 2.47 million homes in Jakarta, Surabaya and Bandung, had 645,110 TV subscribers and 668,205 broadband subs in 2019. Launched in 1999, the platform is majority owned by the Lippo Group through subsidiary, First Media Tbk.

IndiHome UseeTV

IndiHome UseeTV (formerly Groovia TV/UseeTV Cable) is an IPTV service offering local/int'l TV channels, catch-up TV, VOD and third-party OTT services (Hooq, Catchplay, iflix) via hybrid set-top box. The platform offers more than 200 SD/HD channels and 1,000+ VOD titles. Bundled packages (with IndiHome 10Mbps fibre internet and fixed phone services) cost from Rp470,000/US$33 a month to Rp2,990,000/US$210 a month (300 Mbps).

K-Vision

K-Vision is a DTH Ku-band prepaid subscription platform launched in March 2014 by the Kompas Gramedia Group. In Aug 2019, PT Media Nusantara Citra (MNCN) acquired 60% stake in K-Vision. K-Vision, which targets mid-low market segment, offers local and int'l TV channels bundled in monthly prepaid packages. Subscription plans start from Rp50,000/US$3.40 a month.

Matrix TV

Matrix TV is a family-oriented DTH pay-TV platform carrying movies, sports, documentaries, musics, kids and general entertaiment channels.

MegaVision

MegaVision bundles internet and TV services to subscribers in Bandung and Bogor. Monthly bundles cost from Rp229,000/US$15.80 (10 Mbps) to Rp524,000/US$37 (100 Mbps).

MNC Vision/MNC Play

Indonesia's dominant direct-to-home satellite provider, MNC Sky Vision, launched Indovision in 2004 and rebranded in Dec 2017 as MNC Vision by merging Indovision with sister services OkeVision and Top TV. MNC Vision offers more than 138 local/int'l channels

including kids, news, movies, sports and entertainment. Subscription plans range from Rp109,900/US$7.80 a month for 56 channels in the Family pack. There are also 10 *a la carte* packages/stand-alone channels from Rp39,000/US$2.80 a month for the Lifestyle pack. Transmitting via S-band satellite, MNC Vision reaches upward of 2.4 million homes with an ARPU of Rp72,777/US$5.20 (Sept 2019). Sister IPTV service MNC Play offers TV channels via FTTH, along with internet, interactive (home automation/shopping) and telephony to 262,856 subscribers in nine cities (Sept 2019). Select content is available on OTT platform Vision+.

Transvision

PT Transmedia Corpora (Transmedia) launched pay-TV platform Transvision in 2014 in several cities. Transvision offers three packages, from Rp139,000/US$9.90 a month for 81 channels, including 26 HD, to Rp299,000/US$21.40 a month for 108 channels, including 45 HD. Transvision is the next incarnation of pay-TV service Telkomvision. After CT Corp's 100% acquisition of Telkomvision's stake in Oct 2013, Transmedia was established to operate Transvision, free-TV stations TransTV and Trans7, and online portal, Detik.com.

OTT/Online/Mobile TV

Indonesia has the full range of streaming/online apps, including **Amazon Prime Video**; and **Netflix**, which rolled out a mobile-only subscription plan in Dec 2019 for Rp49,000/US$3.50 a month. Apple, which had been offering movies and songs through **iTunes**, launched its new **AppleTV+** service in Indonesia in Nov 2019 (free seven-day trial, Rp65,000/US$4.90 a month). There's no shortage of Indian/South Asian content accessible directly to Indonesian consumers, including online platforms such as; **Eros Now** (Rp26,000/US$1.85 a month, Rs260,000/US$18.55 a year); **YuppTV** (from US$9.99 a month), **Spuul** (from Rp29,000/US$2 monthly).

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. Drama was added in March 2019 with HBO Asia's original Taiwan series, *The World Between Us*. Monthly subscription costs Rp45,000/US$3.20.

Dens.TV/Dens.TV+

Digdaya Duta Digital, a part of CBN Group Indonesia, launched Dens.TV in May 2015, offering live streaming of 50+ live TV channels and 1,000 hours of VOD content, including independent local short films, kids, GE, lifestyle, movies and sports to upwards of 25,000 subscribers. Monthly fees of combined CBN Fibre broadband and Dens.TV services start from Rp299,000/US$21 a month (50 Mbps) to Rp799,000/US$56 a month (200 Mbps). Standalone is Rp35,000/US$2.50 a month. Dens.TV+ is the mobile app version of the service, with around 40,000 users in April 2019.

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). Subscription costs Rp26,000/US$1.80 a month or Rp260,000/US$18 a year. Owned by Mumbai-based, U.S. listed Eros International Media.

FirstMediaX

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 and BiGTV subscribers. FirstMediaX also carries third-party streaming services Catchplay, Hooq and HBO Go. 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 and VOD kids programming, local/int'l movies, Japanese anime and series. Monthly subscription is Rp49,000/US$3.50 for up to three devices with unlimited access. 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, which also owns/operates DTH satellite pay-TV platform Orange TV.

GoPlay

Owned by Gojek, which provides access to services ranging from bike rides to payments and meal deliveries, video platform GoPlay launched in Sept 2019, offering predominantly local/original movies and series for Rp89,000/US$6.40 a month. The bundle for GoPlay and GoFood vouchers costs Rp99,000/US$7.10 a month. While the focus is on local content, Gojek has also acquired Korean content from CJ ENM and SM Entertainment.

iflix Indonesia

Launched in Indonesia in June 2016, iflix carries original/regional/int'l content, including titles licensed from Kharisma Starvision and Screenplay, and producing with Rapi Films and Screenplay Films. iflixVIP costs Rp39,000/US$2.80 a month in Indonesia for up to five devices Owned by Catcha Group and Evolution Media Capital, iflix is distributed in Indonesia via Telkom's IndiHome, Indosat Ooredoo, Telkomsel, XL Axiata.

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 offers combo packages, which incorporates content (Hooq, iflix, Oona, Catchplay, YouTube) and internet services, priced at Rp60,000/US$4.30 a month.

Klikfilm

Klikfilm is a subscription-based video on demand service created by production house Falcon Pictures, offering more than 1,000 movie titles across local (Indonesian), Mandarin, Thailand, Hollywood, Korea, kids and original films at around Rp7,000/US$0.50 for seven days.

M2V
Launched in 2009 by PT Mentari Multimedia, M2V is a mobile TV service for in-car use in Jakarta and surrounding areas. M2V offers local/int'l channels at Rp99,000/US$7 a month. Monthly add-on packages cost from Rp11,000/US$0.80 to Rp221,000/US$15.80.

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. Has production alliancies with Singapore's short-film platform Viddsee and Malaysia's Astro. MAXstream costs from Rp3,000/US$0.20 a month for the MAXstream Klik Film pack to Rp10,000/US$0.70 a month for the MAXstream Viu plan.

MOX
Homegrown SVOD mobile app MOX offers Indonesian theatrical movies and original movies/web series. Select content is free, monthly subscription costs Rp15,000/US$1. Launched in 2015, MOX is available DTC and on Indosat Ooredoo.

MeTube
The MNC group launched video sharing portal/mobile app MeTube in Jan 2016, offering original series, UGC and live streaming of RCTI, GTV and MNCTV, among others. MeTube is a content extension of MNC's news portal Okezone.com.

Mola TV
Mola TV, which owns, among others, the OTT rights to the English Premier League for 2019-2022 in Indonesia and Timor Leste, is an extension of OTT service Super Soccer TV. Mola TV launched in June 2019 offering sports, Hollywood movies and kids content. Mola TV, owned and operated by Djarum Media (a subsidiary of 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. The TV service is delivered via MyRepublic-branded android TV box. Monthly subscription costs Rp154,000/US$11 for 60+ channels. Add-on packs start from Rp55,000/US$3.90 a month for the Sports bundle.

Netflix
Netflix launched in Indonesia in Jan 2016, and added a fully localised Bahasa Indonesia interface/subtitles in Oct 2018. Subscription from Rp49,000/US$3.50 a month for the mobile-only plan to Rp169,000/US$12 a month for the premium pack. 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*. Netflix is available direct and via video data plan partnerships with XL Axiata, Hutchison 3 Indonesia and Smartfren.

Oona
Launched in Dec 2017, Oona is a free ad-based mobile TV service offering a wide-ranging bundle of free channels/curated playlists. Oona has 200+ intl'l/local channels, including a bundle of channels reformatted from YouTube. Oona, with about 1.3 million registered users in April 2019, launched an app on Telkom Indonesia's set-top box IndiBox in May 2019.

RCTI+
Launched on 23 Aug 2019, RCTI+ is an OTT extension of MNCN's TV stations. Select current/library content from RCTI, MNCTV, iNews and GTV is offered for free. The streamer has three million monthly active users (MAU) as of October 2019 and is targeting 30 million in 2020.

Super Soccer TV
Sports OTT player Super Soccer TV offers live soccer matches (Garuda Select, Chinese Super League, Bundesliga, UEFA Youth League) plus behind-the-scenes VOD content of Garuda Select. The network, launched in Nov 2016, has more than 275,000 users. Subscriptions cost Rp50,000/US$3.45 a month.

Sushiroll
Launched in Feb 2017 by PT Festival Digital and Indosat Ooredoo, Sushiroll is a streaming service offering Japanese anime content. Subscription plans start from Rp550/US$0.04 a day to Rp16,500/US$1.20 a month.

UseeTV Go
Launched in June 2011 and revamped in August 2012, UseeTV Go is the online platform offered for free to subscribers of IndiHome UseeTV. The offering covers live streaming of select channels/events, karaoke on-demand and pay-per-view content.

Vidio.com
Vidio.com 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. Produced by local production house Sinemart, the romantic series focuses on social peer pressure. Premium tier costs from Rp10,000/US$0.70 a day to Rp50,000/US$3.50 a month for the Vidio Premier + beIN pack (offering sports, movies, local/foreign content). The service launched in Oct 2014 by PT Vidio Dot Com, a subsdiary of PT Surya Citra Media (SCMA), which belongs to Emtek.

Vision+
Launched as MNC Now in Feb 2018 and Vision+ in Jan 2020, the service is an OTT extension of MNC's pay-TV services MNC Play and MNC Vision. The streamer offers more than 130 TV channels and about 9,000 hours of on-demand content, including originals from MNC Studios and MNC Pictures plus international content from Europe/U.S. as well as regional programmes from Thailand, South Korea, Hong Kong, China, Malaysia and Japan. Vision+ is offered free to MNC Vision/Play subscribers. Vision+ had about 27 million monthly active users in mid Feb 2020.

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. Viu premiered its first Indonesia original production in Aug 2017 – 13-part romcom, *Switch*, followed by *The Publicist*, a 13-part romantic drama directed by Monty Tiwa and aired in Nov 2017. Other titles are *Sunshine*, *Rewrite* and *Assalamualaikum Calon Imam*. Viu's first adaptation of a foreign script for Indonesia is *Pretty Little Liars*, which premiered in April 2020. Viu is also involved in film, releasing its first Indonesia original film, *Kenapa Harus Bule?* (directed by Nia Dinata) in Mar 2018. The premium tier costs Rp30,000/US$2.10 a month.

Zee5 Global

Streaming service targeting mainly the Indian and South Asian diaspora Zee5 launched globally (excluding U.S.) in Oct 2018 in 190+ countries. Owned by Zee Entertainment Enterprises Limited (ZEEL), Zee5 offers 100,000 hours of video on-demand content across multiple genres and languages, as well as 60+ live TV channels. Offering also includes 55 originals titles (2019-released and library titles) such as Arjun Rampal's thriller *The Final Call*, 78-minute LGBTQ drama *Sec 377* and Saqib Saleem's crime/thriller *Rangbaaz*. Zee5 plans to launch 72 new originals in six languages in 2019/20. There are also plans to launch its content in international languages (voice dubbing), including Bahasa Indonesia, Thai, and Malay. Subscription costs Rp65,000/US$4.60 a month.

Production/ Post-Production

13 Entertainment

13 Entertainment, which boasts worldwide rights to a library of Indonesian movies, specialises in post-production offering film preservation and restoration. The company owns two movie channels – FLIK HD and Sinema Indonesia.

Base Entertainment

Base Entertainment (est 2017) by the merger of three film companies – Salto Films, Million Pictures and Kawi Content. Productions include a slate of local director Joko Anwar's movies, including horror films *Perempuan Tanah Jahanam* (2019) and *Pengabdi Setan* (2017). The studio was also involved in the remake of *Tunnel*, a 2016 Korean thriller film, for Gojek's streaming service GoPlay.

Falcon Pictures

Falcon Pictures is a contemporary movie studio that produces and invests in an average of 10 films a year. So far, Falcon has produced over 70 movie titles and acquired another 250 (Aug 2019). Production credits include blockbuster *Warkop DKI Reborn* and a local adaptation of Korea's *Miracle in Cell No. 7*.

Fremantle

Established in 1995 by Fremantle Asia, PT Dunia Visitama Produksi supports the production of Fremantle Asia's formats in Indonesia. Production credits include horror anthology series *The Sacred Riana: Bedtime Stories* with Wahana Kreator Nusantara. Formats aired in 2018/ commissioned for 2019 include *Family Feud Indonesia* S19/S20, *Hot Streak Indonesia* S1, *Indonesian Idol Junior* S3, *Indonesian Idol* S9, *Match Game Indonesia* S1 and *Price is Right Indonesia*.

Kalyana Shira Films

Founded in 2000, Kalyana Shira Films produces feature films, TV shows/commercials and public service ads. Production credits in 2020 include the local version of U.S. studio series *Gossip Girl*, for Indonesia's GoJek-owned streaming service GoPlay.

MD Entertainment

MD Entertainment was established in 2003 as a soap opera/sinetron production and distribution company in Indonesia. The company expanded through subsidiaries offering film (MD Pictures) and animation (MD Animation). MD Entertainment accounts for about 50% of the group's revenues, with MD Pictures contributing about 40%. The MD group is best known for some of Indonesia's highest-grossing local films, including *Ayat Ayat Cinta* and *Habibie and Ainun*.

Multivision Plus

Established in 1989 by PT Parkit Films, Multivision Plus specialises in sinetron/drama series and movie production for local, regional and int'l markets.

Rapi Films

Founded in 1968 as a film distribution company, Rapi Films ventured into production in 1971 and has produced 100+ feature films and TV series. Rapi was also involved in the production of iflix's six-parter maiden horror series, *Kisah Tanah Jawa: Merapi*, which premiered in Oct 2019. Services include production support for foreign companies shooting in Indonesia.

Screenplay Productions/Films

Established in August 2010, PT Screenplay Produksi (Screenplay Films) is the production arm of media conglomerate Emtek Group, which also owns free-to-air TV channels SCTV, O Channel and Indosiar. Screenplay has a two-hour daily slot in SCTV called FTV Premiere.

Sinemart

PT Sinemart Indonesia (est 2003) has produced more than 150 drama series and more than 20 movies.

Visinema Pictures

Visinema Pictures (est 2008) produces feature films, TV programmes, web series & music videos. Credits include *Nanti Kita Cerita Tentang Hari Ini* (Jan 2020), adapted from a novel by Marchella; and web animation series *Nussa*.

Wahana Kreator Nusantara

Wahana Kreator is a research and story development company that focuses on film production and education. Business units consist of Wahana Edukasi, a workshop focusing on Indonesian content creator regeneration; Wahana Penulis that researches the demand and develops stories for target audiences; and Wahana Dimensi that nurtures the ideas and the process with professional production teams.

Telcos/Mobile

3 (Tri)

3 (Tri), launched in 2007, operates a network of 2G, 4G LTE GSM at 1800 Mhz and 3G/WCDMA at 2100 Mhz. Video offering includes Genflix, KlikFilm, Sushiroll, Vidio and regional services Hooq and Amazon Prime Video. 3 is part of Hutchison Asia Telecom.

Indosat Ooredoo
Indosat Ooredoo is a member of the Ooredoo Group, an int'l comms company delivering mobile, fixed, broadband internet and corporate managed services to the Middle East, North Africa and Southeast Asia. In Indonesia, Ooredoo offers services to 56.2 million subs (Mar 2020).

MyRepublic
Offers four internet packages, from Rp389,000/US$28/month for 50Mbps to Rp1,199,000/US$86/month for 300Mbps. Add-on 26 local TV channels via HD Entertainment Box at Rp55,000/US$3.95/month.

Telkomsel
Established in 1995, PT Telekomunikasi Indonesia (Telkom Indonesia) offers mobile cellular, fixed wireless, pay TV, data/internet, satellite and VSAT services. Telkom Indonesia's mobile service, Telkomsel, has about 171 million subs, of which 112 million are mobile broadband users. Telkom Indonesia's fibre/triple play service, IndiHome, has about 6.5 million subs (Sept 2019).

XL
XL Axiata launched in Oct 1996 and is majority owned by the Axiata Group (66.4%). XL provides mobile telecommunication services to about 56.7 million subscribers (Dec 2019).

Regulators/Associations

Film Censorship Institution
The Film Censorship Institution's aim is to safeguard moral and social values.

Indonesia Broadcasting Commission (KPI)
KPI is a state-owned institution regulating broadcast. Functions include setting programme standards and composing regulations/codes.

Ministry of Communications and Information Technology
The Ministry of Communication and Information Technology governs telecoms, broadcasting and infotech.

Adapted from *ContentAsia*'s The Big List 2020

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 or +65 6846 5982

What's on where...

June 2020	29-30	AVIA OTT Summit	Singapore
August 2020	24-25	ContentAsia Summit	Bangkok, Thailand
	26	AVIA Thailand in View	Bangkok, Thailand
	27-29	Hong Kong Filmart	Hong Kong
September 2020	1-3	APOS	Bali, Indonesia
	8-11	BCWW	Seoul, South Korea
	10	AVIA Taiwan in View	Taipei, Taiwan
	17-20	Gwangju ACE Fair	Gwangju, South Korea
	17-19	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	28	AVIA Satellite Industry Forum	Singapore
	29 Sept-1 Oct	BroadcastAsia/CommunicAsia	Singapore
October 2020	6	AVIA Future of Video India	Mumbai, India
	9-14	Canneseries	Cannes, France
	10-11	MIP Junior	Cannes, France
	12-15	MIPCOM	Cannes, France
	21-22	SportsPro OTT Asia	Singapore
	31 Oct-9 Nov	33rd Tokyo International Film Festival	Tokyo, Japan
November 2020	2	AVIA Asia Video Summit	To be confirmed
	4-6	TIFFCOM	Tokyo, Japan
	18-20	Asian Animation Summit	Bali, Indonesia
December 2020	2-4	Asia TV Forum & Market	Singapore
	7-8	Dubai International Content Market	Dubai, U.A.E.
	10	AVIA India Video 360	Delhi, India
April 2021	10-11	MIP Doc 2021	Cannes, France
	10-11	MIP Formats 2021	Cannes, France
	12-15	MIP TV 2021	Cannes, France
January 2021	19-21	Natpe 2021	Miami, U.S.
June 2021	14-15	DW Global Media Forum 2021	Bonn, Germany

* As of Thursday, 30 April 2020

The full list of events is available at www.contentasia.tv/events-list

Mahabharat audiences explode

Lockdown audiences push demand for DD classic

Amazon Prime Video's Indian originals took two of the top three spots on the digital originals demand list in India for the week of 8-14 April. Although neither managed to top Netflix's *La Casa De Papel* (*Money Heist*), Prime Video's *Four More Shots Please!* and *Mirzapur* generated a combined 230 million demand expressions for the week, according to data science company Parrot Analytics. Two other Indian series appeared on the list – *Sacred Games* (Netflix) and *Asure* (Voot).

But nothing during the week could touch classic fantasy drama, *Mahabharat*, on national network Doordarshan. Driven by India's stay-at-home audiences during Covid-19 lockdowns, the show recorded 47.3 times the demand of the average TV series in India (last 30 days). Parrot Analytics says 0.2% of all shows in India have this level of demand. On a rolling 30-day average basis, demand for *Mahabharat* increased by 117.5% compared to the preceding 30 days.

Top 10 overall TV shows: India

Rank	Title	Average Demand Expressions®
1	Mahabharat	233,695,493
2	La Casa De Papel	179,702,680
3	Game Of Thrones	142,516,071
4	Four More Shots Please!	116,890,183
5	Mirzapur	112,860,376
6	Brooklyn Nine-Nine	112,839,869
7	Stranger Things	110,115,134
8	Breaking Bad	101,320,862
9	Friends	97,387,766
10	The Witcher	93,477,276

Top 10 digital originals: India

Rank	Title	Platform	Average Demand Expressions®
1	La Casa De Papel	Netflix	179,702,680
2	Four More Shots Please!	Prime Video	116,890,183
3	Mirzapur	Prime Video	112,860,376
4	Stranger Things	Netflix	110,115,134
5	The Witcher	Netflix	93,477,276
6	Sacred Games	Netflix	88,897,150
7	Asur	Voot	87,866,714
8	Lucifer	Netflix	81,824,769
9	Too Hot to Handle	Netflix	81,115,993
10	Dark	Netflix	79,997,416

Date range: 22-28 April 2020
Demand Expressions® (DEx): The global TV measurement standard developed by Parrot Analytics, which represents 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.

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