

Taiwan's NCC greenlights basic cable changes

62 operators given a break on post-Disney channel replacements

Taiwan's National Communications Commission (NCC) has given 62 cable TV operators the greenlight to change basic packs in the wake of Disney's decision to kill its linear channels business.

The NCC acknowledged the challenges in rolling out replacement channels with a similar "scale of production and broadcasting resources, talents and funds".

The five Disney/Nat Geo channels being replaced are National Geographic, Phoenix Chinese, Phoenix Movies, Star Movies Gold and Star World.

In a note circulated on 27 June, the NCC said it required cable TV operators to "continue conducting surveys on channel viewership rates or satisfaction as the basis for internal checks on channel planning and arrangements".

The last of Disney's basic cable channels exited at midnight on 31 December 2023.

Cable companies were given an extended deadline of 30 June to submit viewership and audience satisfaction data for their replacement channels.

The commission, which has always kept a close eye on cable rates, highlighted its ongoing commitment to consumer rights.

In December last year, the NCC read the riot act to unnamed people fuelling speculation about domestic channel changes after Disney's exit. This followed rumoured attempts to switch entertainment channel licenses to new operators.

Although affiliate fees in Taiwan have dropped, the linear channels market remains vibrant and a Disney-less environment has created opportunities for others.

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JKN pushes back Q1 earnings report to end July

Troubled Thai media company, JKN Global Group, has postponed the release of its Q1 2024 financials to 31 July. The new date follows Friday's failure to file on an already-extended timeline.

In a note to Thailand's stock exchange, JKN blamed a change of auditors and accountants at foreign subsidiaries.

The latest earnings delay comes only days after JKN was once again mired in controversy over its bid to be appointed by Thailand's bankruptcy court to lead its own business rehabilitation plan.

Although JKN appeared to win a creditors vote against EY, various creditors have raised objections about the circumstances surrounding last week's vote. The court is expected to return a decision on 11 July.



Sun TV renews Measat transponder deal

South Indian channels operator Sun TV has signed a new agreement with Malaysian satellite operator Measat for the distribution of 37 TV channels in seven languages on the Measat-3d satellite at 91.5°E.

The new six-year transponder lease contract gives Sun TV Networks services a footprint over 140 million households in India as well as in audiences in the Asia Pacific, Europe and Africa.

Measat's related company, Astro, has an investment in Sun TV, and Malaysian platform Astro carries some of Sun's channels, including Sun Music, Sun TV and KTV.

Viu adds 13 titles to July line-up Korea leads at 6, 5 Chinese shows and 2 from SE Asia



Alpha Girls, Viu

Streaming platform Viu adds three originals to its July schedule, kicking off on 12 July with Korean drama *Good Partner*, which Viu will stream as an original around the region in a simultaneous Friday/Saturday release arrangement with Korean free TV broadcaster SBS.

The line up of 13 new titles involves two Korean series; four Korean movies; five Chinese dramas (three from mainland China, one each from Taiwan and Hong Kong); and two from Southeast Asia (one each from Thailand and Indonesia).

The second new Korean drama is Filcon Studio's *The Auditors* for CJ ENM's tvN (7 July/ Korea premiere 6 July).

The Auditors stars Shin Ha-kyun, Lee Jung-ha, Jin Goo and Jo A-ram in the story of an audit team leader and a young employee who work together to uncover widespread company corruption.

The two Southeast Asia originals are Indonesian drama *Alpha Girls* (5 July), starring Tissa Biani, Jihan Almira, Kevin Julio, Anthonio Blanco in the story about a wealthy man, his two wives and their daughters; and Thai BL drama, *4minutes* (26 July), a co-production with One31.

4minutes stars Bible Wichapas, Jes Jespipat in the story about the son of a wealthy business owner and a surgeon.

Viu will also premiere three mainland Chinese dramas in July, beginning with Youku court drama, *The Princess Royal* (度华年), on 3 July.

The Princess Royal stars Zhao Jin Mai 赵今麦 and Zhang Ling He 张凌赫.

The other two Chinese dramas are period drama *Lost You Forever S2* 长相思第二季 (8 July) and 2021 series *You Are My Hero* 你是我的城池营垒 (15 July).

Lost You Forever stars Yang Zi 杨紫, Zhang Wan Yi 张晚意, Deng Wei 邓为, Tan Jian Ci 檀健次, Wang Hong Yi 王弘毅.

You Are My Hero, with Bai Jing Ting 白敬亭 and Sandra Ma 马思纯 is about a young doctor who meets a special forces captain during a jewel heist.

The new Taiwanese drama – *Haunted House For Sale* (幸福房屋事件簿) stars Annie Chen Ting Ni and Kent Tsai Fan Hsi – premieres on 13 July.

Hong Kong series, *Food Buddies*, premieres on 10 July, with Will Or, Hedwig Tam, Michelle Wai, Chloe So, Kenneth Woo and Jacky Tong.

Unlocking the future of content: Gwangju ACE Fair 2024



Prepare to be swept into the heart of the content and entertainment industry's evolution at the Gwangju ACE Fair 2024, scheduled from 26-29 September in the vibrant city of Gwangju, Korea. Prepare to immerse yourself in captivating exhibit categories: Broadcasting & OTT, Animation & Characters, Digital Contents (Game, Metaverse, XR/VR), and all types of licensing content. This 19th edition of ACE Fair pledges an exhilarating glimpse into the future of content.

Enriching Experiences from ACE Fair 2023

At the 2023 Gwangju ACE Fair, themed "Content DIVE!", attendees were treated to a myriad of enriching experiences. From Broadcasting and Animation/ Characters showcases to Digital Content displays including games and VR·AR experiences, the fair offered a comprehensive glimpse into the future of entertainment. Moreover, attendees had the opportunity to participate in export consultation meetings, networking parties, and the international conference CDC, further enriching their industry insights. The game experience zone catered to gaming enthusiasts with a range of offerings from retro games to cutting-edge VR experiences. Colorful side events such as the Gwangju International ACE Illustration Fair, the 16th Youth Broadcasting Content Competition, and the K-POP Random Play Dance added vibrancy and excitement to the overall atmosphere.

Key Industries and Market Trends Explored

One of the highlights of the ACE Fair 2023 was the Content Developer Conference (CDC). This conference com-

menced with a keynote address from the former vice president of Warner Bros, focusing on the theme "The future of emerging technologies and content creation & distribution". It featured three engaging sessions dedicated to topics like Content Production and Distribution Using AI & Immersive Media Technology, Expansion of IP Content Business and OSMU Strategy, Evolution and Future of Streaming Content. With a diverse international audience comprising nearly half of attendees, CDC showcased its undeniable global appeal as the premium platform for forward-thinking content developers worldwide. Don't miss your chance to be part of the excitement in 2024!

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Exhibitor applications for ACE Fair 2024 are open until 24 July 2024. Don't miss this incredible opportunity to discover amazing partnerships and showcase your content in broadcasting, animation, characters, digital content, and more.

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Join Us at ACE Fair 2024

For further details and inquiries, visit our website and reach out to the ACE Fair Secretariat at os@acefair.or.kr. Join us at Gwangju ACE Fair 2024 for K-Content & Animation Excellence!

"A [warning] letter is a letter. Action is more important to us"

Indonesia's Samuel Abrijani Pangerapan on his mission to end illegal online activity

As Indonesia builds a digital economy, the country is on the warpath against online pirates and illegal operators of everything from sports betting to unauthorised video streaming. If Telegram seems to be the latest target, Indonesian authorities are crystal clear about their equal-opportunity approach to taking down anyone and anything that threatens to derail their ambitions. Bluntly and simply, their message is: "We're coming after you. You have been warned". As the mission ramps up, we spoke to Samuel Abrijani Pangerapan, director-general of application & informatics at Indonesia's Ministry of Communication & Informatics.

How would you like to see platforms, such as Telegram where pirates and illegal operators are flourishing, adjust their behaviour in Indonesia? "Every application or platform Indonesia has to comply with our regulations, including Telegram. If they operate in Indonesia, they have to follow our law. This includes our prohibition on pornography, gambling, violence... They also have to make sure they honour copyright. This is our policy."

Pirate sites have been operating in Indonesia for years, and you've been blocking them for years. What's driving the renewed action? "We've blocked more than 5,000 illegal streaming websites, since 2019. We are in the process of building our digital economy... if platforms won't follow our regulations, too bad for them. We will block them. We cannot build a digital economy if we don't honour IP."

Is there a piracy priority list? Do you consider some operators worse than others in terms of their impact on the Indonesian economy? "Illegal streaming on any content is prohibited in Indonesia. Some of these sites also promote illegal gambling in Indonesia. We are taking this matter very seriously. It's all a priority... and a matter of how we utilise our resources in the fight."

What kinds of resources are you deploying? "Among other things, we have hundreds of people crawling sites, we use AI, we open public reporting channels...and we take action."

How are you structuring this latest fight? "We are not working alone. We work with stakeholders across sectors. We also work closely with the big global platforms, and they are keen to help us. Piracy hurts business. If business is not good, the country suffers".

What about co-operation between government departments and the private sector? "We cooperate heavily with other ministries, the private sector and with law enforcement, as well as with industry associations. It's good that video industry players have formed their own association; this makes

it easier for us to act together to protect the whole industry."

Where do you think Indonesia loses most from illegal streaming? "Content providers lose because they aren't getting the full return on their investment. And the government loses because it's not receiving tax revenue from these illegal operators. And the creators, the artists, lose. This is not good for Indonesia, or any country."

Are you modelling your anti-piracy activities on any particular regulator or organisation elsewhere in the world? "No. We are building our own systems.

We have strong regulations and have been very clear about our goals. Other countries want to follow us."

What real actions are you taking?

"We send warning letters, and wait not only for a response, but for action as well. A letter is a letter, but action is more important for us."



Samuel Abrijani Pangerapan, Director-General of Application & Informatics in the Ministry of Communication & Informatics

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"We have to go big, move to the next level"

Executive producer Sha Ali talks about changing Tamil drama's profile



Picture courtesy of Mediacorp Singapore



Mei

Time: dawn. Location: Cape, South Africa. Challenge: A couple of stubborn camels that refuse to come out of their barn. A long way from home and with the production clock ticking on his biggest-ever Tamil drama, executive producer Sha Ali had little choice but to do his best with the camels at hand. Which is why, when you watch the scene in *Mei*, you will see four instead of the six camels he had hoped for.

The camels are but one of Ali's many anecdotes from the multi-country set of *Mei*, Mediacorp's first crime thriller shot in four countries – Azerbaijan, Malaysia, Singapore and South Africa.

The 26-episode drama by Ali's Ignasia for Mediacorp's Tamil free-TV broadcast channel, *Vasantham*, is the story of a businessman whose disappearance plunges his family into a dangerous cat-and-mouse game with an underworld

ring, and an Investigation Bureau officer dealing with the disappearance of his partner.

The series, directed by Vel Murugan Deakerajen and S. Kumaran, stars sisters Eswari Gunasagar as Mayuri and Shamini Gunasagar as Mythili, and Saravanan Ayyavoo as Arjun.

Just ahead of the series' premiere on 12 June, Ali talked about a six-year journey to get the series made, including changing the location from Mexico, switching the loot from gold to diamonds, dropping the drugs, and managing overseas production costs driven up by global streamers.

The result of a win at Mediacorp's Creative Assembly in 2021, *Mei* pushes the boundaries of what Ali sees as broadcast TV. The story for instance. "Indian TV dramas don't often reach this level of storytelling," he says, outlining *Mei*'s character, plot complexity and seven-

minute gunfight climax.

"To capture your audience, you have to go big," he says. "We have to move to the next level. Regular, local content won't suffice anymore. You need to push boundaries and explore new horizons," he says.

Having wrestled with Singapore's too-familiar backdrops of bus stops and void decks, Ali was after a much bigger canvas. For a Tamil drama, the production scale is unprecedented. "We wanted to break that barrier," Ali says.

Ultimately though, *Mei* will rise or fall on the strength of its story. "We can we can shoot in 10 countries. But if the story is not there, no one will watch. I hope we have done justice to the story. Now it's up to the audience".

Excerpt. The full story is at www.contentasia.tv



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What's on where...

July 2024	3-5	15th Content Tokyo 2024	Tokyo, Japan
August 2024	20-24	Beijing International Radio, TV & Film Exhibition 2024	Beijing, China
	27-29 Aug	BCWW 2024	Seoul, Korea
	29	AVIA: Korea in View 2024	Seoul, Korea
September 2024	2-8	TrendyTaipei	Taipei, Taiwan
	3-5	ContentAsia Summit 2024	Taipei, Taiwan
	5	ContentAsia Awards 2024	Taipei, Taiwan
	24-26	APOS 2024	Bali, Indonesia
	26-29	Gwangju Ace Fair 2024	Gwangju, Korea
October 2024	5-8	Asian Contents & Film Market 2024	Busan, Korea
	9	AVIA: Vietnam in View 2024	Ho Chi Minh, Vietnam
	18-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France
	29 Oct	AVIA: Japan in View 2024	Tokyo, Japan
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	12-13	Dubai International Content Market (DICM)	Madinat Jumeirah, Dubai
	20-22	16th Content Tokyo 2024	Chiba, Japan
December 2024	3	The ATF Leaders Dialogue 2024	Singapore
	4-6	Asia TV Forum & Market /ATF 2024	Singapore
	5	AVIA: OTT Summit 2024	Singapore
February 2025	23-27	Mip London 2025	London, U.K.
	24-28	The London TV Screenings 2025	London, U.K.
March 2025	17-20	Hong Kong FILMART 2025	Hong Kong
	25-27	Series Mania Forum 2025	Lille, Hauts-de-France
April 2025	24-29	Canseries 2025	Cannes, France
May 2025	28-31	19th Busan Content Market 2025 (BCM)	Busan, Korea

Chinese drama shares limelight w/Japan

Anime leads foreign content demand in mainland China

Netflix and Nippon TV were the only programmers that broke into China's tight streaming/digital market for the week of 24-30 May. Overall, though, Japanese anime series are clearly as much in demand in China as they are everywhere else in Asia.

According to Parrot Analytics, overall demand for the week was overwhelmingly local, led by a large margin by local fantasy drama, *Joy of Life*.

Joy of Life is about about Fan Xian

(played by Ruoyun Zhang), born in the ancient empire of Southern Qing, who possesses memories from the 21st century. Wanting to learn about his mysterious past, he ventures to the capital, only to be entangled in court intrigues.

Tencent Video leads digital demand with four of the top 10 spots, including the top two. iQiyi held three spots, including two in the top five. Chinese platform bilibili took one, with the remaining two going to Netflix and Nippon TV.

Top 10 overall TV shows: China

Rank	Title	Difference from Market Average
1	<i>Joy of Life</i> (庆余年)	42.3
2	<i>Girls Band Cry</i> (ガールズバンドクライ)	30.0
3	<i>The Legend of ShenLi</i> (与凤行)	24.4
4	<i>Blossoms Shanghai</i> (繁花)	24.1
5	<i>Delicious In Dungeon</i> (ダンジョン飯)	23.8
6	<i>Jujutsu Kaisen</i> (呪術廻戦)	23.3
7	<i>Queen of Tears</i> (눈물의 여왕)	22.6
8	<i>Lovely Runner</i> (선재 업고 튀어)	21.6
9	<i>Demon Slayer: Kimetsu No Yaiba</i> (鬼滅の刃)	20.7
10	<i>Kaiju No. 8</i> (怪獣8号)	20.4

Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average
1	<i>Joy of Life</i> (庆余年)	Tencent Video	42.3
2	<i>Blossoms Shanghai</i> (繁花)	Tencent Video	24.1
3	<i>The 8 Show</i> (더 에이트 쇼)	Netflix	19.1
4	<i>Golden Journey</i> (长风破浪)	iQiyi	18.0
5	<i>In The Name Of The Brother</i> (哈尔滨一九四四)	iQiyi	17.7
6	<i>A Record Of Mortal's Journey To Immortality</i> (凡人修仙传)	Bilibili	17.6
7	<i>The Apothecary Diaries</i> (薬屋のひとりごと)	Nippon TV	17.5
8	<i>The Knockout</i> (狂飙)	iQiyi	17.4
9	<i>Three-Body</i> (三体)	Tencent Video	17.3
10	<i>Swallowed Star</i> (吞噬星空)	Tencent Video	16.6

Date range: 24 May-30 May, 2024

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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