

TVB recovery nigh HK broadcaster flags double-digit ad growth

A home-grown talent competition show leads Hong Kong's broadcaster TVB's third quarter optimism about the state of its business after a fairly horrible few years. TVB said in its Q3 business update that the third season of local production, *Midlife, Sing & Shine!*, had "once again attracted substantial sponsorship and advertising". TVB also highlighted the return of blue-chip advertisers.

The full story is on page 8



G.H.Y trumpets China co-pros Second premium drama in a month for listed prodco

Singapore-listed production house, G.H.Y Culture & Media, has announced its second mainland Chinese co-production this month, adding a drama series with the Alibaba-owned streamer, Youku, to the co-pro with iQiyi announced this month. Filming on *My Destiny* starts in November.

The full story is on page 8

Abema TV debuts international strategy Japanese platform kickstarts new content era



Tatsuhiko Taniguchi

Japanese domestic streamer, Abema TV, debuted its international strategy this month, saying its first stand at Mipcom marked the start of a new content era for the eight-year-old joint venture.

In some ways, Netflix was the inspiration for the new global push.

"Our content was viewed by so many people on Netflix that we felt there might be possibilities for us beyond Japan," says Tatsuhiko Taniguchi, Abema TV's contents headquarters VP and managing executive officer of tech/internet company, CyberAgent.

Another reason for the timing of the international strategy is the success of Babel Label, the production house behind *The Parades*, *18 x 2 Beyond Youthful Days* and *Hard Days*.

Bigger budgets and higher production values, encouraged by the globalisation of entertainment content, mean greater international potential, Taniguchi says.

Like Abema, Babel Label is part of the media universe created by Japanese internet company CyberAgent. Abema is a joint venture between CyberAgent and free-TV broadcaster TV Asahi.

In addition to anime production ambitions, Abema has plans to expand the footprint of its international pay-per-view platform, Abema Live, currently available in Korea, the Philippines and Thailand. Abema Live offers martial arts, anime and YouTuber events.

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TAICCA 文化內容
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TCCF rolls out “Together for Impact” conference agenda

30 speakers from 13 countries to participate in four-day programme in Taipei



(From left): Nah Yung-suk, Chalermchatri (Adam) Yukol, Pascal Breton, Taka Ichise and Lester Hsi

As Korean variety shows continue to light up screens around the world, the Taiwan Creative Content Fest (TCCF) FORUM in November is drawing back the curtain on the blockbuster genre with Korean producer, Nah PD, the mastermind behind globally recognised properties including *Youn's Kitchen* and *2 Days & 1 Night*.

The session, which looks at Nah's vision and creative process as well as what he thinks the next big entertainment trends will be, is one of 15 panels and keynotes that are part of this year's four-day programme, themed “Together for Impact”.

About 30 industry professionals and talents from 13 countries – including Japan, South Korea, Thailand, Philippines, Singapore, U.K., U.S., France, Indonesia, Malaysia, Türkiye and Colombia – are speaking during this year's TCCF FORUM in Taipei.

TCCF ramps up the star power with appearances by Taiwanese actors Kai Ko, Wu Ke-xi, JC Lin and Esther Liu, among others.

The TCCF is organised by the Taiwan Creative Content Agency (TAICCA) and will be held from November 5 to 8 at Taipei Nangang Exhibition Center.

Other highlights on this year's discussion agenda include a look at Thailand's soft-power plans with Chal-

ermchatri (Adam) Yukol, the President of the Film and Series Subcommittee of Thailand's National Soft Power Strategy Committee (THACCA); the creation of a global entertainment empire with Pascal Breton, the President of Federation Studios, which was behind global hits such as *Call My Agent* and *Around the World in 80 Days*; and an analysis of film and TV trends in Southeast Asia with K7 Media associate director, Michele Lin.

TCCF session topics also include animation and children's content, the development of horror, international strategies and co-production experiences, international film financing and co-production, how to adapt and localise IP, and emerging trends in the global market, including Latin America.

The film and television development and production discussion includes representatives from Turkish Radio Television Corporation, TRT Sinema, along with representatives from the Film Development Council of the Philippines (FDPCP), Ministry of Education, Culture, Research, and Technology, and National Film Development Corporation Malaysia (FINAS).

Headlining the IP adaptation discussion is BL manga, *Cherry Magic*, which has been adapted into late-night live action Thai TV drama, *Cherry Magic! Thirty Years of Virginity Can Make You a Wizard?!*.

Cherry Magic! Japanese

drama and film director Kazama Hiroki, producer Homma Kanami, and Thai adaptation director Nuttapon Mongkoksawas join the forum to discuss the challenges and insights behind adapting the manga into Japanese and Thai series.

At TCCF to talk about children's content trends in Asia are Gemma Joo, chief business officer of The Pinkfong Company, and Joseph Yap, senior brands and licensing manager (Asia) at BBC Studios.

The Forum's horror angle is led by Thai horror film director, Banjong Pisanthanakun and Japanese horror master Taka Ichise, with Taiwanese director Lester Hsi (*The Bridge Curse*) as the moderator. The three will talk about the creative process behind building horror elements and narrative concepts.

TAICCA chairman, Homme Tsai, expects the Forum “to inspire many discussions and conversations, so that the Taiwanese content industry can absorb innovative ways of thinking from around the world, and heighten competitiveness through international strategic collaborations”.



Taiwanese actress
Esther Liu



ABS-CBN renews slew of talent contracts; celebrates on-air celebs in face of downturn

Long-time ABS-CBN talent Jake Cuenca (*What's Wrong With Secretary Kim Philippines*), Melai Cantiveros-Francisco (*Kuan On One*), Sam Milby, Francine Diaz (*My Future You*), Donny Pangilinan and Joshua Garcia (*It's Okay Not to be Okay Philippines*) have renewed their contracts with ABS-CBN.

The high-profile renewals come as ABS-CBN peddles hard to keep its reshaped business as a content creator and provider on track.

Despite two Star Cinema theatrical hits, the Manila-based programmer said this month that it was retrenching 3% of its workforce. The decision impacts about 100 people.

ABS-CBN said the TV industry as a whole had been hit by lower consumer spending, which translated into lower advertising spend.



Australia's 9Network adds six FAST channels in extended alliance with BBC Studios

Australia's 9Network is adding six exclusive FAST channels in an extended alliance with BBC Studios.

9Now will deliver 300 titles across four branded genre channels and two channels that focus on BBC titles.

The channels focus on comedy, including *Are You Being Served* and *Allo Allo*; food, with Jamie Oliver, Nigel Slater and Rachel Allen, among other chefs; home and garden; and natural history (BBC Earth, billed as a pop-up channel).

The two title-focused channels are *Top Gear* and *Antiques Roadshow*.

Love Next Door hits 10 weeks on top 10 5 titles with 10-wk staying power on Netflix 2024 rankings



Love Next Door

Korean romantic drama **Love Next Door** has hit its 10th week on Netflix non-English-language top 10, attracting a total of 316 million hours viewed and putting it on track to equal *Queen of Tears*' 15 weeks on the top 10.

Love Next Door is one of only five titles this year with 10-week staying power on Netflix's non-English top 10.

Four of the five are Korean and one is Spanish.

The other four titles are **Miss Night and Day** (August), **Queen of Tears** (May), Spanish series **Wrong Side of the Tracks** (March) and **My Demon** (January).

Produced by Studio Dragon, *Love Next Door* is about childhood friends, Bae Seok-ryu (played by Jung So-min) and Choi Seung-hyo (played by Jung Hae-in), who are reunited as adults.

Love Next Door was #7 for the latest week (14-20 Oct), with 32.9 million hours viewed (divided by its length of 21:15 hours, giving it 1.5 million views).

The series never hit #1 on the top 10, reaching a high of #2 for three of its 10 weeks – 19-25 August (14.8 million hours/3 million views); 9-15 September (35.6 million hours/3.3 million views); and 16-22 September (41.4 million hours/3 million views).

Asian titles totalled 72.9 million hours viewed around the world for the week to 20 October.

The top Asian show for the latest week was Japanese anime series, **Dan Da Dan**, at #3 in its second week on the top 10 (4.2 million hours viewed/3.4 million views).

Dan Da Dan is about high school students, Momo Ayase and Ken "Okarun" Takakura, who find themselves embroiled in a mix of supernatural and extra-terrestrial events. Ayase, who believes in ghosts, and Okarun, a UFO believer, challenge each other to prove their beliefs, leads the duo into battle with supernatural threats at the same time as navigating their growing bond and relationship.

Korean reality show **Culinary Class Wars** dropped to #4 in its 5th week on the top 10, with 23.1 million hours viewed (1.7 million views). *Culinary Class Wars* has been watched for a total of 164 million hours in its five weeks on the top 10.

The Korean newcomer on the latest week's top 10 is JTBC's **A Virtuous Business** at #5. The series is about a group of women who sell adult products door-to-door in a rural village.



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Japan's Wowow ties up with TNL Mediagene Group

New alliance eyes development of "highly unique media businesses in the future"

Japanese platform Wowow has partnered with "next generation" media outfit, TNL Mediagene Group, to "grow each other's media businesses and jointly develop highly unique media businesses in the future".

The alliance is part of Wowow's 10-year strategy as well as its medium-term management plan published in May 2021 to strengthen existing businesses and create new ventures.

Wowow said its aim was to "reform the structure of media services (broadcasting and distribution services)" and "create new revenue by developing new services".

The three companies involved in the TNL Mediagene Group cover media and branded content, technology, and digital studios, based in Japan and Taiwan.

Wowow said the companies would "work together on sales partnerships on e-commerce sites and crowdfunding sites", and "co-operate on new media and overseas expansion of IP and content, as well as work together on planning advertising solutions that combine TV commercials and digital advertising".

Among other activities, TNL Media Gene develops digital media brands and provides AI-based advertising and data analysis solutions, and "digital studio solutions to help advertisers connect with millennials and Gen Z".

The company also provides a wide range of digital content in Japanese, Chinese and English, mainly in Japan and Taiwan, and aims to expand into the East Asian and Southeast Asian markets.

Dune: Prophecy leads Max launch line-up

High attention on tech experience ahead of 19 Nov debut



Creature Commandos

Warner Bros Discovery (WBD) kicks off streaming platform Max in Southeast Asia, Taiwan and Hong Kong on 19 November with *Dune: Prophecy* followed on 5 December with the first show from the new DC Studios, adult animated series, *Creature Commandos*.

WBD has not yet confirmed a locally acquired/produced Asia line-up for Max, which will be available direct to consumer in Southeast Asia and Hong Kong as well as through local partners.

Max will not be available direct to consumer in Taiwan at launch.

Pricing ranges from US\$2.57 to US\$129.

The cheapest rates are in the Philippines, where rates start at Php149/US\$2.57 for the mobile monthly plan, while the Ultimate pack is Php2,790/US\$48.20 a year.

In Taiwan, rates go from NT\$220/US\$6.85 a month to NT\$2,990/US\$93.22 a year.

In Malaysia, prices are between RM34.90/US\$8.02 and RM424.90/US\$97.67, while in Hong Kong, rates run from HK\$78/US\$10 a month to HK\$980/US\$126.12 a year.

In Singapore, subscription plans start at S\$14.48/US\$10.97 a month for the standard plan and increase to S\$169.98/US\$128.78 a year for the Ultimate pack.

In the run up to 19 November, WBD is highlighting an "elevated streaming experience", including search, multiple devices and capacity for language and other personalisation.

While almost certain to add local content at some point, for now WBD is relying heavily on U.S. titles to drive Max take up.

Dune: Prophecy, from the expanded universe of *Dune*, stars Emily Watson and Olivia Williams in the story of two Harkonnen sisters as they combat forces that threaten the future of humankind and establish the sect that will become known as the Bene Gesserit.

Creature Commandos is written and executive produced by James Gunn. The action series follows a group of military super creatures, including a human leader, a werewolf, a vampire, Frankenstein's monster and a gorgon.

Reality competition show, *Harry Potter: Wizards of Baking*, hosted by James and Oliver Phelps (Fred and George Weasley) will also premiere on Max, along with new seasons of *Deadliest Catch*, *Gold Rush*, *Naked and Afraid*, *90 Day Fiancé*, *Dr. Pimple Popper* and *Property Brothers*.

Max launched in Japan on 25 September in partnership with domestic platform U-Next.

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Netflix's Maya Huang on
Chinese-language priorities

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US\$250K up for
grabs in new Asia
pitches

Taiwan's TAICCA leads
hunt for new ideas

Asia's hunt for TV scripts ramps up in
the final months of 2024, led by three
calls out of Taiwan and Singapore
and putting prize money of more than
US\$250,000 on the table for winning writ-
ers. The largest pot – a record NT\$7.2 mil-
lion/US\$226,000 – comes from Taiwan's
government-backed agency, TAICCA,
for the Taiwan Creative Content Fest
(TCCF) Pitch in Taipei in November.

The full story is on page 4

MNC completes
acquisition of
strategic stake in
Raam Punjabi's
Multivision

Indonesian mediagiant
touts creation of
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Powerhouse"

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G.H.Y to produce *My Destiny for Youku*

Second premium drama announced this month for Singapore-listed prodco

Singapore-listed production house, G.H.Y Culture & Media, has announced its second mainland Chinese co-production in a week, adding a drama series with the Alibaba-owned streamer, Youku, to the co-pro with iQiyi announced this month.

Filming on the Youku series, *My Destiny*, is scheduled to start in November, with a tentative completion date in the second half of 2025.

In the Singapore Stock Exchange announcement, G.H.Y highlighted its production capabilities as well as its business relationships and partnerships, saying "the Joint Production Agreement is expected to contribute positively to the Group's revenue performance".

This month's announcements come two months after G.H.Y reported a soaring loss of S\$18.7 million for the half year to end June 2024 from S\$1.9 million in the same period the previous year. The company blamed the cancellation of the China Tournament January 2024 soccer event organised with Al Nassr Club Company.

G.H.Y said in its latest announcement that it had "built up a strong track record of commercial success with selected dramas and films produced by our Group, garnering positive reception and high viewership ratings, particularly in the PRC".

The co-production agreement was signed with G.H.Y Culture & Media's Beijing Changxin Film & Media.

G.H.Y is also producing *Strange Tales of Tang Dynasty 3: Chang'an* for iQiyi. The series is a sequel to *Strange Tales of Tang Dynasty*.

Hong Kong TVB recovery nigh

Broadcaster expects double digit ad growth for 2024

A home-grown talent competition show, the return of blue-chip corporate advertising clients to terrestrial TV and a 30% leap in digital advertising lead Hong Kong's broadcaster TVB's third-quarter optimism about the state of its business after a fairly horrible few years.

TVB said in its unaudited Q3 business update this week that the third season of local production, *Midlife, Sing & Shine!*, had "once again attracted substantial sponsorship and advertising due to its consistent high viewership". The talent show returned with contestants from Malaysia and the mainland Chinese province of Guangdong for the first time.

Overall income from advertisers rose by over 8% during the quarter, compared to the same period last year, and TVB said it was "well positioned to deliver solid double-digit growth in advertising income" for the full year as well as positive net profit for the six months to end December 2024.

TVB channels, including flagship Jade channel, achieved an aggregate 77% viewership share during the quarter.

At the same time, premium streaming subscribers dropped 2% for the quarter from the same period in 2023 because of higher churn at one of TVB's telco service bundling partners.

Monthly active users across all service tiers held steady during the quarter at approximately two million.

Revenue from digital advertising on streaming service myTV Super was up by over 30% during the quarter compared to the same quarter in 2023.

Meanwhile, drama production in mainland China remains healthy, with three co-productions under way. The three series are *D.I.D. 12*, *The Queen of Castle* and *The Fading Gold*.

Two co-productions – *No Room For Crime* and *Big Biz Duel* – started streaming on Tencent Video and a third, *Forensic Heroes VI*, premiered on Youku.

TVB's multi-channel network (MCN) business also continues to reach a sizeable audience through livestream e-commerce activities.

TVB publishes consolidated financial statements on an annual and half-yearly basis.

True Corp online & pay-TV subs fall

Thai platform reports higher Q3 ARPU for both platforms

While a close eye is being kept on how Thailand's True Corp moves forward with its two subscription platforms, the company has reported subscriber declines at both for the third quarter of this year compared to Q3 2023.

True Corp ended September with 3.7 million online subscribers – a drop of 60,000 (1.6%), from September 2023, and a 9.6% fall in pay-TV subs to 1.3 million.

At the same time, average revenue per user (ARPU) was up all round.

Online ARPU increased to THB524/US\$15.5, 9.8% up for the third quarter of this year compared to the same three months last year.

Pay-TV ARPU increased 1.8% year on year to THB283/US\$838.

Pay-TV service revenue for Q3 amounted to THB1,675 million/US\$49.6 million, increasing 0.9% year on year, driven by higher music and entertainment revenue along with higher revenue from sports content.

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What's on where...

October 2024	29 Oct	AVIA: Japan in View 2024	Tokyo, Japan
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	5-8	Taiwan Creative Content Fest 2024	Taipei, Taiwan
	12-13	Dubai International Content Market (DICM)	Madinat Jumeirah, Dubai
	20-22	16th Content Tokyo 2024	Chiba, Japan
	30 Nov-7 Dec	Jogja-NETPAC Asian Film Festival	Yogyakarta, Indonesia
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.
	23-24	Mip Doc 2025	London, U.K.
	23-24	Mip Format 2025	London, U.K.
	23-28	The London TV Screenings 2025	London, U.K.
March 2025	2-5	Australian International Documentary Conference 2025	Melbourne / Naarm
	17-20	Hong Kong FILMART 2025	Hong Kong
	25-27	Series Mania Forum 2025	Lille, Hauts-de-France
April 2025	24-29	Canneseries 2025	Cannes, France
May 2025	28-31	19th Busan Content Market 2025 (BCM)	Busan, Korea
June 2025	12-14	Telefilm Vietnam 2025	Ho Chi Minh City, Vietnam
July 2025	2-4	17th Content Tokyo 2025	Tokyo, Japan
August 2025	20-23	Beijing International Radio, TV & Film Exhibition 2025	Beijing, China
September 2025	17-26	Busan International Film Festival (BIFF) 2025	Busan, Korea
	20-23	Asian Contents & Film Market 2025	Busan, Korea
October 2025	11-12	MipJunior 2025	Cannes, France
	13-16	Mipcom 2025	Cannes, France

Anime, sports sweep Singapore demand

Jujutsu Kaisen, My Hero Academia lead

Anime and sports dominate demand in Singapore, taking six of the top 10 titles of all shows measured by data science company Parrot Analytics.

The four anime titles on the overall top 10 for the week of 3-9 October were led by *Jujutsu Kaisen*, *My Hero Academia*, *Dan Da Dan* and *One Piece*.

The three sports titles on the overall

top 10 for the week were led by Formula 1, which came in fourth, followed by NBA and WWE NXT (U.S.).

Demand for streaming titles during the same week was split across platforms, with Disney+'s *Agatha All Along* taking top spot on the digital originals list followed by Netflix's *One Piece* and Prime Video's *The Lord of The Rings: The Rings Of Power*.

Top 10 overall TV shows: Singapore

Rank	Title	Difference from Market Average (x times)
1	<i>Jujutsu Kaisen</i> (呪術廻戦)	26.5
2	<i>Agatha All Along</i>	25.7
3	<i>My Hero Academia</i>	23.2
4	<i>Formula 1</i>	22.8
5	NBA	19.6
6	<i>Last Week Tonight With John Oliver</i>	19.4
7	<i>Dandadan</i> (ダンダダン)	19.2
8	WWE NXT (US)	19.0
9	<i>One Piece</i>	18.9
10	<i>The Lord Of The Rings: The Rings Of Power</i>	18.8

Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Agatha All Along</i>	Disney+	25.7
2	<i>One Piece</i>	Netflix	18.9
3	<i>The Lord Of The Rings: The Rings Of Power</i>	Amazon Prime Video	18.8
4	<i>Only Murders In The Building</i>	Hulu	17.6
5	<i>Emily In Paris</i>	Netflix	17.2
6	<i>Gyeongseong Creature</i> (경성크리처)	Netflix	17.0
7	<i>Evil</i>	Paramount+	16.7
8	<i>The Acolyte</i>	Disney+	16.3
9	<i>The Boys</i>	Amazon Prime Video	15.7
10	<i>Shogun</i>	FX	15.6

Date range: 3-9 October 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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