

CNN's Zucker talks truth under Trump

Trump campaign coverage "wasn't the right call"

If he had it over, CNN Worldwide president, Jeff Zucker, probably wouldn't have given U.S. president Donald Trump the kind of extensive coverage that the news network did during the presidential campaign last year. Speaking during this year's INTV 2017 conference, organised by Keshet Media Group in Jerusalem on 6-7 March, Zucker said that devoting so much air-time to unedited campaign coverage without enough commentary "probably wasn't the right editorial call".

The full story is on page 5

Asian shows take 50% of Top 10 list Japanese & Korean titles in high demand in Hong Kong

Half of Hong Kong's top 10 TV titles online – including two of the top three on the list – are from Japan and Korea, according to Parrot Analytics' demand expressions data for the week of 23 February. The five shows include NBCUniversal's Korean drama co-production, *Moon Lovers: Scarlet Heart Ryeo*.

The full story is on page 17

FOX+ debuts in the Philippines

Streaming platform kicks off with Cignal, PLDT, Smart



Zubin Gandevia, President, FOX Networks Group Asia

FOX Networks Group (FNG) has debuted its much-anticipated streaming platform in Asia, kicking off a new era in the company's 24-year history in the region.

FNG chose the Philippines as its launch pad for FOX+, showcasing the multi-genre service at a function in Manila on Tuesday, 7 March.

FOX+ in the Philippines is available through Cignal, PLDT and Smart. There is no stand-alone direct-to-consumer access.

The service costs Ps390/US\$7.75 a month.

The branded app can be downloaded from the Apple App Store or Google Play Store with an initial 30-day free trial.

The rest of the region will follow over the coming months. FNG has not confirmed a roll-out timetable.

The FOX+ app offers about 11,000 hours of original FOX, FOX+ exclusives and third-party programming, including TV series shown on the same day as the U.S., and movies shortly after theatrical release.

FOX+ will also stream Chinese series and movies, live sports and documentaries.

In a bold move clearly designed to drive take up, FNG said the window for titles would often be a full year before other subscription services.

Movie titles mentioned so far include *Deadpool*, *Star Wars: The Force Awakens* and *The Revenant*.

TV series include *The Walking Dead*, *Homeland*, *The Young Pope* and *24 Legacy*.

FNG Asia president, Zubin Gandevia, said the new platform offered "a user experience that defines intuitive".

"FOX has always been focused on providing the best stories, through TV shows, movies, documentaries and sports to its fans. FOX+ is the evolution of this philosophy and will upgrade the TV viewing experience by giving our viewers freedom and choices never seen before on any internet streaming service," he said.

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hmv rolls out on-demand in HK

New streaming platform offers 1,500 films for HK\$88 a month

Entertainment brand hmv has launched its first direct-to-consumer streaming platform in Hong Kong, offering 1,500 movie and television titles for HK\$88/US\$11 a month with a one-month free trial.

The app-based platform, hmvod, plans to increase titles to 5,000 by 2018, with a multi-genre mix that includes kids, concerts and documentaries.

Programming is being acquired

from Europe, the U.S., Hong Kong and Asia.

hmv has had a presence in Hong Kong for more than 22 years, and said the platform had been curated specifically for Hong Kong audiences.

hmvod "truly belongs to the Hong Kong people", the company said, adding that it was "committed to extending its rich in-store entertainment experience to the Internet".



Evelyn Raymundo, head of integrated acquisitions and international sales and distribution, ABS-CBN

ABS-CBN kicks off 2017 Korea fest

Love in the Moonlight premieres in late prime time

Philippines' broadcast network ABS-CBN kicks off its 2017 Korean drama fest this week with the premier of rom-com, *Love in the Moonlight*, in a late prime-time slot on weeknights.

CJ E&M's mermaid love story, *Legend of the Blue Sea*, and *Goblin*, which ABS-CBN acquired from Turner

Broadcasting, will follow.

Other titles in the new Korean slate, announced at the 11th Pinoy Media Congress, are MBC's *Weightlifting Fairy*, KBS's *Hwarang*, MBC's webtoon-based fantasy series *W* and SBS's medical drama *Doctors*.

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India's Hotstar ups mobile analytics in new commercial drive

Indian streaming platform, Hotstar, has tied up with Bangalore-based Zapr Media Labs in a partnership it says will drive the next wave of mobile audience analytics in India. The deal includes a minority stake by Hotstar parent, Star India, in Zapr. The aim is to "create personalised communication and offers" for brands. Hotstar had more than 60 million users in January.

China's Bili Bili licenses 60 factual hours

Hong Kong-based distribution company Harbour Rights has sold 60 hours of factual programming to mainland Chinese online platform Bili Bili in China, along with smaller deals in Thailand, Vietnam and India. In Thailand, Thai PBS has licensed three series of *Somewhere from Earth*. Vietnam's The Defence Channel bought the 50-episode *Firing Range*.

Dasheng Toh joins Mediacorp in new commercial role

Former StarHub/Singtel exec Dasheng Toh has joined Singapore's monopoly free-TV broadcaster Mediacorp as head of commercial planning and solutions. Mediacorp said the newly created role was "aimed at strengthening the planning and innovation of Mediacorp's solutions to trade partners". The broadcaster has also appointed Jennifer Chase as head of its digital media solutions unit. Chase was most recently with Singtel's Amobee. She previously worked for CBS Interactive for 11 years.

CNN's Zucker talks truth under Trump Trump campaign coverage "wasn't the right call"



CNN's Jeff Zucker at the Keshet-organised INTV 2017

If he had it over, CNN boss Jeff Zucker probably wouldn't have given U.S. president Donald Trump the kind of extensive coverage that it did during the presidential campaign last year.

Speaking during this year's INTV 2017 conference, organised by Keshet Media Group in Jerusalem on 6-7 March, Zucker said that devoting so much airtime to unedited campaign coverage without enough commentary "probably wasn't the right editorial call".

"You make these decisions in real time... it's not always perfect. Going back, I don't think we would have done it in the same way," he added.

In a session entitled "The War on Truth", Zucker said there had "never been a more important time" and that many news organisations in the U.S. had never done better work.

"It's really the Renaissance of journalism in America because of the nature of what's going on," he said.

He also said CNN was having "our best years" and described the current cable news environment as "in its heyday".

Zucker said CNN's audiences on both TV and online were at record highs.

Talking about future proofing the brand, Zucker said CNN's millennial audiences dwarfed other news sites, including BuzzFeed and Vice.

"They wish they had the millennial audiences that CNN has... that's how we are future proofing CNN," he said, acknowledging too the ageing audience for the traditional cable network.

"It is true that the average age of the cable news audience is older, but that happens to be the largest growing part of the audience, and will hold us in good stead for a few years to come," Zucker said. The average age of a CNN viewer at the moment is 58.

At the same time, CNN was "investing heavily in and prioritising digital," Zucker said.

Malaysia's tonton expands VIP offer, new opps for linear Rewind's HITS joins NHK, DW on 3rd-party linear bundle

Asia's newest linear partnership – between regional channel operator Rewind Networks and Malaysia's biggest free-TV broadcaster, Media Prima – is being closely watched for the expanded distribution potential it opens up to linear channels in Asia.

In addition, the alliance, announced on 21 February 2017, is on the industry's radar for its ability to help build a viable subscription tier on online/streaming platforms that have, until now, been predominantly free.

Rewind's HITS linear channel debuted on Media Prima's home-grown online platform, tonton, on 24 February, giving the Singapore-based regional network access to tonton's 6.6 million registered users for a free preview period of two weeks.

After the free window, HITS, subtitled in Chinese and Malay, will be part of tonton's VIP subscription tier offered from RM3/US\$0.70 a day, RM5/US\$1.25 for seven days, RM10/US\$2.50 for 30 days, and RM96/US\$24 for a year.

HITS is tonton's third third-party linear channel since the platform launched its SVOD business in April 2016. The first two were the international services of Japanese public broadcaster NHK and Germany's Deutsche Welle. These sit alongside Media Prima's powerful stable of mass-market terrestrial broadcast networks – TV3, 8TV, TV9 and ntv7.

And there will be others. Airin Zainul, Media Prima's Director of tonton & licensing and merchandising, says tonton's international offering is being expanded as part of the group's strategy to diversify revenue sources.

"We are very focussed and clear with our offerings in providing the best of local content plus the best of international content," she says. This includes Hollywood, Korean, Japanese, Bangladeshi and Bollywood content.



HITS debuts on tonton with George Clooney, *ER*; Will Smith, *Fresh Prince of Bel Air*

In addition to channels, Media Prima's expansion plans include taking tonton into regional markets this year and the launch of the tonton app globally.

Rewind Networks' founder and chief executive, Avi Himatsinghani, sees the latest carriage deal as yet another validation for his original concept – a branded destination to strengthen basic-tier services and entry-level packs in the subscription television ecosystem.

"Our launch on tonton underscores the strong and unique proposition of the HITS franchise, specially packaged for mass Asian consumers and shows that we can also add solid value to new skinny bundles and hybrid on-demand/linear streaming OTT services alongside mainstream local content," he says.

He steers clear of squeezing any other wish, hope or meaning for the broader industry out of the deal. "OTT/streaming platforms are not a lifeline for linear channels that can't find a berth anywhere else," he says.

Himatsinghani remains absolutely firm in his belief that "the consumer has money. In many countries in Asia one

Big Mac meal costs more than a month of pay-TV. But whether they spend on television is about the curation and the proposition".

For tonton, the addition of HITS signals a willingness to test Malaysia's appetite for Hollywood titles on an online platform driven primarily by Media Prima's television/video productions and local shows.

"All the shows from HITS have been put together to reach out to audiences that have loved (at one time or another from the 1970s to the 2000s) the storylines or characters as well as reaching out to new audiences that will be able to appreciate great timeless storylines with universal themes," Zainul says.

At the moment, tonton offers more than 26,000 hours of catch up and premium video content. About 80% of the shows are local.

Tonton's paying subscriber numbers have not been disclosed.

A key question going forward is how tonton and other online platforms in Asia will develop their packages and what role linear will play in the new mix.

The Big Influence is...

ContentAsia asks industry bosses about the one thing they think will make the most difference to the content industry this year

“Fighting against online piracy with good content offering and right price point would be main keys to reach more subscribers.”

Joe Suteestaron
CEO, DOONEE (Thailand)



“Synchronicity with the viewers’ tastes, cutting-edge platforms, and new global partners.”

Shigeko (Cindy) Chino
Senior Director, International Business Development, Nippon TV



“Access to content and pricing turn out to be just as important as the content itself.”

Steven Murphy
Director of Programming, Asia Pacific, GroupM Entertainment

“Content creators need to collaborate with alternative sources of funding.”

Lina Tan
Founder, Red Communications (Malaysia)



“Viewer experience. Convenience and watching content whenever, wherever and however!”

Airin Zainul
Director, tonton & Licensing and Merchandising, Television Network, Media Prima (Malaysia)



“Despite all the hullabaloo about platforms and technology, the best way to gain an audience is still with old-fashioned storytelling and talent.”

Byron Perry
Founder & CEO, Coconuts Media



“2020 Tokyo Olympics! Experience the power and creativity of our future content.”

Sayumi Horie
Head of Global Content Development, NHK (Japan)

“In an environment filled with sound and fury (thanks @williamshakespeare), the qualities at the heart of good journalism will matter to audiences more than ever, regardless of how and where they consume news. Those qualities are authenticity, integrity and originality.”

Michael Kearns
VP International Digital, and Head of News & Programming APAC, CNBC International



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Nothing Personal

Two journalists are murdered along with their friend after unearthing information linking Mexico's Attorney General and the Commissioner of the U.S. Special Task Force on Organised Crime with drug lords and money laundering. Unbeknown to the task force that carries out the killings, a fourth woman is in the apartment at the time. Length: 80x42 mins **TV AZTECA SAB DE CV**, Periferico Sur No. 4121, Col. Fuentes Del Pedregal, 14140 Mexico DF T: +52 55 1720 1313 **MipTV Stand # R8.B10**



Never-Ending Man: Hayao Miyazaki

Academy award winning animator Hayao Miyazaki, known for his films *Spirited Away* and *My Neighbor Totoro*, announced his retirement in 2013 at the age of 72. But he couldn't shake his burning desire for creativity. After a two-year break, he embarked on a new endeavour, this time using CGI for the first time in his life. *Never-Ending Man: Hayao Miyazaki* follows Miyazaki, who had been adamant about hand-drawn animation, confront the challenges as he creates his first CGI project. Length: 1x48 mins, 1x70 mins **NHK Enterprises, Inc.** 4-14 Kamiyama-cho, Shibuya, Tokyo 150-0047, Japan T: +81 3 3468 6984 F: +81 3 3485 3624 **MipTV Stand # P-1.C51**



This Time Next Year

The breakout hit of the last year – the biggest new entertainment show to launch on terrestrial TV in the U.K., already commissioned for two further series and in production in 14 counties. Using the 'television time travel' formula of instant reveals, ordinary people trans-



form their lives in extraordinary ways. Length: 6x60 mins **TwoFour Studios** Estover, Plymouth, PL6 7RG U.K. W: www.twofour-rights.co.uk **MipTV Stand # ITV Studios House**



Total Dreamer

This modern fairy tale tells the story of a homeless girl who dreams of helping out her family and finds her big chance of turning her life around in a fashion modeling contest - but the way to winning it and becoming a star will be a lot harder than she originally envisioned. A captivating romantic comedy about overcoming obstacles. Length:130x60 mins **Globo** Rua Evandro Carlos de Andrade, 160 / 7º andar, Vila Cordeiro 04583-115, São Paulo, Brazil T: + 55 11 5112 4559 **MipTV Stand # P0.A10**

Negative

A photographer finds how much life can change in a flash when he snaps a picture of a young woman who happens to be an ex-MI5 agent on the run from the Colombian cartel members she double-crossed. Length: 1x90 mins **MarVista Entertainment** 10877 Wilshire Blvd. Floor 10, Los Angeles, CA 90024, U.S. T: +1 424 274 3000 **MipTV Stand # 1C.B22**



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In numbers

Population.....	7.35 million
Households.....	2.5 million
Avg. household size.....	2.9
TV households.....	2.45 million
TV penetration.....	99%
Total TV audience (4+).....	6.49 million
Digital terrestrial TV penetration.....	85%
Pay TV households.....	2.34 million
Pay TV penetration.....	94%
Internet users.....	2.6 million
Internet service providers.....	223
Broadband internet subs.....	2.4 million
Broadband penetration (H/H).....	85.7%
Mobile phone subs.....	17 million
Mobile phone penetration rate.....	232%

Source: companies, Census and Statistics Department, Office of the Communications Authority



A Time of Love 2, myTV Super

Hong Kong's dominant free-TV broadcaster, Television Broadcasts Ltd (TVB), celebrates its big 5-0 in November 2017, hopefully with 1.4 million users on its streaming platform myTV Super at home, global streaming ambitions, and a clear eye on boosting its film and television production businesses in China and everywhere.

The birthday celebrations go on without the one constant in Hong Kong since TVB went on air – rival free-TV broadcaster Asia Television Ltd (ATV). In April 2016, the ailing station went off air after almost six decades, ending years of management, political and financial strife, struggle and drama.

Is ATV missed? Maybe in some quarters, but the waters have closed on top of that particular wreck and in its characteristic fashion, the territory has moved on. Swiftly.

Even if it wanted to, TVB doesn't have time to mourn ATV, with potential new rivals everywhere, a domestic advertising market under pressure, and declining revenue in 2016 from international markets such as Malaysia/Singapore, U.S./Canada and Australia.

TVB bosses have called 2016 "challenging", with adverse affects from tighter ad spend, widespread piracy, and "fierce competition from online entertainment alternatives as a result of globalisation".

New free-TV channels wading into this scenario include the English-language ViuTVsix, scheduled to launch at the end of March 2017 with a factual-focused line up. ViuTVsix is the second of PCCW/now TV's two free-TV channels. The first, Chinese channel ViuTV, debuted in early

2016, kicking off a new era in Hong Kong commercial broadcasting dominated for decades by TVB and ATV.

Antennae are also up for the new free-TV channels from i-Cable's Fantastic Television. The Cantonese channel is scheduled to go live by May 2017 at the latest.

Veteran Chinese broadcaster, Phoenix Satellite Television, has also put its hand up for a domestic free-TV license, submitting a US\$300-million bid in 2016 for two channels—a Cantonese general entertainment channel and an English-language service focusing on factual, arts and cultural content. The licence application commits spend of about US\$80 million on programming for the two new services.

The next few years will see mega investment in local and acquired content as the new free-TV players ramp up. PCCW has pledged US\$78 million for programming/production in the first three years and an additional US\$90 million in the next three years. i-Cable will invest US\$129 million in the first six years.

That's not all. PCCW continues to strengthen its influence in the original content sphere, with, among others, investments such as the equity stake in U.S.-based STX Entertainment announced in August 2016. At the time, PCCW Media Group managing director, Janice Lee, said the new alliance represented "an important milestone in expanding PCCW's strategic investments into compelling content creation, not only

for audiences in Hong Kong, but also for international audiences in markets in which we operate".

TVB, already among the world's largest Chinese drama producers, is, meanwhile, riding feature-film growth, taking a stake of just under 30% in Hong Kong-listed Shaw Bros Holdings, jointly held by China Media Capital (CMC) and TVB, and a 5% interest in Flagship Entertainment Group, a film investment platform jointly formed by Warner Bros, CMC and TVB.

As 2017 dawned, Hong Kong had four super-streamers – PCCW's Viu, which launched at end 2015; TVB's myTV Super, which rolled out in April 2016 as the new incarnation of TVB's online efforts and says it is on track to achieve 1.4 million users by Nov 2017; LeEco, which is part of an outsize global plan driven from mainland China; and Netflix, which celebrates its first birthday in Hong Kong and most of the region in January 2017. Hong Kong isn't on Amazon's Prime Video radar, although the service is accessible in the territory.

One of the bigger question marks as 2016 closed was who would buy i-Cable, one of Asia's oldest pay-TV platforms. i-Cable Communications and holding company Wharf Holdings said in Nov 2016 that they were still assessing proposals from "various independent third parties". At presstime, there was still no word on this particular end of an era.

Who's who in Hong Kong...

Free TV

Fantastic Television

Fantastic Television is the free-TV subsidiary of pay-TV cable operator i-Cable Communications. Fantastic Television's free-TV licence was officially granted in May 2016. The licence is valid through to May 2028, with a mid-term review around 2022. The plan is for Cantonese and English-language channels offering news, documentaries, current affairs and cultural programming, as well as content targeting youth and the elderly. i-Cable aims to launch the Cantonese service by May 2017, and the English-language channel by 2018. i-Cable will invest HK\$1 billion/US\$129 million in the first six years.

ViuTV/ViuTVsix

PCCW's HK Television Entertainment (HKTVE) soft launched Cantonese-language ViuTV in March 2016 and rolled out commercially in April 2016, shortly after former free-TV broadcaster Asia Television (ATV) ceased operation and ended its 59-year run as the oldest Chinese-language broadcaster in Hong Kong. ViuTV's key offering is factual entertainment. The rest of the line-up includes drama series, news, kids and sports programming. HKTVE launches its second free-TV English-language service, ViuTVsix, on 31 March 2017. The offering includes news/public affairs programmes, variety shows, infotainment, and classic/latest drama series. PCCW has pledged HK\$600 million/US\$78 million for HKTVE's programming and production in 2016-2018 and an additional HK\$700 million/US\$90 million in 2018-2020.

Radio Television Hong Kong (RTHK)

RTHK was set up in 1928 with government funding to provide public service content. The aim for 2016-2017 is to produce 2,557 new programmes (1,369 hours). Annual transmission is estimated to be 34,742 hours. RTHK operates three digital terrestrial TV (DTT) channels – RTHK TV31, RTHK TV32 and RTHK TV33 – launched in 2014; and two analogue channels – RTHK TV31A and RTHK TV33A – launched in April 2016. Flagship channel RTHK TV31/A offers general programming on current affairs, education, arts and culture. RTHK TV32 is a live event channel that covers Legislative Council meetings, international news and public interest events. RTHK TV33/A is a relay of China Central Television's CCTV-9 documentary channel. RTHK also operates an online/mobile TV platform.



My Dangerous Mafia Retirement Plan, TVB

Television Broadcasts Ltd (TVB)

Established on 19 Nov 1967, Television Broadcasts Ltd (TVB) provides two analogue channels – Cantonese service Jade and English-language Pearl. In 2016, TVB allocated more broadcasting spectrum to flagship Jade, to further enhance picture quality. Jade continues to offer a range of TVB-produced dramas and variety shows during prime time (7pm-12am). Digital terrestrial (DTT) channels rolled out in 2007. TVB operates five DTT channels – J5 (formerly HDJade, a standalone channel offering financial and knowledge-based content, complemented by acquired documentaries, drama series, movies and variety shows); J2 (original content targeted at younger audience, animation, music, variety, travelogue, horse-racing, Mark Six draws); and 24-hour news channel iNews; plus DTT simulcasts of the two analogue services. TVB has an average 83% audience share (across pay-/free-TV) during weekday prime time (7pm-midnight) for the first half of 2016. TVB also operates online/streaming service myTV Super (see OTT) as well as international licensing and distribution businesses.

Pay TV

bbTV

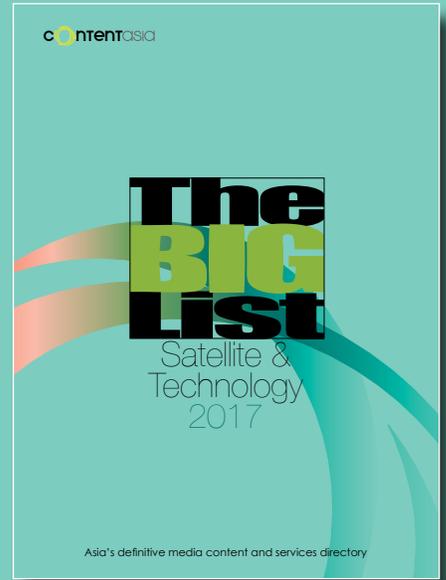
IPTV platform, bbTV, was established in 2003. bbTV offers more than 60 international/local channels priced at HK\$376/US\$48 a

month with a 24-month contract. HKBN also operates a VOD service with more than 500 Asian and Hollywood movies at HK\$288/US\$37 a month. The telco has a distribution partnership with TVB for OTT service, myTV SUPER (since June 2016), which is offered as part of HKBN's quad-play bundle (OTT, mobile, broadband, fixed tel) for HK\$248/US\$32 a month. bbTV is owned and operated by Hong Kong Broadband Network (HKBN), a fibre broadband service provider with about 857,000 residential fibre broadband subs and over 2.2 million fibre homes passed (about 81% of Hong Kong's total residential units) at the end of August 2016.

Hong Kong Cable Television

Hong Kong Cable Television, owned by i-Cable Communications, launched in 1993. The cable platform carries about 122 channels: HD (26), news/information (19), sports (9), movies (7), international (9), documentaries (10), kids (7), adult (5) and entertainment (30), and has approx 285,000 subscribers. Monthly packages cost from HK\$219/US\$28 to HK\$579/US\$75 for the Mega HD Pack. HK Cable TV had about 50% viewing share among pay-TV operators for the first half of 2016 (all individuals aged 4+, all day/time, Nielsen). The platform has also committed to spending HK\$3,447 million/US\$444 million, including HK\$3,196 million/US\$412 million on programming, from 2017 to 2023. Aside from its pay-TV business, i-Cable is also involved in content production (about

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10,000 hours a year), broadband internet, multimedia and telephony services.

now TV

now TV launched in 2003 and offers 190+ in-house, local, Asian and international TV channels and programming to about 1.308 million subscribers in Hong Kong. now TV is widely regarded as innovative and committed to growing the subscription television business with creative bundling and packaging and high awareness of providing a compelling user experience. As part of its quadruple-play offering, parent company PCCW also provides fixed-line, broadband and mobile communication services. PCCW also operates an over-the-top (OTT) video service under the Viu brand in Hong Kong and across the region.

Streaming/OTT

hmvod

Hong Kong's music/DVD retailer HMV Digital China group launched online video streaming platform hmvod on 1 March 2017 offering about 1,500 Cantonese and Hollywood movies. The aim is for 5,000 movie titles by 2018 (March 2017).

LeEco/Le Sports HK

Launched in August 2014 by Le Corporation Limited, LeEco Hong Kong was set up to provide a vertically integrated "Le Ecosystem", including smart TV, smartphone, content and sports ecosystems. LeEco's offering includes 2,500 hours of 4K programmes, 40,000 hours of content (Asian/Hollywood movies, drama series), 11 linear channels and sports content (via Le Sports) to about 800,000 subscribers (Aug 2016). Subscriptions cost HK\$990/US\$128 a year for Le VIP membership; HK\$2,490/US\$321 a year for Super Sports Pack Plus; HK\$1,690/US\$218 a year for Premier League Pack; and HK\$499/US\$64 a year for NBA Pass.

myTV SUPER

Multi-screen video service myTV SUPER launched in April 2016, offering over 19,000 hours of TVB content; drama series from mainland China, Korea, Taiwan and Japan, variety shows and anime; and live broadcasts of over 40 local/international TV channels, including five TVB free-to-air channels (instant playback available in three hours for some channels) and third-party channels. The service is available via mobile apps and in 4K UHD on TV through myTV SUPER box from HK\$68/US\$8.80 a month with a 12-month contract (box is a one-off

HK\$780/US\$100). The myTV SUPER apps cost from HK\$38/US\$5 a month. The OTT service is also available as part of telco HKBN's quad-play offering priced at US\$32 a month. myTV SUPER, owned and operated by TVB.com, the digital media unit of Hong Kong's dominant terrestrial broadcaster, Television Broadcast Limited (TVB), had over two million users (set-top boxes owners and active mobile app users) at the end of 2016.

Netflix (Hong Kong)

Netflix in Hong Kong is available directly or via PCCW's pay-TV platform, now TV. Subscriptions cost HK\$63/US\$7.99 for basic (one screen, SD); HK\$78/US\$9.99 for standard (two screens, HD); and HK\$93/US\$11.99 for premium (four screens, HD/UHD). New members get a free one-month trial.

Viu (Hong Kong)

Hong Kong's telco PCCW launched Viu, an over-the-top (OTT) video service in Oct 2015 after acquiring U.S.-based Vuclip for approx. HK\$1.3 billion/US\$166 million in June 2015. Based on a freemium model, with both ad-supported and premium subscriptions, the platform carries content from Korea, Japan, Mainland China and Taiwan on multi-platforms and connected-devices. PCCW said the Viu app had been downloaded 1.6 million times in Hong Kong alone (June 2016). By end Dec 2016, Viu users across the region were, on average, watching an average of 12 videos a week, 1.2-1.6 hours of content a day and had amassed 386 million cumulative video views. Viu's biggest selling point is its slate of Korean drama, from partnerships with four Korean broadcasters (SBS, KBS, MBC, CJ E&M). Apart from being available online and via iTunes and Google Play in Hong Kong, Viu is also accessible via telco CSL. Viu has had regional presence in Malaysia (since Jan 2016), Singapore (Jan 2016), India (March 2016), Indonesia (May 2016) and the Philippines (Nov 2016) as of Dec 2016.

Production

Ants Media Asia

Ants Media Group was established in London in 2002 to produce television content. The group launched Ants Media Asia in Hong Kong in 2012, providing production services and support for news, sports and documentary content. Broadcasting clients include BBC World, Discovery Networks (U.S.), Bloomberg Television, FOX Sports and Endemol Shine. Ants Media uses Red Scarlet, Panasonic Varicam 35, Canon C100/C300, Canon 5D Mark 3, and Sony EX3.

APV

APV is a film and creative agency working with brands across Asia. Services include documentary, corporate video, brand and viral film production as well as channel branding and content strategy.

Charis Entertainment

Charis Entertainment was founded in 2010 to create, package and produce original "made in Asia for Asia" television content for the Asian and international markets. Charis works with partners – from regional and terrestrial broadcasters to sponsors and financiers – to execute concepts and create full campaigns across multiple platforms.

Cheeky Monkey Productions

Founded in 2009, Cheeky Monkey Productions is a film and television production company, creating media from a modern, female perspective, intended for a globally aware audience. Production credits include *The Helper*, *Tuesday Girl*, *Habibti*, *Polo Dolls* (U.S.) and *All Rhyme, No Reason*.

Cine-Century Entertainment

Established in 2004, Cine-Century Entertainment produces/distributes feature films, TV series, commercials and documentaries. The company also provides line production and production support/services for overseas film crews and co-productions in Mainland China and Hong Kong. Cine-Century Entertainment worked with Thailand's Channel 3 on TV drama *Qipao* (2012) in Hong Kong, and Tianjing Television for documentary *China Right Here 2013 – Shangri-La* (2013) in Vietnam.

Coconuts TV



Coconuts TV produces short videos exploring the weird and wondrous stories of Asia and distributes them online, earning millions of views a month. New videos, spanning news, food, travel, and documentary, are published every week and licensed to broadcast TV channels in the U.S., Europe and Asia. Coconuts TV is the video production division of Coconuts Media, an online news network reaching up to 26 million people a month.

Expedition and Production Management (EPM) Asia

Factual/remote location film specialist EPM provides full production services, from concept and organising of equipment and per-

mits, to chartering aircraft and clearing jungle runways. EPM has worked with Darlow Smithsonian and Dangerous (for the BBC).

Golden Gate Productions

Golden Gate Productions was incorporated in 1992, producing films and TV programmes such as *As The Light Goes Out* (Hong Kong), crime thriller film *Port of Call* (Hong Kong), *Lakshmi 2011* (India), *Shadow Boxing III* (Russia), *Perfect Proposal* (Korea), *Suspect* (Korea) and miniseries *One Child* (BBC).

Head Shots International Film

Head Shots provides production services and support. Genres include film, documentary, music/image videos and TV commercials. Hollywood film projects include the Hong Kong shots of *Transformers 4: Age of Extinction*, *Batman: The Dark Knight, Spy Game, Rush Hour 2, Tomb Raider II, Double Impact* and *Night Watch/Detonator*.

Just Media

Just Media specialises in films, television programmes, TV commercials and multimedia programmes for regional and international markets. TV projects include *Make in China* (Channel 4, U.K.), *Miracle Hunters* (Channel 4, U.K.), *Addicted to Pleasure* (BBC), *Counterfeit Culture* (CBC), *Richard E. Grant Hotel Secrets* (Sky Atlantic TV) and *Master Tour-Guan Tian Lang* (ESPN).

Kennetic Video

Launched in 2004, Kennetic Video offers production/facilitation services for film, TV and commercials. The company participated in *The Amazing Race* (CBS), *America's Next Top Model, The Bachelorette* (NBC), *Around the World in 80 Plates* (Bravo), *The Rebel Billionaire* (FOX), *The Amazing Race Canada* (CTV) and *The Amazing Race China* (SZMG).

Lime Content Studios

Creating for television, traditional media and the internet, Lime Content Studios produces content ranging from animation to live-action, informative and more. Lime also offers content marketing strategy, digital marketing campaigns and social media campaigns.

Mustard

Established in 2011, Mustard is a full-service production house specialising in original entertainment content and production support. Clients include A+E Networks, Endemol India and FremantleMedia.

Screen Operations

Established in 1998, Screen Operations provides production and co-production services for overseas film and TV commercials. Production credits include *Rush Hour 3, Australia, The Mummy: Tomb of the Dragon Emperor, Tom Yum Goong, Ultraviolet, White Wall, Fearless* and *Ip Man 2*. The company also facilitated the shooting of *The Amazing Race* (Australia, Israel, Asia, U.S.), *Hawaii Five-0* and History channel's programming in Hong Kong and Mainland China.

Story Inc Asia

Story Inc Asia is headquartered in Hong Kong with rep offices in Beijing, Tokyo, Mumbai, Singapore and Sydney. The company specialises in TV content, including documentaries, drama series, entertainment, features, promos and travelogues. Clients include Astro, BBC, Bloomberg TV, Cartoon Network, FOX Networks Group, MTV, National Geographic Channel, StarHub and TVB.

Tsui Siu Ming Productions

Established in 1986, Tsui Siu Ming Productions specialises in films/tele-features, documentaries and TV commercials. Production credits include films *Bury Me High, Mistaken Identity, The Revenge of Angel* and *Twins Mission* as well as documentary series *Unbelievable* and drama series *Legend of Kublai Khan* (Hunan Broadcasting System). Tsui Siu Ming Productions also provides production services and support to local and overseas projects in Mainland China.

Telcos/Mobile

China Mobile Hong Kong

China Mobile Hong Kong (CMHK), a wholly owned subsidiary of China Mobile Limited, was established in Jan 1997. Services include voice, data, IDD and international roaming. CMHK also operates UTV, an integrated internet/GSM network mobile TV service, offering 16 channels, including premium C+, KMTV, National Geographic Wild HD, Star Chinese Channel and tvN HD. UTV carries live and select catch-up content via Android-based smartphones, tablets and smart TVs. Premium channels and unlimited VOD subscription costs HK\$42/US\$5.40 a month or HK\$38/US\$5 a month with a one- to three-year contract.

HKT

Hong Kong Telecommunications (HKT) provides fixed-line, broadband and mobile communication services. HKT offers Hong Kong's only quadruple-play experience delivering media content on its fixed-line, broadband Internet access and mobile platforms jointly with parent company, PCCW.

Hutchison Telecommunications

Hutchison Telecommunications Hong Kong (HTHKH) offers mobile, fixed and wi-fi networks. Mobile communications are provided in Hong Kong and Macau under the "3" brand. Fixed-line residential broadband, telephone and IDD services are offered in Hong Kong as part of the "3Home Broadband" bundle. HTHKH is a member of the CK Hutchison group.

SmarTone

Wireless communications carrier SmarTone provides voice, multimedia and mobile broadband services via 4G and 3G HSPA+ networks, as well as fixed fibre broadband services to about 1.97 million residential/corporate customers (Q2 2016). SmarTone Telecommunications is a subsidiary of Sun Hung Kai Properties.

Regulators

Commerce and Economic Development Bureau

The Communications and Technology Branch of Hong Kong's Commerce and Economic Development Bureau is responsible for policy matters on broadcasting, film-related issues, overall view of creative (including film) industry, development of telecommunications, innovation and technology, and control of obscene and indecent articles.

Communications Authority

Established on 1 April 2012, the Communications Authority (CA) oversees the convergence of Hong Kong's broadcasting and telecommunications sectors. The CA also makes recommendations on domestic free-TV and pay-TV programme service licences, as well as dealing with broadcasting/telecommunications' public complaints.

**Adapted from ContentAsia's
The Big List 2017**

What's on where...

March 2017	13-16	Hong Kong FILMART	Hong Kong
	21-23	FICCI Frames	Mumbai, India
April 2017	1-2	MIP Doc	Cannes, France
	3-6	MIP TV	Cannes, France
	25-27	APOS	Bali, Indonesia
May 2017	10-12	Busan Contents Market, BCM	Busan, South Korea
	15-26	L.A. Screenings	L.A., U.S.
	17-18	PromaxBDA India	Mumbai, India
	22	CASBAA Satellite Industry Forum	Singapore
	23-25	BroadcastAsia	Singapore
	23-25	CommunicAsia	Singapore
	23-25	MIP China Hangzhou	Hangzhou, China
June 2017	8-10	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	19-22	Sunny Side of the Doc	France
	28-30	Content Tokyo	Tokyo, Japan
August 2017	30 Aug-1-Sep	BCWW	Seoul, South Korea
September 2017	6	ContentAsia Production	Singapore
	7-8	ContentAsia Summit	Singapore
	10-14	Le Rendez-Vous	Biarritz, France
October 2017	10-12	APSCC	Tokyo, Japan
	14-15	MIP Junior	Cannes, France
	16-19	MIPCOM	Cannes, France
	25 Oct-3 Nov	TIFFCOM	Tokyo, Japan
November 2017	6-9	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	12-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	U.S.

Asian shows take 50% of Top 10 list Japanese & Korean titles in high demand in Hong Kong

Half of Hong Kong's 10 most talked about TV titles online – including two of the top three on the list – are from Asia.

Three of the five Asian shows with the highest average demand expressions on Parrot Analytics' Top 10 Overall TV Shows list (23 Feb to 1 March) are from Japan. The other two – variety show *Running Man* and NBCUniversal drama co-pro *Moon Lovers: Scarlet Heart Ryeo* – are from Korea.

The rest of the list – including the number one spot, which went to *The Walking Dead* – is a mix of U.S. drama, sports entertainment and talent. The most popular

U.S. drama by far was *The Walking Dead*, which scored more than double the demand than the next U.S. drama on the list, *Marvel's Agents of S.H.I.E.L.D.*

The top 10 list of digital originals is dominated by Netflix with seven titles, although top spot went to Amazon's *The Grand Tour*, which had almost double the demand than its nearest rival, Netflix original *Black Mirror*.

YouTube Red original *Rhett & Link's Buddy System* made it onto the list in seventh place legally available in Hong Kong through YouTube.

Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Walking Dead	910,825
2	Sword Art Online	820,292
3	Running Man	627,969
4	WWE Monday Night Raw	520,057
5	The Voice	492,947
6	Moon Lovers: Scarlet Heart Ryeo	463,533
7	Marvel's Agents Of S.H.I.E.L.D.	451,838
8	Kamen Rider Ex-aid	426,358
9	Suits	415,429
10	Naruto: Shippuden	409,853

Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	The Grand Tour	Amazon Video	378,741
2	Black Mirror	Netflix	199,359
3	Narcos	Netflix	193,649
4	StartUp	Amazon Video	169,066
5	Stranger Things	Netflix	158,001
6	House Of Cards	Netflix	155,683
7	Rhett & Link's Buddy System	YouTube Red	133,899
8	Dirk Gently's Holistic Detective Agency	Netflix	105,108
9	The Crown	Netflix	84,408
10	Lemony Snicket's A Series Of Unfortunate Events	Netflix	84,059

Source: Parrot Analytics

Date range: 23 February to 1 March 2017

Market: Hong Kong

Demand Expressions™: Total audience demand being expressed for a title, within a country. [Audience demand reflects the desire, engagement and consumption of content, weighted by importance; so a stream/download is a higher expression of demand than a 'like' / comment.]



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