



## Philippines' Cignal streams 4 originals

Production gains ground, 2018 doubles 2017 output

Philippines' Cignal has premiered four original series from sister production company, Cignal Entertainment. The titles – including season two of crime drama *Tukhang* about the war on drugs – stream on Cignal Play OTT. The other series are romcom *Sleepless*, a spin off of the 2015 movie about call centre agents; romance anthology *Feels Like Forever*; and fantasy anthology *Agham Inc.* The series follow last year's thriller *TabiPo* and *Tukhang 1*.

## Korea exports -9.4% Pay-TV +9.1%, subs +5.4%

Korean content exports dropped 9.4% in 2017 to US\$230 million, according to new government data. Revenue at the big three terrestrial nets dipped 7.9% to KRW3.7 trillion. Pay-TV programme providers (incl IPTV channels) fared well, closing last year at KRW5.6 trillion – up 9.1%. Pay subs rose to 31.67m. Total domestic broadcast market was worth KRW16.5 trillion last year, the Ministry of Science & ICT said.

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## Who was at... ContentAsia Women's Dinner @ the ATF



Joyce Yeung, eOne; Leena Singarajah, A+E Networks Asia; Ana Sevilla, Roxanne Barcelona, GMA Worldwide Philippines; Anne Jakrajutatip, JKN Global Media; Wincess Lee, Cecille Sumabat, ABS-CBN Philippines; Angie Jakrajutatip, JKN Global Media; Indra Suharjono; Bich Hanh Ngo, BHD Vietnam; Loke Kheng Tham, Mediacorp Singapore; Virginia Lim, Sony Pictures Television Networks Asia; Marianne Lee, Turner



Rosanne Lo, Plus Media; Aude Dionnet, Reed Midem; Janine Stein, ContentAsia; Karine Schroeder, TV5Monde; Debbie Lee, Tech Storm



Jessica Kam, HBO Asia, Rachel Smith, exchangewire; Wendy Hogan, Oracle; Sue Adams, Bamboo Development; Mee Fung Lee, DW



Caroline Clarke, SkyVision; Angie Poh, Mediacorp; Rashmi Bajpai, Endemol Shine; Bridgit O'Donovan, Facebook; Jihee Nam, Instagram; Indriena Basarah, Fremantle



Karen Yew, Doreen Neo, Mediacorp; Kit Yeow, all3media International; Jesslyn Wong, Mediacorp; Lenny Leong, Astro Malaysia



Edwina Ngao, A+E Networks Asia; Kako Kuwahara, Nippon TV, Japan



Tripta Singh, Zee Entertainment; Paula Mason, BDA



Rebecca Yeo, iConcerts Asia/Stingray; Ashley Goh, Sky Vision

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## Who was at... *the Singapore Media Festival*



S Iswaran, Minister for Communications and Information, Singapore



Joachim Ng, IMDA Singapore; Liza B. Dino, Film Development Council of the Philippines



Jonathan Spink, HBO Asia; Angie Poh, Mediacorp; Gabriel Lim, IMDA Singapore



Abhi Rastogi, 108 Media; Rob Gilby, Blue Hat Ventures/Singapore Media Festival



Howie Lau, IMDA Singapore; Janine Stein, ContentAsia



Seo Jang Ho, CJ ENM, Korea; Chalakorn Panyashom, Workpoint Group, Thailand



Lee Choon Hua, Doreen Neo, Mediacorp Singapore; Wang Shaudi, Eightgeman, Taiwan



Hideki Furutani, Aya Takagawa, Wowow, Japan



Zoe Wilson, Victoria De Kerdrel, TRX



Ashley Goh, Sky Vision



Caroline Clarke, Sky Vision



Julien Farcat, Cake



Jully Kim, CJ ENM, Korea



Ana Sevilla, GMA Worldwide Philippines



Salmi Gambarova, Kanal D



Isabella M. Halim, Amo Chang, Choco TV, Taiwan



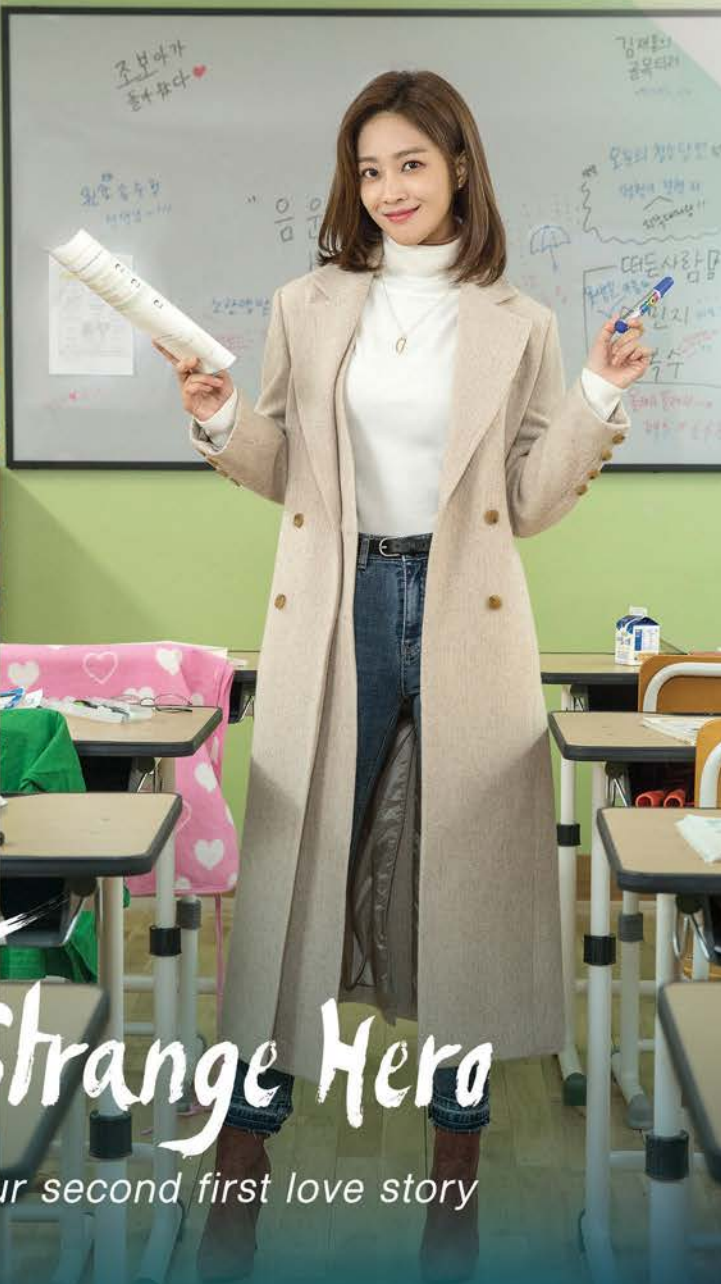
Michelle Teh, Rachel Ng, Mediacorp Singapore



Piyachat Artavan, BEC World, Thailand



Karen Low, IMDA Singapore



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From page 4



Ahmad Shuhaimi Jailani, IMDA; Sabariah Ramilan, Zaza Majid, Mediacorp; Suhaimi Yusof, talent



Laksiri Wickramage, TV Derana, Sri Lanka



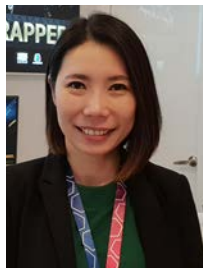
Desmond Aram, Green Gold Animation, India



Taew Natapohn Tameeruks, talent; Anne Jakrajutatip JKN Global Media Thailand; Ken Phupoom Pongpanupak, talent



Shenthil Ranie, Inflight Rights



Wirata Laksanasopin, Workpoint Group



Daisy Cheng, Steam Works, China



Corey Caplan, Gusto TV



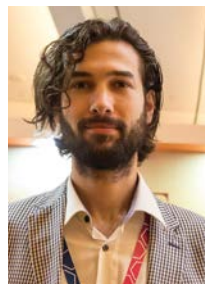
Nattinee Piromlapa, Pannipa Thiraphong, Workpoint Group, Thailand



Vicky Zheng, Cindy Xin, Camsing Global



Guo Jingyu, Yue Lina, Venessa Lian, John Ho, GHY Culture and Media



Emir Duzel, ATV, Turkey



Debbie Lee, TechTV Network



Sabanitha Shanmugasundram, Mediacorp



Rosanne Lo, Plus Media Networks Asia



Ian McKee, Vuur; Dao Trong Nhan, Mercury Media & Entertainment, Vietnam



Niu Cong, Katherine Jiang, Zhejiang Versatile, China



Jayasri Myneni, iDream Media, India



Chia Su Jean, IMDA



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## New Asia studio backs LGBTQ filmmaking

Taiwanese LGBTQ rights movement is backing a new studio designed to support queer filmmaking.

Gol Studios, which came out during the Singapore Media Festival (SMF) in Singapore last week, outlines a mission "to help develop outstanding queer films and to bring them further into the mainstream".



Morgan Jon Fox's *Feral* on Gagaoolala

The new studio, a partnership with the Portico Media-backed LGBT film streaming platform Gagaoolala, aims to "forge a community of diverse filmmakers to develop, finance and distribute films that will inspire a generation of storytellers," says Jay Lin, Portico Media chief executive and founder/director of the Taiwan International Queer Film Festival.

Gol Studios advisors include Sigrid Andrea Bernardo (*Mr & Mrs Cruz*), Nelson Yeh (*A Taiwanese Tale of Two Cities*) and Zero Chou (*The Substitute*).

The studio follows a path set in the past few years by the Taiwan International Queer Film Festival and Gagaoolala, which is Asia's first LGBT film streaming platform.

"We realised how many projects, stories worth telling, are out there that are not being funded," Lin says.

Gol Studios hopes to back 10-15 projects – including feature films, short-form and TV series – a year. "We're not dictating what kinds of projects," Lin says.

"We understand queer cinema, its differences and uniqueness. Gol Studios is born with the objective of giving support new LGBT film projects in all states of production, from funding to marketing," he adds.

## Record 6,500km walk for 6-part series Ash Dykes on the first months of the year-long adventure



Ash Dykes, *Into The Heart Of China*

Wolves, bears, leopards, snow leopards, landslides, mainland police, altitude-sick guides, hospital beds, warnings not to walk at night, exquisite views and big experiences... That pretty much sums up British extreme adventurer Ash Dykes' life since August this year, when he set off from the Jianggendiru Glacier on the Tibetan Plateau to become the first person ever to walk more than 6,437km along the Yangtze from source to sea.

Four months in, #MissionYangtze is on the 308 Provincial Road between Zhongtai and Zhongcun, moving towards Jin'An on a year-long journey being tracked for the six-part half-hour documentary, *Into The Heart of China: Walking The Yangtze*.

The series, scheduled for delivery in Q4 2019, is a partnership between Singapore-based distribution/production agency Bomanbridge Media and production house Mandarin Film.

Speaking by phone from the road, Dykes says the China adventure took

about two years to plan and was massively complicated in terms of permits, permissions and logistics. And then there were the things he couldn't plan for. For instance, seven of the eight people who joined him in the early stages of the mission had to be evacuated, mostly because of altitude sickness. "The mission was already in jeopardy two days in," he says.

Filming the trip is a mix of DIY – "I had a few lessons" – tech (a drone and a few GoPros) he carries with him and professional crew at various points.

Dykes is already a two-time world record holder – for a solo/unsupported walk across Mongolia in 2014, followed two years later by being the first person to talk the length of Madagascar.

He says he started thinking about the Yangtze project before he started his Madagascar challenge.

"I always find that if I'm thinking of the next trip it always motivates me to get this current one done".

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on content & consumers

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## India, Singapore top inaugural Asian awards

### 47 winners spread across 13 countries, streamers shine

The "Goddess of Creativity" spread her wings wide for the inaugural Asian Academy Creative Awards, held in Singapore last week.

The new awards, which replace the Asian Television Awards, are owned by Michael McKay's activeTV and backed by government agency, the Info-communications Media Development Authority (IMDA), as part of the Singapore Media Festival. Founding sponsors include Turner, Hooq, Viacom International Media Networks and Viu.

Thirteen countries went home with at least one statuette in ceremonies over two nights.

In total, 47 awards were handed out.

No channel, production house or country dominated. If there was a big single winner, it was Turner, which took home eight awards for both CNN and Cartoon Network. CNN won five awards, including *Secret State Inside North Korea* (Best Documentary Programme, Best Lifestyle Programme for *Business Traveller – Thailand* and Best News Programme for *News Stream*).

India and Singapore topped the night with nine statuettes each, including the award for Best Director (Fiction), which went to *Sacred Games* director Anurag Kashyap/Phantom Films for Netflix. *Sacred Games/Aarti Bajaj* also won the Best Editing award.

Awards for host country Singapore included Best one-off Children's special for indie animation house, One Animation's *Oddbods: The Festive Menace*. The country's sole free-TV broadcaster, Mediacorp, took home five of the nine awards, spread across four of its seven channels plus streaming platform Toggle.

Other awards went to China (three awards), Hong Kong (five awards), Malaysia (two awards), Indonesia (four), Korea (three), Japan (one), Philippines (two), Taiwan (two), Thailand (one) and Australia (five).



Best actress Adinia Wirasti, *Critical Eleven* (Hooq)

Hong Kong, which is still home to a few regional broadcasters, also punched above its weight, with five awards split between CNN (2), PCCW Media's free-TV channel ViuTV (2) and National Geographic Partners (1).

Hong Kong's ViuTV, the free-TV channel operated by PCCW Media (which also operates streaming platform Viu) won best promo/trailer for *Rainbow Pocket* and best infotainment programme for *Backup Memory*.

Hong Kong tied with Australia, where Cartoon Network's *Bill and Tony* won both Best Children's Animated Programme or Series and Best 3D Animated Programme or Series.

Streaming platforms – Viu, Hooq, iQiyi, Hulu Japan, Netflix and Amazon Prime Video – had a significant impact on the inaugural awards list, although even in the platform-vs-platform race, wins were spread evenly across traditional and new

services.

Hulu Japan's *Miss Sherlock*, a co-pro with HBO Asia, won Best Drama Series – the sole win for Japan.

Singtel-back JV streamer, Hooq, won three awards, including Best Actress in a Leading Role, which went to Adinia Wirasti for Indonesian original *Critical Eleven* and Best Sound for *Marlina The Murderer in Four Acts* by Cinesurya.

China's iQiyi won best branded programme/series for *Hot Blood Dance Crew*.

Traditional broadcasters topped achievements in the Philippines, where broadcaster ABS-CBN's long-running drama anthology, *Maalaala Mo Kaya*, took home the prize for Best Single Drama or Telemovie.

Outside of CNN, which won two of Korea's three awards, CJ ENM/Studio Dragon flew the flag for Korean drama, with the Best Adaptation of an Existing Format award for scripted series *Life on Mars*.



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“From my point of view, no matter what we are doing, we are not doing it for ourselves. It's not about us. It's about people. It's about life.”

Wang Shaudi, Director/Producer, *Eightgeman Taiwan*



Singapore's Mediacorp and Taiwan's Eightgeman start shooting their first drama co-pro – *All Is Well* – in January 2019, with two separate but connected 20-episode story lines unfolding across the two countries.

*All Is Well* hinges upon the real-life hacking of ATMs across Taiwan in 2016. Parallel plots, both sparked by the same cyber-crime that occurs in the first episode of each series, play out in the two countries, where events diverge in dramatically different directions.

Ultimately, the 40-part drama is an exercise in collaboration born of a new regional creative order bonding over shared Chinese culture.

Describing the series as a “thrilling tale of murder, mystery and mayhem”, veteran Taiwanese director/producer, Wang Shaudi (*Q Series*, *A Boy Named Flora A*), says the drama addresses family ethics and hope for the next generation as well as modern challenges to Chinese culture.

“The world is getting smaller especially when humans are creating more rubbish.

We have to think of a way to face the future... there are a lot of challenges to our Chinese culture,” Wang says.

Mediacorp describes the *All Is Well* project as part its effort to engage with “the extended creative ecosystem beyond the shores of Singapore”. Production in Singapore will be spearheaded by senior executive producer Leong Lye Lin (*Reach for the Skies*).

In Taiwan, where Taiwan Television (TTV) will air the show from late-August 2019, the approach is rooted in an effort to draw on common backgrounds, common culture, and the will to highlight common social issues.

“From my point of view, no matter what we are doing, we are not doing for ourselves, it's not about us. It's about people, it's about life,” she says.

Wang says crafting an original script split between Taiwan and Singapore was *All Is Well's* biggest challenge.

“We had to think how to separate the story line into two but still keep the connection,” she says, adding: “I will say this

is the most difficult script ever”. Now on script revision five, Wang says there are likely to be more.

Wang is well aware of the impact of digital/social media on the viewing environment and says filmmakers have to think of the new media environment.

“The future environment for airing programmes is different,” she says. “Nowadays people watch content through mobile phones, or record... you don't make TV for people to come home to for a certain time,” she says, adding that “the good thing is that people are interacting, discussing ideas online”.

All 40 episodes of the high-concept drama – starring Blue Lan, Joanne Tseng, Elvin Ng and Desmond Tan – will be available on Mediacorp's streaming platform Toggle. The 20 Singapore episodes will be stripped Mondays to Fridays on Mediacorp's Chinese Channel 8 at 9pm from late-August 2019, followed by the Taiwan series on Channel U at 10pm on the same nights. Rights are shared by Mediacorp and Taiwan Television.



We are not genre-specific, but we are very much talent-driven... What I want to see are great local voices, fresh voices."

Alon Shtruzman  
Chief Executive,  
Keshet International



Keshet International (KI) chief executive, Alon Shtruzman, arrived in Singapore last week with a little less than US\$63 million in his wallet and big eyes on Asia for great stories. He left without sharing (at least not with us) whether he had seen any projects he liked enough to finance, but with plans to return to Asia early in the new year.

Is it possible that the third project under Keshet's content fund, launched in March this year, could come from Asia? Absolutely, Shtruzman says, talking about, among other things, his hope for a global co-production with Asian participants.

The second of two projects already announced is a partnership with Australia's ABC and Screen Australia on Blackfella Films' six-part political drama, *Black B\*tch* (working title), scheduled to air in 2019. The series, starring Rachel Griffiths (*Brothers and Sisters*) and Deborah Mailman (*The Secret Life of Us*), is a story of high-

stakes ambition, betrayal and treachery played out in Australia's capital.

Project number one is *The Trial of Christine Keeler*, starring Sophie Cookson as the woman at the centre of the Profumo affair. The series is an Ecosse Films and Great Meadow co-production for BBC One.

The fund catapults Keshet from producer / broadcaster / distributor to fully fledged studio, and KI is open to any idea in any language, with any mix of funding, Shtruzman says.

"No, no, no, no, no, no, no, no," he says to a question about a preference for financing any particular genres. "There is no allocation and no boxes," he insists.

"It used to be pretty common to say that drama is a better business than comedy in terms of the global market. But, you know what, even that's changing now. There are so many great platforms, and there are so many players that there is a need and appetite for everything," he says.

And in multiple languages. "Nowadays there is an appetite not only for English [programmes] but also for other languages... a lot of this is thanks for the streamers," he says.

What he is fussy about is talent. "We are not genre-specific, but we are very much talent driven," he says. "What I want to see are great local voices, fresh voices... when we make a decision about funding, we want to see big local talent attached."

Shtruzman is hoping to close the fund's project #3 this year, and is aiming to double that to six in 2019.

Asian participation is "very doable", he says. "We think that in the same way we see international shows being co-produced between U.K., Europe and the U.S., Asia has become a big player and we think the talent is there. The audience is there. It's about finding the right stories it makes sense to be told in multiple languages."

# Hong Kong

## In numbers

Population.....	7.448 million
Households.....	2.579 million
Avg. household size.....	2.8
TV households.....	2.497 million
TV penetration.....	97.7%
Total TV audience (4+).....	6.530 million
Digital terrestrial TV penetration.....	88%
Pay TV households.....	2.176 million
Pay TV penetration.....	85%
Internet service providers.....	252
Broadband internet subs.....	2.676 million
Broadband penetration (H/H).....	92.5%
Mobile phone subs.....	18.6 million
Mobile phone penetration.....	250.8%

Source: Census and Statistics Department (population, households), Office of the Communications Authority (TV, internet, mobile)

## Free TV

### Fantastic Television Limited

Launched in May 2017 as Fantastic Television, Hong Kong Open TV is the free-TV subsidiary of pay-TV cable operator i-Cable Communications, which received its free-TV licence in May 2016. The licence is valid through to May 2028, with a mid-term review around 2022. The free-TV service rebranded in October 2018, with a revamped/repositioned infotainment slate and an overall offering skewed towards in-house productions. i-Cable's English-language channel, Hong Kong International Business Channel (HKIBC), launched at the end of July 2018, offering mainly financial news and information in English and Putonghua. Hong Kong Open TV and HKIBC are operated by i-Cable's subsidiary Fantastic Television Limited.

### HK Television Entertainment (HKTVE)

PCCW's HK Television Entertainment (HKTVE) soft launched Cantonese-language ViuTV in March 2016 and rolled out commercially in April 2016. ViuTV's key offering is factual entertainment. The rest of the line-up includes drama series, news, kids and sports programming. HKTVE launched its second free-TV English-language service, ViuTVsix, in March 2017. The offering includes news/public affairs programmes, variety shows, infotainment, and classic/



Deep in the Realm of Conscience, TVB

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)

Radio Television Hong Kong (RTHK) was set up in 1928 with government funding to provide public service content. RTHK operates three digital terrestrial TV (DTT) channels – RTHK TV31, RTHK TV32, RTHK TV33 – launched in 2014; and two analogue channels – RTHK TV31A, 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-1. RTHK, which has airtime blocks on free-TV's TVB and HKTVE, also operates online/mobile TV/radio apps.

### Television Broadcasts Ltd (TVB)

Established on 19 Nov 1967, Television Broadcasts Ltd (TVB) operates five digital terrestrial television (DTT) channels –

flagship Cantonese channel Jade; English-language Pearl; 24-hour free news channel TVB News Channel; TVB Finance Channel (a 24-hour free finance information channel); and J2 (general entertainment youth-focused). TVB also operates OTT service myTV SUPER in Hong Kong and TVB Anywhere in overseas markets such as Canada, U.K., Europe, Australia, Macau and Singapore. In addition, TVB programmes are licensed and distributed worldwide. The company annually produces about 700 hours of drama series and 23,000 hours of infotainment content, including news, current affairs, variety and travelogue.

## Pay TV

### Hong Kong Cable Television

Hong Kong Cable Television, owned by i-Cable Communications, launched in 1993 offering TV, broadband internet, multimedia and telephony services. Hong Kong Cable Television had 833,000 TV subscribers in June 2018. Monthly subscription rates start from HK\$179/US\$23 for the Expo Pack to HK\$579/US\$74 for the Premier HD Pack. As of Dec 2018, Hong

Kong Cable Television was offering upwards of 190 TV channels. Aside from TV, internet and telephony services, i-Cable is also involved in content production.

#### now TV

now TV launched in 2003 and offers more than 180 linear TV channels and on demand library of in-house, local, Asian and international programming to upwards of 1.343 million subscribers in Hong Kong. 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 as well as a domestic free-TV service in Hong Kong (ViuTV/ViuTVsix) via subsidiary HK Television Entertainment (HKTVE).

### Streaming/OTT

Hong Kong has access to a wide variety of online streaming platforms, including Amazon Prime Video, iTunes, Spuul and Yupp TV.

#### Asia Television (ATV) Digital Media

Defunct free-TV broadcaster Asia Television Limited (ATV), which went off air in April 2016 after 59 years, was reincarnated as an OTT service (trial) in December 2017. The new ATV commercially launched in January 2018 offering 80% acquired and 20% in-house video content, including programming from its two former free-TV channels ATV Home and ATV World.

#### FOX+

Video streaming platform FOX+ launched in Hong Kong in November 2017, offering 10,000+ hours of programming across multiple genres, including U.S. series, first-run Hollywood movies, Chinese and Asian content, National Geographic titles as well as three live sports channels.

#### hmvod

Hong Kong's music/DVD retailer HMV Digital China group launched online video streaming platform hmvod in March 2017. Hmvod offers about 3,000 local/international titles, including movies, TV series, original produc-

tions and kids. The service is available stand-alone and via telcos Three, CSL and China Unicom at HK\$88/US\$11 a month.

#### myTV SUPER

myTV SUPER launched in April 2016, offering multi-screen access to TVB content; drama series from mainland China, Korea, Taiwan and Japan, variety shows and animation; Hong Kong movies from 1970 to 2000; and live broadcasts of over 50 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, website and in 4K UHD on TV through myTV SUPER box from HK\$780/US\$100 for 12 months. The myTV SUPER apps cost from HK\$38/US\$5 a month. myTV SUPER, owned and operated by MyTV Super Limited, the digital media unit of Hong Kong's dominant terrestrial broadcaster, Television Broadcasts Limited (TVB), had 6.6 million users (set-top boxes owners and active mobile app users) in June 2018.

#### Netflix

Netflix in Hong Kong is available directly or via PCCW's 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.

#### Now E

PCCW launched Now E in May 2018. The aim is a one-stop entertainment OTT platform with international and Asian dramas and movies, and sports events, for the millennials.

#### RTHK

RTHK provides a range of online and mobile apps, including a news portal at thk.hk offering TV/radio simulcasts; RTHK Screen for live webcast/catch-up of RTHK TV31/32; and RTHK On The Go for news, live radio streaming.

#### Viu

Hong Kong telco PCCW launched Viu, an 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. Viu users across the region (20 million monthly active users) were watching 14.8 billion videos minutes in the first half of 2018. Viu is also accessible via Hong Kong telco CSL. In the region, Viu is available in Singapore (since Jan 2016), Malaysia (Feb 2016), India (March 2016), Indonesia (May 2016), Philippines (Nov 2016), Thailand (May 2017) and Myanmar (Sep 2018).

### 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.), FOX Sports, Endemol Shine and Globo TV.

#### A&B Film Enterprises

A&B Film Enterprise specialises in the production of TV drama series, documentaries, telefilms and movies. The company, which has produced over 2,200 hours drama series and 100+ movie titles over the last 44 years, also distributes and acquires content, including Korean and Chinese drama series.

#### APV

APV is a film and creative agency working with brands across Asia. Services include documentary/corporate video/brand/viral film production, channel branding and content strategy. Clients include RTHK, Red Bull, Youku and Disney.

#### 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*.

### Coconuts TV

Coconuts TV produces short videos exploring the weird/wondrous stories of Asia and distributes them online. 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.

### 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).

### Just Media

Just Media specialises in films, television programmes (drama, documentary), TV commercials and multimedia programmes for regional and international markets.

### Mustard

Established in 2011, Mustard creates original long- and short-form content for the region and provides full production services. Clients include A+E Networks, Discovery Networks, Endemol India and Hong Kong Tourism Board. Production credits include fashion documentary *FrontLine Fashion II* for Lifetime Asia.

### Radio Television Hong Kong (RTHK)

Radio Television Hong Kong (RTHK) pledges to produce 2,578 TV programmes totalling 1,566 hours for 2018-2019. The total transmission hours for 2018-2019 is estimated to be 36,163 hours, heavily skewed towards current affairs, civic education and arts/culture programming.

### Salon Films

Launched in 1959, Salon Films provides a

one-stop service, offering from production to distribution and equipment rental services, among others. The company, mostly known for its involvement in 1960's British-American romantic drama film *The World of Suzie Wong*, also has branches in Beijing, Shanghai, Guangzhou, Macau, Singapore and Kuala Lumpur.

### Shenzhen Media Group

Established in 2004, Shenzhen Media Group specialises in the production of drama series, movies and entertainment programmes. The company also owns and operates 11 TV channels, four radio stations, mobile TV and broadband internet, among other services.

### Television Broadcasts Limited (TVB)

Television Broadcasts Limited (TVB) operates a vertically integrated business model encompassing production, broadcasting and distribution. The company annually produces more than 700 hours of drama series and upwards of 23,000 hours of infotainment content, including news, current affairs, variety and travelogue.

## Telcos/Mobile

### China Mobile Hong Kong

China Mobile Hong Kong (CMHK), a wholly owned subsidiary of China Mobile Ltd, was established in Jan 1997. Services include voice, data, IDD and international roaming. China Mobile had 919 million total mobile subscribers, of which 700 million were 4G customers, and 151 million wire-line broadband subscribers in Oct 2018.

### HKBN

HKBN Group offers a full range of telecommunications solutions for both the residential and enterprise markets, encompassing broadband and wifi network services, cloud solutions, data connectivity, data facilities, system integration, mobile services, entertainment and voice communications. HKBN had 860,000 broadband and 500,000 voice residential subscribers at the end of August 2018.

### HKT

Hong Kong Telecommunications (HKT) provides fixed-line, broadband & mobile communications 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), a member of the CK Hutchison group, offers mobile, fixed and wifi 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.

### 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 2.39 million residential/corporate customers (1H 2018). 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/telecommunications sectors. The CA also makes recommendations on domestic free-TV/pay-TV programme service licences, as well as dealing with broadcasting/telecommunications' public complaints.

**Be included!** Please send your details to  
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## What's on where...

January 2019	17-18	Vdonxt Asia	Mumbai, India
	22-24	NATPE	Miami, U.S.
March 2019	5-7	SportelAsia	Macau
	11-12	INTV	YMCA Jerusalem, Israel
	18-21	Hong Kong FILMART	Hong Kong
April 2019	3-5	Content Expo Tokyo	Tokyo, Japan
	6-7	MIP Doc	Cannes, France
	6-7	MIP Formats	Cannes, France
	8-11	MIP TV	Cannes, France
	23-25	APOS	Bali, Indonesia
May 2019	8-10	Busan Contents Market (BCM)	Busan, Korea
	14-17	L.A. Screenings (Studio screenings TBC)	L.A., U.S.A.
	27-28	DW Global Media Forum	Bonn, Germany
June 2019	5-7	MIP China	Hangzhou, China
	6-8	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore
August 2019	21-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France
December 2019	4-6	Asia TV Forum & Market, ATF	Singapore

The full list of events is available at [www.contentasia.tv/events-list](http://www.contentasia.tv/events-list)



## Spongebob rules in Indonesia

### Activity doubles following Stephen Hillenburg's death

Indonesia remains hotter than ever for Viacom's *Spongebob*, pushing the animated character to top spot for the week of 25 November to 1 December – up one place from second position in May this year, according to the latest data from Parrot Analytics.

*Spongebob Squarepants* ended the week with more than double the demand expressions of its closest competitor – *The Walking Dead* – and more than double

the activity than it attracted in May. The dramatic increase coincides with the 26 November death of *Spongebob* creator Stephen Hillenburg.

Two other animated titles – Japanese anime *One Piece* and South Korea's *Tayo The Little Bus* – made it to the top 10 overall list. Kids animation series, *Tayo The Little Bus*, about a mischievous blue bus and his friends, attracted more interest than any of the titles on global streamers.

### Top 10 Overall TV Shows: Indonesia

Rank	Title	Average Demand Expressions®
1	<i>Spongebob Squarepants</i>	29,727,422
2	<i>The Walking Dead</i>	13,515,296
3	<i>Game Of Thrones</i>	11,983,961
4	<i>The Voice</i>	11,448,210
5	<i>The Flash</i>	9,959,691
6	<i>One Piece</i>	9,237,274
7	<i>The Good Doctor</i>	8,681,042
8	<i>Marvel's Daredevil</i>	8,210,123
9	<i>Arrow</i>	8,159,934
10	<i>Tayo The Little Bus</i>	7,727,450

### Top 10 English Digital Originals: Indonesia

Rank	Title	Platform	Average Demand Expressions®
1	<i>Marvel's Daredevil</i>	Netflix	8,210,123
2	<i>Narcos</i>	Netflix	7,166,115
3	<i>The Haunting Of Hill House</i>	Netflix	5,918,855
4	<i>The Grand Tour</i>	Amazon Prime Video	5,407,990
5	<i>Stranger Things</i>	Netflix	5,161,956
6	<i>13 Reasons Why</i>	Netflix	4,982,052
7	<i>Chilling Adventures Of Sabrina</i>	Netflix	4,229,854
8	<i>The Last Kingdom</i>	Netflix	4,203,709
9	<i>The Handmaid's Tale</i>	Hulu	3,593,856
10	<i>Orange Is The New Black</i>	Netflix	3,431,854

Date range: 25 November-1 December, 2018

Market: Indonesia

Demand Expressions®: A global metric 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.

Note: Local/regional content in this country is still being onboarded by Parrot Analytics



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