

## iflix sweetens kids space

630% leap in kids viewing,  
programming boss  
Sean Carey says

Emerging markets streaming platform, iflix, has turbo-charged its kids offering after a 74% increase in session times and a 630% leap in minutes viewed last year. Cartoon Network, Disney and Nickelodeon are driving the new push.

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## India *Bigg Boss* hits Philippines top 10

Taste for U.S. drama  
runs high

An Indian version of *Big Brother* has made it onto the list of programmes most in demand in the Philippines for the week of 4-10 January, putting the title in the neighbourhood of Hollywood greats.

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## U.S. think tank blasts 4 Asian countries

Thailand, Indonesia  
singled out for OTT policies

U.S. think tank hammers Indonesia, Thailand for restrictive OTT policies, along with putting China, Indonesia and Vietnam on their hit-list for countries with "beggar-thy-neighbour" tactics and "trade distorting policies".

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## Criminal Justice, The Office head to India

BBC WW India, Applause drive scripted formats biz

India is driving Asia's scripted formats business, opening the year with two major adaptations in a deal between BBC Worldwide and Aditya Birla Group's Applause Entertainment.

The two titles – local versions of *Criminal Justice* and *The Office* – head Applause Entertainment's ambitions to create premium entertainment and binge-worthy experiences for India's online universe. No details yet on where the shows will air.

Both adaptations are firsts for Asia, where scripted/drama format take-up has so far been slow.

*Criminal Justice* and *The Office* blaze a new trail carved out by local productions of Keshet International's *Prisoners of War* (P.O.W. – *Bandi Yuddh Ke*, commissioned by Star Plus last year), Sony Pictures Television's *Everybody Loves Raymond* (108 episodes for Star Plus, 2015/6) and two seasons of *24* (aired on Viacom18's Colours TV in 2013/2016 and said at the time to be India's most expensive television shows ever).

India has also been home to local versions of psycho-thriller *Boss* (2014), *The Suite Life of Zack and Cody* (2012) and *Small Wonder* (2003).

Applause and BBCWW have not limited development to these two, according to Myleeta Aga, BBC Worldwide's SVP/GM, Southeast Asia and South Asia. No details yet on additional titles.

Applause Entertainment chief executive, Sameer Nair, said during the announcement earlier this month that the aim was "to create premium content for Indian viewers to watch online, delivered on the back of the big digital highways that have been built through telecom and all other platforms".

## iflix sweetens kids space

630% leap in kids viewing in 2017, Carey says



We Bare Bears

10 Turner titles and 13 Disney/Disney-Pixar movies headline emerging markets' streaming platform iflix's turbo-charge into the kids space.

In its first big programming move for 2018, the Malaysia-based streamer also said this week that it had added library titles from Nickelodeon to its dedicated children's on-demand platform, iflix Kids Channel.

iflix Group chief content officer, Sean Carey, says kids was a core segment and a focus for 2018.

"We have seen tremendous growth in usage stats, with a 74% increase in session times on kids content, including a 630% jump in minutes viewed in 2017 compared to 2016," Carey says.

The Cartoon Network/Turner titles are *Adventure Time*, *Ben 10*, *The Amazing World of Gumball*, *Clarence*, *Regular*

*Show*, *We Bare Bears*, *Uncle Grandpa*, *Steven Universe*, *The Powerpuff Girls* and *Mighty Magiswords*.

Nickelodeon titles are *Avatar: The Legend of Aang*, *iCarly* and *The Thundermans*, along with Nick Jr shows *Blue's Clues*, *Wallykazam!* and *Blaze and the Monster Machines*.

Disney/Disney-Pixar Animation Studios titles that are part of the new destination are *Inside Out*, *Finding Dory*, *The Incredibles*, *Ratatouille* and *Good Dinosaur*, along with *Tomorrowland*, *Alice in Wonderland*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Big Hero 6*, *Brave*, *The Jungle Book*, *Zootopia* and *Tangled*.

The new titles join a host of shows targeting younger viewers already on the platform, including local productions *Upin & Ipin*.

## Circus hits 41% share for Philippines' GMA

GMA's new fantasy anthology, *Circus*, premiered on Sunday (21 Jan) with an audience share of 41.4% and ratings of 17.7% (Source: AGB Nielsen Philippines NUTAM overnight ratings).

The half-hour drama airs at 6pm, opposite ABS-CBN's *Goin' Bulilit*.



Cherrie Gil as the evil La Ora

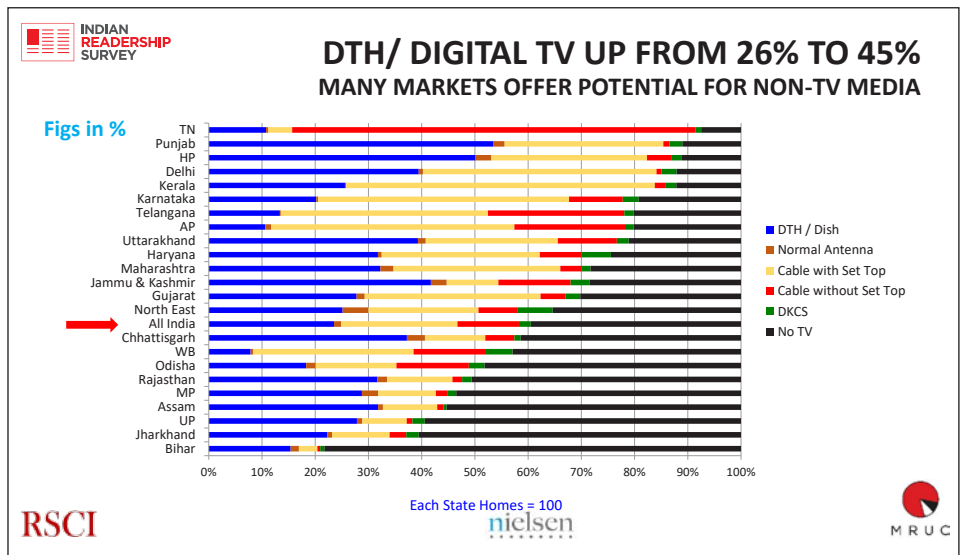
*Circus* is the story of a seemingly regular family that visits the circus only to be swept up in events that force 16-year-old twins Mia (played by Mikee Quintos) and Miko (Mikoy Morales) on a journey to discover their true identities.

## Taiwan's My Dear Boy back online in China

Taiwanese TV show, *My Dear Boy*, is back online in China after a fuss over funding was resolved. Allegations were that the show, produced by Taiwanese actress Ruby Lin, had received "pro-independence sponsorship". Lin issued a formal statement earlier this month saying she would never support the pro-independence movement.

## Double digit leap in India's TV usage

Across the board media gains in new 2017 survey



More than 90% of homes in India have access to a mobile phone and 61% have colour television sets, according to the new Indian Readership Survey (IRS).

IRS also shows that Indian homes had, by 2017, grown to just under 300 million, up 11% over the past three years.

Urban homes are up to 103 million. Rural homes have risen to 194.6 million, with the all India total coming in at 297.9 million. 93% of homes now have electricity.

Colour TV ownership has increased 14% since the last census in 2011.

The highest ownership is the South Indian state of Tamil Nadu, which hit 93%, followed by Kerala (90%) and the National Capital Territory of Delhi and Punjab, both of which come in at 88%. TV ownership in Maharashtra, which includes the commercial capital of Mumbai, is 72%.

The survey also showed that 57% of homes in India have a toilet for the exclusive use of household members.

IRS compared media consumption among 1,046,004,000 people (12+ years old).

Consumption of all media – including

newspapers and print magazines – is up.

Increases in print readership emerge across all age groups. 50% of people between 16-19 years old have read a hard copy daily newspaper in the past month, up from 38% in 2014.

The lowest newspaper readership is among the 50+ age group; 30% access a hard copy newspaper once a month.

75% of people were found to have watched TV in the past month, up 10% from the 2014 data. Viewership is much higher in urban areas at 88% (up 3% from 2014), compared to 68% (up 14% from 2014) in rural areas.

33% of people in urban areas accessed the internet, and 12% in rural areas.

Newspaper readership was up in both urban and rural areas. 39% of media users were found to have read a newspaper in the past one month, an 8% increase on the previous survey.

19% listened to radio, which was level with the number of people who accessed the internet. 3% went to the cinema.

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## Nippon TV's *Mother* replaces *Prison Playbook* on Korea's tvN

Korean channel tvN premieres the Korean remake of Nippon TV's award-winning series – *Mother* – in Singapore and Malaysia on 25 January.

*Mother* is the story of an elementary school teacher and her student, an eight-year old girl who is being abused by her biological mother.



*Mother*

The prime-time series stars Lee Bo-young as the teacher, Heo Yool as the daughter and Ko Sung-hee as the child's biological mother.

In Korea, *Mother* replaces prime-time 9.30pm prison drama, *Prison Playbook*, which ended its two-month run with average ratings of 11.2% for the final episode.

## Thailand's Zense signs Talpa double-bill *5 Gold Rings*, *Human Knowledge* debut in Asia



Varavuth Jentanakul, Chairman/CEO, Zense Entertainment

Thailand's Zense Entertainment is making local versions of Talpa formats – connected game show *5 Gold Rings* and studio entertainment show *Human Knowledge* – for free TV channels BBTV Channel 7 and PPTV. Both are first-time adaptations for Asia.

The new deals continue the rapid rise of Zense as a Thai production powerhouse,

producing for Channel 3, Channel 7, digital variety channel True 4 U and PPTV.

Along with a slate of originals, international formats produced in Thailand under the Zense shingle include *The Money Drop Thailand*, *Still Standing Thailand* (highest rated show in the time slot), *Sing Your Face Off* (*Your Face Sounds Familiar*), *Golden Tambourine* and *Show Me The Money*.

## India's Eros debuts Salman Khan in China

India's Eros International explores new territory in March with the release of Salman Khan's 2015 movie *Bajrangi Bhaijaan* in China.

The 2 March release across an expected 8,000 screens is Eros' first Salman Khan film in China and rides activity around the Chinese Lantern Festival. The China release is in association with China's E Stars Films Ltd and Salman Khan Ventures.

*Bajrangi Bhaijaan*, directed by Kabir Khan, is the story of Bajrangi (Salman Khan) and

his journey to reunite a six-year-old Pakistani girl in India with her parents in Pakistan.

"China has emerged as an important market and major box office earner for Indian films in recent years," says Eros International group chief executive, Jyoti Deshpande.

Eros released *Bajrangi Bhaijaan* across 4,200 screens in India (the highest number of screens for a Hindi film at the time) and over 700 screens in the international markets in July 2015.



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## Pilipinas Got Talent rules weekends for ABS-CBN

ABS-CBN's talent show, *Pilipinas Got Talent*, hit a national TV rating of 39.9% on Sunday (21 Jan), following its chart-topping Saturday rating of 35.7%. A second format win was for the local version of South Korea's *I Can See Your Voice*, which ruled its timeslot on Saturday (20 Jan) with 21.1%. (Source: Kantar Media).

## Vietnam's Love at First Song debuts in top spot



*Giai Dieu Chung Doi*

The premiere of CJ E&M format, *Love at First Song (Giai Dieu Chung Doi)*, on VTV3 in Vietnam won its 8pm slot with a rating of 7.6% (source: Hanoi Meter). The local version of the hybrid music/dating show debuted on 14 Jan.

## Niam Chiang Meng replaces Ernest Wong at Singapore's Mediacorp

Singapore's Mediacorp enters a new era on 21 April with the exit of Ernest Wong as board chairman. Wong is being replaced by career civil servant and former Media Development Authority chairman, Niam Chiang Meng.

## CTE debuts in Laos

Celestial Tiger Entertainment has added Laos (LaoSat) to its footprint along with new deals in Cambodia (PPCTV) and Indonesia (First Media).

## U.S. think tank blasts 4 Asian countries Thailand, Indonesia singled out for poor OTT policies

U.S.-based think tank, the Information Technology & Innovation Foundation (ITIF), has hammered China, Indonesia and Vietnam for "beggar-thy-neighbour" tactics and "trade distorting policies" to develop their own digital and high-tech sectors.

The fifth edition of the annual report – *The Worst Innovation Mercantilist Policies of 2017* – was published this week.

Thailand, although not in the top five worst markets, is targetted for its OTT services, which are described as "burdensome, restrictive" and with "discriminatory regulations".

Thailand's National Broadcasting and Telecommunications Commission (NBTC) is said to be developing policies that could "undermine a growing part of Thailand's digital economy". The report describes the NBTC's approach as "misplaced and misguided".

Indonesia is also singled out for expanding the range of "burdensome and discriminatory policies" for OTT services. These were originally considered in 2016 under the guise of creating a level playing field between traditional telecommunications operators and new internet-based services, the report says.

The report says Indonesia's revised provisions include "many vague and potentially troubling parts" that could, among other things, be applied to Google search and Gmail, Skype, PayPal and Facebook and Spotify.

Among a string of other accusations, including being impractical, the report says Indonesian authorities are trying to become internet gatekeepers.

"The regulation effectively tries to install the Indonesian government as a gatekeeper of the internet by including the requirement that foreign OTT firms apply for a licence to offer services in Indonesia... This impractical (and nearly impossible) requirement effectively tries to pre-empt the launch of new internet-based services being offered in Indonesia."

China was included in the 2017 list for enacting a new cybersecurity law that is "vague, intrusive, burdensome, and discriminatory against foreign tech firms and their goods and services", the report says, adding that this "includes extensive forced local data storage requirements, the exposure of sensitive intellectual property (IP), and discriminatory security reviews of information communication technology (ICT) hardware and software".

Vietnam made the list for its draft cybersecurity law that "introduces intrusive and discriminatory 'security reviews' of critical information infrastructure and a requirement for firms in these sectors to store data locally".

"Unfortunately, as the global race for market share in the digital economy and high-tech sectors intensifies, many countries continue to turn to 'innovation mercantilism' – a strategy that uses trade-distorting policies to advantage local technology firms and production activities," the report says.

"While this modern protectionism typically relies on behind-the-border regulations, not tariffs, to protect local firms, the objective and impact remains the same – to either replace foreign goods and services with local ones or to unfairly promote exports, or both," it adds.

"Innovation mercantilist practices do not just damage other economies and businesses; they damage the entire global innovation system, leading to less overall innovation and productivity growth," the report said.

"Moreover, they often do not even help the countries embracing such practices, particularly over the long run.

"Such policies lead countries to neglect the greater opportunity to spur greater sustainable growth over the long term by raising the productivity of all sectors of an economy, not just by spurring the growth of or creating more high-tech ones," it adds.

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“2018 will be a year of unprecedented change – perhaps one that we’ve never seen the likes of before. There’ll be more consolidation, more local IP and more ways to engage fans. It will also mean greater focus on new models that drive our industry forward.”

Ricky Ow, President, Turner Asia Pacific





The single most important influence on Asia's TV industry in the next 12 months will be...

“Creating and curating relevant and meaningful content in our diversified markets remains key. This together with digital content that truly resonates with viewers will ensure maximum engagement and brand loyalty.”

*Virginia Lim, Senior Vice President and Head of Content, Production and Marketing, Sony Pictures Television Networks, Asia*

The single most important influence on Asia's TV industry in the next 12 months will be...

“The uptrend of UHD channels by broadcasters, especially with FIFA confirming the entire 2018 World Cup will be available in 4K UHD.”

Yau Chyong Lim, Chief Operating Officer, Measat Global

The single most important influence on  
Asia's TV industry in the next 12 months will be...

“The consumers are deciding who they'll hire and fire as they navigate their way around the many offerings that are now available. It will be a period of accelerated change like never before. Be ready.”

Mike Kerr, Managing Director, Asia, beIN Asia Pacific

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The single most important influence on Asia's TV industry in the next 12 months will be...

“

Technology is driving more

consumer choice than ever before. However, creating great content still needs to be the focus in everything we do – it's going to be about creating the content that people most want to watch and share with others.”

Mark Whitehead, President & Managing Director, Asia Pacific, Viacom International Media Networks



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## What's on where...

January 2018	30 Jan-2 Feb	8th Asian Side of the Doc	Bangkok, Thailand
March 2018	5-7	FICCI Frames	Mumbai, India
	12-13	INTV	Jerusalem, Israel
	13-15	SPORTELASia	Singapore
	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
	24-26	APOS	Bali, Indonesia
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
	15-23	L.A. Screenings	L.A., U.S.A.
	22-23	PromaxBDA India	Mumbai, India
June 2018	6-7	MIP China	Hangzhou, China
	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	25	CASBAA Satellite Industry Forum	Singapore
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
August 2018	28-29	ContentAsia Summit	Singapore
September 2018	5-7	BCWW	Seoul, South Korea
	13-16	Gwangju ACE Fair	Gwangju, South Korea
October 2018	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France
	30 Oct-1 Nov	CASBAA Convention	Hong Kong
December 2018	3-4	PromaxBDA Asia	Singapore
	5-7	Asia TV Forum & Market, ATF	Singapore

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

## India's *Bigg Boss* hits Philippines top 10 Taste for U.S. drama runs high

An Indian version of *Big Brother* has made it onto the list of programmes most in demand in the Philippines for the week of 4-10 January, putting the title in the neighbourhood of Hollywood greats – *Game of Thrones*, *The Walking Dead*, *Stranger Things* and *Good Doctor* – albeit with half the demand.

The local show that made the cut for the week is GMA variety programme *Sunday Pinasaya*, which has been running since August 2015.

Demand for U.S. drama ran high for the week, taking seven spots on the top 10 overall list and eight of the places on the digital originals list plus Netflix's adult animated web series *Castlevania*.

Netflix rules the digital originals list, with seven of the titles on the top 10 list. *Stranger Things* was by far the title most in demand, with more than three times the number of demand expressions than *13 Reasons Why*, which placed second.

### Philippines: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game of Thrones	24,961,736
2	The Walking Dead	22,458,232
3	Stranger Things	20,849,711
4	Good Doctor	15,403,423
5	Riverdale	14,454,299
6	Bigg Boss	11,873,121
7	The Big Bang Theory	8,603,230
8	The Flash	7,415,256
9	How To Get Away With Murder	6,966,387
10	Sunday Pinasaya	6,912,126

### Philippines: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Stranger Things	Netflix	20,849,711
2	13 Reasons Why	Netflix	5,915,945
3	Black Mirror	Netflix	5,362,793
4	Marvel's The Punisher	Netflix	4,458,444
5	Marvel's Runaways	Hulu	3,846,843
6	Narcos	Netflix	3,132,452
7	Star Trek: Discovery	CBS All Access	2,004,128
8	Castlevania	Netflix	1,618,804
9	The Grand Tour	Amazon Video	1,525,694
10	The Crown	Netflix	1,432,548

Date range: 4-10 January 2018

Market: Philippines

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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