

APOS 2018 wraps Plenty of questions, evolving answers over 3 days in Bali

This year's Asia Pacific Video Operators Summit (APOS) closed in Bali on Thursday (26 April) with a strong sense that if anyone says they have the current media environment all figured out, they're fibbing. Or delusional. Or, at best, glossing over reality.

There was little argument over the three days that the sky's the limit on data consumption, that the pay-TV economics of days gone by (with large minimum guarantees & multi-million dollar licensing deals) are never coming back, that a larger part of the future belongs to local content and its creators, and that all kinds of new partnerships will emerge as companies figure out how to match their strengths/weaknesses with others' weaknesses/strengths to create businesses of the future.

The news cycle over the three days was dominated by streaming platforms (Viu, Hooq, iflix, Amazon Prime Video, Tribe, StarHub Go), and their content plans, sprinkled with a linear carriage deal here and there (MTV Classic on Solar, Nick Jr on Telkomsel, KIX on VTCab/Viettel's nexTV, ducktv on Hong Kong Cable).

And then there were the new platforms, led by Go-Jek's Go-Play. No details available yet other than that the service will be available in daily/weekly/monthly options.

Asia's streaming world is also set to welcome James Bridges' *iwonder*, an indie doc/current affairs platform that debuts on iflix in May, and will be followed by SVOD launches in Singapore, Australia and New Zealand in September this year. A broader international roll out is being planned for 2019, Bridges said on the sidelines of APOS.

More APOS news on pages 6 and 10 and at www.contentasia.tv.

Go-Jek opens throttle on content Indonesian platform preps streaming service Go-Play



Underdogs, a series by Vice Indonesia and Go-Jek

Ride-sharing/payments platform, Go-Jek, is stepping on the gas in its quest to engage Indonesian consumers, moving into content creation and delivery with new streaming platform Go-Play.

The subscription platform with daily/weekly/monthly access (details not yet disclosed), will be driven by new content creation unit, Go-Studios.

"We want to nurture individual talent and filmmakers and promote Indonesia and Indonesian content," said Michy Gustavia, Go-Jek's SVP for acquisitions and development, during this year's Asia Pacific Video Operators Summit (APOS) in Bali this month.

One of the films in development is *When We Dance*, produced with Vice Indonesia and directed by Joko Anwar. The film is scheduled for release by the end of 2019.

The feature film follows Go-Jek/Vice partnership on *Upstarts*, which premiered in January this year. The documentary shorts profile people "changing the face of Indonesia using their talent and cre-

ative drive".

Last year, Go-Jek and Vice worked on sports doc series, *Underdogs*, which focused on "athletes rising above prejudice, poverty and physical pain to achieve greatness".

Vice said early episodes of the two series had been viewed more than four million times.

Gustavia said Go-Jek's content plans covered a range of genres "using what we have learned about our users to create content that will have a positive social impact".

Go-Jek's early documentaries include a programme about women drivers, many of whom suffered high cancellation rates because men don't believe women can drive motorcycles.

"The cancellation rates directly impact the livelihoods of women," Gustavia said, adding that "the end product is something really powerful" and has been submitted to several international film festivals.

95% of the content from Go-Studios will be Indonesia focused.

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MBC

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10% IPL cricket bump from OOH viewers

New BARC platform rolls out in Mumbai, Delhi, Bangalore

Out of home (OOH) access bumped up Star India's IPL viewership by 10% in major metros of Mumbai, Delhi and Bangalore, according to Indian ratings agency BARC India's new OOH measurement platform.

In the first data made public from the new OOH service, BARC said OOH viewing generated a total of 19.4 million impressions for the first eight IPL matches in the three cities. Compared to BARC India's currency panel in these markets, this represented an additional 10% viewership.

Star India is the first broadcaster signed up for the service, which marks BARC India's first foray beyond in-home TV viewership measurement.

The new platform tracks viewing across 900+ establishments in Mumbai, Delhi and Bangalore using 1500+ meters.

"This is a game changer for the industry as it uncovers a significant share of TV viewership that wasn't being measured until now," says BARC India chief executive, Partho Dasgupta.

"The OOH data is sample study across Delhi, Mumbai and Bangalore. If a study was done for other similar cities one could expect to see a comparable lift in viewership," BARC chief executive Partho Dasgupta said, calling the new platform "a natural step" in BARC's commitment "to measure what India watches".

"This is also aligned with our goal of measuring content wherever it plays- irrespective of screen or pipe," Dasgupta said.

Netflix drives up Fetch TV viewership, squashes churn, Lorson says in Bali

Fetch TV users who watch Netflix on Fetch view an extra 22 hours of content a month, the Australian platform said the Asia Pacific Video Operators Summit (APOS) in Bali last week.

In addition, Fetch TV said, Netflix viewers on Fetch churned at lower rates than non-Netflix users.

The latest data updates were part of the extended agreement Fetch TV has signed with Netflix to add enhanced features over the next six months.

The new functionality includes universal search across all Fetch services, including free-TV and catch up, along with easier discovery and faster access via a Netflix-branded button on the Fetch remote control.

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Viu delivers 900 eps in 2018

Quality content, strong relevance, Lee says



Janice Lee, PCCW Media Group MD

PCCW's regional streaming platform, Viu, will deliver 70 titles and more than 900 episodes of locally produced content in Hindi, Chinese, Bahasa Indonesia and Arabic this year, PCCW Media Group managing director, Janice Lee, said during the Asia Pacific Video Operators Summit (APOS) in Bali. Lee told delegates in a session on paths to value creation for TV and digital video that "quality content with strong relevance is key to our continued high engagement with viewers". She outlined Viu's multi-layered approach to content creation, including working with top directors and crowd-sourcing ideas from young filmmakers.

Viu adds Tamil originals

India unit plans 20+ new shows



Love, Lust and Confusion

Viu India celebrated its second anniversary at end April with plans to deliver almost 30 originals this year as well as pushing into Tamil markets for the first time. The platform has premiered seven Hindi and Telugu originals this year so far, and says another 20 (including six Tamil originals) are in the works for the rest of the year. Series on the 2018 slate include *Love, Lust and Confusion* and *Spotlight 2*. Viu says users spend an average 1.2-1.8 hours a day on the service.

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Hong Kong's smartphone penetration & use soars, new Nielsen data shows

Hong Kong's smartphone penetration was up 5% to 4.9 million users in 2017 compared to 2016, according to the latest Nielsen Media Index data published on 30 April.

The amount of time spent online every day was up 14% from 2.8 hours to 3.2 hours.

The number of people going online via smartphones was up 4% in Hong Kong. The use of other devices for online access fell 2%.

The report said 97% of all internet users used smartphones for access.

The overall proportion of people aged 12 to 64 using the internet rose from 91% to 94%, similar to that for TV, making it one of the key tools for consuming media, Nielsen said.

Viewership of terrestrial, pay and satellite TV rose from 92% to 94%, partly due to the increased popularity of over-the-top boxes.

The proportion of households that own media boxes rose from 16% to 43%.

Turner countdown to biggest branded event in Southeast Asia

Turner kicks off its biggest branded event in Southeast Asia on 22 May.

The two-week Cartoon Network Animate Your Life (26 May-10 June) at Gardens by the Bay's Bayfront Plaza is expected to attract 80,000 people, Turner says.

The event includes workshops and guest appearances by John Fang, the creator of *Ben 10*, and Vaibhav Kumaresh, who created *Lamput*. Supporters include Singapore Tourism Board's Leisure Events Fund, Singtel and Prudential Singapore.

Daytime Emmy win for *Scars of Nanking* A+E, Jiangsu co-pro wins Outstanding Cinematography



Scars of Nanking

Docu-drama *Scars of Nanking*, A+E Networks' first international co-production with China's Jiangsu Broadcasting Corporation, won a Daytime Emmy this morning for Outstanding Cinematography.

The show was nominated for two awards – Outstanding Cinematography and Outstanding Single Camera Editing.

Marking the 80th anniversary of the

Nanking Massacre by Japanese forces during World War II, the one-hour docu-drama premiered on 13 December 2017 on the History channel in Asia, the U.S., and on Jiangsu Satellite TV in China.

The programme tells the story of 22 American missionaries' struggle to save Chinese civilians and to smuggle out evidence of the infamous 1937 massacre.

Singapore streaming piracy soars 280% 7m visits to top 5 pirate sites in March this year, CCP says

Streaming piracy in Singapore soared by more than 280% in the two years to end 2017, according to the Centre for Content Promotion (CCP).

The total number of BitTorrent movie and TV downloads was up to a record 99 million last year.

Local visits to pirate video sites were 1.14 times higher than visits to five legitimate services – Singtel, Netflix, Toggle, Viu and StarHub – available in Singapore, the CCP said using Alexa data.

In March this year, the top five pirate sites were visited seven million times by Singapore consumers.

The latest data was part of an info pack distributed this month as part of the World Intellectual Property Day events, which included the launch of the latest "say no to piracy" consumer awareness campaign.

The animated video will play at movie complexes across Singapore as well as on StarHub channels.

Who was at ... HBO Asia's *Westworld* party at APOS



From left: Zakiah Maleh, HBO Asia; Lyn Nasihin, Primeworks Distribution; Emmylou Villasis, Timothy Bautista, Cable BOSS Philippines



Gerard Milan, Smart Communications; Isabel Enriquez, Vitto Lazatin, Cignal TV; Julian Lim, HBO Asia; Guido Zaballero, Cignal TV



Steve Burton, Jonathan Spink, HBO Asia; Joe Tarulli, HBO International



Denny Dharmawan, PT SVN; Ryan Setiawan, MNC; Rady Rafly, MNC Kabel Mediacom



Joon Lee, LYD Networks; Hyun Park, Warner Bros; Jay Ji, Huayi Brothers Korea; Hyunmoo Lee, YUNO Media Group



Rajiv Dhawn, NBCUniversal International TV Distribution; Virginia Lim, Sony Pictures Television Networks Asia; Karen Lee, Singtel



Alisah Bonaobra, finalist of the X Factor U.K. 2017 and first runner-up of *The Voice of the Philippines* season 2



Ma. Antonette Asuncion, Jennifer Doig, Sony Pictures Television Networks Asia



Meena Kumari Adnani, First Media; Sabrina Mimouni, Rewind Networks

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Taiwan's NCC bangs heads

Formosa TV, cable ops told to settle difference... "or else"

Taiwan's National Communications Commission (NCC) has given warring parties Formosa TV and three cable system operators (Kbro, TWM Broadband, Taiwan Broadband Communication) until today (Monday, 30 April) to settle their long-running dispute and come up with a payment structure that doesn't negatively impact subscribers. If they fail, all four could face fines of up to NT\$3 million/US\$101,274 each.

"Each was seeking to maximise its profits, but they all have to stay calm," NCC spokesperson, Wong Po-tsung, told local daily, The Taipei Times.

At the heart of the argument is Formosa's insistence on bundling its three channels, even if operators only plan to carry one, and the operators' insistence that Formosa drop prices because the channels are also carried on telco Chunghwa's multi-media on demand (MOD) platform.

The country's Fair Trade Commission may be called in to adjudicate on what the NCC's Wong called Formosa's "coercive package licensing".

GMA hits YouTube Space



Sikat Ka, Kapuso!

The Philippines' GMA Network hit the YouTube Space New York in April. Stars involved in the side trip to New York before the GMA Pinoy TV Sikat Ka, Kapuso! show in New Jersey were (from left) Alden Richards, Lovi Poe, Dingdong Dantes, Dennis Trillo, Jennylyn Mercado and Betong Sumaya.

Globe offers 6 months access to FOX+

Co-investment message from regional telcos @ APOS

Philippines' telco Globe Telecom and FOX Networks Group's (FNG) streaming platform, FOX+, are offering six months free access with new higher-end Globe At Home plans from tomorrow (1 May).

The special offer comes only days after Globe president/CEO, Ernest Cu, said telcos and content providers needed "to align our goals".

"In this world of shifting habits, we have to work on migrating revenue streams from old to new... There should be a partnership in investment," Cu said during the opening session of this year's Asia Pacific Video Operators Summit (APOS) in Bali.

Monetising content was a major theme through the three days in Bali.

Singtel's CEO, consumer Singapore, Yuen Kuan Moon said the telco, with both content and tech businesses, was in a "unique position" to see both sides.

"The key is to deliver content in any form and any way," he said. Business models, he added, would continue to evolve with all the alternatives coming onto the market.

Asked what success looked like, Moon said: "We need to monetise content and not subsidise it with data".

Optus CEO Allen Lew said a premium mobile network combined with premium exclusive content was at the heart of the Optus offer in Australia.

"At the end of day, if all you do is provide connectivity, you will end up like an electricity company," Lew said.

Somchai Lertsutiwong, CEO of Thailand's AIS, also said the telco needed "to differentiate ourselves by something else other than pricing".

Not all markets are rushing headlong into the premium space.

Telkomsel director and chief marketing officer, Alistair Johnston, said the average ARPU in Indonesia was US\$4. "If you are putting \$2/3 on top of that for a content subscription, it's not going to work," he said.

Is there a market for premium video – or any video consumers will pay for – in Indonesia? "Not really," he added.

Although local content resonated in Indonesia, the chances of charging for it were slim. "If you look at the markets on a monthly subs base, that's a thin layer," Johnston said, adding that sachet pricing was a whole other story.

Building affinity with customers in all ways possible was a universal goal and another theme that ran through the three days of this year's APOS.

"Content is king, but customer is god," Lertsutiwong, said.

In a separate session, delegates heard that the Philippines' PLDT was investing heavily in technology, including network upgrades and data analytics.

PLDT director, Ray Espinosa, said "the view is that the more you understand video, the more you invest, the higher data consumption will rise, and therefore revenue will rise".

But, he added, the question was "how does the telco share in the revenue and profits of the video business".

FNG's EVP/MD for Southeast Asia, HK and Australia, Rohit D'Silva, said during APOS that the streaming platform hoped to roll out in four more markets in the next 15 months. FOX+ also has distribution in Taiwan (Chunghwa Telecom), Singapore (Singtel, StarHub) and Hong Kong (PCCW).



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China

In numbers

Population..... 1.38 billion
 Households..... 445 million
 Avg household size..... 3.1
 TV households..... 427 million
 Digital TV households..... 339 million
 Fixed-line bb internet subs..... 322 million
 Mobile internet users..... 1.17 billion
 Mobile phone subs..... 1.32 billion

Source: Companies, National Bureau of Statistics of China

Broadcasters

Beijing Gehua CATV Network

Beijing Gehua CATV Network, established in 1999, offers a triple-play service consisting of cable TV, broadband internet and telephone to more than five million registered cable TV/HD interactive digital TV users and 385,000 broadband subscribers.

Beijing TV

Founded in 1979, Beijing TV (BTV) owns 13 channels with total reach of about 300 million audiences nationwide. BTV operates both cable free TV and pay TV services. The company also produces TV drama, animation, news, TV magazine, documentary, sports and training programmes.

China Central Television (CCTV)

Founded in 1958, China Central Television (CCTV) is mainland China's state-controlled national TV broadcaster, offering 50 free-TV/digital pay-TV channels to one billion+ viewers across China. Content is mostly local, interspersed with local versions of international formats and foreign acquisitions. CCTV is also involved in content exchange/co-production projects with foreign broadcasters. In addition to its television businesses, CCTV operates content distribution unit, China International Television Corporation (CITVC), webcast service platform, China Network Television (CNTV) and online TV division Future TV.

Guangdong Cable TV Network

Guangdong Cable TV Network



Chosen, iQIYI

(GDCATV), owned by the Guangdong provincial government, is a cable TV/ internet broadband network servicing more than 900,000 subscribers in the Guangzhou province of China.

Hunan Broadcasting System

Established in 1970 as Golden Eagle Broadcasting System, state-owned Hunan Broadcasting System (HBS) operates various television channels in China, including Hunan Satellite TV, a 24-hour general entertainment channel. Hunan Satellite TV airs mostly local content, ranging from variety shows to movies, animation and game shows. Hunan, a major buyer of international rights, has produced authorised local versions of *The X Factor*, *Your Face Sounds Familiar*, *The Winner Is* and *I'm A Singer*, among others. Hunan's vibrant original content slate includes shows like *Happy Camp*, *Day Day Up* and *Super Girl/Boy*.

Jiangsu Broadcasting Corp

Established in June 2001, Jiangsu Broadcasting Corporation (JSBC) serves households in Jiangsu province. Jiangsu Broadcasting owns and operates 16 television channels, including two satellite channels, seven terrestrial television channels, four

digital pay-TV channels (Fashion Channel, Kid's Education Channel, English Education Channel, Fortune Channel) and mobile TV channel (Jiangsu Mobile TV). JSBC is also one of China's active international formats buyers having aired, among others, talent reality *The Brain China 4* and game show *Still Standing China 7* in 2017, as well as talent shows *I Can See Your Voice China* and *The Remix China* in 2016 on Jiangsu Satellite Channel. JSBC is also involved in content production, movie distribution, home shopping and online gaming.

Shanghai Media Group (SMG)

Shanghai Media Group (SMG) is one of China's largest media and entertainment companies, boasting a portfolio spanning traditional TV, radio, newspapers/magazines, TV/film production/distribution, OTT/IPTV, online/console gaming, digital advertising, TV shopping/e-commerce; live entertainment and tourism. SMG operates 15 cable/satellite TV networks (including documentary channel Docu TV, kids channel Toonmax and Dragon TV), 15 subscription-based digital pay TV channels, 13 radio frequencies, eight newspapers, magazines and landmark properties, including the Oriental Pearl TV Tower.

Shenzhen Media Group

Shenzhen Media Group owns and operates, among other businesses, 12 TV channels and four radio stations in China, including Shenzhen Satellite Television, which bought the format rights to Nippon TV's business entertainment format *Dragons' Den* in 2017 and Endemol Shine's real life thriller format *Hunted* in 2016.

Sichuan Radio and Television

Sichuan government-owned network, Sichuan Radio and Television (SRT), was established in May 1960 and started broadcasting nationwide in August 2003. The broadcaster operates 11 satellite TV channels and eight radio stations.

Southern Media Corporation

Southern Media Corporation (SMC) is a wholly owned operating subsidiary of Guangdong Television Station (GDTV). SMC's primary businesses include cable network television, media operations, advertising, digital distribution, new media, content marketing, cable network support, TV content production, digital magazine publication and related activities. SMC is made up of Radio Guangdong, Guangdong TV, Southern TV, Radio and Television Technical Center of Guangdong Province, Guangdong Cable Radio and Television Network Inc, which consists of 19 city-level TV stations and 76 county-level TV stations. SMC was established in January 2004 by the merger between GDTV and Southern Television (TVS).

Zhejiang Radio & TV Group

China's provincial broadcaster, Zhejiang Radio and Television Group (ZRTG) was established in Nov 2001 operating in Zhejiang province. The network owns and operates 12 TV channels and seven radio stations, and produces original/localised content and live events for both regional and national audiences. ZRTG is mostly known for its flagship reality talent show *Sing! China* (the evolution of *The Voice of China* after an ugly struggle over the format and the Chinese name/characters), *China Dream* and *Hurry up, Brother*.

Online/OTT

BesTV

BesTV offers about 400,000 hours of local and international shows across a wide spectrum of genres, including factual, drama and kids to more than 26 million subscribers. Launched in 2005, BesTV is owned and operated by Shanghai Media Group's media entertainment subsidiary Shanghai Oriental Pearl Group.

Bilibili

Millennial-targeted digital platform Bilibili (aka B Station) offers online streaming of UGC and acquired local/international shows, including anime, music, drama series, games, entertainment, movies and factual (travel, nature, food) content. Bilibili features real-time commentary subtitling that displays users' comments while watching. Monthly subscriptions cost RMB25/US\$3.60. Launched in June 2009, Bilibili has over 71.8 million monthly active users (81.7% under 28 years old) at the end of 2017.

China Blue TV

Launched in July 2015, China Blue TV is the internet video platform of Zhejiang Radio & TV group. The platform offers original web series and select content from the group's free-TV channel Zhejiang TV, a satellite broadcast station serving viewers in Hangzhou, Zhejiang.

China Network Television (CNTV)

China Network Television (CNTV) is a national web-based TV broadcaster launched in Dec 2009 by China Central Television (CCTV). CNTV's online news portal, CCTV.com, carries local and international news, live/on-demand video content and searchable archives in multiple languages, including French, Russian, Korean and Chinese ethnic minority languages).

iQIYI

Founded in April 2010, iQIYI is an online/streaming platform offering local/international/in-house titles, including movies and TV drama, to over 20 million paying

subscribers with advertising-supported video on demand (AVOD), subscription video on demand (SVOD) and transactional video on demand (TVOD) options. Subscriptions cost RMB19.80/US\$3 a month or RMB198/US\$30 a year. iQIYI is owned by Chinese web service, Baidu.

Mango TV

Hunan Broadcasting System launched OTT platform Mango TV in 2011, offering SD and HD channels, as well as VOD content of films, movies, TV dramas, variety shows, documentaries and animation for free to more than eight million subscribers in China.

PP Video HD

Launched in 2005, PP Video HD (formerly PPTV) offers more than 300,000 hours of local/international content, including Chinese and Korean drama, movies, sports, entertainment and news via live streaming and on-demand. The line-up covers live events, including talent show *Super Girl* and original online content, in cooperation with other media groups and studios in China. PP Video HD is free with some pay options.

Sohu Video

Online platform Sohu.com provides a network of web properties and community based/web 2.0 products. Sohu's content platform, Sohu Video (tv.sohu.com), offers free access to most content, including local/international drama series, variety shows, original productions, news, documentaries, animation, entertainment, live TV and user-generated content. Premium content is mostly movies and educational. Sohu Video is available on the go via mobile video site and mobile video application. Premium plans cost from RMB30/US\$4.60 a month to RMB360/US\$55 for 12 months. Sohu was incorporated in 1996 as Internet Technologies China and renamed Sohu.com in 1999.

T-Mall Box Office (TBO)

Online/mobile commerce giant Alibaba

rolled out T-Mall Box Office (TBO), a subscription-based video-streaming service, in Sept 2015. TBO is delivered via set-top box and smart TV devices, offering in-house and local/foreign content, including a strong slate of Hollywood titles and related entertainment content.

Tencent OTT

Launched in 2015, Tencent OTT is the content service of Tencent Video, a multi-faceted online business offering gaming, e-commerce and social apps (QQ, WeChat). Tencent OTT delivers local/int'l content, including films, TV shows, formats, original productions, sports events and news. Premium content is behind a subscription paywall. Subscription costs RMB30/US\$4.40 a month or RMB330/US\$48 a year for VIP membership. Tencent OTT has 200 million total activated terminals (including TV and set-top box) and 20+ million average daily active terminals. (source: Tencent, Aug 2017).

Tiantian Kankan

Video streaming platform Tiantian Kankan was known as Xunlei Kankan until Aug 2015 after it was acquired by Beijing Ne-sound International Media for RMB130 million/US\$20 million from former owner Xunlei Limited in mid 2015. Tiantian Kankan carries local and int'l content from 200+ partners. It claims monthly users of about 150 million (12 million daily users) and about 70 million average daily video views. Subscription costs RMB150/US\$22 a year.

Wasu

Launched in 2003, Wasu is an online video platform offering live TV channels and local/international VOD content to about 20+ million subscribers. The VOD library includes drama, movies, animation and documentary series. VIP pack costs RMB40/US\$6 a month. Wasu is owned and managed by Wasu Digital TV Media Holdings, an investment by the Hangzhou Culture, Radio and Television Group and the Zhejiang Radio and Television Group. The Wasu group is China's media pow-

erhouse, with growing scale across digital cable TV, OTT and internet TV. It also owns 42% of national cable company China Cable Network.

Youku

China's digital entertainment platform Youku Business Division (Youku BD), which is a part of Alibaba Digital Media & Entertainment group, was formed by the merger of Youku, Tudou and Alibaba home entertainment in Oct 2016. Youku's businesses span PC, TV and mobile. Content includes copyrighted, co-produced, in-house, UGC/PGC (user/professionally generated content), live webcasts and VR (virtual reality). Youku offers about 3,000 television drama titles, 7,000+ movies, 540+ variety shows, as well as current events, music videos, UGC and in-house/original productions. Youku serves approximately 580 million monthly unique devices and an average of 1.1 billion daily mobile views.

Production

Beijing Hualu Baina Film & TV

Established in 2002, Beijing Hualu Baina Film & TV (HBN) is an entertainment company specialising in film/TV planning, production, distribution and licensing.

Cenic Media

Cenic Media specialises in the production, distribution and investment of content in the China market. The aim is to become an ideal partner of global drama/formats producers and media platforms.

China Huace Film & TV

Established in 2005, China Huace Film & TV is a TV and film media group primarily focused on production and distribution of TV drama, films and variety shows. The group has more than 20 subsidiaries (including Croton Media) and has made strategic alliances and investments into areas such as a film studio, cinema theatres, advertising/artist agencies and on-line gaming.

CICC

China Intercontinental Communication Center (CICC) is an international media institution established in 1993 dedicated to international cultural exchange through co-production, promotion and publishing of film, TV and new media. CICC specialises in documentary production covering Chinese nature, history and culture. Production partners include the Chinese state-owned organisations, as well as more than 40 international companies and broadcasters.

Ciwen

Ciwen Media Group produces and distributes TV, film and animation in China. The company's kids and rights division is responsible for original content creation, production, distribution, brand management, and licensing and merchandising animated properties and characters from around the globe.

Endemol Shine China

Endemol Shine China is engaged in developing and co-developing formats, providing production services, exploiting IP and promoting Chinese content abroad. The group has been active in China since 2005, working with local partners including broadcasters and digital platforms.

Enlight TV Production

Enlight TV Production/Beijing Enlight Media specialises in the production of TV content in China, and is also involved in film distribution. Production genres include TV drama, formats, news, variety and lifestyle.

Fantawild Animation

Fantawild Animation Inc (FAI) specialises in original animation design and production. Globally, the company has distributed its programmes to over 100 countries via TV networks such as Disney and Sony as well as Netflix. Known mostly for its TV animation series *Boonie Bears*, Fantawild Animation is a part of the Fantawild Holding, a subsidiary of Cultural and Technology in China.

FremantleMedia China

FremantleMedia in China creates, produces and distributes content in the country across traditional TV and digital platforms. Production credits include dating show *Date With Fate China* (aired on iQiyi) and reality talent *Don't Stop Me Now China* (CCTV1) and *Let's Get Gold China* (CCTV3).

Huayi Brothers Media

Huayi Brothers Media Corporation is one of China's dominant media and entertainment companies. Founded in 1994 by the Wang brothers, the company began with feature film production and distribution, and has since expanded into television production, talent management, cinema, music, new media, gaming and theme parks.

IPCN

Established in 2007, Shanghai-based International Program Content Network (IPCN) specialises in the acquisition and distribution of format rights to China/Asia-Pacific. The company has brokered more than 35 deals or about 5,000 hours of international TV for the Chinese market in original and localised versions. Production credits in 2017 include season two of business entertainment format *Dragons' Den China*.

Sony Pictures Entertainment (Beijing)

Sony Pictures Entertainment's production outfit in China (formerly known as Huaso Film and TV Digital Production) was co-founded by China Film Group Corporation and Sony Pictures Entertainment in 2004. In 2011, China Film Group shifted its shares to CCTV6 movie channel and the Beijing-based production house became a joint venture company owned by CCTV6 and Sony Pictures.

Star China International Media

Star China International Media (Star China) specialises in TV production (Canxing Production/Starry Production), broad-

casting (Xing Kong China, Xing Kong International Channel and Channel [V] China), filmmaking, artist management and music/concert production. Star China's TV production subsidiary, Canxing/Starry, produces local adaptations of international formats. Star China's original formats include native Chinese format *Sing My Song* and *Sing! China*. Star China was established in August 2010 as a joint venture between Chinese Media Capital (CMC) and 21st Century Fox. In January 2014, CMC acquired 20th Century Fox's 47% stake to become sole owner.

Tangren Media

Tangren Media specialises in the production of TV dramas, 3D animation and movies, and is involved in distribution, publishing and talent management. The company was incorporated in 2012.

UYoung Culture & Media

Launched in 2000, UYoung produces, distributes and licenses animated kids' content across all platforms. The company also creates its own preschool consumer product lines and runs strategic media operations across a number of Chinese kids' channels. Headquartered in Beijing, UYoung has offices and production facilities in Beijing, Shanghai and Los Angeles.

Zhejiang Versatile Media

Hangzhou-based Zhejiang Versatile Media launched in 1993 as Hangzhou Versatile Advertising and is an integrated media company involved in film/TV, animation, advertising, internet and mobile services.

Zhejiang Zhongnan Animation

Established in 2003, Zhejiang Zhongnan Animation (Zoland Animation) specialises in original animation production. Titles – both original animation series and films, with an aggregate length of approximately 80,000 minutes – have been

broadcast in about 90 countries and regions, including the U.S., Europe, Japan and Africa. The company is also involved in drama/live-action films, global distribution of content, publishing and licensing.

Telcos

China Mobile

China Mobile Communications Corporation is a state-owned telecommunication corporation offering mobile voice and multimedia services through nationwide (2G/3G/4G) mobile telecommunications network across mainland China. China Mobile had over 873 million subs in Aug 2017.

China Telecom

China Telecom provides mobile, broadband internet and fixed line services to about 248 million mobile subscribers, 132 million wireline broadband subscribers and 122 million access lines (Nov 2017).

China Unicom

China Unicom was founded as a state-owned enterprise in 1994 by the Ministry of Railways, the Ministry of Electronics Industry and the Ministry of Electric Power Industry. As of Nov 2017, China Unicom had 281.3 million mobile subscribers, 77.5 million fixed-line broadband subscribers and 60.6 million fixed-line customers.

Government/Regulator

SAPPRFT

The State Administration of Press, Publication, Radio, Film and Television of the People's Republic of China (SAPPRFT) oversees state-owned television, radio, film and publications enterprises. The body directly controls state-owned media, including China Central Television (CCTV), China National Radio, China Radio International. SAPPRFT is also responsible for policing China's censorship rules.

Adapted from ContentAsia's The Big List 2018

Be included! Please send your details to Malena at malena@contentasia.tv or +65 6846 5982

What's on where...

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
	12-14	Shanghai International Film & TV Festival TV Market	Shanghai, China
	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	2-4	APSCC	Jakarta, Indonesia
	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France
	23-25	TIFFCOM 2018	Tokyo, Japan
	30 Oct-1 Nov	CASBAA Convention	Hong Kong
November 2018	28-30	Asian Animation Summit	Seoul, South Korea
December 2018	3-4	PromaxBDA Asia	Singapore
	5-7	Asia TV Forum & Market, ATF	Singapore
March 2019	18-21	Hong Kong FILMART	Hong Kong
April 2019	8-11	MIP TV	Cannes, France

Online activity dips in Hong Kong

The Walking Dead tops list of measured titles

Online activity around regional and international hits in Hong Kong – including Netflix and other international streamers – was way low for the week of 12-18 April, with not a single title coming anywhere near the one-million demand expressions mark.

Reasons could be the high-attraction of local titles offered by Television Broadcasts Ltd's (TVB) streaming platform myTV SUPER as well as PCCW Media-owned free/pay platform Viu. Local titles are still

being onboarded by data science company Parrot Analytics.

Demand expressions for the week were d-down by 50% from the week of 20-27 September 2017, when top title – *Game of Thrones* – drew 1.8 million demand expressions and six of the titles on the overall list topped the 500,000 demand expressions mark.

Netflix's *Black Mirror* topped the digital originals list, way up from 7th place in September last year.

HONG KONG: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	The Walking Dead	886,059
2	Agents of S.H.I.E.L.D.	386,822
3	Game Of Thrones	378,021
4	Tokyo Ghoul (東京喰種)	375,253
5	Supergirl	364,170
6	Running Man (런닝맨)	339,821
7	Arrow	325,344
8	The Flash	312,425
9	Brooklyn Nine-nine	302,213
10	DC's Legends Of Tomorrow	291,654

HONG KONG: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Black Mirror	Netflix	270,163
2	Stranger Things	Netflix	214,915
3	Star Trek: Discovery	CBS All Access	180,183
4	Altered Carbon	Netflix	171,346
5	Marvel's Jessica Jones	Netflix	159,935
6	The Grand Tour	Amazon Video	156,463
7	Narcos	Netflix	140,711
8	The Good Fight	CBS All Access	132,225
9	13 Reasons Why	Netflix	121,206
10	The Looming Tower	Hulu	113,358

Date range: 12-18 April 2018

Market: Hong Kong

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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