

## Dembla exits Turner for Hooq

Veteran pay-TV exec joins Asian streamer as chief commercial officer



Vishal Dembla

Veteran Turner exec, Vishal Dembla, is shifting into the regional streaming universe as chief commercial officer for Southeast Asia at Singtel-led platform Hooq.

The new role is effective from 1 March.

Dembla takes over biz dev and partnership responsibilities from Hooq chief exec, Peter Bithos, and country ops from Jane Walker.

Walker, who has been with Hooq since the beginning, shifts from VP of South-east Asia country operations to VP of marketing.

In another change, Bithos has added the Singapore MD role to Gautam Kiyawat's freemium and AVOD portfolio. Kiyawat will report to Dembla.

Dembla was most recently Turner's vice president and general manager for Southeast Asia and Hong Kong.

## New drama lights up JTBC Mondays

*The Light in Your Eyes* climbs to 3.743%



Han Ji-Min, *The Light in Your Eyes*

New Korean drama, *The Light in Your Eyes*, climbed to a 3.743% nationwide rating this week, lighting up the Monday night 9.30pm slot for cable broadcaster JTBC. In Seoul, the fantasy romance hit 4.638% (source: AGB Nielsen).

*The Light in Your Eyes*, produced by JTBC's Drama House, debuted on 11 Feb with 3.185% nationwide, climbing to 3.188% on 12 Feb, also in the prime-time 9.30pm slot. This beats the top rating achieved by the previous series in this slot, *Clean with Passion for Now*.

The 12-episode series is the story of a 25-year-old woman who fast-tracks into her 70s, and a man who squanders time and chooses to live in torpor.

"Although there are many episodes about culture shock experienced by a 25 year old suddenly becoming 70, the series' main theme is the true meaning of life," says producer Kim Suk-Yun (*Old Miss Diary*). The series was written by Lee Nam-Gyu (*My Wife's Having an Affair this Week*).

"We all aware of our fate of growing older so I wanted to talk about how young people would think about becoming old," he adds.

Kim Hae-Ja and Han Ji-Min (*Wife Used*

to Know, *Miss Back*) share the lead role – a young positive anchor in her mid-20s who cannot tolerate injustice and is suddenly catapulted into her 70s.

Kim says he believes only an actress like Kim Hae-Ja could have pulled off a role with such a deep and wide range of emotions.

For the 36-year-old Han Ji-Min, the 77-year-old Kim Hae Ja was the main attraction. "I was willing to take part because of Kim Hae-Ja. She has been one of the greatest actresses for ages, and for me, it is a great honor," she said shortly before the premiere.

Han acknowledges how much she has to learn. "Even when the camera is not rolling, Kim Hae-Ja fully lives in that character. I am just not there yet," she said.

Nam Ju-Hyeok plays Lee Jun-Ha, a wannabe-journalist who had lived passionately to make his dream come true, but suddenly throws it all away. "Lee Jun-Ha and I have many things in common," Nam says.

For Kim Hae-Ja, the improbable time shift is a great asset. "I believe that anyone could relate to this story and take a look back his/her life," she says.

An underwater photograph showing a sea turtle swimming through a large amount of plastic waste. A large, clear plastic bag is the most prominent piece of trash. Other debris includes a green can, a red object, and various smaller pieces of plastic and organic matter. The water is a deep blue, and the surface with birds is visible above.

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## Iffy protection? No way, go away – beIN beIN blacklists companies that don't protect their own IP

beIN Media Group has ratcheted up its battle against piracy, saying it will no longer buy rights from companies that don't adequately protect their own IP.

The Qatar-based global programmer, which also owns U.S. studio Miramax, has already stepped away from its renewal of Formula One rights for the Middle East and North Africa as part of its harder-line stand.

The new acquisitions policy "is not a threat, it's a promise," says Tom Keaveny, former MD of Discovery Asia and now managing director, beIN Media.

Keaveny is leading a high-profile multi-billion dollar battle against the 18-month-old Saudi-based broadcaster, beoutQ, widely believed to be backed by the Saudi government and said to be the boldest pirate operation in history.

Keaveny's position is that there's no point paying top dollar for rights when rights holders shy away from the anti-piracy battlefield.

"What it comes down to is the integrity of the IP. It's all very well people talking about it, but they need to take action. We will no longer be dealing with companies who do not protect their own rights, do not advocate, and do not take action," he told *ContentAsia*.

The policy is not confined to the Middle East/North Africa.

"Protecting and valuing your own IP is now one of our calculations when we are considering rights globally," Keaveny says.

He has already called on Hollywood to step up activity against beoutQ, which has expanded its sports focus across genres and offers set-top-box embedded apps with unauthorised access to thousands of U.S. studio titles among other content.

Keaveny talks about piracy as an existential threat to the economic model of the entertainment industry; a position platforms and programmers in Asia support although none have taken their fight as far as public.

"We need people to care about their

rights as much as we do," he says.

Sports rights holders across the board say beoutQ's threat to the industry cannot be under-estimated, particularly since the platform's end goal is less likely to be money than the destruction of a Qatari enterprise.

Separately, *ContentAsia* has been told that formerly buoyant markets in the Middle East are now struggling as a direct result of beoutQ, and legitimate sports packs – not only beIN's – are in danger of disappearing.

Rights holders say political tensions between Qatar and Saudi Arabia makes this a battle they can't fight and win alone. "This has to be solved at state level," one said.

Sports and entertainment trade associations in the U.S. and Europe – including the NBA, U.S. Tennis Association, Sky in the U.K. and Canal+ in Europe – have already united behind the effort.

Earlier this month submissions were made to the Office of the United States Trade Representative (USTR) demanding that Saudi Arabia be sanctioned for not following the rules of international trade agreements.

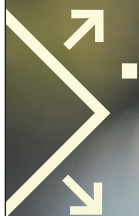
In its submission, beIN/Miramax said "Saudi Arabia has permitted, and indeed facilitated, the operation within its territory of the boldest, most sophisticated pattern of broadcast piracy that the world has ever seen".

The submission also outlines the spread from sports to movies and television. Similar initiatives have emerged in Europe and the U.K., and the World Trade Organisation has set up a dispute settlement panel to investigate.

Keaveny talks about the "negative multiplier" of piracy.

"If IP has no value and things are free, no one is going to pay for it. That means everyone has less money, including, for instance, football development programmes," he says, adding: "If we don't succeed in stopping beoutQ, the ecosystem will collapse".





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## Legal High steady, but...

Fri/Sat drama looks unlikely to catch up to *Sky Castle*



Seo Eunsoo and Jin Goo in JTBC's *Legal High*

Korean broadcaster JTBC's new Friday/Saturday drama, *Legal High*, heads into its third weekend at around the 3% ratings mark, well short of highs set by just-finished JTBC series, *Sky Castle*, in the same 11pm slot, but about level with 2018's Friday/Saturday series such as *The Third Charm*, *Gangnam Beauty* and *Sketch*.

*Legal High*, by GnG Production, is a comedy about notorious lawyer Go Tae-rim (played by Jin Goo), who has never lost a case, and his polar opposite partner, the justice-loving but not so successful, rookie Seo Jae-in (Seo Eunsoo).

Legendary actor, the 84-year-old Soon-jae Lee (*Grandpas Over Flowers*), plays an over-qualified office manager.

The 16-episode series, directed by Kim Jeonghyeon (*Gu Family Book*, *Mrs. Cop 2*), is adapted from a Fuji TV original aired in Japan in 2012. The Korean script was written by Park Seongjin (*Serious Crime Squad*, *Miss Mamma Mia*).

Speaking at the launch event in Seoul shortly before the premiere on 8 February, Kim said the local version reflects contemporary Korean life while staying true to the Japanese-style dramatisation.

*Legal High* is part of a trending legal drama genre, layered with elements that set it apart, he said.

"Nowadays, court (setting) dramas have been a massive trend in TV settings. Compared to such shows, we wanted to add more depth by featuring stories that happen inside and outside of courtrooms," Kim added.

"Every competitive society puts winning as their most precious virtue," Lee Soonjae said, adding: "This show vividly illustrates a cut-throat competition among law firms, especially the young ones, but it includes comical sides and touching stories".

Lee outlined elements of sarcasm and satire and said the series had the ability to "scratch our audience where it itches, and comfort them as well".

For both Jin and Seo, *Legal High* is a significant departure from previous roles. He played the stoic and serious Sergeant Major Seo Dae-young in *Descendants of the Sun*, and she was the sad and fragile Baek Seung-ah in last year's *Smile Has Left Your Eyes*.

"I very much enjoyed watching the Japanese version and I wanted to challenge myself to see if I can do comedy and slapstick," Jin said.

Seo Eunsoo's Seo Jae-in is very different from the original, she added. "She is more passionate, energetic and has a strong will to protect and fight for justice".

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# 2019: Channels re/reset

2019 is the year of the channel re/reset. For real. Asia's channels environment at the moment is all about newbies with realistic expectations. Oldies that have aligned/realigned expectations with reality, thought long and hard about what markets want and can pay for, and designed (or re-designed) their product accordingly. Everyone has eyes wide open for a gap they can fill in a digital universe. And those are the ones going willingly into this dark night armed with night-vision goggles. Others? Kicking and screaming, slashing & burning, hanging onto old hopes, dreams and margins. Possibly delaying the inevitable. A bit. Ultimately, the reset will happen. And the old 40%+ margins will be gone along with the giant poorly defined channel bouquets.

Whatever path they're on, Asia's channel programmers aren't/can't count on the levels of affiliate fees they used to get. And that's in markets where they have traditionally been paid on time. In others? A mix of hope that new investment will be funneled to outstanding bills, unpleasant plans B, and on high alert for other partners and opportunities.

For everyone, the hunt to leverage brands and content in fresh ways is a priority. And that leads directly to the doorsteps of telcos and digital platforms willing to experiment with linear as part of multi-layered streaming offerings, open to on-demand options, and constantly upgrading user-interfaces and payment solutions. There's also the direct-to-consumer option through Apple or Google. In short, a lot more distribution options, but with none of the old revenue results. Even where there is revenue certainty, we are told this is nowhere near amounts channels used to get. For the most part, revenue share is replacing minimum guarantees in this space... and it's scary.

And then there's the originals question – or rather, to do or not to do. Asia entered 2019 with record interest and energy around local IP development and

production. If that makes the outlook a whole lot rosier for the production industry, the execution/cost for pay-TV channels remains a challenge. At the same time, there is greater confidence than ever in Asian stories; there's a new openness to short-form storytelling and experimentation; and the thinking around rights and collaboration has shifted in a big way, which spreads the risk and extends the reach. All good things.

Every programmer we spoke to for this year's directory, *ContentAsia's The Big List 2019*, talked about putting viewers at the centre of the entertainment experience; about being more cognisant of market needs; about the value of a clear proposition; about leveraging expanding distribution options to offer more diverse information and opinion; and about transformation. Clearly there's no shortage of clarity on what needs to be done.

**Turner Asia Pacific** president, Ricky Ow, expects the biggest influence on Asia's TV industry in the next 12 months to be faster everything. "2019 will be year of speed. More consolidation, more transformation, and more focus on the consumer," he says. **Celestial Tiger Entertainment's** CEO, Todd Miller, speaks about thoughtful, quality editorial curation being back in vogue among consumers, who are increasingly overwhelmed by the proliferation of content and viewing options. **Rewind Networks'** CEO, Avi Himatsinghani, has had a consistent forward-thinking line for more than five years: "Solidly curated branded destinations with a clear proposition and easy discoverability." **TV5Monde's** Asia-Pac MD, Alexandre Muller, says 2019 has to be about understanding and meeting consumers' needs and delivering services in a user-friendly and affordable way. Thema's Asia-Pac MD, **Alexandre Bac**, talks about education and entertainment driving the market, with access via both linear and SVOD. **DW's** distribution director, Petra Schneider, ever aware of regional diversity, is pushing localisation; for

example, in addition to the made-in-Asia *Founder's Valley* (2018), DW has four versions of its science show in South Asia.

Most are testing new waters, with a bigger range of platforms, new kinds of brand alliances and partnerships, different types of original content creation, or all of the above and more. **Sony Pictures Networks Asia**, for instance, has a bigger/broader regional alliance with cloud platform GoDaddy, pulling in *The Amazing Race* S5 winner, Maggie Wilson-Consunji, as brand ambassador in a wide-ranging year-long campaign that includes a series of shorts about entrepreneurship and also supports the new season of *Asia's Got Talent*. **NBC Universal Int'l Networks** has a new regional style show (details not released at presstime) that speaks of what's possible instead of how difficult the whole pan-regional effort is. **A+E Networks** is putting the finishing touches on a kickass slate of digital originals, is pushing ahead with its Korean productions, has a new Malaysia platform that has opened up a treasure trove of consumer insights it didn't have access to before, and is, like others, testing mobile audiences as part of new bundles with streaming platforms such as Hooq. **Blue Ant** created a home improvement/design/DIY channel, Makeful, especially for StarHub, mostly using content from its Canadian mothership; it's straight, clear, fills a gap and costs way less than the channel it replaced.

Are any of these efforts filling the hole left by disappearing traditional affiliate fees? That's the wrong question. The right question is: Is there a sustainable business in a new environment, disrupted by a million things from Sunday that we know about plus some we don't. Our thinking is yes. With night goggles, a little courage and a lot of grit, there definitely is.

**First printed in ContentAsia's The Big List 2019. You can access the full channels section here**



# China

## In numbers

Population..... 1.395 billion  
Households..... 460 million  
Avg household size..... 3.03  
TV households..... 455 million  
Pay TV households..... 325 million  
Avg TV viewership daily..... 100 mins  
Fixed-line bb internet subs..... 241 million  
Internet users..... 802 million  
Mobile internet users..... 788 million  
Mobile phone subs..... 1.56 billion

Source: National Bureau of Statistics of China (population, TV viewership/households), China Internet Network Information Center/CNNIC (internet)

## 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 more than one billion viewers across China. CCTV channels and content offer a wide-ranging mix of genres, including news, factual, drama, reality, comedy and variety. 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 such as India's Doordarshan. In addition to its television businesses, CCTV operates content distribution unit, China International Television



Costume drama series *Battle Through The Heavens*, on Hunan TV and Tencent

Corporation (CITVC), webcast service platform, China Network Television (CNTV) and online TV division Future TV.

### Guangdong Cable TV Network

Guangdong Cable TV Network (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*, *I'm A Singer*, *Strictly Come Dancing*, *Just the Two of Us*, *Saturday Night Takeaway*, *1 VS 100* and *Take Me Out*, among oth-

ers. Hunan's vibrant original content slate includes shows like *Happy Camp*, *Day Day Up*, *Super Girl/Boy*. The broadcaster claims a daily average 100 million+ viewers. The network also operates Hunan IPTV, offering live TV broadcasts, playback and VOD services to households in Hunan Province. Hunan TV's online business includes Mango Internet TV, which offers select HD TV programmes on-demand from Hunan Satellite TV and simulcasts of in-house TV stations; and a fee-based value-add mobile app (extension of Mango TV), which carries HBS content, animation, music and audio magazines, among others, via three telco operators – China Mobile, Telecom and China Unicom.

### 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 Chan-





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nel, 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 formats 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 and billed itself as a top three broadcaster 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*. ZRTG owns a large-scale film/TV media centre dedicated to traditional and new media television/video production.

## 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 100 million active users (67.5% under 24 years old) and 100+ million daily video views.

### 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. The service costs RMB39/US\$6 a month for unlimited viewing or RMB365/US\$55 for 12 months. The Alibaba group was founded in 1999 by 18 people led by Jack Ma, a former English teacher based in Hangzhou, China.

### 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/international content, including films, TV shows, formats, original productions, sports events and news. Premium content is behind a subscription payroll.

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). Tencent was founded in Shenzhen in 1998 and listed on the Hong Kong Stock Exchange in 2004.

### Tiantian Kankan

Video streaming platform Tiantian Kankan was known as Xunlei Kankan until August 2015 after it was acquired by Beijing Nesound International Media for RMB130 million/US\$20 million from former owner Xunlei Limited in mid 2015. Tiantian Kankan carries local and international content from over 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 powerhouse, 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 also has interests in gaming, smart hardware,

marketing and merchandising, among others. 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. International/regional content partners include Warner Bros, Twentieth Century Fox Home Entertainment, m1905.com (online movie site wholly owned by China Central Television), Hong Kong TVB, NBCUniversal and Sony Pictures Television. Youku serves approximately 580 million monthly unique devices and an average of 1.1 billion daily mobile views (April 2017).

## 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. Production credits in 2017 included the Chinese remake of Warner Bros' American sitcom *2 Broke Girls*.

### 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 online gaming.

### China Intercontinental Communication Center (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 pro-



duction 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 (International Program Content Network)

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 office

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), broadcasting (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, including *Infinite Challenge China*, *The Remix China*, *So You Think You Can Dance* and *The King of Mask Singer*. Star China's original formats include native Chinese format *Sing My Song* and *Sing! China*. Broadcast partners include

CCTV, Dragon TV, Zhejiang Satellite TV, Jiangsu Satellite TV and Beijing Satellite TV. 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 telecommu-

nication corporation offering mobile voice and multimedia services through nationwide (2G/3G/4G) mobile telecommunications network across mainland China. China Mobile had over 873 million subscribers in August 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. China Unicom is mainly engaged in, among other businesses, fixed and mobile communications, domestic and international communications facilities services, and satellite international leasing. As of Nov2017, 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**

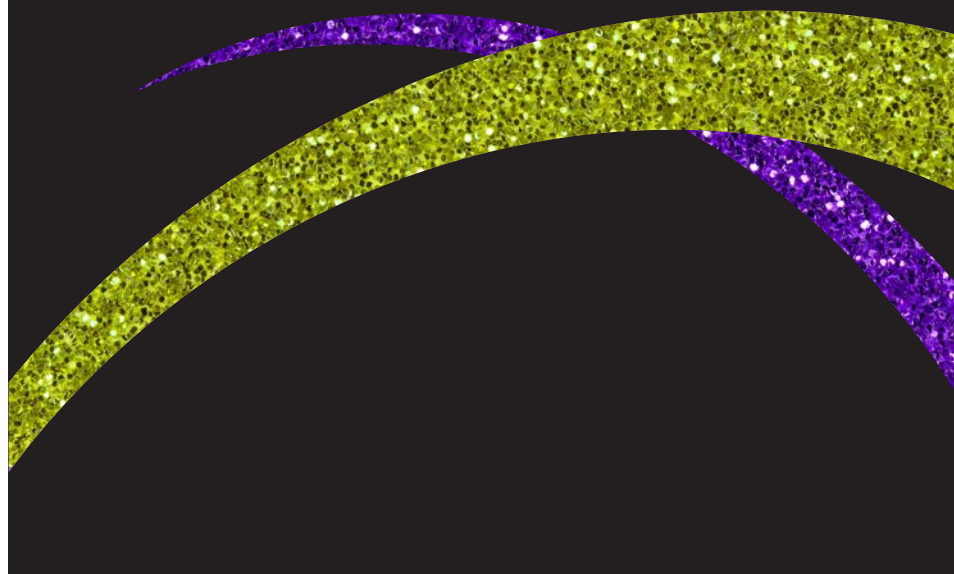
The State Administration of Press, Publication, Radio, Film and Television of the People's Republic of China (SAPPRFT) oversees state-owned television, radio, film and publications enterprises. The body directly controls state-owned media, including China Central Television (CCTV), China National Radio,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

**Adapted from ContentAsia's  
The Big List 2019**

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or +65 6846 5982



## What's on where...

February 2019	19-20	Avia OTT Summit	Singapore
March 2019	5-7	SportelAsia	Macau
	11-12	INTV	YMCA Jerusalem, Israel
	12-14	FICCI Frames	Mumbai, India
	18-21	Hong Kong FILMART	Hong Kong
	19	Indonesia in View	Jakarta, Indonesia
April 2019	2	Avia OTT India	Mumbai, India
	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
	14-24	L.A. Screenings (Independants)	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
	14-10	Shanghai International Film & TV Festival TV Market	Shanghai Exhibition Center, China
	17	Avia Satellite Industry Forum	Singapore
	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore
August 2019	20-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	3	Malaysia in View	Kuala Lumpur, Malaysia
	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France
November 2019	4-6	Asia Video Summit	Hong Kong
	6-13	American Film Market & Conference, AFM	Santa Monica, CA, U.S.
	TBC	APSCC	Bangkok, Thailand
December 2019	4-6	Asia TV Forum & Market, ATF	Singapore
	9-10	Dubai International Content Market 2019	Dubai

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





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# GoT leaves rivals trailing in Philippines

Demand all over the genre map, Parrot data shows

Philippines audiences wandered happily all over the genre map for the week of 7-13 February, landing on everything from fantasy and zombies, to American animation, Japanese anime, U.S. sitcom, British comedy, talent competition and regular drama.

Data science company Parrot Analytics, which is still uploading local titles, puts HBO drama *Game of Thrones* way ahead of anything else on the top 10 lists, taking top spot with just shy of 12 million demand expressions.

Netflix's British comedy drama, *Sex Edu-*

*cation*, topped the digital originals list with enough demand to land it seventh place on the overall list after a month on air.

Netflix's *You*, which also passed the five million demand expressions mark, fell just short of beating *Arrow* onto the main list but it did way better for the week than Korean period zombie original, *Kingdom*.

Although Korean drama rates well on traditional platforms in the Philippines, *Kingdom*, which premiered at the end of January, hasn't yet been able to beat streaming rivals, including *Stranger Things*, *Marvel's The Punisher* and *Titans*.

## Top 10 Overall TV Shows: Philippines

Rank	Title	Average Demand Expressions®
1	<i>Game of Thrones</i>	11,769,452
2	<i>The Walking Dead</i>	8,862,134
3	<i>Brooklyn Nine-Nine</i>	7,127,026
4	<i>Spongebob Squarepants</i>	6,721,869
5	<i>Riverdale</i>	6,073,966
6	<i>My Hero Academia</i>	6,016,972
7	<i>Sex Education</i>	5,800,706
8	<i>The Big Bang Theory</i>	5,687,572
9	<i>America's Got Talent</i>	5,575,580
10	<i>Arrow</i>	5,487,183

## Top 10 English Digital Originals: Philippines

Rank	Title	Platform	Average Demand Expressions®
1	<i>Sex Education</i>	Netflix	5,800,706
2	<i>You</i>	Netflix	5,406,168
3	<i>Titans</i>	DC Universe	4,315,592
4	<i>Marvel's The Punisher</i>	Netflix	3,725,277
5	<i>Stranger Things</i>	Netflix	3,585,013
6	<i>Kingdom (2018) (킹덤)</i>	Netflix	3,545,809
7	<i>Narcos</i>	Netflix	3,521,244
8	<i>13 Reasons Why</i>	Netflix	3,445,583
9	<i>Marvel's Daredevil</i>	Netflix	3,375,717
10	<i>Young Justice</i>	DC Universe	3,246,262

Date range: 07 - 13 February, 2019

Market: Philippines

Demand Expressions®: The global TV measurement 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.




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