

Marvel first for Malaysia's tonton Same-day *Inhumans* streams from this weekend

Malaysian streaming platform tonton has started streaming *Marvel's Inhumans* ahead of the free-TV broadcast debut of Marvel properties on Media Prima's television networks in January 2018.

Episode four of *Inhumans* on Sunday, 15 Oct, will be uploaded onto tonton at the same time as the U.S. premiere, with same day releases for the remaining four episodes of the eight-part season. The first three episodes of the show, which premiered in the U.S. at the end of Sept, went live on tonton on Sunday, 8 Oct.

The multi-series rights deal with Disney also includes *Marvel's Cloak and Dagger* and *Marvel's Runaways*.

Tonton boss Airin Zainul says the introduction of Marvel Television's live action series for paying subscribers was aimed at expanding tonton's urban audience base by 25% by the end of March 2018.

Tonton is currently strongest in the Malay mass market, primarily because of its large library of local content.

Online rights trading platform goes live

TRX global launch ahead of MIPCOM 2017

Television rights deal-making tool, TRX, went live globally this week ahead of this year's MIPCOM market, which opens in Cannes on Monday, 16 Oct.

The three-year-old tech start-up,

More on page 3

Little Big Shots Philippines reign goes on Prime-time talent show pushes drama into second place



Little Big Shots Philippines

The Philippines' version of Warner Bros talent format *Little Big Shots* has dominated domestic weekends for two months, pushing the country's favourite drama off top ratings spot.

Although ratings have fallen slightly since the blockbuster premiere in August, *Little Big Shots Philippines* continues to command upwards of 30% ratings for both Saturdays and Sundays.

The series was the highest rated show on national free-TV broadcaster ABS-CBN for the weekend of 7-8 Oct, with country-wide ratings of 31.7% on Sat (7 Oct) and 32% on Sun, 8 Oct. The talent show was the only programme on Kantar Media's list that rose above the 30% mark on both days.

In second spot on Saturday (7 Oct) was long-running drama anthology *MMK 25* (26.8%). Sunday's second went to fantasy drama *Wansapanataym* (27.2%).

Little Big Shots, which premiered on ABS-CBN on 12 Aug, shot to the top of the charts from day one with ratings of 36% (Sat, 12 Aug) and 36.9% (Sun, 13 Aug).

For the weekend of 30 Sept/1 Oct, the series came in at 34.3% (Sat) and 32.7% (Sun). *MMK 25* and *Wansapanataym* followed in second place on both days.

For the weekend of 23/24 Sept the show came in at 33.6% (Sat) and 31.7% (Sun). Ditto for 2/3 Sept, with 33.4% (Sat) and 32.2% (Sun); and for 26/27 Aug, with 33.7% (Sat) and 35.9% (Sun) and 19/20 Aug, with 36.1% (Sat) and 37% (Sun).

30 episodes have been commissioned for season one. A second season has already been greenlit; tx details not yet available.

Philippines had 20 formats on air or commissioned in the first six months of this year giving the market a 7% share of the regional total of 285, according to *ContentAsia's Formats Outlook*.

Formats in the Philippines in the first half of 2017 were dominated by game shows with five titles, including *Bet On Your Baby* season three, and *Family Feud Philippines*. New entrants this year include *I Can Do That! Philippines* (seasons 1/2) and *My Love From The Star*.

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Bomanbridge Media arrives in Cannes on *Care Bears* high

Singapore-based content/distribution agency, Bomanbridge Media, heads to MIP Junior with a slate of kids sales to *Wow Dadi* (Zhejiang) and *Jetsen Huashi Wangju* in China and TVB in Hong Kong.

Jetsen Huashi Wangju China picked up rights to multiple series of *Care Bears*, including the Netflix Original *Care Bears and Cousins*, and a slate of *Care Bears* movies.

Wow Dadi (Zhejiang) China acquired four seasons of the pre-school series *Bookaboo*, and TVB Hong Kong added season four of *Sinking Ship Entertainment's Giver* to its line up along with a second season of live action comedy *Odd Squad*, also from *Sinking Ship Entertainment*.

From page 1: TRX

which has been developing and testing the online buying/selling platform for about 18 months, arrives in Cannes with about 15,000 hours of programming already uploaded for sale, 500 buyers signed up, and a new deal with BBC Worldwide.

The new BBC Worldwide agreement will eventually put the entire BBC catalogue of 9,500 titles/40,000 hours on TRX.

BBC Worldwide follows early adopters Sky Vision, all3media International and Discovery Communications onto the platform, along with a raft of smaller distributors.

Celestial Tiger wins *Wolf Warrior 2* Exclusive five-market deal for Celestial Movies, cHK



Wolf Warrior 2

Asia channels operator, Celestial Tiger Entertainment, has added Chinese military mega hit *Wolf Warrior 2* to its line up in one of its bigger rights deals for flagship channel Celestial Movies.

The Hong Kong-based regional network announced the first and exclusive deal for five markets on 9 October. The acquisition is part of a two-title package.

The highest-grossing mainland Chinese film ever at upwards of US\$850 million ticket sales, *Wolf Warrior 2* will air on Celestial Movies and cHK in Malaysia, Brunei, Indonesia, Singapore and the Philippines.

Hong Kong TV rights went to dominant broadcaster, Television Broadcasts Ltd

(TVB). Celestial Movies does not have a presence in Hong Kong.

Celestial Tiger's rights deal with China's CMC Pictures also includes first and exclusive rights to Chinese fantasy adventure film *Wukong*, starring Eddie Peng Yu-yan, as the mythological Monkey King who rebels against the gods.

In addition to pay-TV rights, Celestial Tiger has secured pay-per-view, video-on-demand and over-the-top rights to the two titles for its two channel brands.

Wolf Warrior 2 is about a former Chinese special forces operative whose mission is to rescue Chinese nationals in an African country occupied by mercenaries.



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UYoung, Sixteen South tie up on kids' series development



Lily's Driftwood Bay

China's UYoung has tied up with Belfast-based Sixteen South to create kids programming. One project is already in development; no details so far other than that the show is 52 episodes of 11 minutes and deals with love and friendship across cultures/nations. The co-development agreement comes on top of UYoung's acquisition of all China rights to Sixteen South's *Lily's Driftwood Bay*, in which a new adventure washes up on the beach every day. iQiyi, Youku and Tencent have bought *Lily* season two.

70% of consumers in Asia support universal search

70% of consumers in Asia say universal video search function would be very useful in finding the content they want, according to a new report from Ericsson. The report found that average time spent searching for content has increased 27% to 64 minutes a day since 2016.

Tombiruo countdown to 12 Oct premiere

First-time partners fast-track Malaysia global footprint



Tombiruo: Penunggu Rimba

Malaysia-based funding/development company Ideate Media's first local story, *Tombiruo: Penunggu Rimba*, opens on 12 October, fast-tracking the domestic industry's hopes of a broader international footprint for home-grown features.

Tombiruo: Penunggu Rimba, based on Ramlee Awang Murshid's best-seller, is the story of a troubled young man cast away because of his deformed face and burdened with powers he can't always control. When his father dies, he sets out for revenge.

The film is produced by a first-time alliance between Astro Shaw, Ideate Media, Karangkrif and Layar Sunan, and supported by the Malaysian government's film agency.

When the film was announced last year (*ContentAsia Insider*, August 2016), Ideate Media chief executive, Zainir Aminullah, said *Tombiruo* matched Ideate's international slate on storyline action, character and visuals.

The feature joins a slate populated by, among other titles, *Dirk Gently's Holistic Detective Agency*, a co-production with AMC Studios and IDW Entertainment for BBC America and Netflix. Season two premieres on 14 October on BBC America.

Tombiruo: Penunggu Rimba is directed by Australia's Seth Larney (*The Matrix Reloaded*, *Star Wars: Revenge of the Sith*), making his Malaysian movie debut, with talent drawn from the U.S., Australia and across Southeast Asia.

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Love Nature shifts to Sri Lanka



A Toque Macaque monkey, spotted on location in Sri Lanka

Blue Ant Media/Smithsonian Networks' Love Nature joint venture and U.K.-based factual indie, Plimsoll Productions, are heading to Sri Lanka in the next phase of a wildlife partnership that kicked off in Zambia with Camp Zambia.

The plan is to produce 12 hours of 4K content out of Sri Lanka using the same camp model, along with another 12 hours out of Camp Zambia. The 24 new hours will deliver in Summer 2018.

Camp Zambia will in total have produced 50 hours of 4K content in two years. Returning series include third seasons of *Africa's Hunters Tales from Zambia* and *Guardians of the Wild*.

The four series/12 hours scheduled out of Camp Sri Lanka are the three-part *Island of the Monsoon*, focusing on Sri Lanka's A-list species (leopards/elephants); *Monkey World*, also three episodes, about the purple-faced leaf monkey, the toque macaque and the grey langur; *Sri Lanka's Island Secrets* about the residents of Yala National Park; and *Wild Crusades*.

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MEDIA CONTENT ACQUISITION (Assistant Manager/Manager)

Bomanbridge Media is a leading Singapore-based distribution agency, exclusively representing renowned programming from around the world. The company's team has earned a stellar reputation in the region as the go-to people to market and monetize content within the Asia Pacific region. Its diverse catalogue currently holds several thousands of hours of top quality programming in the genres of Formats, Lifestyle, Factual, Drama, Kids and Educational. Serving as both brand strategist and program distributor for entry into the Asia Pacific markets, the acquisition team continually handpick select products for multi-territory acquisition and distribution. Moving forward, Bomanbridge will extend further their support to producers by deficit financing to continue the enrichment of our catalogue offering.

Responsibilities:

- Support management, and implementation of the acquisition plan and budget
- Research, source, evaluate and identify media content and trends globally for television and digital platforms in Asia Pac
- Manage and follow-up on aspects of content licensing negotiations, including financial analysis, forecasting, technical requirements
- Manage communication, relationships with key content providers and quarterly reports for rights owners reporting
- Collaborate with internal teams (e.g. legal, finance, operations, etc.)

Basic Qualifications:

- Bachelor Degree (preferably media related)
- 3 years + of experience in content acquisition or media operation such as programming and scheduling
- Knowledge of content acquisitions and the media market competition in Asia Pacific market
- Good understanding of the multicultural / social media landscape, including economic and political context of key countries in Asia Pacific
- Strong analytical and critical thinking skills
- Ability to negotiate license or business development agreements
- Excellent English, both written/ spoken communication and overall organizational skills
- Asian Language skills a definite plus: Mandarin, Vietnamese, Korean, Thai
- A great and energetic, unique approach to the concept of "success"

Salary range will depend on experience; please contact for application process: info@bomanbridge.tv

[Click here to see more job listings](#)

Eros Now hits 3.7m paying subs, on track for 6m-8m by end March 2018

India's Eros Now platform says it had 3.7 million paying subs at the end of September this year, an increase of 27.6% over the 2.9 million reported at the end of June. The platform now has 75 million registered users.

Eros group CEO/MD, Jyoti Deshpande says the company is on track to reach between six and eight million paying subs by the end of the company's financial year to end March 2018.

The strategy is backed by a focus on mobile telcos, which Deshpande says is "proving to be incredibly fruitful". Telco partners include Reliance Jio, Airtel, Idea Cellular, and Vodafone.

Deshpande also attributed the subs growth to "our focus on in-house production and a well-balanced Hindi and regional film release strategy combined with robust library monetisation across distribution channels within India and internationally".

Eros Now has rights to about 10,000 Hindi/regional language films, about half of which it owns in perpetuity.

Eros' film releases dropped dramatically in the three months to end June, with only five features (one high-budget, one medium and three low) compared to 14 in the same quarter last year.

Deshpande says the company will continue "to focus on sensibly budgeted films that are content driven and backed by pre-sales potential with lower reliance on box office success rather than big-budget star-cast high-profile films".

Films for the rest of the year include a mix of Hindi, Tamil, Telugu, Punjabi, Bengali, Marathi and Malayalam titles.

Revenue for the three months to end June dropped 14.4% to US\$60.8 million. Net income dropped 47% to US\$1.8 million.

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DEVELOPMENT MANAGER

About Ideate Media

With offices in Kuala Lumpur and Los Angeles, Ideate Media is well positioned as a producer of choice for high quality scripted content in multiple languages for exploitation in emerging and developed markets.

Our US TV series, *Dirk Gently's Holistic Detective Agency* produced for BBC America and Netflix is now in season 2 and a slate of exciting feature films and TV series is ready to be rolled out in various markets in South East Asia. Known for our strong storytelling capabilities and production execution, we are poised for a promising growth with more partnerships being formed with global brands.

Responsibilities

- Lead development cycle for selected projects from concept ideation, pitch, budget, evaluation and greenlight.
- Assist Head of Development in driving the company's development slate including identifying potential projects, managing existing projects, providing creative oversight, managing development timelines and budget.
- Manage company development activities including script evaluation, creative research, providing project reports and notes and preparing pitch documents and proposals.
- Coordinate with the Production team through all production stages to ensure the successful translation of script to screen.
- Conduct market and creative research to provide intelligence and analysis for slate development and exploitation strategy.

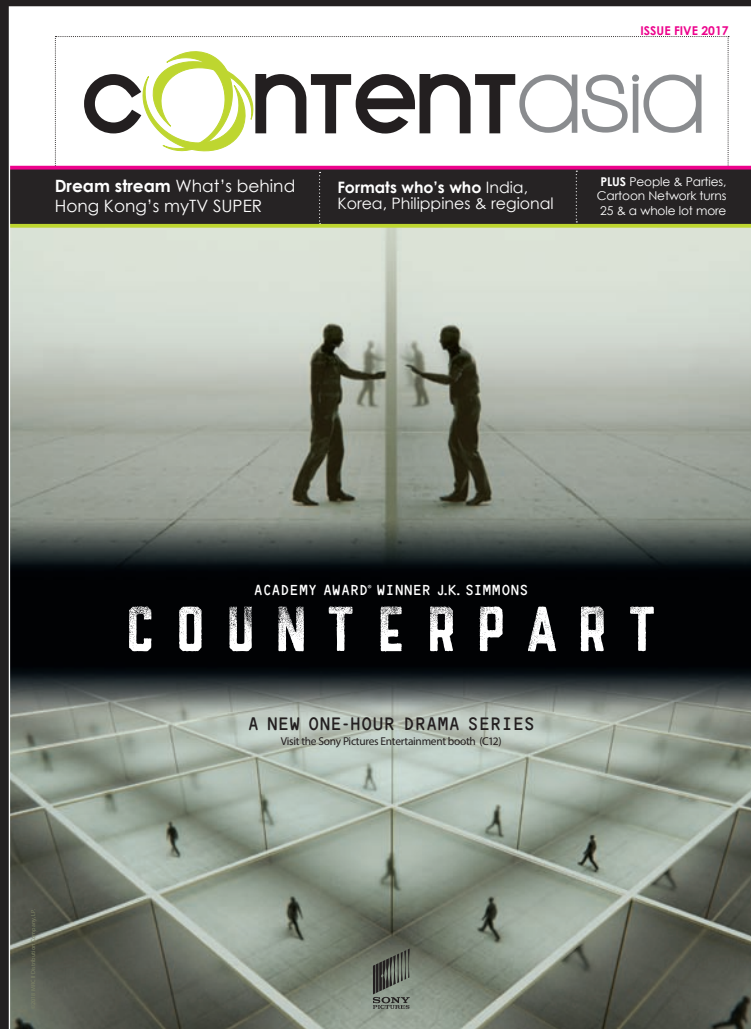
Qualifications and skills

- At least 5 years experience in a creative/development/production role in the creative industries (writer, script editor, development executive, creative producer, etc. in television, film, theatre, advertising).
- Bachelor's degree necessary, master's degree a plus (a film school qualification is a bonus).
- Good knowledge of US, regional and local film and television marketplace. Knowledge of other markets a bonus. Broad contact base across the local/regional market and good working relationships with writers, directors, producers, broadcasters. Ideally, enough familiarity with the international and U.S. marketplace to work effectively as part of a multinational team to develop concepts that work for audiences both regionally and internationally.
- Excellent written and oral communication skills in English. Other major ASEAN languages a bonus.
- Good time management and problem-solving skills; self-starter; deadline-oriented with strong work ethic; passionate and knowledgeable about high quality drama across both television and film, with a strong proven track record of demonstrating sound creative judgment.

Please send your resume to Faizah Ibrahim at info@ideatemedias.com.my

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TV shows add US\$2m to conservation efforts this year

“There’s no way I could have predicted the response,” wildlife detective Carter says

Wildlife detective and conservationist, Ivan Carter, headed into season two of his series, *Carter’s W.A.R.*, with a new foundation, his eye on the likelihood of putting another US\$2 million on the frontline of animal conservation this year as a direct result of the show, and the satisfaction of an “immediate win” or two in what can seem like an impossible battle.

On a visit to Asia with Outdoor Channel this month, Carter talked about setting up the Ivan Carter Wildlife Conservation Alliance NGO as a direct result of viewer response to season one of the show, which airs exclusively on Outdoor Channel across the region.

Each issue of the series, produced by Shockey Productions, chooses a specific wildlife issue. Within that, the series focuses on a hero and a solution.

Carter’s alliance, based in the U.S., supports existing conservation efforts rather than setting up anything new. “Why reinvent the wheel when we have existing heroes of conservation, and they are telling us what their needs are,” he says.

Each episode has the potential to gather a community of supporters around a conservation cause, from baby chimpanzees being trafficked in the exotic pet trade to giraffe species in danger of being wiped out.

“Each episode can create change. And that’s the whole goal,” he says. “That has absolutely happened”.

Donors are able to see their donations at work through technology such as satellite trackers. There’s a “tangible and measurable effect,” he says.

In Uganda for instance, the alliance supported the relocation of a seed population of Nubian giraffe from Murchison Falls National Park across the Nile to a part of the park where poaching has been largely eliminated but too late to save the Nubian giraffe population in the area.



Ivan Carter in *Carter’s W.A.R.*

This followed viewer donations and response to the *Carter’s W.A.R.* episode on giraffe. The episode was produced in partnership with Julian Fennessy’s Giraffe Conservation Foundation.

As a direct result of the migration initiative, “in 10 days in front of our eyes, we increased the home range of the giraffe by tens of thousands of acres,” Carter says, adding: “It was an immediate win”.

There’s no way he could have predicted this happy outcome. “Secretly one hopes for that, but there is no way you can expect that kind of success,” he says.

Not every initiative involves large-scale logistics of relocation. The alliance also supports efforts such as a chimpanzee sanctuary in equatorial Africa, which had no running water or a refrigerator for a decade.

“With our support they now have decent facilities and reliable vehicles and are able to rescue the chimpanzees more

effectively... and are able to start the conversation about when and where we release some of these chimpanzees. This wasn’t possible while they were worrying about where their next mouthful of food,” Carter says.

“Are these not the heroes most deserving of our support. When you can create an episode designed to entertain first in the hope that 1% of the people who watch it will step up and get in contact and try to make a difference, you realise that it is a success and it can have lasting change”.

In the midst of planning a move of West African giraffes in Niger to national parks, Carter finds it unthinkable that giraffes, currently extinct in seven African countries, should disappear without the world realising it. “But they do know,” I say. “They do now,” he says. He’s not taking credit for all of it, but every second of TV time goes a long way. – Janine Stein



Counterpart

An espionage thriller, *Counterpart* tells the story of Howard Silk (Simmons), a lowly cog in a bureaucratic U.N. agency who is turning the last corner of a life filled with regret, when he discovers the agency he works for is guarding a secret: a crossing to a parallel dimension. With this metaphysical twist, *Counterpart* will navigate themes of identity, idealism, what-ifs, and lost love. Length: 10x60 mins **Sony Pictures Television** 21/F Cityplaza Three, 14 Taikoo Wan Road, Taikoo Shing, Hong Kong T: +852 2913 3788 **MIPCOM Stand # Suite 5001**



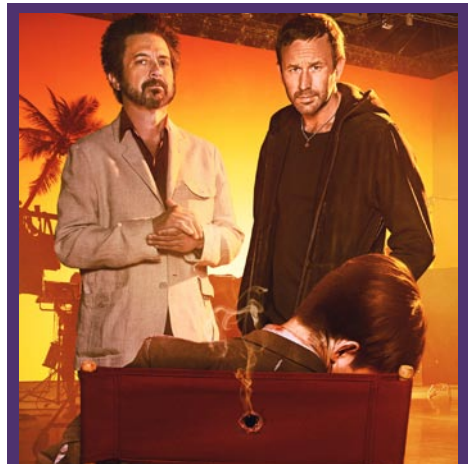
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Get Shorty

Picked up for a second season on EPIX, *Get Shorty* centers on Miles Daly, who works as muscle for a murderous crime ring in Nevada. For the sake of his daughter, he attempts to change professions and become a movie producer, laundering money through a Hollywood film. But instead of leaving the criminal world behind, he accidentally brings it with him to Los Angeles. Length: 20x60 mins **Metro-Goldwyn-Mayer Studios, Inc. 245 N. Beverly Drive, Beverly Hills, CA 90210-5317, U.S. T: +1 310 449 3000 E: Bgurstein@mgm.com MIPCOM Stand # Riviera 9.A30**

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A colorful pre-school series featuring Bubu and her family of cute owls, who face a new nature adventure in each episode and find answers to their questions through inventions, songs and games. Length: 26x11 mins **Portfolio Entertainment 901 King Street West, Suite 301, Toronto, ON, Canada M5V3H5 T: +1 416 483 9773 MIPCOM Stand #P-1.A0 – Canada Stand**



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Pakistan

In numbers

Population.....	207 million
Households.....	32 million
TV households.....	22 million
TV penetration.....	73%
Total TV viewership.....	135 million
- Cable/Satellite viewership.....	74 million
- Terrestrial viewership.....	61 million
DTH households.....	3 million
DTH viewership.....	74 million
TV transmitters.....	110
Cable TV licences.....	3,838
Satellite channels (local).....	91
Channels with landing rights.....	20
IPTV platform.....	1
MMDS platform.....	6
Mobile TV licences.....	4
Internet users.....	150 million
Broadband internet subs.....	3.8 million

Source: companies, Pakistan Bureau of Statistics, PEMRA

Free TV

ATV

Established in June 2005, ATV is Pakistan's second largest national TV broadcaster after the state-owned Pakistan Television Corporation (PTV). The broadcaster owns and operates two 24-hour terrestrial channels – ATV and A Plus Entertainment. Both air a 100% local general entertainment schedule, including drama, music, lifestyle, variety shows, current affairs and religion-oriented shows. ATV transmits via PakSat-1R satellite and is available in 86 countries.

Pakistan Television Corporation

Established in 1964, Pakistan's state-backed national TV broadcaster, Pakistan Television Corporation (PTV), owns and operates eight channels: PTV Home (general entertainment, family); PTV Bolan (general entertainment targeting viewers in Balochistan province); PTV National (offering content in Pakistan's various languages, including Sindhi, Punjabi, Pushto, Baluchi); PTV News (news/current affairs); PTV Global (an international service dedicated to Pakistanis abroad); PTV Sports (a 24-hour sports channel



Pepsi Battle of the Bands, iflix Pakistan

launched in 2012); PTV World (English-language news/infotainment service, launched in Jan 2013); and AJK TV.

Pay TV

Nayatel

Nayatel (NTL), a sister company of broadband provider Micronet Broadband (MBL), launched a fibre-to-the-home (FTTH)/fibre-to-the-user (FTTU) network in Sept 2006, offering triple-play services to business and home users in Islamabad and Rawalpindi. Offers more than 70 analogue cable local/international TV channels for PKR400/US\$3.80 a month. The digital cable TV offering consists of more than 100 local/international TV channels for about PKR600/US\$5.70 a month. Nayatel also operates TV everywhere service iVOD, offering movies, TV series and 3D content for PKR150/US\$1.40 a month.

Solo Media Group

Founded in 2011, Solo Media Group offers more than 100 digital and analogue cable TV/radio channels, including 12 in-house TV channels (SoloMax, SoloKids, Solo3D, SXM, SoloCinema, SoloGold,

SoloMovies, +Solo, Solo, SoloIslamic, Solo Hits, SoloDrama), to users largely residing in Karachi.

Wateen

Established in 2005, Wateen Telecom ventured into cable TV in 2006 with a multimedia division tasked to provide cable television services to its HFC cable customers. Wateen now offers 100+ SD/HD local/international channels (including five in-house digital channels) to 600,000+ subscribing households in Lahore and Multan. Subscription costs PKR1,000/US\$9.50 a month.

Worldcall Telecom

WorldCall Telecom (WTL) was established in mid-1996 as a pay-phone service. WTL offers 130+ digital and about 80 analogue cable television channels. Subscriptions cost PKR500/US\$4.70 for three months for the WorldCall Digital TV package and PKR450/US\$4.30 a month for the WorldCall Cable TV package (for Lahore).

Pay-TV Programmers & Channel Distributors

ARY Digital Network

Incorporated in 2000, ARY Digital Net-

work is a subsidiary of the Dubai-based ARY Group. The Urdu-language television network was created after the ARY Group acquired a private television channel catering to the Southeast Asian community in the U.K. ARY Digital operates a bouquet of in-house and international channels, including family entertainment channel ARY Digital, ARY News (news/current affairs), ARY Musik (youth-oriented), ARY QTV (religion), ARY Zindagi (entertainment, launched in April 2014, replacing food channel ARY Zaud), HBO and Nick Pakistan. Targeting Urdu speakers living in Pakistan and abroad, ARY Digital is available in 130 countries across Southeast Asia, the Middle East and the U.K. ARY Digital also offers online catch-up TV services and is involved in film distribution via ARY Films.

Classic Entertainment

Classic Entertainment, established in 2002, produces, airs and distributes entertainment, infotainment and music-based TV content. Classic Entertainment's channel bouquet in Pakistan includes Oxygene TV (music, lifestyle, entertainment), Associated Press (news) and Afghan TV (general entertainment). Classic Entertainment also works with Asia-based satellite operator ABS managing teleport, bandwidth and sales.

DM Digital

Founded in 2005, DM Digital is a British-Pakistani TV network with offices in Manchester, U.K. and Lahore, Pakistan. DM Digital manages and distributes a bouquet of channels, including DM Digital/DM Digital World, DM News, DM Apna Bazaar (shopping), DM Global (entertainment) and DM Dhoom TV (music/lifestyle/film).

Geo TV Network

Geo TV Network launched in May 2002 and started broadcasting commercially in Oct 2002. The network operates five channels: Geo News (news), Geo Entertainment (Urdu/Turkish drama, reality), Geo Super (sports), Geo Tez (news) and Geo Kahani (drama). The network also operates video portal Geo Dost, and a feature film division.

Homecast Entertainment

Karachi-based Homecast Entertainment distributes TV channels, including international services.

Horizon Media

Horizon Media manages the distribution of United Arab Emirates-based entertainment channel Urdu 1.

Hum Network

Hum Network (formerly Eye Television Network) was established in 2004. The network's in-house services include 24-hour entertainment channel Hum TV (local drama); Hum Masala (food channel in Urdu); and Hum Sitaray (foreign/local entertainment, including fashion, lifestyle, reality, drama series, sitcom and soap series).

ISCL

Information & Systems Corporation (ISCL) distributes channels such as CNN and Cartoon Network.

Leo Communications

Leo Communications was founded in May 1996 as a CATV equipment and accessory company and continues to be involved in cable installation and maintenance services in Pakistan. In 2000, the company entered into the channels distribution business. Leo's bouquet includes local services FilmWorld, FilmAzia, Filmax and Aruj.

Media Max

Media Max manages/operates international channel networks in Pakistan.

Open Media Marketing (OMM)

Open Media Marketing (OMM) distributes national, regional and international TV and radio programmes, feature films, documentaries, audio/video music, multimedia software and media literature. OMM also provides production support services.

Broadband/IPTV

iflix (Pakistan)

iflix launched in Pakistan in Jan 2017 offering local and international content from about 160 studio and distribution part-

ners. Subscription costs Rs300/US\$2.85 a month or Rs2880/US\$27.30 a year for up to five devices.

PTCL Smart TV

Pakistan Telecommunication Co Ltd (PTCL) launched Pakistan's sole IPTV service, Smart TV, in Aug 2008. The triple-play platform offers about 140 live TV channels and 2,000+ hours of entertainment in 150 cities. The PTCL 3-in-1 Smart Pack bundle (Smart TV bundled with 256 kbps unlimited broadband and landline) costs PKR749/US\$7.15 a month. Standalone service Smart TV costs PKR699/US\$6.70 a month. VOD costs PKR25/US\$0.20 per title for 48 hours unlimited viewing. Movie bundles range from PKR149/US\$1.40 a month for 10 titles to PKR299/US\$2.85 a month for 30 titles. The IPTV service has an OTT mobile extension at PKR99/US\$0.95 a month for select live channels, movies and TV on-demand.

Regulators

MolB

The Ministry of Information, Broadcasting and National Heritage (MolB) was formed by the merger of the Ministry of Information and Broadcasting and the Ministry of National Heritage and Integration. MolB is charged with the administration of rules/regulations and laws relating to information, broadcasting and the press in Pakistan.

PEMRA

Pakistan Electronic Media Regulatory Authority (PEMRA) facilitates and regulates licensing of all broadcast media (satellite TV & FM radio) and distribution services (cable TV, DTH, IPTV, mobile TV). Aims to improve standards of information education and entertainment; boost media choice across all genres of public and national interest; improve access to mass media at local and community level; and ensure accountability, transparency and good governance by optimising free flow of information.

Adapted from *ContentAsia's The Big List 2017*

What's on where...

October 2017	10-12	APSCC	Tokyo, Japan
	14-15	MIP Junior	Cannes, France
	16-19	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2017	6-8	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	11-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	Miami, U.S.A.
	30 Jan-2 Feb	8th Asian Side of the Doc	Bangkok, Thailand
March 2018	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
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	7-9	Vietnam Telefilm	Vietnam
	11-13	DW Global Media Forum	Bonn, Germany
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore

GoT whips local drama by almost 5x

The Unholy Alliance dips from early Sept top spot

Only a week after the finale of Hong Kong blockbuster series *The Unholy Alliance* on 14 Sept, HBO's *Game of Thrones* was right back on top of the charts, whipping the local TVB action crime thriller with almost five times online demand, according to Parrot Analytics' data for the week of 20-27 September. But, even as *Game of Thrones* took top spot by a long lead, Asian titles ruled for the week, with six of the top 10 shows on Parrot's list.

These included two of the top three,

which combined (1,690,063) couldn't match *Game of Thrones*' 1,797,840. Hong Kong's tastes are, unsurprisingly, dominated by North Asian titles, with a mixed bag of favourites from China, Taiwan, Korea and Japan. The non-Asian titles are all from the U.S., with Netflix's *Stranger Things* the only digital original on the overall list.

Drama is the most popular genre in Hong Kong, with seven of the top 10 overall TV shows.

Hong Kong: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game of Thrones	1,797,840
2	Eternal Love (三生三世, 十里桃花) [China]	971,323
3	Wake Up (麻醉風暴2) [Taiwan]	718,740
4	The Walking Dead	681,178
5	America's Got Talent	517,114
6	In The Family (一家人) [Taiwan]	511,238
7	Knowing Bros (아는 형님) [Korea]	451,708
8	Stranger Things	369,002
9	The Unholy Alliance (同盟) [Hong Kong]	368,719
10	Sword Art Online (ソードアート・オンライン) [Japan]	332,934

Hong Kong: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Stranger Things	Netflix	369,002
2	Narcos	Netflix	274,010
3	Castlevania	Netflix	230,970
4	Star Trek: Discovery	CBS All Access	173,062
5	House Of Cards	Netflix	124,448
6	The Handmaid's Tale	Hulu	122,629
7	Black Mirror	Netflix	103,598
8	13 Reasons Why	Netflix	92,931
9	The Grand Tour	Amazon Video	92,849
10	Kamen Rider Amazons (仮面ライダーアマゾンズ)	Amazon Video	85,964

Date range: 20-27 September 2017

Market: Hong Kong

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

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



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