

Asia-Pacific sports rights up 22% to US\$5b in 2018

Digital rights driving inflation, value peaks everywhere except India

Demand for digital rights will push the value of sports rights in the Asia-Pacific region (excluding China) up 22% this year to a record US\$5 billion, Media Partners Asia (MPA) says in its new report, Asia Pacific Sports In The Age of Streaming. "While sports remains the last bastion for pay-TV operators combating subscriber churn, OTT delivery is becoming the main driver of rights inflation, opening up fresh opportunities for rights-holders while adding new layers of complexity to negotiations and deals," the report says.

The full story is on page 7

CJ E&M ramps up Turkish film biz

Korean remakes follow 25 local titles

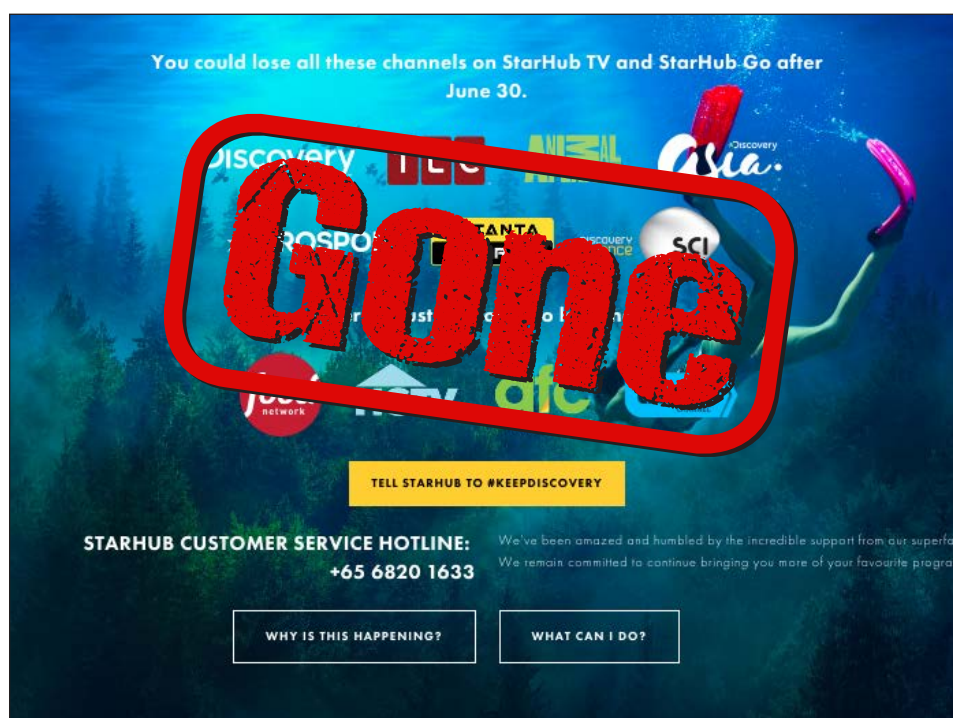
Korea's CJ E&M is ramping up its Turkish operations, adding 25 local titles to its slate as part of broad investment/distribution deals with Turkish movie producers BKM and TAFF. The deals announced this month also include possible Turkish remakes of Korean films such as *Spy*, comedy/drama *Miss Granny* and *Confidential Assignment*.

The full story is on page 3

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Game over. StarHub replaces Discovery

7 new channels standby for July rollout in Singapore



Screen grab of Discovery's dedicated campaign site, keepdiscovery.sg

While Singapore crowds spent the weekend staring at a giant #keepdiscovery video display on Orchard Road, StarHub was putting the finishing touches to its brand new seven-channel pack including, perhaps ironically, the three-year-old CuriosityStream HD channel launched by Discovery founder John Hendricks.

Shortly before 11am this morning, StarHub confirmed that seven Discovery channels would go dark on Saturday, 30 June, bringing to an end the highest-profile carriage spat in Asia ever.

The old Scripps channels – Asian Food Channel (AFC), HGTV, Food Network and Travel Channel – go dark in August.

The seven new channels on StarHub are CuriosityStream HD, Travelxp HD, Gusto TV HD, Makeful HD, GEM HD, Fight Sports HD and Colors Tamil HD, which will be rolled out from 3 July.

StarHub is extending bill rebates to education and lifestyle customers and is also offering a free preview of 30 channel to 15 July.

StarHub's decision not to cave to Discovery's rumoured US\$11-million demands raised questions over what rival platform Singtel – as the only remaining game in town – may do with its Discovery renewal.

Questions are also swirling around the future of the PGA Tour golf on StarHub after rights go to Discovery as part of the US\$2-billion international deal announced this month.

StarHub cited commercial sensitivity for declining to say when its rights to the PGA Tour expire, but it could be as early as the end of this year.

The StarHub/Discovery carriage negotiation breakdown went public just be-

More on page 2

From page 1: Discovery



Discovery's giant outdoor video billboard on Singapore's Orchard Road ran through the weekend

fore Discovery bought PGA Tour rights outside of the U.S. for the next 12 years. The question now is how badly StarHub (and anyone else who gets into a renewal clash with Discovery) thinks it needs the U.S. golf property. Clearly, from StarHub's viewpoint, not badly enough to swallow Discovery's demands.

StarHub, like other platforms in Asia, currently has rights to the PGA Tour, Euro Tour and Asian Tour. The three major tours are the backbone of StarHub's golf channel.

But not all are created equal for Asia.

The U.S. PGA Tour is the most high-profile/richest. The problem for Asia is the timing of the live broadcasts (3am to 7am in Asia) and the absence of Asian/Southeast Asian players (although that changes with the inclusion of Thailand's Kira-dech Aphibarnrat).


Second is the European Tour, which is not as rich/prestigious, but has Asian players and airs in Asia in prime time (3pm-8pm).

The third is the Asian Tour, which may be the weakest of the three but has local players and is good for Asian platforms (11am to 3pm/4pm).

With rights to all three properties, Asian golf channels have live golf back to back from Thursday to Sunday.

So what happens once current PGA Tour rights expire and move into the Discovery fold, and platforms potentially stare at an empty block where the U.S. golf used to be?

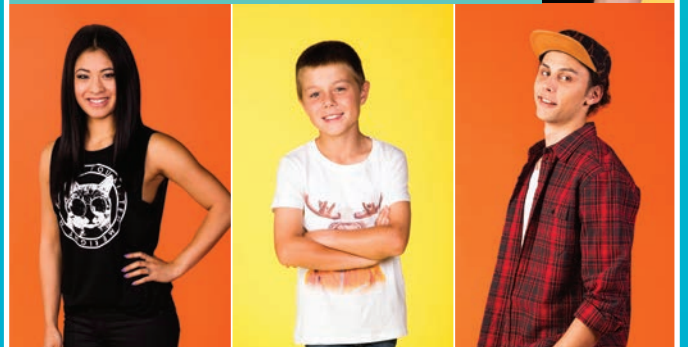
Still lots of unanswered questions. Will Discovery try to use the tour to drive Eurosport (weak in Asia with its focus on cycling/winter sports) to break up Asia's premium golf landscape? Or sub-license rights back to the platforms (providing platforms like StarHub even want to come back to the table) to keep the golf status quo?

Discovery's ambitions include a direct-to-consumer golf OTT platform. How long will that take to get up and running? Without pay-TV/broadcast, can Discovery meet PGA Tour audience size commitments? Will Discovery double/triple down and buy the other two tours? Exciting times, for sure... 



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GMA extends afternoon drama trio until Q3 2018

Philippines broadcaster GMA has extended its three daytime dramas – *Contessa*, *The Stepdaughters* and *Stay With Me* – to at least the third quarter of this year. The three titles launched this year. Nielsen Philippines NUTAM household overnight ratings give *Contessa*, directed by Albert Langitan, a rating of 16.1% (11-15 June), followed by *The Stepdaughters* (15.9%) and *Stay With Me* (14.8%) for the same week. *Contessa* premiered on 19 March with a rating of 12.3% and a share of 39.2%.



Glaiza De Castro as *Contessa*/
Beatrice "Bea" Resurreccion

DreamWorks Channel rolls out in Hong Kong

NBCUniversal International Networks' DreamWorks kids animation channel debuted on Hong Kong's i-Cable on 20 June in English, Mandarin and Cantonese. The channel is included in the Smart Kids pack. The launch schedule includes *Trolls: The Beat Goes On!*, *Dragons: Race to the Edge* and *Trollhunters: Tales of Arcadia*.

CJ E&M ramps up Turkish film biz 25 local titles to be followed by remakes of Korean hits



Yol Arkadasim

Korea's CJ E&M is ramping up its Turkish operations, adding 25 local titles to its slate as part of broad investment/distribution deals with Turkish movie producers BKM and TAFF.

The deals announced this month also include possible Turkish remakes of Korean films such as *Spy*, comedy/drama *Miss Granny* and *Confidential Assignment*.

CJ said Turkey was one of the few countries in the world where local films dominate, "meaning it has a great domestic market potential".

The company also said Turkish content was popular in the Middle East and Central Asian markets, and was gaining popularity in South America.

Turkey's annual drama exports amount to about US\$350 million, the second largest in the world after the United States, according to figures provided by CJ E&M.

This month's announcement follows the establishment in May 2017 of film production-distribution-investment unit, CJ Entertainment Turkey. The unit has already picked up nine BKM titles, including co-produced romance movie, *Hot Sweet and Sour*.

The first of the 25-titles slate to be released is BKM's *Yol Arkadasim 2*, scheduled for October. This will be followed by TAFF's *Çakallarla Dans 5* (Dance With the Jackals 5) in December, and BKM's comedy action film, *Magic Carpet Ride 2*, in January 2019.

CJ E&M says three of the films already distributed in Turkey have exceeded admissions of one million in a market where between seven and eight films a year exceed admission of one million.

CJ E&M's sister company, CJ-CGV, acquired Turkish cinema chain, Mars Entertainment, in 2016.

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Local heroes: language customisation in Asia

Who's streaming what & where in Asia

All in the latest issue of ContentAsia...in print+online

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Nepal boosts digital reach in Measat deal

Audiences in Nepal now have access to four free-to-air digital channels in a deal between Nepal Digital Services and Malaysian satellite operator Measat. The four channels distributed on the Measat-3 satellite at 91.5°E as part of the Nepalese government's digital drive are AP1HD, BTV Business, TV Today and TV Filmy. Laxmi Prasad Paudyal, Nepal Digital Services managing director, said while the channels were available only in Nepal for now, Measat's global beam opened up the possibility of extending reach to the Nepalese diaspora.

Olympic Channel premieres original doc, *We Are One*

The two-year-old Olympic Channel has premiered *We Are One*, a 37-minute original doc featuring the effort, drama and politics of putting the first united South and North Korean women's hockey team on ice during the PyeongChang Olympic Games. The long-form show features behind-the-scenes footage and exclusive interviews with North and South Korean athletes. The doc is available in 11 languages.



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ZEE5 promises 90 originals by end-March 2019

New web series goes live with celeb stories



The Story

Celebrities' worst nightmares and favourite fantasies gather in new online platform – ZEE5 – from India's Zee Entertainment. The new show, *The Story*, is one of more than 90 originals ZEE5 plans to be streaming by the end of March 2019.

The Story features celebs such as Swara Bhaskar (crazy break-up/jealous ex-girlfriend/cops), Sumeet Vyas (hygiene obsession) and Mallika Sherawat (fighting off a stalker).

ZEE5 bills the new show, available in Hindi, Bengali, Tamil, Telugu and Marathi, as "a different take on bridging the gap between reel and real life". ZEE5 offers both free and subscription levels.

ZEE5 launched on 14 February this year, promising content in 12 languages, including English, thousands of hours of on-demand content and 90+ live channels.

The intro subs rate is Rs99/US\$1.45 a month.

Digital rights push A-P sports inflation

Sports rights market up 22% this year, MPA says

The value of Asia-Pacific sports rights this year is way up, driven by rampant demand for digital rights, growth in Aus and India and, of course, the FIFA World Cup.

In its latest report, Media Partners Asia (MPA) puts growth over last year at 22% to a record US\$5 billion (excluding China).

"While sports remains the last bastion for pay-TV operators combating subscriber churn, OTT delivery is becoming the main driver of rights inflation, opening up fresh opportunities for rights-holders while adding new layers of complexity to negotiations and deals," the Asia Pacific Sports In The Age of Streaming report says.

At the same time, the value of sports media rights has "probably peaked" in the Asia Pacific, "with the notable exception of India, where the market for linear channels remains robust and scalable," says the report's lead author, analyst, Srivathsan AR.

MPA also says that recent sports rights auctions suggest online platforms currently contribute between 10%-25% of the media rights value for a sports franchise.

"The value of bundled broadcast and online rights today is typically anchored to a land-grab by media companies, telcos and digital platforms vying for pole position in a green-field segment with an attractive consumer proposition," the report says, flagging no end to the frenzy.

"Debates over the value of digital monetisation relative to TV will only get more involved and complex over time," the report adds.

MPA divides the market for digital sports

in Asia Pacific between broadcasters with scalable distribution that are investing in digital rights for new and emerging platforms; and telcos/pure-play digital platforms that are monetising tentpole rights through subscription, advertising and commerce.

The first group includes Star India, which "has established new benchmarks for digital-based sports consumption" with direct-to-consumer entertainment/sports platform, Hotstar, which reached more than 200 million people during this year's Indian Premier League (IPL) cricket tournament.

beIN Media Group, meanwhile, operates Asia Pacific's largest pan-regional OTT sports platform, beIN Connect, with a footprint covering Australia, Hong Kong, Malaysia, New Zealand, Indonesia, the Philippines, Singapore and Thailand.

Digital platforms are becoming more active, MPA notes. Examples in Asia include sports streaming specialist Dazn, which MPA says is close to breakeven in Japan, and Facebook, which is in the running to acquire exclusive English Premier League football rights in Thailand and Vietnam following an "agenda-setting but unsuccessful" US\$600-million bid for IPL cricket in 2017.

"We expect bidding for live rights to escalate across the region over the next two years as sports-based digital platforms drive viewership, especially in large ad-dominated growth economies such as India and Indonesia as well as big mature markets such as Australia and Japan," Srivathsan says.



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Pakistan

In numbers

Population..... 207.7 million
 Households..... 32.2 million
 TV households..... 23 million
 TV penetration..... 73%
 Daily average TV viewership (minutes):
 - Across all TV platforms..... 119 mins
 - Cable/satellite..... 101 mins
 Cable/satellite TV viewership by genre:
 - Entertainment..... 56%
 - News..... 21%
 - Others..... 23%
 DTH households..... 3 million
 Cable TV households..... 12 million
 IPTV platform..... 2
 MMDS platform..... 4
 Internet users..... 35.1 million
 Mobile subscribers..... 140.2 million

Source: companies, Pakistan Bureau of Statistics, PEMRA, Gallup Pakistan



Suno Chanda, a family comedy series premiered in May, as part of iflix Pakistan's Eid offering

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 religion-oriented shows.

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 and current affairs); PTV Global (international service for Pakistanis abroad); PTV Sports (24-hour sports channel launched in 2012); PTV World (English-language news and infotainment service,

launched in January 2013); and AJK TV (news and current affairs, entertainment in regional languages).

Subscription

DWN TV

Established in 2003, DWN TV (Digital Wireless Network) offers about 50 local and international TV channels to 425,000+ users in cities of Islamabad/Rawalpindi, Lahore and Karachi. Monthly subscription is PKR450/US\$4.30, with a one-time starter fee of PKR9,500/US\$90.

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 Sep 2006, offering triple-play services (broadband internet, telephony, pay TV) to business and home users in Islamabad and Rawalpindi. The pay-TV service offers about 70 analogue cable local/international TV channels at PKR400/US\$3.80 a month. TV + 7 Mbps internet + telephone line bundles start from PKR2,099/US\$20 a

month. Nayatel also offers about 40 live streaming TV channels, including movies, drama series, news, sports and music at PKR150/US\$1.30 a month (maximum three concurrent connections) for users in Islamabad and Rawalpindi.

Solo Media Group

Founded in 2011, Solo Media Group offers 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, Pakistan's converged communication services provider, 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 more than 600,000 subscribing households in Lahore and Multan. Monthly subscription is from PKR2,099/US\$20 for triple play packages (TV, internet, phone) in Lahore.

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Asia's definitive media content and services directory

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 Network is a subsidiary of the Dubai-based ARY Group. The Urdu-language television network was created after the ARY Group acquired a private TV channel catering to Pakistani expats 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. via satellite. 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 bouquet in Pakistan includes Oxygene TV (music, lifestyle, entertainment), Associated Press (news) and Afghan TV (general entertainment).

DM Digital

Founded in 2005, DM Digital is a British-Pakistani television network with offices in Manchester, U.K. and Lahore, Pakistan. DM Digital manages and distributes



Ishq Tamasha, Hum TV's most watched drama series so far with avg 5.8 TVR (source: Medialogic Pakistan, Feb-June 2018). The drama, produced by Momina Duraid Productions, is written by Misbah Naureen and directed by Danish Nawaz. *Ishq Tamasha* premiered in Feb and airs Sundays 8pm

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 was established 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 (breaking news) and Geo Kahani (drama). The network also operates video portal Geo Dost, and a feature film division. Geo TV transmits via satellite across Pakistan the Middle East, U.S., U.K. and Europe.

Homecast Entertainment

Karachi-based Homecast Entertainment distributes TV channels, including international services such as WB and AXN, in Pakistan.

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 channels 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 Toonami, CNN and Cartoon Network in Pakistan.

Klub Asia Pakistan

Klub Asia Pakistan manages BBC World in Pakistan.

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, Filmmax and Aruj.

Media Max

Media Max manages/operates international channel networks in Pakistan.

One World Alliance

Manages Discovery Channel, Discovery Kids & Animal Planet in Pakistan with permission from PEMRA.

Open Media Marketing (OMM)

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

Pakistan Television Foundation

Pakistan Television Foundation manages mainland China's news channel CCTV News and CCTV 9.

IPTV/OTT/Streaming

ALTBalaji

ALTBalaji, a direct-to-consumer SVOD platform offering Indian content, launched in April 2017 as part of its global roll out. The service is not customised for Pakistan.

Amazon Prime Video

Launched in Pakistan in December 2016. Not customised for local audiences.

icflix

Dubai-based icflix launched in Pakistan in Feb 2017 offering Jazwood (Arabic), Bollywood/Hollywood movies and TV series. Outside of Pakistan, icflix mainly focused/catered to users in the Middle East and North Africa.

ifix

ifix launched in Pakistan in January 2017 offering local and international content from about 220 studio and distribution partners. Local content partners include Hum Network for shows such as *Mann Mayal*, *Bin Roye*, *Udaari* and *Zara Yaad Kar*. Subscription costs PKR300/US\$2.85 a month for up to five devices.

Netflix

A global SVOD platform, available in but not customised for Pakistan.

PTCL Smart TV

Pakistan Telecommunication Co Ltd (PTCL) launched Pakistan's sole IPTV service, Smart TV, in August 2008. The triple-play platform offers more than 100 live TV channels and over 2,000 hours of video on demand content across 150 cities. The PTCL 3-in-1 Smart Pack bundle (Smart TV bundled with 256 kbps unlimited broadband & landline) costs PKR749/US\$7.12 a month. Standalone Smart TV costs PKR699/US\$6.60 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 the icflix movie pack to PKR299/US\$2.85 a month for the Extreme Sports pack. The IPTV service has an OTT/streaming extension, compatible for Android- and iOS-based smartphones costing PKR99/US\$0.90 a month for select live channels, movies and on-demand.

Spuul

A global streaming service launched in 2012, targeting the South Asian diaspora with Hindi and regional language content.

VOD

Pay-TV platform Nayatel offers video on

demand content across multiple genres, including movies and TV series, in 3D (for select content) via its VOD service at PKR150/US\$1.30 a month to users in Islamabad and Rawalpindi. The service allows three concurrent connections and is offered for free to Nayatel's HD-Box customer.

YuppTV

An India-based OTT platform launched in 2006 offering live TV and VOD content targeting the South Asian diaspora.

Regulators

Ministry of Information, Broadcasting and National Heritage (MoIB)

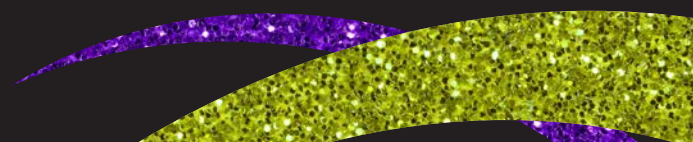
The Ministry of Information, Broadcasting and National Heritage (MoIB) was formed by the merger of the Ministry of Information & Broadcasting and the Ministry of National Heritage & Integration. MoIB is charged with the administration of rules and regulations and laws relating to information, broadcasting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

Pakistan Electronic Media Regulatory Authority (PEMRA)

PEMRA's mandate is to facilitate and regulate licensing of all broadcast media (satellite TV & FM radio) and distribution services (cable TV, DTH, IPTV, mobile TV) in Pakistan. PEMRA aims to improve the 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 2018

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What's on where...

June 2018	25	CASBAA Satellite Industry Forum	Singapore
	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore
July 2018	9-13	Rendez-vous Pekin/Tokyo	Beijing (9-10), Tokyo (12-13)
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
	31 Oct-7 Nov	American Film Market (AFM)	Santa Monica, U.S.
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
	9-10	MYCONTENT (Dubai International Content Market)	Dubai, U.A.E.
March 2019	18-21	Hong Kong FILMART	Hong Kong
April 2019	8-11	MIP TV	Cannes, France

Netflix's *13 Reasons Why* rocks Aus

Teen suicide drama tops both Overall and Originals lists

Netflix's teen suicide drama, *13 Reasons Why*, is rocking Australia, taking top spots of both overall and digital originals Top 10 lists for the week of 7-13 June with more than 2.4 million demand expressions, according to data science company Parrot Analytics.

Australia is also the only market in the Asia-Pacific region with such a mixed top 10 of digital originals.

Netflix still takes 50% of the list, but the rest is shared with CBS All Access (*The*

Good Fight, *Star Trek: Discovery*), and Amazon Video/Hulu/YouTube Premium with one each.

The overall top 10 list is dominated by U.S. drama, with the Australian version of *Love Island* coming in in sixth spot.

Only two shows – *13 Reasons Why* and *Love Island* – broke the two-million demand expressions mark on the overall list. All the rest attracted between 1.2 million (*Roseanne*) and 1.98 million (*Brooklyn Nine-Nine*).

Australia: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	13 Reasons Why	2,400,486
2	Love Island	2,062,308
3	Brooklyn Nine-Nine	1,982,325
4	Westworld	1,526,534
5	The Walking Dead	1,514,438
6	Love Island Australia	1,448,376
7	The Handmaid's Tale	1,338,108
8	The Big Bang Theory	1,329,138
9	The Flash	1,284,093
10	Roseanne	1,256,076

Australia: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	13 Reasons Why	Netflix	2,400,486
2	The Handmaid's Tale	Hulu	1,338,108
3	Sense8	Netflix	1,000,374
4	Cobra Kai	YouTube Premium	929,866
5	Arrested Development	Netflix	867,755
6	Lost In Space	Netflix	704,087
7	Orange Is The New Black	Netflix	700,892
8	The Good Fight	CBS All Access	511,697
9	Star Trek: Discovery	CBS All Access	501,925
10	The Grand Tour	Amazon Video	496,022

Date range: 7-13 June 2018

Market: Australia

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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