

Shankar commits to deeply local biz

Day zero closes with no clarity on job cuts

Disney Asia-Pacific boss, Uday Shankar, has set a clear destination, telling staffers that the company "recognises the need for a sharp focus on building deeply local businesses". First leadership details emerged on Monday (*ContentAsia Insider*, 1 April), but there's still no clarity on the size of the combined Disney-Fox team.

The full story is on page 3

Turner Asia unveils major Mandarin drama

Summer release plans for *The Haunted Heart* co-pro

Turner Asia's biggest drama series co-production, *The Haunted Heart*, wraps its five-month shoot in April ahead of a scheduled mid-2019 release. The co-pro deal for the 30-episode fantasy/action/romance gives Turner syndication rights across much of Asia and the U.S.

The full story is on page 4

A+E Networks closing FYI

Female/lifestyle brands unite under Lifetime

A+E Networks Asia is consolidating its female general entertainment and lifestyle brands into a single destination from end June, pulling the plug on the FYI channel across the region from 1 July and moving forward with a stronger Lifetime proposition.

The full story is on page 6

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China: the good, the bad & the opportunities

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Project Blue Book 2 lands in Korea, Aus, NZ, Japan, India & SEA



Project Blue Book

The 10-episode second season of UFO series *Project Blue Book* has been picked up by broadcasters in Australia (SBS), New Zealand (TVNZ) and Japan (U-Next) in addition to A+E Networks' History channel in Korea, Japan, Southeast Asia and joint-venture channel History TV18 in India. The series is based on true, top-secret investigations into UFOs and related phenomena conducted by the U.S. Air Force in the 1950s and 1960s, and is executive produced by Robert Zemeckis (*Forrest Gump*, *Back to the Future*). SBS also acquired season two of medieval drama *Knightfall*, along with Sky Prime in New Zealand, History in India and D'Live in Korea.

Dr Prisoner hits 14.5% share, hopes soar for 20+



Dr Prisoner

KBS's new Korean drama, *Dr Prisoner*, hit ratings of 14.5% nationwide for its latest episode on 28 March, fanning hopes of a 20+ finale on 23 May. Ratings have risen steadily since the 20 March premiere, which had an average audience share of 8.4% nationwide (AGB Nielsen Korea).

Shankar commits to "deeply" local biz Day zero closes with no clarity on expected job cuts

The Walt Disney Company Asia Pacific president, Uday Shankar, set a clear destination on Monday, telling staffers that the company "recognises the need for a sharp focus on building deeply local businesses".

Unveiling his Asia-Pacific leadership team, Shankar said changes to the current market structure "will allow us to serve the strategic agenda in each market and... will facilitate our transformation into a direct-to-consumer company that rests on deep local foundations".

But Day Zero on Monday ended with only a marginal increase in clarity on the size and specifics of the new organisation, and didn't address widespread worries among current staff about their jobs.

For now, staff exits are led by Fox Networks Group (FNG) Asia Pacific/Middle East president, Zubin Gandevia.

"After a long and distinguished career with Fox, [Zubin Gandevia] has decided to leave the company but has agreed to remain for a period of time to help transition the leadership of media networks in Southeast Asia," Shankar said in a staff memo on Monday (1 April).

Between now and whatever the period turns out to be, Gandevia will take care of the pay-TV channels business in Southeast Asia, which was the geographical piece missing in the global announcement made in December last year.

As part of her role on the new team, Jessica Pouleur will lead strategy and business development, as well as take interim responsibility for Southeast Asia strategy. Pouleur is currently vice president, strategy and business development, based in Singapore.

Perhaps the most vaguely defined role on the new team for now goes to Amit Malhotra, who will lead emerging markets as well as content sales for Asia Pacific (excluding North Asia), reporting directly to Shankar with a dual reporting line to Janice Marinelli, who heads DTCI's global content sales and distribution.

The new leadership team includes two execs from the former 21st Century Fox – Kurt Rieder and Jannie Poon, who takes over the corporate communications portfolio – along with Shankar's India picks from the old Star India.

Rieder, 20th Century Fox International's EVP, theatrical distribution, will head the combined studios operation for the Asia-Pacific region, excluding India.

Luke Kang will continue to lead the North Asia (Greater China, Japan and Korea) business, including direct country management of mainland China and Japan.

India country manager, Sanjay Gupta, also has direct responsibility for the studio business in India, while K Madhavan will lead Star India's regional language media networks.

As announced in December, Kylie Watson-Wheeler will continue to serve as country manager of Australia and New Zealand with direct responsibility for media networks and direct-to-consumer.

Chafic Najia is country manager for the Middle East media cluster.

In his memo, Shankar highlighted the "momentous opportunity to be able to chart the course of The Walt Disney Company in Asia Pacific and Middle East".

In a note shortly after the acquisition closed on 20 March, analysts Media Partners Asia (MPA) said the new Disney's core media business across Asia Pacific and Middle East generated pro-forma revenues of US\$6 billion in 2018, excluding consumer products and theme parks. India contributed 40% to the top-line, with Greater China and Japan together providing another 35%.

MPA flagged the roll out of local streaming platforms in Southeast and North Asia, anchored to local content in the mould forged, under the leadership of Shankar as head of India, by Hotstar. MPA estimates Hotstar's run rate revenues to be US\$300 million.

Turner Asia wraps shooting on biggest drama series co-pro Summer release planned for 30-episode Mandarin action/fantasy, *The Haunted Heart*

Turner Asia's biggest drama series co-production, *The Haunted Heart*, wraps its five-month shoot in early April and heads into post (and major CGI) ahead of a scheduled mid-2019 release.

The 30-episode fantasy, action, romance is produced by Phenomena in Taiwan. The co-production deal gives Turner all syndication/distribution rights across much of Asia as well as the U.S.

The Haunted Heart straddles reality, virtual reality and the supernatural realm in the story of a young video-games tester, Xiaoling Wei, who, because of her incredible brain power, has the ability to communicate with ghosts.

Nini Ou-yang stars as Xiaoling Wei, who was born with special powers. She's lonely, sees a therapist every week, and generally ignores her visions. Until one day, in a moment of weakness, she helps a Qing Dynasty apparition, setting off a chain of events that leads to the death of her real-world boss, played by Bryan Chang (*More Than Blue*). Just when she thought life couldn't get any worse, she is now haunted by a whining Qing Dynasty spirit as well as the headstrong ghost of her former boss, who never believed in ghosts until he became one.

At its heart, says director and co-writer Li-ju Xie (*The Player*, *Channel X*), the series is a story about the meaning of life and death.

The Haunted Heart emerged from multiple conversation with a friend who worked in a video game company and was inspired by an autobiography of a psychic, she says.

"We had this idea for a story that combines reincarnation and video games", beginning with a girl who sees spirits and works in a video game company, and a what-if question: "What if reincarnation is true and life is just like a video game?"

"When you launch a video game, you always have to debug to make the programme run smoothly," she says. The spirits in Xiaoling's life are akin to the bugs, and the parallel efforts to debug both in life and at work, in reality and in virtual reality, runs through the story.



Bryan Chang and Nini Ou-yang in *The Haunted Heart*

The Haunted Heart script has been around for more than seven years, winning first prize in a competition run by Taiwan's Ministry of Culture but never made because of the high cost of CGI, which trebled Taiwan's usual drama budgets.

At the time, Xie was working for Taiwanese powerhouse, Sanlih Entertainment. She left Sanlih in 2015, setting up her own shop, Phenomena, and working with Eastern Broadcasting Company's ETV platform.

The 2018/2019 version of *The Haunted Heart*, Phenomena's first project, involved reworking the script and story line to make it eligible for government production funding, which then enabled her to go to market to raise the balance of the production budget.

The original 13x60-minute episodes were reworked into 20 episodes of 90 minutes for the Taiwanese market and 30 episodes of 60 minutes for Turner to take

to the world. Characters were expanded, some of the supernatural elements adjusted to, for instance, boost commercial potential in mainland China.

But the key life-and-death questions and themes are unchanged, laced with love, laughter, romance and entertainment and a commercial eye.

Turner's decision to become involved in *The Haunted Heart* hung on its depth and themes, says Marianne Lee, vice president, general entertainment, Turner Asia Pacific.

"The storyline, which mixes life, death and the supernatural, as well as reality and virtual reality, is something that is going to put it above most rom-coms," she says, adding: "It's still going to be easy to watch, with all the qualities of a good rom-com – a good-looking cast and a rags-to-riches tale – but also has real heart".

AXN's April talent high

Asia's *Got Talent* finale, Britain's *Got Talent* premiere



Britain's *Got Talent* season 13

AXN heads into the final rounds of *Asia's Got Talent* on 4 April, followed by the premiere of the new *Britain's Got Talent* within 24 hours of its 6 April U.K. telecast. The addition of *Britain's Got Talent* and *America's Got Talent* for the first time last year ups AXN's *Got Talent* line up to three – America, U.S. and Asia. AXN picked up its first rights to the international versions after the RTL CBS joint venture sold its Asia networks to Blue Ant in 2017.

DocuBay countdown to industry debut

Global streamer previews new platform in Cannes

New global documentary SVOD platform, DocuBay, debuts at Mip TV/Mip Doc from Saturday (6 April) ahead of its commercial consumer premiere in the middle of this year.

The platform, operated by Mumbai-based IN10 Media, promises premium international documentary features from France, the U.S. Norway, India, Cambodia and Turkey, among others, and said in the run up to the shows in Cannes that it was open to investment and co-production.

DocuBay is the latest addition to a stable of media brands out of IN10 Media. These include Hindi infotainment linear channel Epic TV (Rs2/US\$0.03 a month), regional music and youth channel ShowBox, digital news portal LatestLy, and content production unit Juggernaut.



Akul Tripath, DocuBay



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A+E Networks closes FYI in July

Female audiences united around Lifetime



Realatable! hosts Andrea Gunawan and Munah Bagharib

A+E Networks Asia is uniting its female general entertainment and lifestyle brands into a single destination from end June, pulling the plug on the FYI channel across the region from 1 July and moving forward with a stronger Lifetime proposition.

A+E told partners at the end of March that the best-performing FYI titles would air on Lifetime on Mondays between 7pm-8pm (Singapore time) and Sundays from 4pm-7pm.

FYI airs shows such as Canadian home improvement series, *Income Property*, hosted by Scott McGillivray; reality TV series *Tiny House Nation*, about people living in a few hundred square feet; makeover series *Unlivable*; and *Gok's Fill Your House For Free* about the socially/environmentally conscious practice of "upcycling".

FYI's exit covers Hong Kong, Indonesia,

Macau, Maldives, Mongolia, Myanmar, Papua New Guinea and Pacific Islands, Philippines, Singapore, Taiwan and Thailand.

FYI launched in Asia at the end of 2014 as a contemporary lifestyle network, replacing The Biography Channel (Bio) in 10 Asian markets.

News of FYI's exit comes only weeks after Lifetime launched its original YouTube series, *Realatable!*, which is part of the new female-focused property.

Realatable! is hosted by local influencers Munah Bagharib and Andrea Gunawan reacting to myths, stories, experiences on life, love and relationships.

The debut episode reached 38,000 views in its first week (22-29 March). Episode two, published on 29 March, had 7.6K views in three days. New episodes drop on Fridays.

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iQiyi, QQLive top China's video apps

Top 500 apps list puts iQiyi 4th behind Tencent IM apps

February 2019			January 2019		
Rank	Online video apps' rankings among top 500 apps in China:	Monthly UVs (000)	Rank	Online video apps' rankings among top 500 apps in China:	Monthly UVs (000)
4	iQiyi	597,280	5	iQiyi	578,353
8	QQLive	546,121	8	QQLive	543,602
12	Youku	404,644	12	Youku	391,152
41	HunanTV	157,450	41	HunanTV	151,872
98	Funshion Video	51,966	100	Funshion Video	51,687
105	Sohu Video	48,885	111	Sohu Video	47,287
128	PPTV	38,066	121	PPTV	41,680
131	Letv	36,668	125	Letv	39,617
238	BTV	15,058	222	BTV	16,389

Source: iResearch Consulting Group's 'Top 500 Apps in China by UVs' in February 2019 and January 2019 reports. iResearch calculates the unique visitors of mobile apps based on the caliber of unique devices (UD) where the apps are started and used.

iQiyi continued to drive online video apps usage in China in February 2019, with almost 600 million monthly unique visitors (UVs), new data released by iResearch Consulting Group shows.

The latest *Top 500 Apps in China by UVs* report says iQiyi had 597 million UVs during February this year – a 3.3% increase from the 578 million UVs recorded in January.

This gives iQiyi the highest number of monthly UVs of eight other online video apps on the list of 500 in both months.

In February, iQiyi ranked 4th of all 500 apps included in the report.

First and second spots were held by Tencent's instant messaging apps: Tencent MM/Wechat (with 1.09 billion UVs) and QQ (with 702 million UVs).

Video app QQLive, also owned by the Hong Kong-listed Tencent, had more than 546 million UVs in February (overall 8th place) and 543 million UVs in January (overall 8th place as well).

iQiyi and QQLive are the only online video apps to make the top 10 list on iResearch's charts in February.

Competitor app Youku, a streaming service owned by the Alibaba Group since 2015, had 404 million UVs in February, giving it 12th place overall and maintaining the spot achieved in January with 391 million UVs.

The six other online video apps listed among the 500 in February were HunanTV (41st, 157 million UVs), Funshion Video (98th, 52 million UVs), Sohu Video (105th, 49 million UVs), PPTV (128th, 38 million UVs), Letv (131st, 36 million UVs) and BTV (238th, 15 million UVs).

In a separate report on China's online video industry, iResearch posted a 32.6% year-on-year growth to RMB96.27 billion/US\$14.35 billion in revenue in 2018 versus 2017's RMB72.59 billion/US\$10.83 billion.

iResearch says growth drivers included quality upgrades.

"Online video platforms are actively improving their speech power in content. Many of them take top copyright content and high-quality self-made content as core of future development strategy," the report says.

StarHub reworks TV slate

Channel re-org into seven "passes" with six upsize premium packs

Singapore's StarHub has unveiled what it's calling its "new dawn" of StarHub entertainment, ditching set-top box rental fees for the first box (and only during the contract period), promising no hidden fees, and reworking channels into seven "passes"/packs.

One pack costs S\$29.90/US\$22 a month (with a 24-month contract), and customers can switch between packs whenever they want to with no extra charge. Additional passes cost S\$17.90/US\$13 each.

Prices rise steeply for shorter or non-contract take up, to S\$39.90/US\$30 for a 12-month agreement and to S\$49.90/US\$37 for no contract.

These rates include one channel pack (with the same freedom to switch at no extra charge), set-top box rental and access to the StarHub Go app.

The seven packs cover English entertainment (51 channels), movies (17 channels), Asian entertainment (31 channels), Malay entertainment (19 channels), Indian (20 channels), Filipino (7 channels) and sports (10 channels, live coverage).

Six upsize packs cost anywhere from S\$1/US\$0.74 for the two-channel Cantonese pack to S\$13.98/US\$10 for HBO, S\$15/US\$11 for Japanese channel NHK World Premium and S\$20/US\$15 for the two-channel horse-racing pack.

The new packs are only available to StarHub Fibre Broadband subscribers or to others with a S\$15/US\$1 a month fee for a fibre link access.

SBS boosts SBS-In in Indonesia

Transvision deal a "crucial stepping stone", SBS boss says



L-R: Brando Tengdom, Hengkie Liwanto, Transvision; Jaeyong Cho, SBS Media Business

One of Korea's big three free-TV broadcasters/producers, SBS, has appointed Indonesia's Transvision as its sole official distributor in Indonesia for the SBS-In channels, putting operations, promotions and advertising under parent company Transmedia's pay-TV banner for the next two years.

SBS, responsible for titles such as *Running Man* and *My Love from the Star*, says the deal paves the way for a new era for SBS in Indonesia.

The new agreement comes two years after Transvision and SBS first started working together in Indonesia with a simple carriage deal for SBS-In.

Transvision chief executive, Hengkie Liwanto, says the deal will drive Transvision

penetration because of the popularity of Korean content in Indonesia, and will in turn increase reach for SBS shows.

SBS Media Business head and EVP, Jaeyong Cho, said at a ceremony announcing the alliance that SBS had, through the partnership, "established a crucial stepping stone in launching the SBS In channel successfully in Indonesia".

Cho also said that SBS would "do its best to contribute to the Indonesian media industry and to expand the Korean wave at the same time, through a close business cooperation with Transmedia Group".

Transmedia, part of the CT Corp conglomerate, also operates TransTV, Trans 7, detikcom, CNN Indonesia and CNBC Indonesia.



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- Manage existing buyer relationships in these assigned territories
- Discover new platforms and opportunities for the business
- Regular travel (two weeks minimum per month) & regular phone/skype/face to face meetings with buyers.
- Regular reporting/presenting of your activity to senior management.

Desired Skills

- A minimum of 3 years sales experience as a sales executive within the TV distribution industry.
- Proven ability to take initiative and go the "extra mile" to exceed expectations
- Pre-existing relationships with television buyers in the Asia Pacific region
- Natural communicator, confident and well presented
- Pro-active and creative thinker with proven written and spoken communication skills.
- Passion and knowledge of the TV rights and distribution industry in Asia Pacific (other regions an advantage).
- Mandarin and other Asian languages an advantage

Package

- Salary dependent upon experience (5.5-6.500 SGD/month).
- Generous holiday allowance and other company benefits.
- Potential for company share options
- Candidates should be Singaporean or PR holders

Sales Coordinator

Role

Reporting to the SVP Asia you will:

- Work closely with the Sales and Client services team to support all aspects of buyer engagement.
- Assist the Sales team in all logistical aspects of buyer relationship management.
- Be responsible for day to day buyer registrations in Asia and the process surrounding this.
- Organise sales team trips, manage market diary admin and provide general administrative support.
- Monitor buyer activity across the TRX system
- Some client facing reporting required

Desired Skills

Experience in a coordinator role ideally at a distribution company, or with in an acquisitions team.

- Flexible, 'can-do' attitude with enthusiasm and initiative in abundance.
- Pro-active and passionate, with a desire to learn and develop within the team.
- Passion for the TV rights and distribution industry.
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- Mandarin and other Asian languages an advantage

Package

- Package dependent upon experience (3-4000 SGD/month).
- Generous holiday allowance and other company benefits.
- Candidates should be Singaporean or PR holders

Please send your CV and cover letter to victoria.dekerdrel@trx.tv

Face facts: Factual buyers talk about what they want

Food tops factual buyers' acquisitions priorities at Mipdoc/MipTV this year, followed closely by a taste for history, lifestyle, travel and wildlife.

Food dominates Asia's factual acquisitions going into Mipdoc/MipTV this year, followed by history, lifestyle, travel and wildlife. Buyers also head to Cannes for this year's market with tech and science boxes to tick for factual slots and schedules on everything from linear channels to inflight and on-demand platforms, according to ContentAsia's latest factual survey.

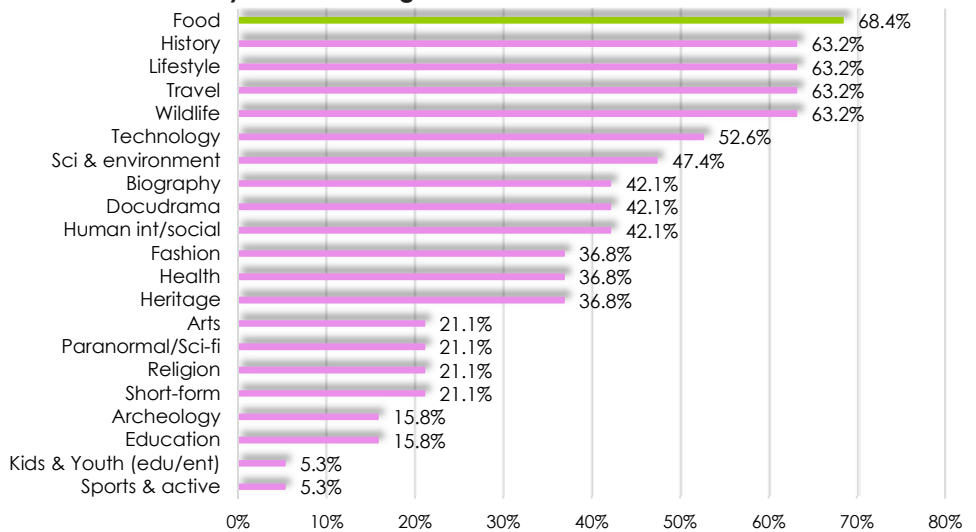
68.4% (13 of 19 participants) of buyers and programmers we spoke to ahead of Mipdoc have food on their acquisitions lists. History, lifestyle, travel and wildlife tie for second place with 63.2% (12 of 19) each, followed by technology with 52.6% (10 of 19). Other genres mentioned include science, environment, docu-drama, fashion, paranormal/sci-fi and sports.

By platforms, linear channels and streaming/online platforms share similar results. Three of the four channels (75%) and five of the seven (71%) streaming/online services ticked the boxes for food, lifestyle, travel and wildlife programming. Food (along with biography, technology and history) was also on the priority lists of three agents operating in Asia.

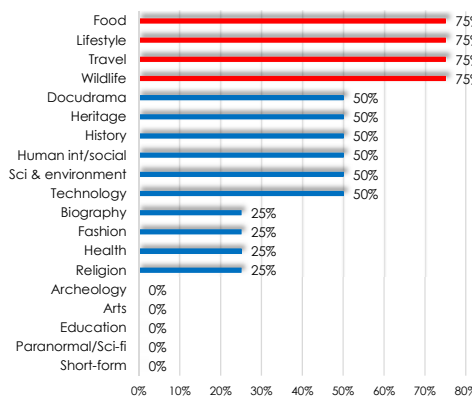
Free-TV's factual appetites differ a bit. History ranks top with 80% (four of five buyers), followed by health and tech with 60% (three buyers) each and biography with 40% (two buyers).

We also asked platforms in Asia what they would like to see next in the region's factual space. 63% (12 of 19) said more local/international co-production and collaboration, 53% (10 of 19) said lower licensing fees, and 47% (9 of 19) said more factual production in Asia.

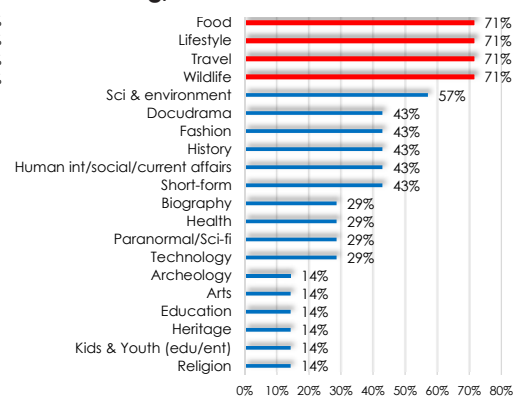
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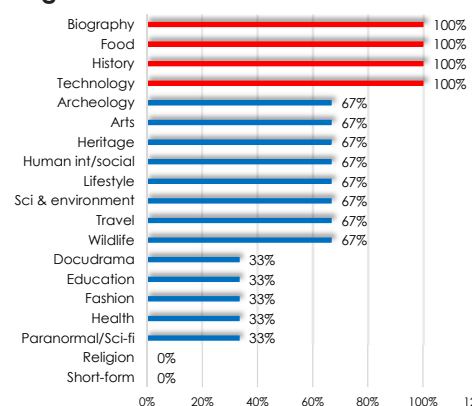
Linear channels



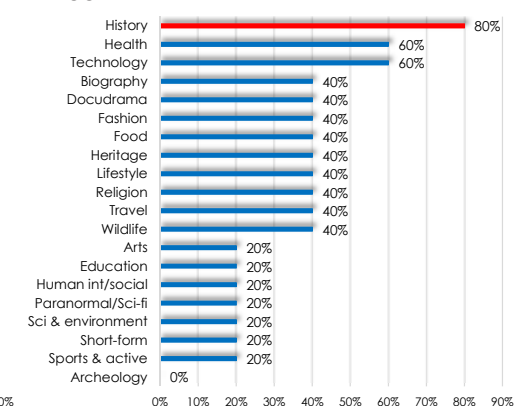
Streaming/online



Agents



Free-TV



Updated from ContentAsia Print+Online Issue One 2019, published April 2019
www.contentasia.tv/issueone2019

The companies that participated in ContentAsia's factual survey are: PT Metra-Net (Oona, Indonesia), Television Broadcasts Limited (myTV Super, Hong Kong), Mediaplex International (Doonee, Thailand), HJ Holdings (Hulu, Japan), iwonder (regional), Astro (Malaysia), WebTVAsia (regional), Forever Group (Myanmar), NTV Broadcasting (Mongolia), MediaQuest Holdings (Philippines), Bangkok Media and Broadcasting (PPTV HD 36, Thailand), Young Investment Group (YTV, Myanmar), Inflight Inc (regional), Da Neng Culture Media (China), Yoohoo Media Solutions (Australia), Discovery Networks Asia Pacific (regional), Gabriel Broadcasting Foundation (Good TV, Taiwan), BBC Studios Asia (regional) & Turner Japan K.K. (TAbi Channel)



The Light in Your Eyes

All that Hye-Ja, a 25-year-old aspiring anchor, wants is to use her magical time-turn clock to prevent her father's death. But when the clock goes awry, she wakes up as a 25-year-old in a 70-year-old woman's body. Now she has to figure out how to return to her normal life and her boyfriend Jun-Ha. Length: 12x70 mins

JTBC 48-6 Sangamsan-ro, Mapo-gu, Seoul 03909, South Korea T: +82 2 2031 8454 **MIP TV Stand # R8C8**



Beecham House

From BAFTA nominated writer, director and producer Gurinder Chadha comes an epic drama following the fortunes of the owner and staff of the splendid Beecham House. Length: 6x60 mins

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The Twilight Zone

The *Twilight Zone* is produced by CBS Television Studios in association with Jordan Peele's Monkeypaw Productions and Simon Kinberg's Genre Films. Jordan Peele and Simon Kinberg serve as executive producers along with Win Rosenfeld, Audrey Chon, Glen Morgan, Carol Serling, Rick Berg and Greg Yaitanes. The original *The Twilight Zone* premiered on CBS on 2 Oct 1959. The series took viewers to another dimension and became a worldwide phenomenon as it used socially conscious storytelling to

explore the human condition and culture of the times. It was a journey into a wondrous land of imagination for five years on CBS, from 1959 to 1964. The godfather of sci-fi series, the show explored humanity's hopes, despairs, prides and prejudices in metaphoric ways conventional dramas could not. Length: 10x60 mins

CBS Studios International 7800 Beverly Blvd., Los Angeles, CA 90036, U.S. T: +1 323 575 5460 Mip TV Stand # R7.E2



The Crown Princess

Princess Alice is crowned in "Hrysos" and as its first heiress her life is surrounded by chaos and danger. To protect her, her grandfather, King Henry, sends her to Thailand, where she meets lieutenant commander Davin, a loveless but strong bodyguard. Surrounded by enemies, the gentle Princess Alice needs someone she can trust. Can she turn to Davin, a man betrayed by love before? The 32.5 hour romantic drama series follows two very different people brought together by fate. Starring Nadech Kugimiya and Urassaya Sperbund. **JKN Global Media Plc. JKN Gallery Salaya 45/14 M.1 Songkanong, Samphran, Nakhon Prathom 73210, Thailand T: +66 2 482 2273-4 M: +66 81 830 0678**



Deep Water

Emotional thriller following the lives of three complex women. Delving into the female psyche, this series investigates the tangled issues of modern parenting, womens' friendships and relationships, as well as their sexual desires. The strong female protagonists of *Deep Water* explore what it really means to be a 21st century woman... Starring Anna Friel (*Marcella*), Sinéad Keenan (*Little Boy Blue*) and Rosalind Eleazar (*Howards End*). Adapted by Anna Symons from the Windermere series of novels by critically acclaimed author Paula Daly. Length: 6x60 mins

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aJapan – Let's Enjoy! Play & Learn Japanese

A Japanese-language edutainment programme to enjoy with the family. Starring world sensation Pikotaro of Pen-Pineapple-Apple-Pen fame and Keropons, the dance unit popular with kids. Japan is introduced through rhythm and video. Children will definitely have fun moving their body to experience the Japanese language! Length: 10x12 mins

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The Feed

If everything you are is connected to the system, what do you become when that system goes down? From the writer/co-executive producer of *The Walking Dead* comes an original drama series about our addiction to technology, our fear of what it is doing to our brains and our terror of what would happen if we had to live without it. Set in London, the series centres on the family of the man who invented a near future omnipresent brain-implant technology called The Feed, which enables instant sharing of information, emotions and memories. When things start to go wrong, the inventor's family are driven apart as they struggle to control a monster. Length: 10x60 mins **all3media**

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My Only One

Anyone who commits sin must be punished. But is it fair to live under prejudice and disdain just because you have a criminal in your family? Long-running series, *My Only One*, begins with this question. Do-ran's life is turned upside down when her father, Su-il, appears for the first time in 28 years after being forced to hide his identity. The meeting gives them hope and shows them the beauty of life. Length: 106x35 mins **KBS Media** KBS Media Centre, 45, Maebongsan-ro, Mapo-gu, Seoul, 03909, Korea T: + 82 2 6939 8728

MIP TV Stand # R7.L3



Spy Wars (Working Title)

Featuring Damian Lewis in his first docu-drama role, this series reveals the remarkable true stories behind some of the most gripping and important international spy operations of the last 40 years. Packed full of espionage, surveillance, undercover work and covert operations, the series brings forth these real events as well as the profound personal and geopolitical consequences for all involved. Utilising innovative and highly stylised reconstructions, *Spy Wars (W/T)* is shot on location in London, Moscow and Israel. Damian Lewis is our guide through each episode, from the Cold War through to the 'war on terror' and the renewed espionage hostilities of present day. Length: 8x60 mins **A+E Networks Asia: 80 Bendemeer Road, #07-04 Hyflux Innovation Centre, Singapore 339949 T: +65 6800 5005 MIP TV Stand # P3.C1**

Shallow Grave

The gripping, new reality series that combines compelling, real-life murder stories with incredible forensic science and policing. A murder has been committed elsewhere, likely cleaned of evidence, and



then dumped at what investigators call "the deposition site" or shallow grave. Bodies are discovered burnt, dismembered and decomposed but they all share one thing – clues

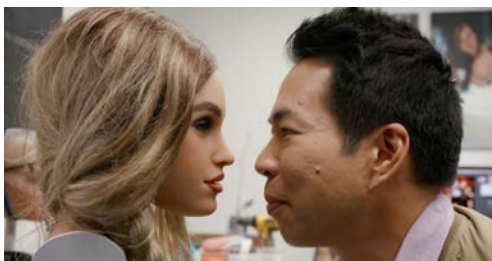
to the killer. Length: 8x60 mins **Alfred Haber Distribution, Inc 111 Grand Avenue, Suite 203, Palisades Park, New Jersey 07650, U.S. T: +1 201 224 8000 MIP TV Stand # P-1.L50**

Becoming Human

In this four-part documentary series, comedic actor Chua Enlai embarks on a zany, international exploration of artificial intelligence. He examines A.I.'s potential to become like us and how it will transform humanity such as redefining love and relationships; expanding the boundaries of creativity and intelligence; recalibrating the international balance of power; and testing the limits of ethics, morality and spirituality. Will A.I. change us for the better or for the worse? Length: 4x60 min **Mediacorp 1 Stars Avenue, Singapore 138507 T: +65 6333 3888/ +65 6251 5628**

Perpetual Grace LTD

James (Jimmi Simpson), a young grifter, attempts to prey upon Pastor Byron (Sir Ben Kingsley) and his wife Lillian Brown (Jacki Weaver), who turn out to be far more dangerous than he suspects. The pastor and his wife – known to their parishioners as Pa and Ma – have bilked hundreds of innocent people out of their life savings. Length: 10x60 mins **Metro Goldwyn Mayer 245 N. Beverly Drive, Beverly Hill, CA 90210-5317, U.S. T: +1 310 449 3000 MIP TV Stand # R9.A30**



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Pakistan

In numbers

Population..... 207.7 million
 Households..... 32.2 million
 Avg household size..... 6.45
 Daily average TV viewership:
 • Across all TV platforms..... 117 mins
 • Cable/satellite..... 105 mins
 • Terrestrial TV..... 136 mins
 Daily TV viewership, across all TV platforms:
 • Boys (15-17)..... 122 mins
 • Girls (15-17)..... 127 mins
 • Male (18+)..... 116 mins
 • Female (18+)..... 117 mins
 Mobile subscribers..... 153 million
 3G/4G subscribers..... 61 million
 Broadband subscribers..... 63 million

Source: Pakistan Bureau of Statistics (population, households), PEMRA, Gallup Pakistan (TV viewership, 2018), Pakistan Telecommunication Authority (mobile, broadband)

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. Both air a mostly 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 (family); PTV Bolan (general entertainment for Balochistan province); PTV National (local language content, including Sindhi, Punjabi, Pushto, Baluchii); PTV News (news/current affairs); PTV Global (for Pakistanis abroad); PTV Sports; PTV World (English-language news/infotainment service) and AJK TV.

Subscription

DWN TV

Established in 2003, DWN TV (Digital Wireless Network) offers about 50 local/int'l channels to 425,000+ users in cities of Islamabad/Rawalpindi, Lahore and



Teefa in Trouble, iflix

Karachi. Monthly subscription is PKR450/US\$3.20 for users in Lahore.

Nayatel

Nayatel (NTL), a sister company of broadband provider Micronet Broadband (MBL), launched FTTH/FTTU network in Sept 2006, offering triple-play services (broadband internet, telephony, pay TV) to users primarily in Faisalabad and Islamabad-Rawalpindi metropolitan areas. The pay-TV service offers about 70 local/int'l TV channels at PKR400/US\$2.90 a month. Nayatel also offers live streaming TV services, offering movies, drama series, news, sports and music at PKR150/US\$1.10 a month.

Solo Media Group

Founded in 2011, Solo Media offers 146 digital & analogue cable TV/radio channels, including six in-house TV channels to users largely residing in Karachi. Subs costs PKR500/US\$3.60 a month for all channels.

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/int'l 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\$15 for triple play packages (TV, internet, phone) in Lahore.

Worldcall Telecom

WorldCall Telecom (WTL) was established in mid-1996 as a pay-phone service. WTL offers 120+ digital and about 80 analogue cable television channels. Subscriptions cost PKR500/US\$3.60 for three months for the WorldCall Digital TV package and PKR450/US\$3.20 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 televi-

sion 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 South-east 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 Broadcasting

Classic Entertainment, established in 2002, produces, airs and distributes entertainment, infotainment and music-based TV content. Classic Entertainment's bouquet in Pakistan includes Associated Press, ABC, NBC, CGTN and Phoenix TV.

DM Digital

Founded in 2005, DM Digital is a British-Pakistani television network with offices in Manchester (U.K.) and Lahore. 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 was established in May 2002 and started broadcasting commercially in Oct 2002. The network operates in-house channels, including Geo News (news), Geo Entertainment (Urdu/Turkish drama, reality), Geo Super (sports), Geo Tez (breaking news) and Geo Kahani (drama) as well as 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).

Information & Systems Corporation Limited (ISCL)

Information & Systems Corporation distributes channels such as CNN and Cartoon Network in Pakistan.

Klub Asia Pakistan

Klub Asia Pakistan manages BBC World in Pakistan.

Leo Television Network

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 (Bollywood movie), FilmAzia (general entertainment), Filmax (Urdu-dubbed Hollywood movie) and Aruj (family/kids entertainment).

One World Alliance

One World Alliance manages Discovery Channel, Discovery Kids & Animal Planet in Pakistan with permission from government regulator PEMRA.

Open Media Marketing (OMM)

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

Pakistan Television Foundation

Manages mainland China's news channel CCTV News and CGTN

IPTV/OTT/Streaming

icflix

Dubai-based icflix launched in Pakistan in Feb 2017 offering Jazwood (Arabic)/Bollywood/Hollywood movies and TV series at Rs149/US\$1 a month.

ifix

ifix launched in Pakistan in Jan 2017. Content partners include Hum TV for shows such as romcom *Teefa in Trouble* (2018). Subscription costs PKR300/US\$2.85 a month.

PTCL Smart TV

PTCL launched Pakistan's sole IPTV service, Smart TV, in Aug 2008. The triple-play platform offers 100+ live TV channels and over 8,000 hours of VOD content across 150 cities. The PTCL Smart TV Regular plan costs PKR525/US\$3.80 a month. Standalone Smart TV (without internet) costs PKR549/US\$3.95 a month. VOD costs from PKR25/US\$0.18 per title for 48 hours unlimited viewing. The IPTV service's OTT extension (Android & iOS) costing PKR99/US\$0.70 a month for select live channels, movies and on-demand.

Starz Play by Cinepax

Launched in Oct 2018, Starzplay by Cinepax is a SVOD service by Pakistan's cinema chain Cinepax. The platform offers more than 6,000 hours of Hollywood/Pakistani/Bollywood film/TV, to users in Pakistan and 20+ countries across MENA.

Regulators

MolB

MolB (Ministry of Information, Broadcasting & National Heritage) administers 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.

What's on where...

April 2019	2	The Future of Video – India 2019	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
	22-24	Tiffcom	Tokyo, Japan
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



Game of Thrones kills rivals in Korea

Netflix's Kingdom drops back to third spot

Netflix's high-profile Korean original, zombie period drama *Kingdom*, dropped to third place on South Korea's top 10 digital originals list for the week of 21 March – two months after its much-hyped January debut.

Having thrashed *Stranger Things* and *Black Mirror* six days after its 25 January release with 3.1 million average demand expressions, the zombie period drama dropped to less than 2.4 million for the week to 27 March.

The six-parter gave way to *Stranger Things* (3.2 million) and *Black Mirror* (2.5

million) for the week, according to data science company Parrot Analytics.

Netflix, which dominated the digital originals list with seven of the 10 spots, enters April with an estimated 2.4 million total users, including free trials and bundles. According to analysts Media Partners Asia (MPA), the global streamer had an estimated 600,000 paying subs as of Feb.

Overall, *Games of Thrones* was way way ahead of anything else in Korea for the week, coming in with about double the demand of local series such as *I Live Alone* and *Romance is a Bonus Book*.

Top 10 overall TV shows: South Korea

Rank	Title	Average Demand Expressions®
1	<i>Game of Thrones</i>	5,877,685
2	<i>The Walking Dead</i>	3,856,313
3	<i>Stranger Things</i>	3,201,538
4	<i>I Live Alone (나 혼자 산다)</i>	2,973,118
5	<i>Romance is a Bonus Book (로맨스는 별책부록)</i>	2,910,051
6	<i>Modern Family</i>	2,870,882
7	<i>Knowing Bros (아는 형님)</i>	2,486,887
8	<i>Black Mirror</i>	2,478,676
9	<i>Running Man (런닝맨)</i>	2,435,416
10	<i>My Only One (하나뿐인 내편)</i>	2,410,052

Top 10 digital originals: South Korea

Rank	Title	Platform	Average Demand Expressions®
1	<i>Stranger Things</i>	Netflix	3,201,538
2	<i>Black Mirror</i>	Netflix	2,478,676
3	<i>Kingdom (킹덤)</i>	Netflix	2,382,120
4	<i>Star Trek: Discovery</i>	CBS All Access	1,725,169
5	<i>Orange Is The New Black</i>	Netflix	1,721,735
6	<i>Narcos</i>	Netflix	1,336,479
7	<i>The OA</i>	Netflix	1,306,927
8	<i>The Grand Tour</i>	Amazon Prime Video	1,210,744
9	<i>Doom Patrol</i>	DC Universe	1,199,809
10	<i>Chilling Adventures Of Sabrina</i>	Netflix	1,103,213

Date range: 21-27 March, 2019

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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