

Distribution in the time of Covid

Asia's distributors talk about their new realities

Distributors across Asia are loving and/or loathing their new realities, telling ContentAsia that while some platforms in the region are scrambling to fill slates with acquisitions while original production re-starts, others have retreated behind their masks, pulling the covers over their heads, postponing deals and holding their breath while they ride out the pandemic.

The full story is on page 6



StarHub boss exits end-Oct

Peter K steps down after two years, cites family health reasons

StarHub chief executive Peter Kaliaropoulos is stepping down at the end of October after a little more than two years in the role. Kaliaropoulos cited serious health-related matters of a close family member. StarHub has launched a global hunt for his replacement and Kaliaropoulos will remain on an interim transition committee.

The full story is on page 6



Plus...

- Phua Chu Kang dusted off in Singapore
- HBO Asia sci-fi original countdown
- Quibi picks up Nippon format
- ... and a whole lot more

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all3media international distributes popular, award-winning TV programmes to over 1,000 broadcasters and media platforms around the world.

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As well as Britain's top-selling drama series *Midsomer Murders*, our quality scripted content includes *Fleabag*, *The Missing*, *Skins*, *Mystery Road*, *National Treasure*, *Liar* and *Van Der Valk*. Non-scripted and format highlights include *Gogglebox*, *Undercover Boss*, *Gordon Ramsay's 24 Hours To Hell And Back*, *Flirty Dancing*, *The Dog House* and *Race Across The World*. As part of the UK's leading multi-label studio we partner with industry-leading UK and international producers – including our own studios – in developing, financing and delivering content and formats.

Who's who...

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Julie Downing SVP (Australia, New Zealand)
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Amreet Chahal Sales Manager



Sabrina Duguet



Julie Downing



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Nattaporn Runghajornklin



Tatchara Longprasert



Ratsarin Phaisantanamol



Kanungchanok Roongwao

BEC World PLC. is a leading media and entertainment company from Thailand. With 50 years of experience in television broadcasting and content production. BEC World owns over 1,000 drama series and over 200 popular celebrities.

In addition to the core businesses, BEC World is expanding internationally via Global content and merchandise licensing, artist showcase and content production. Furthermore, BEC also opens for new business opportunities to provide entertainment business solution for partners. All of these are to ensure that BEC World provide the best quality of entertainment to global viewers.

Quibi picks up rights to Nippon TV game show

Nippon TV's game show format, *Sokkuri Sweets*, has been adapted for U.S. short-form streaming platform, Quibi, in a version starring Chrissy Teigen. The new show, *Eye Candy*, is produced by all3media-owned Main Event Media and executive produced by Chrissy Teigen via her Suit & Thai Productions. The show challenges contestants to identify edible creations that look like ordinary objects.



EndemolShine India ties up with Gulbadan Talkies

EndemolShine India is creating two TV series in collaboration with production house Gulbadan Talkies. The two new shows are eight-episode Marathi detective/conspiracy series, *Thorle Vishwasrao Dhakle* (TVD), and eight-episode multi-lingual comedy series, *Radical*, about three people abandoned in the middle of Mumbai. Both shows are currently in development and scheduled to go into production shortly.



August slots for Hulu Japan/A+E Networks Hiroshima/Nagasaki doc

Hulu Japan has scheduled its two-hour co-pro, the documentary *Hiroshima and Nagasaki: 75 Years Later*, for 2 August, with A+E Networks Asia following on 6 August, and History Japan on 30 August. The special, produced by October Films and directed by James Erskine, was backed by A+E Networks® International, History U.S. and Hulu Japan, and marks the 75th anniversary of the end of World War II.

Netflix taps SG archives in latest deal *Phua Chu Kang*, *Under One Roof* taken out of mothballs



Phua Chu Kang

Netflix has unveiled a raft of Singapore licensing deals that add 106 classic local films and television series, dating back to the 1990s, to the streaming platform's line up ahead of Singapore's National Day on 9 August.

The titles from four studios/production houses – Clover Films, Mediacorp, mm2 Entertainment and Memento Films – start rolling out on Netflix from 1 August.

The latest deal brings back iconic series such as *Phua Chu Kang*, which ran on national broadcaster Mediacorp's English-language Channel 5 for 10 years, from Sept 1997 to Feb 2007; and *Under One Roof*, which debuted in Feb 1995 and ran to 2003.

The movie slate includes many of Singapore's best-known features, such as *Ilo Ilo*, *Homerun*, *I Not Stupid*, *881* and *Ah Boys to Men II*.

Singapore celebrities lauded the deal, announced on Monday (27 July).

"These movies were made more than 10 years ago, our young audience today may not have had the chance to watch them," said the country's best-known director, Jack Neo (*I Not Stupid*, *Homerun*, *Ah Boys to Men*).

"With Netflix supporting local movies, it will be win-win for both Netflix and the entire Singapore film industry," Neo said.

TV series also include satirical news/current affairs show, *The Noose*, which ended its run in 2016 after about nine years.

The deal is Netflix's biggest single bet on Singapore content so far, following acquisition of newer titles such as *The Little Nonya* (2009), *The In Laws* (2011), *The Dream Job* (2016), and *Yes We Can* (2014).



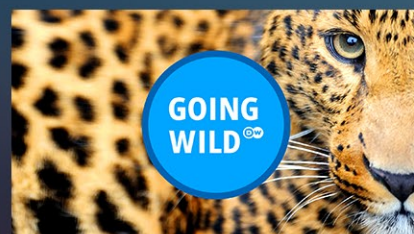
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16 Aug debut for HBO Asia sci-fi original



Dream Raider

HBO Asia's first sci-fi original, *Dream Raider*, premieres on 16 August on streaming platform HBO Go and on the flagship HBO channel. The eight-episode Mandarin series, set in the near future, features a misfit team of scientists and cops trying to get to the bottom of a criminal conspiracy that exploits human consciousness. The series was backed by the Taipei Film Commission and Taipei Cultural Foundation and directed by Daniel Fu and Simon Hung. The executive producer is Soi Cheang. New eps drop every Sunday.



ABS-CBN backs Duterte education initiative

Forced to abandon its terrestrial TV transmission network, embattled Philippines broadcaster ABS-CBN has now offered the government the use of its infrastructure for educational programming. ABS-CBN was pulled off air in May in a licensing battle that ended earlier this month with the refusal to renew its broadcast franchise. The network said the new initiative would "help government educate students" during the pandemic. ABS-CBN has also offered access to 20 years worth of educational programmes.

Change massively overdue, Shankar says

Muscle memory & inertia must go, Disney boss tells APOS



Vivek Couto, Media Partners Asia (MPA)

Uday Shankar, Disney

Media was massively overdue for a change before Covid-19 hit; cash has become a substitute for creative ingenuity in content creation leading to impossible breakeven costs; there's no saying how many businesses will take advantage of opportunities opening up post-pandemic; and streaming is the future of television, The Walt Disney Company APAC president and chairman, Star & Disney India, Uday Shankar told delegates at Media Partners Asia's APOS virtual event last week.

"A transformation was long overdue in strategy and ways of doing business," Shankar said, adding that "muscle memory and inertia generated over the years kept us going."

"Covid-19 and the disruption has brought the spotlight back firmly on how to get back to business and that's a great opportunity," he said, highlighting the opportunity to revisit costs, implement different business models in the face of advertising disruption and adjusting the approach to creativity.

"In a couple of years, some companies will see themselves as created by the crisis and some will disappear," he predicted.

Disney's biggest metric of streaming success was subscriber numbers, he said.

"I'm not a big believer in first mover advantage but we just happened to be first movers in India at a time when the market was not ready for stream-

ing... our instincts were right, what Jio has done and others have followed is to completely transform what was the biggest laggard in data into the most exciting market in the world".

Shankar pointed to the decision to launch Disney+ in India "right in the middle of the crisis in April" when the whole country was in lockdown.

"Advertising was interrupted, we could not fulfil the marketing plans or the live sports... and yet we decided to launch and today we are by far the biggest streaming service in India," he said, talking about being at the epicentre of creating a "completely different level of digital ecosystem".

"For us the only benchmark is can Disney+Hotstar compete with our television channels in terms of reach, delivery and consumption. If streaming has to become really mainstream and has to serve the local population at scale and become sustainable in business terms, that is the only metric anyone will have to follow," he said.

While streaming is the future, television was not going anywhere.

"I am not one of those ready to give up on TV," he said.

Yet some streaming services will emerge as real challenges to TV.

"Our ambition is to be the biggest competitor to television ourselves," he said, talking about a mobile universe of 750 million in India compared to a TV universe of 150-160 million.

Distribution in the time of Covid

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Distributors across Asia are loving and/or loathing their new realities, telling *ContentAsia* that while some platforms in the region are scrambling to fill slates with acquisitions while original production restarts and live events resume, others have retreated behind their masks, pulling the covers over their heads, postponing deals and holding their breath while they ride out the pandemic.

Content spend varies by country and segment, with caution a common thread and strategies ranging from money-saving reruns to ramping up library acquisitions broadcasters hope will keep stay-at-home audiences engaged.

Buyers also seem to have discovered a new taste for classic titles that might not have seen the light of day under other circumstances, and the appetite for kids shows has gone through the roof. Some report rising demand for dialogue-free shows that don't incur language-customisation costs.

At the same time, distributors flagged a gyrating acquisition market that shifts every few weeks, with buying cycles reduced in cases to 14 days and some unexpected deals. The highest disruption, predictably, has been among advertising-supported platforms, while the least has been among global and regional players, some report.

Format sales have been hard hit, crippled by production stoppages as well as by disappearing sponsorship.

The full report will be released during the ContentAsia Summit on 27-28 August.

StarHub boss exits end-Oct after 2 years

Peter K returns to Sydney, cites family health reasons



Peter K

StarHub chief executive Peter Kaliaropoulos is stepping down at the end of October after a little more than two years in the role.

Kaliaropoulos cited serious health-related matters of a close family member and said, after 40 years in the industry across multiple countries, he would be retiring and moving back to Sydney.

StarHub said last night after the markets closed that a global search for his replacement would begin immediately.

Kaliaropoulos re-joined StarHub in July 2018, bringing with him sweeping changes that recalibrated TV's cost to the Singapore business, adjusted channel licensing

fees to their lowest levels ever, and, in the last reported quarter, appears to have slowed pay-TV subscriber erosion.

Although the platform's pay-TV base hit three-year lows at the end of March 2020, the quarterly subs decrease slowed significantly to the lowest quarterly losses ever. StarHub now has 327,000 pay-TV subscribers, down from 487,000 at the end of March 2017. Arpu is down from S\$51/US\$36 to S\$38/US\$27 – a drop of just under 26%.

The biggest loss in the last 13 quarters was in Q3 2019, when the platform dropped 27,000 subs in three months. This followed a 20,000 loss in Q2 2019.

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10 August. Winners will be announced at a live ceremony on
28 August 2020. Join us! Updates at www.contentasiaawards.com

Pakistan

In numbers

Population.....	207.7 million
Households.....	32.2 million
Avg household size.....	6.3
TV penetration.....	79%
Daily av. TV viewership	2 hours
Mobile subscribers.....	163 million
3G/4G subscribers.....	73 million
Broadband subscribers.....	75 million
Broadband penetration.....	35.69%

Source: Pakistan Bureau of Statistics (population, households), PEMRA, Gallup Pakistan (TV viewership, April 2019), Pakistan Telecommunication Authority (mobile, broadband, Oct 2019)

Free TV

ATV

Pakistan's 2nd largest national TV broadcaster, est. June 2005. Operates two 24-hour general entertainment terrestrial channels – ATV & A-Plus.

Pakistan Television Corporation

State-backed national TV broadcaster, Pakistan Television Corporation (PTV, est. 1964), owns and operates eight channels: PTV Home (entertainment,); PTV Bolan (general entertainment for Balochistan province); PTV National (local languages); PTV News; PTV Global; PTV Sports; PTV World (English-language news/info service); and AJK TV.

Subscription

DWN TV

DWN TV (Digital Wireless Network, est. 2003) offers about 50 local/int'l channels to 425,000+ viewers in Islamabad/Rawalpindi, Lahore & Karachi. PKR550/US\$3.50 a month, with a one-time starter fee of PKR17,000/US\$109.50.

Nayatel (NTL)

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 (broadband, telephony, pay TV) primarily in Faisalabad and Islamabad-Rawalpindi metro areas. The TV service offers 70+ local/int'l TV channels from PKR400/US\$2.60 a month. Digital TV monthly



Ehd E Wafa, Hum TV

subscription costs PKR300/US\$1.90 for the first box and PKR150/US\$1 for each additional box. Also offers free subs-only live streaming.

Solo Media Group

Founded in 2011, Solo Media Group offers about 150 cable TV/radio channels, including 12 in-house TV channels to users in Karachi.

Wateen

Established in 2005, Wateen Telecom ventured into cable TV in 2006 for HFC customers. Now offers 80 SD and 100 HD local/int'l channels in Lahore/Multan. Monthly subscriptions for triple play packages are from PKR2,771/US\$17.80 for 80 analogue channels, 4 Mbps internet and landline to PKR20,786/US\$133.35 for 100 digital TV channels, 100 Mbps iconnection and landline in Lahore.

Worldcall Telecom

WorldCall Telecom (WTL) was established in mid-1996 as a pay-phone service. Offers 120+ digital and about 80 analogue cable channels. Subscriptions start from PKR500/US\$3.20 for 3 months for the WorldCall Digital TV package and PKR450/US\$2.90 a month for the WorldCall Cable TV package (for La-

hore). WTL also offers broadband internet services to 1.2m subs. (Sept 2019).

Pay-TV Programmers & Channel Distributors

Ary Digital Network

Ary Digital Network (inc. 2000) is a subsidiary of the Dubai-based Ary Group. The Urdu-language 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 int'l channels across a range of genres. Ary Digital is available in 130 countries across SE Asia, 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 Broadcasting

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

DM Digital

Founded in 2005, DM Digital is a British-Pakistani TV network with offices in Manchester (U.K.) and Lahore. DM Digital

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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 (est. May 2002) started broadcasting commercially in Oct 2002. The network operates in-house channels, including Geo News, Geo Entertainment (Urdu/Turkish drama, reality), Geo Super (sports), Geo Tez (breaking news) and Geo Kahani (drama) and 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.

Horizon Media

Manages the distribution of United Arab Emirates-based entertainment channel Urdu 1.

Hum Network

Hum Network's (formerly Eye Television Network, est. 2004) in-house channels include 24-hour entertainment channel Hum TV (local drama); Hum Masala (food channel in Urdu); and Hum Sitaray (foreign/local entertainment).

Information & Systems Corporation Limited (ISCL)

Distributes channels such as Toonami, CNN and Cartoon Network in Pakistan.

Leo Television Network

Leo Communications was founded in May 1996 as a CATV equipment company and continues to be involved in cable installation and maintenance. In 2000, the company started distributing channels. Leo's bouquet includes local services FilmWorld (Bollywood movies), FilmAzia (general entertainment), Filmmax (Urdu-dubbed Hollywood movies) and Aruj (family).

Open Media Marketing (OMM)

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

IPTV/OTT/Streaming

iflix

iflix launched in Pakistan in Jan 2017. Costs PKR300/US\$1.90 a month.

PTCL Smart TV

Pakistan's sole IPTV service, Smart TV, launched in Aug 2008. The triple-play platform offers 120+ TV channels and over 8,000 hours of VOD across 150 cities. The regular TV plan costs PKR525/US\$3.40 a month. VOD costs from PKR25/US\$0.16 per title to PKR300/US\$1.90 per title for 48 hours unlimited viewing. Also

carries 3rd-party streaming services Starz Play by Cinepax (for PKR300/US\$1.90 a month) & Netflix (from PKR950/US\$6.10 a month). New subs get a free box worth PKR6,000/US\$38.65.

Starz Play by Cinepax

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

Regulators

Ministry of Information and Broadcasting

The Ministry of Information & Broadcasting administers rules and regulations and laws relating to information, broadcasting and the press in Pakistan.

Pakistan Electronic Media Regulatory Authority (PEMRA)

Established in 2002, 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.

Adapted from ContentAsia's
The Big List 2020

Be included!

ContentAsia's directory listings are updated continuously.

If you would like to be included, send your details
to Malena at malena@contentasia.tv

What's on where...

July 2020	28-31	MIP China	Virtual Conference
August 2020	18	AVIA Thailand in View	Virtual Conference
	24-27	NATPE Budapest International	Virtual Event
	27-28	ContentAsia Summit - The Social Distance Edition	www.contentasiasummit.com
	28	ContentAsia Awards	www.contentasiaawards.com
	26-29	Hong Kong Filmart	Virtual Conference
September 2020	1-3	APOS 2020 Virtual Series	Virtual Conference
	8-11	BCWW	Virtual Conference
	10	AVIA Taiwan in View	Taipei, Taiwan
	10	AVIA Future of Video India	Virtual Conference
	TBC	ACE Fair Online	Virtual Event
	17-19	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	24-25	AVIA Satellite Industry Forum	Virtual Conference
	29 Sept-1 Oct	BroadcastAsia/CommunicAsia	Virtual Event
October 2020	9-14	Canneseries	Cannes, France
	10-11	MIP Junior	Cannes, France
	12-15	MIPCOM	Cannes, France
	21-22	SportsPro OTT Asia	Virtual Conference
	31 Oct-9 Nov	33rd Tokyo International Film Festival	Tokyo, Japan
November 2020	4-6	TIFFCOM	Tokyo, Japan
	9-11	AVIA Asia Video Summit	Singapore
	18-20	Asian Animation Summit	Bali, Indonesia
December 2020	2-4	Asia TV Forum & Market	Singapore
	7-8	Dubai International Content Market	Dubai, U.A.E.
January 2021	19-21	Natpe 2021	Miami, U.S.
April 2021	10-11	MIP Doc 2021	Cannes, France
	10-11	MIP Formats 2021	Cannes, France
	12-15	MIP TV 2021	Cannes, France
June 2021	14-15	DW Global Media Forum 2021	Bonn, Germany

Turkish drama races ahead in Pakistan

Resurrection: Ertugrul decimates competition

Turkish epic drama, *Resurrection: Ertugrul*, left every other show in Pakistan trailing for the week of 15-21 July, with 78% more demand than the average show in the market for the week, and way ahead of second placed *Game of Thrones*, according to the latest figures from data science company Parrot Analytics.

The other two Asia shows on the top 10 overall list – *Taarak Mehta Ka Ooltah Chashmah* and *The Kapil Sharma Show* from Sony Pictures Television – are both

from India, continuing long-held cross-border habits in the face of official opposition and efforts to restrict cultural influence between the two countries.

Netflix dominated the digital originals list for the week, giving one spot up to Indian drama, *Mirzapur*, from Amazon Prime Video, which placed fourth after Netflix's *Dark*, *The Witcher* and *Money Heist*.

The second Indian title on the digital list was *Sacred Games*, which placed eighth.

Top 10 overall TV shows: Pakistan

Rank	Title	Average Demand Expressions®
1	<i>Resurrection: Ertugrul</i>	78.0
2	<i>Game of Thrones</i>	25.8
3	<i>WWE Monday Night Raw</i>	19.7
4	<i>Dark</i>	18.5
5	<i>Taarak Mehta Ka Ooltah Chashmah</i>	18.2
6	<i>The 100</i>	17.7
7	<i>The Witcher</i>	17.3
8	<i>The Kapil Sharma Show</i>	17.2
9	<i>Vikings</i>	17.1
10	<i>Peaky Blinders</i>	17.1

Top 10 digital originals: Pakistan

Rank	Title	Platform	Average Demand Expressions®
1	<i>Dark</i>	Netflix	18.5
2	<i>The Witcher</i>	Netflix	17.3
3	<i>La Casa De Papel (Money Heist)</i>	Netflix	16.6
4	<i>Mirzapur</i>	Amazon Prime Video	16.2
5	<i>Narcos</i>	Netflix	15.6
6	<i>Stranger Things</i>	Netflix	15.2
7	<i>Lucifer</i>	Netflix	15.1
8	<i>Sacred Games</i>	Netflix	14.7
9	<i>13 Reasons Why</i>	Netflix	13.8
10	<i>You</i>	Netflix	12.3

Date range: 15-21 July 2020

Demand Expressions® (DEX): 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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