

Astro goes Boo

New Asian horror destination

Malaysia's Astro celebrated Halloween this year by adding a horror destination to its entertainment platform.

The new channel, Boo, will be available as linear/on-demand/mobile services on the domestic platform as well as across Southeast Asia.

Boo's launch schedule includes Thai thriller, *Grace*, about a former Internet idol and her number one fan and their attempt to kidnap the internet idols of this generation; Taiwan's *The Tag-Along*; and paranormal Indonesian movie, *Misterius*. New movies will premiere on Fridays.

Boo monthly subscription is RM6.35/US\$1.50. Boo is also available for NJOI customers for RM16.90/US\$4 for 30 days or RM5.30/US\$1.30 for three days.

DD opens original production bids

New pilot scheme aims to boost content quality

India's state-backed public broadcaster, Doordarshan (DD), has opened bids for content ideas in a scheme aimed at improving general entertainment content on national channels.

Eligible production houses have until 22 November to submit proposals under the New Content Acquisition Scheme.

The pilot will run on DD National.

General entertainment producers have to have made at least 200 hours of GE programming in any Indian language in the past three years, and an annual turnover of at least Rs30,000,000/US\$449,513. The criteria are lower for reality, game and quiz shows.



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- 66 platforms
- what's on them
- who runs them
- why they exist

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Tokyo Docs opens with co-pro focus Japan leads factual production push

The annual Tokyo Docs factual festival opens in the Japanese capital on Monday, 7 November, bringing together documentary filmmakers from 25 countries/territories, including China, South Korea, Japan, Philippines, Taiwan, India, Indonesia, Malaysia, Bhutan, Vietnam, Laos, Myanmar, Australia, U.S., Canada, U.K., Germany, France and Denmark.

The festival takes place against a backdrop of blockbuster theatrical and television success for documentary and fact-based features on both traditional and streaming platforms.

Tokyo Docs/Tokyo TV Forum president Yukihiro Amagi says documentary production across Asia is being encouraged by, among other factors, theatrical releases. In Korea, for instance, a docu feature can attract theatrical audiences of four million.

Trends in Japan – a major global centre for factual production – include a rising focus on social issues. This is particularly true for productions out of public broadcaster NHK, Amagi says.

Presenter/host-led documentaries are also popular with today's audiences.

Filmmakers from more Asian countries

than ever before have submitted their projects for the pitching event this year. Newcomers among the 12 countries and regions involved in the presentations are Iran, Mongolia and Bhutan.

Amagi says the biggest challenge facing independent documentary filmmakers in Japan (and elsewhere) is funding.

In Japan, another challenge is the decrease in the number of documentary slots on terrestrial channels, as well as ageing audiences.

This year's forum includes a screening of three 2016 "Colors of Asia" docs, themed "Women - Paving the way for Asia".

Colors of Asia features collaborations between producers and directors from Asian production companies. The 2016 documentaries are *Beyond the waves – Bangladeshi Surf Girls* (Goopy Bagha Productions Limited from Bangladesh with Japan's Telecomstaff Inc); *Because I am a Girl* (Lao New Wave Cinema Productions, Laos) and Japan's Paonetwork Inc) and *Smiling Woman of Banda* (Apricot Sky Entertainment (India) with Japan's The Far Eastern TV Entertainment Inc).

The 2017 Colours of Asia theme is "Children, Seize The Future!".

CNN tops global news brands – Ipsos Asia-Pacific reach up to 36% of affluent audiences

CNN has come out tops among international news brands in Asia Pacific, with 36% monthly reach among affluent audiences via TV and digital, according to the new Ipsos Affluent Survey Asia Pacific.

The survey defines affluent as the top 13%-18% of adults by income.

CNN performance this year is up from last year's 35%. The news network says growth was driven by an 18% increase in digital reach.

In second place on the Asia Pacific rankings is BBC, with 27% reach, followed by Bloomberg (17%), Time (17%) and CNBC (16%).

The Ipsos Affluent Survey Global found that CNN reaches 36% of affluent audiences across the world every month via TV and digital. BBC is second in the global rankings with 27% reach, Sky News is third at 24% reach, followed by euronews (20%) and Al Jazeera English (10%).

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Lee's Iyuno debuts crowd-funded dubbing/subtitling platform

David Lee's Iyuno Media Group debuts its crowd-funded dubbing/subtitling platform, KickSubs, on 1 November.

The initiative, which gathers fans who commit to funding specific video titles, blends social media and community forces with Lee's core dubbing business.

When crowd funding for titles on the platform reaches a certain level, Iyuno greenlights the project and gives backers an exclusive viewing window.

Content rights holders own rights to the dubbing/subtitling, and will be given access to the data/analytics gathered during the funding process.

Mediacorp adds 4 directors

Singapore's monopoly broadcaster Mediacorp has added four directors to its board effective immediately. New members are Niam Chiang Meng, deputy chair of Singapore's Maritime and Port Authority; Robin Hu, CEO of Hong Kong's South China Morning Post Group, who joins Temasek International in Dec 2016; lawyer Rajesh Sreenivasan; and Roy Quek, executive chairman of Thomson Medical Group. The sole woman on the board is Wong Su-Yen, CEO of the Human Capital Leadership Institute.

mm2 Asia eyes 30% rings.tv stake

Singapore outfit earmarks S\$4.5m for streaming investment

Singapore-listed production house mm2 is weighing into the streaming fray, joining more than 80 established platforms in Asia angling for the region's online hearts and minds.

mm2 Asia's plan is to acquire an initial stake of 15% in the rings.tv platform for S\$2.5 million/US\$1.8 million, with a 12-month option to acquire another 15% at the same valuation for a total investment of S\$4.5 million/US\$3.2 million over 12 months.

mm2 Asia chief executive, Melvin Ang, said the investment marked the company's entry into "one of the fastest growing market trends in the world today".

The non-binding MoU was signed in October and the deal is expected to close by the first quarter of 2017.

Rings.tv streams live concerts, perform-

ances, conferences and events, including exclusive behind-the-scenes material from movie sets and live concerts across the region, and offers on-demand access to local and acquired premium video.

The platform claims to be "Singapore's first interactive broadcasting technology platform" targeting this segment.

mm2 says rings.tv complements its catalogue, and that mm2view will provide both local and regional content.

Ang said the investment would allow mm2 to realise immediately "local and regional commercial opportunities in content delivery, marketing, brand sponsorship and extend our network to reach more eyeballs with compelling live content".

Rings.tv was co-founded 10 years ago by Michael Yin, the platform's current CEO.

China DRM, MPAA join forces

Joint working group to push digital copyright protection

The China DRM Forum and the Motion Picture Association of America (MPAA) have signed a MoU to "promote international cooperation in copyright and content protection".

The agreement, signed in October, sets up a joint working group to, among other

things, promote coordination. China DRM Forum chairman Ding Wenhua said the need for effective copyright protection was "getting stronger and stronger" with the increasing convenience of accessing movies online and the rising significance of value of premium content.

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Elif heads for Sri Lanka



From left: Rajesh and Sneha Jagtiani, PT Spectrum; Nixon Yau Lim, Eccho Rights

Indonesian agency PT Spectrum has bought Sri Lanka rights to Turkish drama *Elif* from distributor Eccho Rights. The companies said post-MIPCOM that the series would be the first Turkish drama ever to air in Sri Lanka. *Elif*, the story of a girl sent to live on a farm and later finds herself at the centre of a family power struggle, has also aired in Indonesia.

Disney adds Freaktown to India schedule



Freaktown

Disney India has bought Canadian production house Portfolio Entertainment's new animated comedy series *Freaktown*. The 26-part half-hour series targets kids 6-11. The story follows skeleton Ben Bones and his friends as they protect their town from takeover by Princess Boo Boo the Bouncy of Sweetlandia.

tvN premieres *Entourage* Korea remake

Four-day regional window to follow domestic release



Entourage cast (from left): Lee Dong-hwi, Lee Kwang-soo, Cho Jin Woong, Seo Kang-joon, Park Jung-min

CJ E&M's Korean pay-TV channel tvN premieres the local version of U.S. drama format *Entourage* in Korea on Friday, 4 November, followed by an express regional debut across 10 markets in Asia on 7 November.

The drama will air on CJ E&M's Hong Kong-based regional network, tvN Asia, on

Mondays /Tuesdays at 9.15pm (HK time).

Entourage follows the successful premiere of CJ E&M's Korean remake of CBS Studios, *The Good Wife*.

Entourage stars Seo Kang-joon as young popular actor, Cha Young-bin, and his childhood friends, played by Park Jung-min, Lee Kwang-Soo and Lee Dong-hwi.

Celestial Movies retains Malaysia high CTE says rankings reflect investment in blockbusters

Celestial Tiger Entertainment's (CTE) flagship Celestial Movies has retained its score as the top Chinese movie channel in Malaysia among Astro Chinese for both Q3 and year-to-date, according to Kantar Media (Malaysia DTAM, live and consolidated) ratings provided by the Hong Kong-based regional network.

In Indonesia, the movie channel was a top 10 service among all regional pay-TV channels from January to September, according to Nielsen's pay-TV data.

Celestial Movies Pinoy, a customised version of the channel for the Philippines, rose to the top five channels (ex kids) on pay-TV platform Signal for Q3.

Huace boosts global footprint

Zhejiang-based production powerhouse backs inaugural MIP China Hangzhou

China's original content powerhouse, Huace Media Group, is stepping up its international play, signing on as global sponsor of Reed Midem's MIP China Hangzhou.

The move is part of the Zhejiang-based company's broad focus on expanding its footprint and relationships in and beyond China.

The new show (23-25 May 2017) focuses on bringing together Chinese and International production companies interested in co-developing content for China and global markets.

Huace's decision to back MIP China Hangzhou came only days after the MIPCOM screening of new series, *The Legendary Tycoon*, based on the life of legendary Hong Kong entertainment mogul, Sir Run Run Shaw.

The 45-episode series, directed by Taiwan's Chuang Hsun-Hsin, is the story of a Chinese film tycoon who devotes his life to spreading Chinese culture around the world in the form of popular film. Hans Zhang (*A Different Kind of Pretty Boy*, *Boss and Me*) stars.

The company says MIP China Hangzhou is an opportunity to "make the world feel the power of Chinese culture".

Huace produces more than 1,000 episodes of TV dramas a year in addition to about 10 feature films and 10 variety shows.

The company is no stranger to international production, having partnered with Sony Pictures Television (SPT), 20th Century Fox and ITV on, among others, sitcom *Mad About You* (SPT) and variety show *Star on Ice*.

"Huace is open for all kinds of coop-



The Legendary Tycoon

eration which will benefit culture communication and content innovation not only in Asia but all over the world," says Huace Global vice general manager, Cecilia Zhu.

The group says closer international ties is one of the three most significant trends impacting television production in China in 2017.

"On one side, internationalisation is a trend in the Chinese film and TV industry. On the other side, a great number of international partners are seeking cooperation opportunities with China as well," Zhu says.

Huace's international strategy includes setting up the Zhejiang Film and Television Industry International Cooperation, which Zhu says is the only film and TV zone

in China that is cultural-export oriented.

Another major trend is a focus on high-quality TV production.

Audiences have become pickier than ever, Zhu says. This has driven Chinese producers into quality productions such as *My Amazing Boyfriend*, *Love 020*, *Decoded* and *The Virtuous Queen of Han* and *The Great Protector*.

Also in the top three trends for China next year is the closer relationship between technology and content creation. This process has already begun, and includes Huace's indirect investment in U.S.-based augmented reality company Magic Leap.

"There will be a great change when technology is perfectly matched with content creation," Zhu says.

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What buyers in Asia are looking for at the moment

Who	Buying for 2016-2017	Rights
<p>Zafira Shareef Head of Content Acquisition HOOQ</p> 	<p>Animation Drama* Entertainment Feature film Japanese anime Kids Korean drama Movie* Sci-fi</p> <p>...buys local/regional and international content, on the hunt for more local & regional content for all ages</p>	<ul style="list-style-type: none"> • Online • OTT • SVOD
<p>Steven Murphy Director of Programming, Asia Pacific GroupM Entertainment</p> 	<p>Animation Arts Drama/Korean drama Entertainment/Music Formats*/Originals* Kids Lifestyle/Food/Travel Movie Reality Sports Talkshow/Variety show</p> <p>...buys local/regional and international content. Says "what we need varies from territory to territory, and while we spend a lot of time looking at formats of all sorts, we are also interested in original ideas and finished content in various genres. We are always looking for the next big talent or gameshow format, but we also have a need for more long running finished series from India, Pakistan and the Middle East".</p>	<ul style="list-style-type: none"> • Digital • Free TV • Online
<p>Ting Soon Yun Senior Manager, Sports Programming StarHub, Singapore</p>	<p>Tennis, golf, anything sports</p> <p>... buys local/regional and international sports content</p>	<ul style="list-style-type: none"> • Digital • Online • OTT • Pay TV/Cable
<p>Tina B. Tubongbanua Distribution & Acquisition Manager Viva Communications, Philippines</p> 	<p>Drama* (horror, romantic comedy, action) Entertainment Feature film Formats* Korea drama</p> <p>... buys local/regional and international content</p>	<p>All rights, including:</p> <ul style="list-style-type: none"> • free TV • OTT • pay TV • theatrical

Source: Buyers, ContentAsia. *Buying more this year

Vietnam's BHD turns 20

Celebrations light up Hanoi International Film Festival

Vietnamese producer/distributor, BHD Co Ltd – Vietnam Media Corp's 20th anniversary celebrations move into high gear in early November during the annual Hanoi International Film Festival (HANIFF).

The festival runs in Hanoi from 1-5 November.

BHD, which also operates six domestic cineplexes and has another two scheduled for 2017, leads the festival's Project Market in cooperation with the government-backed Cinema Department of Vietnam.

The Project Market's aim is to match producers, directors and scriptwriters with investors, funding bodies such as the World Cinema Fund, and film festival organisers.

The projects chosen in the competition, aimed at new directors/script writers/producers, have the opportunity to be partially or fully funded.

Three projects from the Asia Pacific region will be chosen in the international section, and five projects will be chosen in the domestic section.

BHD said in the run up to the event that the aim was to give participants the opportunity to present to and learn from professional filmmakers in development markets such as the U.S. and Europe.

The festival's opening film is Ken Loach's 2016 Palme d'Or winner, *I, Daniel Blake*, about a 59-year-old carpenter forced onto state welfare after a heart attack.

The screening programme also includes *Brand New Testament* (2015), about a girl fed up with her overbearing father, who happens to be god; *Interrogation* (2016), which is India's entry to the 2017 Academy Awards; Chinese drama *Wolf Totem* (2015); German director Joachim Trier's *Louder than Bombs* (2016), about a man grappling with his dead wife's legacy; and Hungarian thriller, *Son of Saul* (2015).

BHD's involvement in Vietnam's media industry kicked off in 1996 with music show



BHD's August 2016-released action/fantasy film, *Tam Cam*, Chuyen Chua Ke (*Tam Cam: The Untold*)

Nhung Bai Hat Con Xanh, which aired on state-backed free-TV broadcaster VTV three times a week. The show ran to 1998, returning in 2015 in a new format.

In 1997, BHD started distributing international pay-TV brands, and, in 2001, ventured into movie production for the first time with feature film *Song of the Stork*. The film went on to win the best feature at the Milano Film Festival 2002.

"*Song of the Stork* proved that if handled in a proper way, Vietnamese movies can score well in different markets worldwide," says BHD co-founder Ngo Thi Bich Hanh.

BHD subsequently produced *The White Silk Dress* (2006) with a budget of US\$2 million. The award-winning film remains one of the most costly titles ever made in Vietnam.

The company bought local rights to Korean drama *Yumi My Love* in 2002, venturing into foreign TV distribution for the first time. The series aired on VTV3 in Vietnam.

The following year, BHD added documentary production, and in 2004 produced its first game show based on a foreign format.

FremantleMedia format, *The Price is Right* (*Hay Chon Gia Dung*), premiered on VTV3 in 2004 and ran to 2016. A second signature FremantleMedia format, *Vietnam Idol*, premiered in 2010. Five seasons of the singing competition format have been produced so far. *Vietnam's Got Talent* arrived in 2011; so far four seasons have been produced.

Big-budget formats have become a staple, with five seasons of *The Amazing Race Vietnam* and three seasons of *MasterChef Vietnam* since 2012, along with *Big Brother*, a kids version of *Vietnam Idol* (2016) and *Junior MasterChef* (2016).

BHD produced its first TV drama series, *39 Degrees of Love*, in 2005. The 16-episode drama aired on HTV7, and was followed by a local version of *Ugly Betty* (*Co Gai Xau Xi*, 2008) and *Suddenly I Wanna Cry* (2009).

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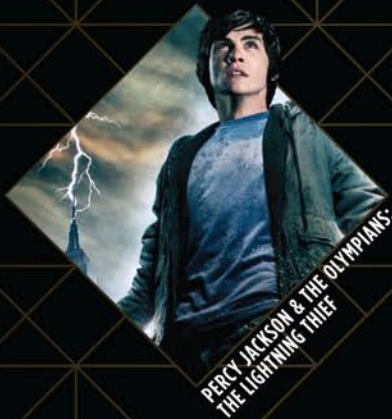
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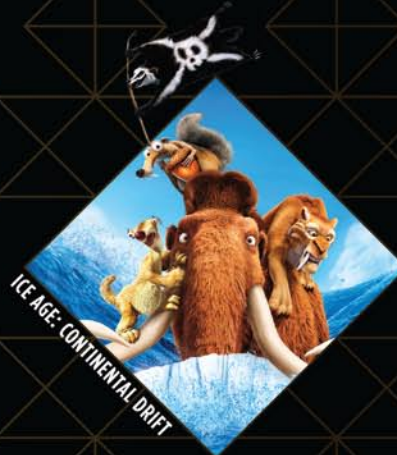
Wishing
BHD Vietnam Media
a Happy Anniversary
and Continued Success.



X-MEN: FIRST CLASS



NIGHT AT THE MUSEUM



ICE AGE: CONTINENTAL DRIFT

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Congratulations



on your 20th anniversary





10TH ANNIVERSARY
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#flashback: 10 Years Ago This Week

ContentAsia celebrated its 10th anniversary in March 2016. Among other things, we're marking the occasion by looking back (and maybe marvelling a bit at everything that's happened since) at what happened this week in 2006....



- **Mobile:** Kids + phones + ABC
- **Indonesia:** Bimantara + pay-TV
- **People:** Belles, balls and parties
- **Schedule Watch:** Vietnam's VTV

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NEWS

- Mobile broadcasting on the cards for China
- News Corp quits Taiwan's CNS
- Singapore's StarHub hit for lesbian sex and bondage
- China drama approvals up 13%, SARFT figures
- Chunghwa slashes forecasts
- New channels gear up for 2007 Asia roll-outs; AETN bundle tipped
- China Netcom's Beijing IPTV trial cancelled
- Media companies under fire from Korean tax authorities
- Broadcasters sign up to TRAI's new tariff structure in India

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contentasia insider

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Hype, hope and cable sweet spots

Telcos have a long way to go, Liberty Global boss tells Asia

Wireless mobility and portability were "time killers, not entertainment choices," said Liberty Global's president and chief executive, Michael Fries, in Hong Kong last week. Speaking during the annual Cable and Satellite Broadcasting Association of Asia (Casbaa) convention, Fries said while these were "great applications, they do not cannibalise our core business".

"The punch line is that wireless today is all about voice," he said, adding that mobile video was a long-term play. "Video is not voice. Video is not music. The dynamics that drive iTunes do not exist in video. Videos are not books – the long-tail theory doesn't work in video ... when people sit down and watch TV they're interested in the good

stuff," he said.

What about the headline-grabbing "over the top" providers? "Overblown, way overblown," Fries insisted. These providers did, however, have lots of advantages. Storage was plummeting, broadband penetration was rising and bandwidth was increasing, he said, adding, "The limitation is that the economics of streaming video don't work and never will. The quality of service can't be guaranteed and content pricing is an issue."

While most telcos were launching IPTV services, "the fact is that most of them are struggling and



Michael Fries

will continue to struggle." There are currently between three and four million IPTV subscribers in the world. 50% of these are in four markets – Hong Kong, France, Italy and Spain. "The common denominator is a weak cable TV sector," he said, singling out Hong Kong's PCCW for having "done a great job".

"No one can compete with cable capacity in an IPTV environment. It starts with network architecture and to a large degree telcos have a long way to go to be competitive, he said, adding: "Video is not a commodity... Most consumers are emotional about their television. It is going to be hard to tear the customer away, especially when the product is 'me too'."

Continued on page 11

US\$1.1B piracy bill for Asian pay-TV in 2006

Asia-Pacific pay-TV piracy costs soared above the US\$1 billion mark for the second year running, with forecasts of this year's losses at US\$1.13 billion, according to the new *Casbaa Pay-TV Piracy Report 2006* study, published in conjunction with Standard Chartered Bank (Hong Kong).

The results of the study were released on the first day of

Continued on page 3

Anytime seals India IPTV deal

Indian broadband provider, India On Line Broadband Limited (IOL), plans to launch the country's first IPTV platform by the end of the year with Hollywood content supplied exclusively by Singapore-based regional video on demand channel Anytime.

IOL has also acquired rights to almost 1,000 local movie titles, the company said, adding

Continued on page 11

Asia's reality attitudes buck global trends

The world's wildly popular reign of reality television may be coming to an end, marketing information provider ACNielsen says.

68% of respondents from Asia said in a recent poll that there was too much reality around at the moment. This was, however, significantly lower than the global average. Citing an internet survey of more than

Continued on page 6

Manga tops Indonesia's online viewing

Naruto: Shippuden takes top spot overall

TV Tokyo's Japanese manga series *Naruto: Shippuden* was Indonesia's most popular video title available online in the last week of October, according to data (19-26 October 2016) from Parrot Analytics. The anime title, available legally on streaming sites such as Crunchyroll and widely pirated, follows *Naruto Uzumaki*, who wants to be the world's best Ninja.

Three of the TV titles on the top 10 list for the week are from Asia – *Naruto: Shippuden*, *One Piece* (another Manga series) and *Running Man* (variety, Korea).

Indonesia's taste for comic-based heroes continues in three other titles on the top 10 overall list – *The Flash*, *Lucifer* and *Marvel's Luke Cage*, which debuted on Netflix on 30 September. *Luke Cage* also topped Indonesia's list of digital originals for the week.

Netflix sweeps the list of digital originals in Indonesia, with a strong showing for comic-based characters in five of the top 10 (*Marvel's Luke Cage*, *Marvel's Jessica Jones*, *Daredevil*, *Voltron: Legendary Defender* and *Bojack Horseman*).

Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Naruto: Shippuden	39,212,715
2	The Walking Dead	24,753,255
3	The Flash	21,190,140
4	One Piece	18,155,891
5	Game Of Thrones	17,944,985
6	Lucifer	14,496,554
7	Pretty Little Liars	13,902,031
8	Running Man	13,528,732
9	MacGyver	13,220,392
10	Marvel's Luke Cage	12,070,492

Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Marvel's Luke Cage	Netflix	12,070,492
2	Stranger Things	Netflix	5,738,228
3	Narcos	Netflix	3,706,702
4	House of Cards	Netflix	2,487,166
5	Marvel's Jessica Jones	Netflix	2,354,842
6	Daredevil	Netflix	2,151,465
7	Orange Is The New Black	Netflix	1,540,235
8	Voltron: Legendary Defender	Netflix	1,425,417
9	Marco Polo	Netflix	1,418,048
10	Bojack Horseman	Netflix	943,793

Source: Parrot Analytics
 Date Range: 19-26 October 2016
 Market: Indonesia
 Demand Expressions™: Total audience demand being expressed for a title, within a country. [Audience demand reflects the desire, engagement and consumption of content, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.]



Editorial Director

Janine Stein
 janine@contentasia.tv

Assistant Editor

Malena Amzah
 malena@contentasia.tv

Research Manager

CJ Yong
 cj@contentasia.tv

Editorial Research

Aqilah Yunus
 aqilah@contentasia.tv

Design

Rae Yong

Associate Publisher

(Americas, Europe) and VP,
 International Business Development

Leah Gordon
 leah@contentasia.tv

Sales and Marketing (Asia)

Masliana Masron
 mas@contentasia.tv

To receive your regular free copy of *ContentAsia*, please email i_want@contentasia.tv

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 Tel: +65 6846-5987
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