

## StarHub's TV turnaround, cont.

Streaming apps drive  
entertainment subs  
growth in Q1

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*The full story is on page 2*



## S'pore fest stands up for Ukraine

EU film festival celebrates  
"universal values of peace,  
freedom & human dignity"

Singapore's film community stands up for Ukraine this month, opening this year's European Film Festival on 12 May with Ukrainian war drama, *Mother of Apostles*. This year's festival, which features films from 23 countries, runs to 26 May. France's *Lost Illusions*, a 2021 adaptation of Honoré de Balzac's classic, is the closing film.

*The full story is on page 4*



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## Global pay-TV subs on the rise; \$\$ do not follow – Digital TV Research

19 million new pay-TV subscribers around the world will sign up by 2027, but revenues over the same period will drop by US\$25 billion, according to U.K.-based analysts, Digital TV Research.

The latest data shows that between 2021 and 2027, 86 countries will add pay-TV subs and 52 countries will lose subscribers. Most of the countries gaining pay TV subscribers are developing nations, with low ARPUs. The U.S. will be the biggest loser – down by 12 million subscribers.

IPTV will add 79 million subscribers globally between 2021 and 2027 to reach a total to 439 million.

Satellite TV will lose 10 million subscribers between 2021 and 2027.

Revenues will decline in 70 of the 138 countries between 2021 and 2027.

The U.S. will fall by US\$19 billion.

Global satellite TV revenues will drop by US\$14 billion, and digital cable will be down by US\$10 billion.

Analogue cable will lose US\$1 billion. IPTV will grow slightly.

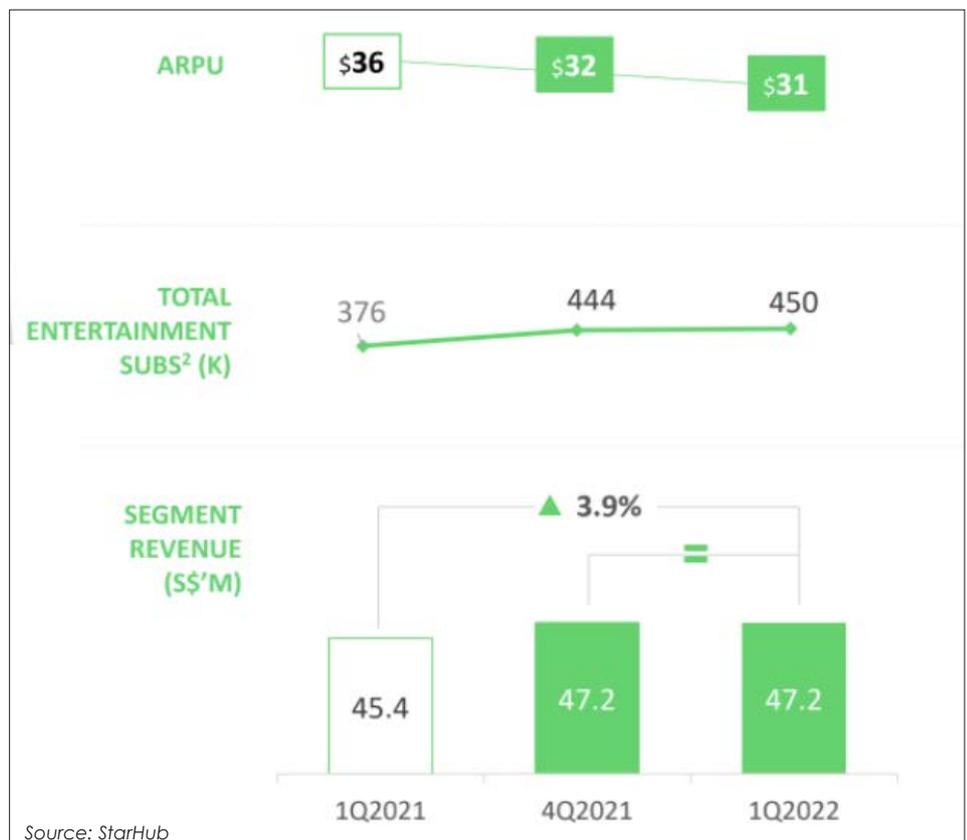


## Kriz Gazmen takes over ABS-CBN Films

Kriz Anthony Gazmen has taken over from Olivia Lamason as head of ABS-CBN Film Productions Inc in the Philippines. Lamason has retired after 34 years with ABS-CBN, but will continue to consult for the company, which operates film brands Star Cinema and Black Sheep Productions. Gazmen was most recently business unit head of Black Sheep, which was set up in 2018, and was behind movies such as *Exes & Baggage* (2018) and *Alone/Together* (2019). He joined ABS-CBN Films as a creative producer for Star Cinema in 2007, backing projects such as *I Love You Goodbye* (2009) and *No Other Woman* (2011).

## StarHub's TV turnaround, cont.

Streaming apps drive Q1 entertainment subs growth



Singapore's StarHub continues to turn a TV corner, reporting another quarterly increase in entertainment subscribers and, three months ahead of its first Premier League in about a decade, promising an ultra experience the likes of which Singapore has never seen.

Last Friday night, ahead of the long weekend, StarHub reported stronger year on year performance across all business segments.

At the same time, net profit dropped 2.6% to S\$29.7 million/US\$21.5 million from S\$30.5 million/US\$22 million in the first quarter of last year.

Total revenue was up 5.3% to S\$512.7 million/US\$370.6 million.

With OTT/streaming services now reported as part of its entertainment segment rather than as part of its mobile/broadband business, entertainment revenue increased 3.9%.

StarHub said its "super app" platform was on track to launch at the end of

this year. StarHub now offers 11 streaming apps, including the newest addition – Viu.

Still in the process of transitioning its identity from a telco to a digital platform, StarHub bosses talked about "driving customer value with digital products, digital experiences and digital services", and said initial results from the "Dare+" strategy would be realised by the second half of 2023.

For the first quarter of this year, the entertainment segment had 450,000 subscribers, up from 376,000 pay-TV subs in Q1 2021.

The subs lift came from the additional OTT subscribers, who also drove down average revenue per user to S\$31/US\$22.41 from S\$36/US\$26.02 in the first quarter of 2021 and S\$32/US\$23.13 in the fourth quarter of 2021.

StarHub's highest growth was in the enterprise segment, which was up 18.9%.

# Korea's ACE Fair countdown as global Hallyu heats up

Gwangju prepares to welcome 50,000+ participants at four-day in-person event in Sept



Above: Global OTT Forum 2020;  
Right: 2021 Theme zone METASHIP

2021 special stage: live cooking show

This year's 17th annual Asia Content Entertainment (ACE) Fair opens in Gwangju on 22 September, riding Korea's most vibrant content environment ever, with unprecedented international attention and rapidly rising production budgets that allow local creators to compete on global platforms.

Plus there's the jostling among local and international players for blockbuster titles, which is driving sharp increases in the value of Korean rights.

Last year, sales of Korean content hit KRW61.2 trillion/US\$49 billion, a massive rise from 2020's KRW19.4 trillion. Exports also soared, from US\$49.4 billion in 2020 to US\$52.7 billion in 2021, according to official statistics.

Hosted by Korea's Ministry of Culture, Sports and Tourism and Gwangju City, this year's four-day ACE Fair hybrid on-line/in-person event features a content rights market along with a focus on broadcast, OTT/streaming, animation and digital content, including meta-verse/gaming/AI.

The content component runs from Korean drama and webtoons to international titles.

The theme of this year's second annual Content Developers' Conference (CDC) is "Digital Transformation & Expansion of Content Value". This follows last year's



inaugural CDC, which was themed "Metaverse: Beyond Content".

The aim this year is "presenting Gwangju ACE Fair as a wholesome event, equipped with various events, seminars, and conferences for all the international TV/broadcast and animation players".

New this year are Web Animation Festival (WAF 2022) and the Gwangju Story Festival.

Highlighting the show's business partnership and showcase advantages, organisers say they are expecting 350 exhibitors, including top entertainment brands, including national broadcast-

ers KBS, MBC, SBS and EBS, along with KT, SK Telecom and LG, among others.

The event will also host 200 buyers, including 80 acquisition executives from Korean platforms.

ACE Fair organisers this year are the Kimdajeung Convention Center, where the on-ground event will be held, GICON, KCTA, the Gwangju Institute of Design Promotion (GIDP) and KOTRA.

Sponsors are the Ministry of Science and ICT, the Ministry of Trade, Industry and Energy, and the Korea Communications Commission.

International brands involved this year include China's CCTV Animation, Tencent and Baidu, along with Facebook.

Last year's ACE Fair attracted 297,200 online visitors, and 22,760 people on the ground from 30 countries and regions, organisers say, adding that 62% of delegates said they attended to increase awareness of their brands. Almost 43% of delegates used the event to maintain their business relationships and 36% to find new business partners. More than 170 buyers and 350 exhibitors participated.

**For more information, please visit our website: [www.acefair.or.kr](http://www.acefair.or.kr)**

## S'pore fest stands up for Ukraine, ongoing global support EU film festival celebrates "universal values of peace, freedom and human dignity"

Singapore's film community stands up for Ukraine this month, opening this year's European Film Festival (EUFF) with award-winning Ukrainian film, Zaza Buadze's war drama *Mother of Apostles (Maty Apostoliv)*, on 12 May. This year's EUFF runs to 26 May.

*Mother of Apostles* stars Natalia Polovynka as Sofia, whose peaceful life is disrupted when her pilot son's humanitarian plane is shot down over war-torn occupied territory. Receiving no satisfactory answers on his whereabouts, she sets off on a perilous journey to find him.

The second Ukrainian film on this year's line up is Alena Demyanenko's musical comedy, *Hutsulka Ksenya*.

"EUFF has always resonated with audiences here because Europe and European films mirror and inspire, in their own unique ways, the multicultural, multi-ethnic, multilingual fabric of Singapore," says Kenneth Tan, Singapore Film Society chairman, who has been instrumental in shaping the annual festival in Singapore.

"In Europe's diversity, there is also beautiful unity, and this year, the presence and prominence of Ukraine's acclaimed films in our EUFF line-up is a fitting, collective show of solidarity and support from Singapore and the entire pan-regional community," Tan adds.

"Cinema reminds us of our humanity and demonstrates to us how our lives are interconnected," says Iwona Piórko, European Union Ambassador to Singapore.

"We present this year's EUFF in a difficult time. We stand in solidarity with Ukraine by opening the festival with... *Mother of Apostles*. This movie, like several others on our programme, celebrates universal values of peace, freedom, and human dignity," she says.

This year's EUFF runs alongside efforts across the entertainment industry to support Ukrainian producers and distributors.

At Mip TV in Cannes in April, Ukraine participated in the official opening ceremony for the first time in the event's 59-year history.

Victoria Yarmoshchuk, CEO of Film.UA Group and head of the Ukrainian Motion



Natalia Polovynka in Ukraine's *Mother of Apostles*

Picture Association, was included in the ribbon-cutting ceremony. Ukraine was also part of the conference agenda in a "Stand with Ukrainian Media Industry" panel, and the Ukrainian National Stand was a magnet for media execs eager to show support for Ukrainian companies, including Starlight Media, 1+1 media and Film.UA Group.

The message was clear: "Cooperate with Ukraine, buy our content, develop new stories, co-produce with us, use our services, and support promotion".

So far, Korea and Japan have been Film.UA's most significant partners in Asia. Licensed shows include *The Sniffer*, *There Will Be Humans* and period drama, *Love in Chains*. In China, animated film *Stolen Princess (Ruslan and Lyudmila)* screened in theatres.

Hopes are for closer alliances.

"After the first day at Mip TV, we became more and more confident about our victory and the importance of the content industry's contribution to this," says Kateryna Udut, CEO of MRM, the organiser of Ukraine's Mip TV 2022 activities.

"The international media community is providing us with huge support, and not only in words. Numerous meetings prove we're on the same page... they are open to cooperating with Ukrainian ones, launching common projects, and using our services," she adds.

Film.UA's CEO Yarmoshchuk talks about "a decisive moment for our country and our industry".

"We did what we could to save our personnel and equipment, and now we are asking for international assistance. Not for gifts or mercy, but for mutually beneficial cooperation that will restart Ukrainian content industry and allow us to build it back up, all while providing the international audiences with a wealth of fresh exciting content," she says.

"We need to work closely together now. One of the most obvious options for such cooperation is co-development and co-creativity. We have thousands of incredible and highly professional showrunners, producers and writers who are still fully employed and ready to work. Ukraine is a country of rich diversity and creativity... [and] we have plenty of unbelievable stories," says Inna Filipova, 1+1 media's head of sales.

"The wave of support that we felt is not something temporary," says Iryna Chernyak, Ukraine TV Channels' director of content acquisition and monetisation. This was, she added, "the beginning of a serious and deep cooperation, as well as a more active integration of the Ukrainian media industry into the European and, in general, into the world one on an ongoing basis".

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## Countdown to MIP China

More than 100 programme buyers and commissioners from 24 countries have already confirmed their attendance at this year's annual MIP China event, which takes place in two parts – an onground/online conference from 7-8 June followed by online meetings from 28 June to 1 July.

About 40% of the participants are from China, with the others spread wide, including the U.S., U.K. and Ukraine, organisers said about three weeks before the 18 May registration deadline.



## Korea's KOCCA adds Something Special to two 2022 funds

Seoul-based formats agency, Something Special, has been chosen to participate in this year's Format Lab Fund and International Co-Production Fund, both backed by Korean government agency, Kocca.

The Format Lab Fund allows the three-year-old Something Special to select three teams of Korean producers to develop new paper formats.

Something Special is working with Michael Yudin's MY Entertainment Productions on two projects from last year's Format Lab Fund – spooky competition format *Quizzy Horror Show*, created by Jiyeon Kim, and music competition format *Smashed Hits*, created by Eunseol Mo.

Something Special and MY Entertainment tied up about six months ago.

The 2022 International Co-Production Fund will be used to produce of a pilot of *Quizzy Horror Show*.

In addition, the companies said over the Labour Day/Hari Raya Puasa holiday weekend that Legacy Productions' Simon Lythgoe (*American Idol*, *So You Think You Can Dance*) is on board as *Smashed Hits*' showrunner.

## Taiwan ticker-gate not just a false alarm

### Critics call for total overhaul to fix structural problems

When one of Taiwan's cable TV channels ran news tickers that, among other false headlines, said Taipei had been hit by mainland China's People's Liberation Army missiles, the dramatic *faux pas* kicked off a storm that may, critics hope, usher in sweeping reforms of a broadcast environment they say has been hijacked by political agendas and is incapable of operating effectively.

For their part, Chinese Television System (CTS) bosses apologised profusely and promised no leniency towards those responsible for the mid-April mistake.

The station, part of the government-funded Taiwan Broadcast System (TBS), also said it would cooperate fully with the investigation launched by Taiwanese regulator, the National Communications Commission (NCC).

It didn't take more than a few days for TBS chairwoman, Tchen Yu-chiou, and CTS acting general manager, Chen Ya-ling, to take responsibility and resign. Retired professor, Cheng Tzu-leong, stepped in as the new CTS chairman.

Explaining what happened, the station said a technical mistake had misdirected the tickers, which included a declaration of a state of emergency, onto morning news screens.

Critics were unsympathetic.

In a 25 April editorial in local daily *The Taipei Times*, National Taiwan University adjunct professor, Jang Show-ling, said a series of errors "must be attributed to systemic problems within TBS".

The first error happened in February this year, when more than 420,000 news clips were deleted from PTS' digital archive by a contractor. About 320,000 were later recovered.

"Squabbling between the pan-blue and pan-green camps has left the Tai-

wan Public Television Service Foundation without its quota of members for a management team or board of directors, which should have been filled in 2019," he said

He added that "for the past two years, they have had to fare with term extensions and acting members".

The acting roles he mentioned includes Chen Ya-ling, acting general manager and CTS News Department chief editor, to whom it fell to grovel after the ticker incident.

"The management team's hands are tied, and unable to make changes, they are obliged to follow precedent. The Ministry of Culture, as the overseeing authority, must resolve the structural problems in the organisation," Professor Jang said, urging the NCC not to pass on the opportunity to address these issues.

Tchen herself was brutal. At the same time as taking responsibility for the mess, her resignation letter is reported to have described outdated facilities and a cabal of behind-the-times staff.

Opposition Kuomintang (KMT) politicians also leaped into the fray, demanding the resignation of NCC chairman Chen Yaw-shyang as well as the shutdown of CTS.

Chen was among those who pushed for the shut-down of pro-China station, CTI News, which went off air in December 2020 after the NCC denied its TV channel license renewal. CTI only streams online now.

The NCC hasn't yet released the results of its CTS investigation, which could take three to six months.

If found liable for breaking rules that prohibit the disruption of public order, CTS could be fined up to NT\$2 million/US\$68,000.



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## Singapore's MCI takes down Hari Raya video after online reaction

Singapore's Ministry of Communications and Information (MCI) has taken down a video intended to celebrate the Muslim holiday of Hari Raya following an online backlash over stereotyping the country's Malay community.

The video, which appeared on Gov.sg YouTube channel, was intended for Hari Raya Puasa on Tuesday (3 May).

According to news platform CNA, MCI said it was taking down the video to "avoid controversy and argument".

MCI told CNA that the video was about "a family's journey of resilience in facing challenging circumstances, and how mutual support and encouragement could nurture the process".

The video depicted a Malay father working as a mover, a housewife mother and a son who skipped school to earn extra money for his family. The end of the video showed the father in a new job, the mother back at work, the son in school, and the whole family planning to move from their rental flat into their own home.

Some of the online backlash accused the video of racial stereotyping and social judgements. Others found nothing offensive in the message.



## Mediacorp acts against false claims by two recruitment sites

Singapore's Mediacorp has succeeded in taking down two websites that falsely claimed to have recruitment partnerships with the media company. A police report has been filed. The two sites – <https://www.wind-media.net/> & <https://www.wind77.net/> – are no longer accessible. Both were issued with a formal letter of demand in April to remove references to a partnership with Mediacorp. "These references are untrue, and were made without our permission or knowledge," Mediacorp said.

## Amazon doubles India video spend TVOD movie rentals run alongside upsized slate



Gaurav Gandhi, country head, Amazon Prime Video India

Amazon Prime Video has unveiled its biggest Indian content slate yet, promising to double its investment in the video service over the next five years, rolling out an original movies initiative, unveiling plans to add more than 40 new titles in Hindi, Tamil and Telugu in the next two years, and putting new talent in front of and behind the cameras for almost 70% of upcoming titles.

During its first Prime Video Presents India Showcase, held in Mumbai at the end of April, the company also said it was expanding its entertainment platform with TVOD options for the latest Indian and international movies.

The new slate spans a wide range of genres, from thrillers and action titles to comedies and romance, with the possibility of adding supernatural and horror for the first time in India.

Prime Video's unscripted catalogue is also being expanded to include biographies, true-crime and investigative docu-dramas.

Gaurav Gandhi, Amazon Prime Video India's country head, said during the showcase that Prime Video India today sees viewership from 99% of the country's postal codes.

Scripted original series announced during the showcase include Hindi supernatural thriller, *Adhura*, about an elite boarding school with a dark secret from Emmay Entertainment; *Bambai Meri Jaan*, also in Hindi, about an honest cop who puts everything on the line, from Excel Media and Entertainment; and Telugu supernatural horror drama, *Dhootha*, from Northstar Entertainment.

Prime Video's two Hindi co-productions are *Neeyat* with Vikram Malhotra (Abundantia Entertainment); and *Ram Setu*, a co-production between Aruna Bhatia (Cape of Good Films), Vikram Malhotra (Abundantia Entertainment), Subaskaran, Mahaveer Jain and Ashish Singh (Lyca).

Directed by Anu Menon, *Neeyat* is about a detective charged with unravelling the mystery behind the deaths of guests at exiled billionaire Ashish Kapoor's birthday getaway.

*Ram Setu* is about an atheist archaeologist turned believer who must race against time to prove the true existence of the legendary Ram Setu before evil forces destroy the pillar of India's heritage. The show is written and directed by Abhishek Sharma.

# Philippines

## In numbers

Population .....	112.24 million
Households .....	26.39 million
Avg household size .....	4.1
TV households rate .....	79.9%
Population exposed to mass media:	
TV .....	76.18 million
Radio .....	59.69 million
Magazines .....	58.19 million
Newspapers .....	50.40 million
Internet users .....	95.2 million
Mobile phone users .....	86.8%

Source: Worldometer (population, May 2022), Philippine Statistics Authority (households/mobile, 2020 census; TV/mass media, 2019 Functional Literacy, Education and Mass Media Survey), Internet World Stats (internet users, Dec 2021)

## Free TV

### Intercontinental Broadcasting Corporation (IBC)

Established in Oct 1959, IBC (IBCTV13) is a state-backed nationwide television network offering current affairs, news and educational content, among others.

### GMA Network

GMA Network (founded in 1950) began broadcasting free-TV GMA-7 in 1961. Today, GMA Network operates two free-to-air channels (GMA-7, GTV), digital channels (Heart of Asia, Hallypop and I Heart Movies), and 23 radio stations nationwide. GMA-7 is a general entertainment channel. GTV (launched in Feb 2021 to replace GMA News TV), focuses on news and entertainment content. Based on Nielsen Philippines TV Audience Measurement's Total Philippines data for full year 2021 (from 1 January to 31 December), GMA registered a net reach of 95.7% with an estimated 83 million TV viewers nationwide. GMA was the most watched channel in Total Philippines for the period with 46% people audience share. GMA's net



ABS-CBN's romance/thriller *The Broken Marriage Vow*, airs weeknights at 8.40 pm on Kapamilya Channel, A2Z, TV5, and Kapamilya Online live on ABS-CBN Entertainment's YouTube channel and Facebook page. New episodes of the series stream on iWantTFC and Viu 48 hours before its TV broadcast.

reach was 95.6% or 54.4 million viewers in Total Luzon; 96.4% (16.4 million viewers) in Total Visayas; and 94.9% (12 million viewers) in Total Mindanao. From 1 November to 31 December 2021, GTV recorded 11.6% people audience share in Total Philippines, which surpassed closest competitor TV5, which came in at 10.4%. Top GMA programmes for 2021 were *First Yaya*, *Encantadia*, *Daig Kayo ng Lola Ko* and *Kapuso Mo, Jessica Soho*. GMA is also involved in content production/global syndication.

### Nine Media

CNN Philippines, launched in March 2015, is a 24-hour free-to-air news/current affairs channel. It is owned and operated by Nine Media Corporation, under license from Warner Bros Discovery.

### People's Television Network (PTNI)

Government-owned People's Television Network (PTNI) launched People's

Television (PTV) in 1974 as Government Television (GTV-4). Today, PTV generally offers local (news/public affairs, sports, formats, lifestyle) and some regional/international shows.

### TV5

24-hour entertainment channel, TV5, has traditionally struggled, languishing as a distant ratings third behind the country's big two networks – ABS-CBN and GMA Network. Today, TV5 has been filling the domestic broadcast gap left by the death of ABS-CBN since May 2020. TV5's April 2022 offering included ABS-CBN's long-running police action drama series *FPJ's Ang Probinsyano* and thriller *The Broken Marriage Vow*, the Philippines' remake of British drama format *Doctor Foster*. The April 2022 schedule also included foreign shows such as Italian animation *44 Cats*, Korean romcom drama *Meow the Secret Boy* and British

documentary series *Tomorrow's World*. TV5 is owned/operated by MediaQuest Holdings, a subsidiary of Philippine Long Distance Telephone Company (PLDT).

### UNTV

24-hour UHF station, UNTV, is a general entertainment network launched in May 2002 by Progressive Broadcasting Corporation. UNTV, formerly known by two brands UNTV News & Rescue and UNTV Public Service, airs predominantly local programming, including entertainment and news.

## Cable TV (National)

### Converge ICT

Converge ICT Solutions Inc is a telecommunication service provider offering fiber optic broadband networks (Converge Fiberx), IPTV (Converge Vision, in partnership with Pacific Kabelnet), cable television (Air Cable), and cable Internet (Air Internet). As of April 2022, Converge Vision offers local and international channels priced at Php99/US\$1.90 a month (for 65 channels) or Php299/US\$5.70 (for 82 channels). A one time set-top box payment is Php2,800/US\$53.60. At the end of 2021, Converge had 1.7 million broadband subscribers, a 47% market share of fixed broadband in the Philippines and a nationwide network reach of more than 8.3 million homes. The aim is to cover approximately 55% of households in the Philippines by 2025.

### SKYcable

SKYcable, part of the ABS-CBN empire, launched in Jan 1990. Subscription options include cable, add-on channels/packs, pay-per-view and on-demand. Monthly postpaid subscriptions start

from Ps500/US\$10 for 51 SD/15 HD channels to Ps8500/US\$177 for 153 SD/52 HD channels.

## Cable TV (Provincial)

### Asian Vision

Established in 1973, Asian Vision Cable Holdings Inc (AVCHI) is a cable TV service and broadband provider operating in the provinces of Batangas, Quezon, and Zambales. Digital cable TV costs Ps489/US\$9.30 a month for 87 SD and 15 HD TV channels or Ps649/US\$12.35 a month for 92 SD and 27 HD TV channels. Monthly fiber internet plans start from Ps1,000/US\$19 for up to 20 Mbps connection to Ps1,500/US\$28.56 for up to 80 Mbps connection.

### Cablelink

Cable TV and broadband cable internet provider. Basic cable package offers 60+ local/regional/international channels for Ps495/US\$9.40 a month. Add-on channels (NHK World, CCM, MTV Music Live, TravelXP) cost from Ps49/US\$0.93 to Ps200/US\$3.80 a month. Hindi and Tap add-on packages cost Ps400/US\$7.60 a month.

### DCTV

Provides digital cable TV, fibre broadband internet services in the Bicol region. Offers local/international channels; genres span foreign, religious, music, sports, movies, news, kids, general entertainment and local. Cable TV subscriptions start from Ps400/US\$7.60 a month. Bundled cable TV / broadband internet packages start at Ps1,100/US\$21 a month for up to 2.5 Mbps connection to Ps2,500/US\$47.60 a month for up to 6 Mbps connection.

### Parasat Cable TV

Established in 1991 in Northern Mindanao Island. Offers digital TV, broadband internet, landline phone and bundled/triple-play services to Cagayan de Oro City and surrounding areas. Bundled cable TV and internet packs (Parafibre+cable plans) cost from Ps1,499/US\$28.54 a month for 80 channels + 40 Mbps to Ps2,599/US\$50 for 143 channels + 100 Mbps.

## Satellite

### Cignal TV

Launched in 2009, Philippines' biggest pay-TV platform Cignal TV, offers 130+ channels (free-to-air and SD/HD) and 17 audio channels (May 2022). Monthly postpaid plans range from Ps290/US\$5.50 for 14 HD/77 SD channels to Ps1,650/US\$31.40 for 30 HD/99 SD channels. Cignal also operates on-demand/streaming platform Cignal Play and content distribution business Cignal Entertainment. Cignal is owned and operated by Cignal TV Inc, a subsidiary of MediaQuest Holdings, the media partner of the PLDT Group.

### Global Satellite (GSat)

GSat (est. 2009) is a DTH provider owned by First United Broadcasting Corp and operated by Global Broadcasting and Multi-Media Incorporated (GBMI). GSat offers a mix of local and international channels in English and other languages. There are currently 104 SD/HD channels and 14 audio channels in the offering (May 2022). Prepaid packages cost from Ps99/US\$1.88 for 30 days to Ps500/US\$9.50 for 30 days for the Premium pack.

Adapted from ContentAsia's  
The Big List 2022

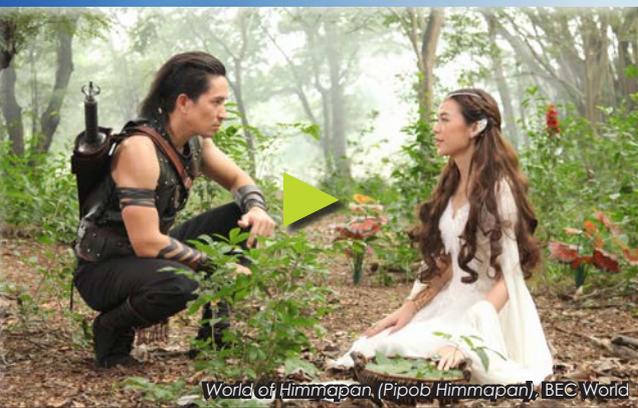
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# What's on where...

May 2022	31	AVIA: Satellite Industry Forum	
June 2022	1-3	BroadcastAsia / CommunicAsia	Singapore
	20-21	DW Global Media Forum	Bonn, Germany
	20-22	2022 Shanghai TV Festival	Shanghai/Online
	28 June-1 July	MIP China	Online
	29 June-1 July	Content Expo Tokyo	Tokyo, Japan
August 2022	22-26	ContentAsia Summit	In-Person, Bangkok + Online
	31 Aug - 2 Sept	BCWW	
September 2022	1	AVIA: Korea in View	
	22-25	Gwangju ACE Fair	Gwangju, Korea
	27-29	APOS Singapore	In-Person, Capella Singapore + Live Streamed
October 2022	5	AVIA: Indonesia in View	
	15-16	MIP Junior	Cannes, France
	17-20	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2022	7	AVIA: Policy Roundtable	
	8	AVIA: The State of Piracy Summit	
	9-10	AVIA: Asia Video Summit	
	23-24	Dubai International Content Market	Dubai
	29-30	APOS Mumbai	In-Person, Mumbai + Live Streamed
December 2022	7-9	Asia TV Forum & Market (ATF)	Singapore
April 2023	17-20	Mip TV 2023	Cannes, France

# Moon Knight decimates SG competition

## Digital demand shared by four global steamers

Disney+ wiped its competition off the demand map in Singapore for the week of 19-25 April with *Moon Knight*, according to data science company Parrot Analytics.

The Marvel Studios' action adventure about an apparently mild-mannered gift-shop employee attracted just shy of double the demand of its closest competitor, HBO's *Tokyo Vice*, which streams on HBO Go in Singapore.

With three spots each on the top 10,

both Disney+ and HBO Max beat Netflix, which entered the list in fourth place with *Stranger Things*.

Blockbuster TV romance, *Bridgerton*, which took two spots on Netflix's global top 10 English-language TV shows (18-24 April) with more than 63 million hours viewed, didn't win quite the same love in Singapore, coming in eighth with single-digit demand.

Disney+ and HBO attracted enough demand for places on the overall list.

### Top 10 overall TV shows: Singapore

Rank	Title	Difference from Market Average
1	<i>Moon Knight</i>	25.8x
2	<i>My Little Pony: Friendship Is Magic</i>	17.7x
3	<i>Attack On Titan (進撃の巨人)</i>	17.5x
4	<i>Better Call Saul</i>	15.1x
5	<i>Tokyo Vice</i>	13.7x
6	<i>Billions</i>	13.2x
7	<i>Game Of Thrones</i>	12.7x
8	<i>RuPaul's Drag Race</i>	12.3x
9	<i>Jujutsu Kaisen (呪術廻戦)</i>	12.1x
10	<i>Our Flag Means Death</i>	12.1x

### Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average
1	<i>Moon Knight</i>	Disney+	25.8x
2	<i>Tokyo Vice</i>	HBO Max	13.7x
3	<i>Our Flag Means Death</i>	HBO Max	12.1x
4	<i>Stranger Things</i>	Netflix	11.6x
5	<i>Star Trek: Picard</i>	Paramount+	10.4x
6	<i>Halo</i>	Paramount+	10.4x
7	<i>WandaVision</i>	Disney+	10.2x
8	<i>Bridgerton</i>	Netflix	9.6x
9	<i>Peacemaker</i>	HBO Max	8.9x
10	<i>Hawkeye</i>	Disney+	8.6x

Date range: 19-25 April, 2022

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. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is ten times more in demand than the average TV show in this market



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