

Southeast Asia SVOD plummets

Q1 2023 net new adds
dip to 0.3m from 4.6m
in Q4 2022 – MPA

Southeast Asia's SVOD category slowed significantly in the first quarter of this year, dropping from 4.6 million net new customer additions in the last three months of 2022 to 0.3 million in the first three months of this year. Even adjusting for the subs-boosting FIFA World Cup, the net new adds in Q1 this year maxed out at 1.3 million, according to new research released by Media Partners Asia (MPA).

The full story is on page 5



Naver Webtoon swells storytelling ambitions

Korean platform eyes U.S.
listing – CEO Kim Jun-koo

As Korea's production industry debates the impact of Netflix's involvement in Korean content, domestic platform giant Naver Webtoon has unveiled ambitious global storytelling plans and an expanded relationship with its writers and creators. The revamped Partners Profit Share Programme offers enhanced revenue opportunities for writers and creators, CEO Kim Jun-koo says.

The full story is on page 4



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Singapore's Singtel consolidates consumer, enterprise units

Singapore's Singtel has consolidated its consumer and enterprise businesses into one operating company.

The reorg, part of Singtel's "strategic reset", is "designed to drive growth, synergies and productivity at the country level," group CEO, Yuen Kuan Moon, said.

Unveiling the new structure at the end of April, the telco also said it had formed a standalone infrastructure unit, called Digital InfraCo, under Bill Chang from 1 June 2023. Digital InfraCo includes the regional data centre, subsea cable, satellite carrier businesses, 5G and cloud businesses.

Moon said the new unified approach enabled Singtel to be "more agile, competitive and compelling when bringing solutions to market".

Netflix renews India workshop, TakeTen participants halved to 5

Netflix and India's Film Companion are collaborating for a second time on the TakeTen workshop and competition.

This year's event cuts the number of participants in half but expands their brief from short films to short series.

The two companies say the programme, launched in 2022, aims to discover and support underrepresented filmmakers from across India.

This year's five participants will each have their short series fully funded.

The length of each series has not been confirmed.

The series will stream on Netflix India's YouTube channel.

Last year's winners were each given US\$10,000 to make their films.

The size of this year's prizes has not been confirmed.

Philippines' GMA closes a grim Q1, net income dips 72%

Philippines' broadcast giant, GMA Network, closed a slow Q1 with combined ad/sales revenues of Ps4,016 million/US\$72.5 million compared to last year's Ps5,862 million/US\$106 million.

The company blamed the drop on the absence of political advertising, which added almost Ps1.5 billion/US\$27 million to last year's Q1 numbers.

GMA's advertising revenues for the first three months of this year were down Ps1,846 million (31%) to Ps3,697 million

GMA noted "not much" positive development at home and abroad, which resulted in recurring sales dip of 10%.

Net income for the quarter was Ps603.57 million/US\$11 million, a drop of 72% from the same quarter last year.

EBITDA was Ps1,219.58 million – down 62%.



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Korea, U.S. media heads gather in Washington

Korea's media bosses gathered in Washington at the end of April at a forum co-hosted by the Korean Ministry of Culture and the Motion Picture Association (MPA). The Global Creative Industry Leadership Forum, held in conjunction with Korean President Yoon Suk Yeol's state visit to the U.S., discussed ways to strengthen co-operation between the two countries and included an appeal by Korean officials for U.S. to increase their investment in Korea. Participants included Sony Pictures, Paramount, Netflix, CJ ENM, JTBC/SLL and Astory.

Taiwan's NCC reworks advertising and sponsorship rules

Taiwan's National Communications Commission (NCC) has invited comment on proposed changes to the country's TV advertising and sponsorship regulations.

The amendments were announced at the end of April, with a one-month public consultation period until the end of May.

Proposals related to in-programme product placement will follow.

The NCC said the changes were consistent with the high-cost of broadcasting sports events and cultural programming.

Increased advertising/revenue opportunities would drive industry development and strengthen cultural identity, the commission added.

The proposals include lifting restrictions on the size of on-screen sponsor information from half- to full-screen, and standardising the length of sponsor information on-screen.

Broadcasters will not, however, be given completely free reign.

The NCC said they still had to be mindful of the viewer experience and not disrupt events with advertising messages.

Naver Webtoon swells storytelling plans

Korean platform eyes U.S. listing, CEO Kim Jun-koo says



Jun-koo Kim, Naver Webtoon

As Korea's production industry debates the impact of Netflix's involvement in Korean content, domestic platform giant Naver Webtoon has unveiled up-sized global storytelling ambitions and an expanded relationship with its writers and creators.

The revamped "Partners Profit Share Program", shared by Naver Webtoon CEO Jun-koo Kim during a media briefing at the end of April, is based on the platform's 10-year-old "page profit share" (PPS) arrangement.

The PPS gives writers and creators a share of advertising, paid content sales and IP business revenue related to their work. Naver Webtoon's authors can get up to 70% in royalties from their webtoons, Kim said.

Explaining the PPS rebrand, Kim said "In the past, the focus was on sharing the revenue generated from the pages within the digital comics and web novel platform, but in the future, sales generated through various businesses based on the original IP will also grow. We are dedicated to providing creators with new opportunities for success".

The new partnership programme also offers writers more sophisticated technology and support tools.

Naver Webtoon, which has 85.6 million monthly active users around the world, is planning to list in the U.S. in the next

two to three years.

Putting the webtoon platform in play against the likes of Netflix, YouTube and TikTok, Kim said Webtoon's PPS ecosystem had swelled from KRW23.2 billion/US\$16.7 million (gross merchandise value/GMV) in 2013 to KRW2.25 trillion won/US\$1.7 billion by the end of last year – an increase of more than 87x.

Over the same period, the number of webtoons that hit KRW100 million/US\$75,000 swelled to more than 900, compared to a single title in 2013.

Kim aims to more than double that number within five years to 2,000. By 2025, he plans to have 500 or more titles generate average monthly IP business sales of KRW5 million/US\$4,000.

In 2022, 136 titles generated more than KRW1 billion/US\$747,000 GMV.

Five of the properties on the platform currently generate KRW10 billion/US\$7.5 million a year or more, and more than half of the titles in Korea are generating sales overseas. 40 titles have exceeded one billion cumulative views.

"When manuscript fees were virtually the only source of income for creators a decade ago, we envisioned the PPS programme as a means for creators to work in a more stable environment that would enable them to focus on their craft. Our goal was to establish digital comics as a global industry," Kim said.

Vice Media bankruptcy filing looms – New York Times

Digital media company, Vice Media, is preparing a bankruptcy filing in the U.S., according to a report in *The New York Times*. Citing three unnamed sources close to the proceedings, the 1 May report said the 19-year-old company was still looking for a buyer, failing which the filing could come in the next two to three weeks. Vice Media's Asia-Pacific HQ is in Singapore.



Korea ups smart TV set distribution for visually/hearing impaired viewers, 2023 target up 5K

Korea's Communications Commission (KCC) is distributing another 20,000 TV sets customised for visually/hearing-impaired viewers as part of a support programme that has been running since 2000.

This year's target is 5,000 more than last year, the KCC says.

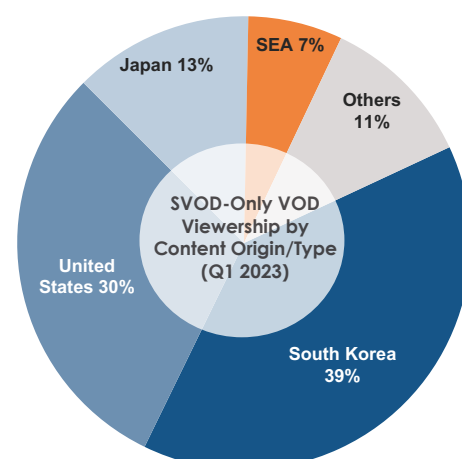
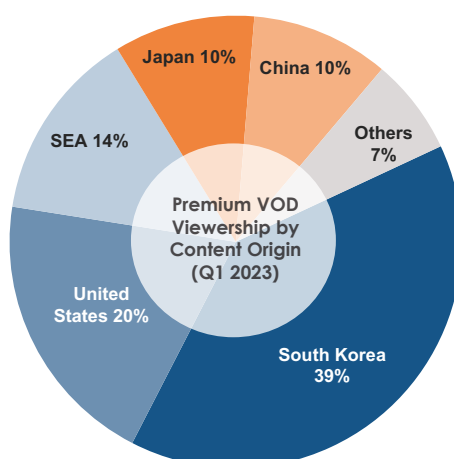
Applications for the free/subsidised 40-inch HD smart TVs open today (2 May) and run to 26 May 2023.

The sets have built-in functions for the disabled, such as voice guidance on operation menus, separation of closed captions and sign language screens, and enlarged sign language broadcasting screen ratio.

Almost 240,000 units had been distributed by the end of 2022.

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Q1 2023 adds dip to 0.3m from 4.6m in Q4 2022 – MPA



Note: 1. Premium VOD covers key freemium and SVOD platforms including Amazon Prime Video, Disney+ and Disney Hotstar, iQIYI, Netflix, TruID, Viu, Vidio and WeTV. 2. SVOD includes Amazon Prime Video, Disney and Disney+ Hotstar and Netflix. Source: AMPD Research/MPA

Southeast Asia's SVOD category slowed significantly in the first quarter of this year, dropping from 4.6 million net new customer additions in the last three months of 2022 to 0.3 million in the first three months of this year. Even adjusting for the subs-boosting FIFA World Cup, net new adds in Q1 this year maxed out at 1.3 million, according to new research released by Media Partners Asia (MPA).

The report said total Southeast Asia SVOD subscriptions reached 49 million in Q1 vs 48.7 million in Q4.

Viu, Netflix, Disney and Prime Video led new subscriber growth for the quarter, accounting for more than 80% of net new additions across the five Southeast Asia markets covered in the report.

Indonesia accounted for 43% of the total base, following by Thailand at 30%.

Thailand and the Philippines showed the most growth while Indonesia declined due to comparison with a FIFA WC-inflated Q4 2022.

In Thailand, AIS Play and True ID lead growth.

Thailand contributed 40% to net new additions (when adjusted for FIFA WC impact) in SEA, driven by telco authenticated streaming platforms AIS Play and True ID.

TruID captured 30% (+9 points Q/Q) of Q1 premium VOD viewership share in Thailand, driven by the Premier League, the report said.

Indonesia's Vidio saw subscriber growth weaken after a stellar Q4 with FIFA WC, but growth picked up in April, driven by local dramas and sports, the report said.

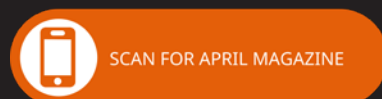
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Production wraps on S'pore adaptation of Korea's *Human Form*

Mediacorp/Viddsee fantasy thriller part of Viddsee's upsized footprint

Viewers never get to see what Korean teen Inhyung Chung's face looks like after her long-awaited surgery. All we see, when she comes to, is a bloody mass of bandages, and a man's voice saying, "Damn, I'm in trouble", along with two surgically enhanced faces with limited expression ranges.

And then we see the back of her head when she sits down to dinner and the frozen expressions of her family. Roll credits. The end. The end of up-and-coming Korean filmmaker Doyeon Noh's 11-and-a-half-minute 2014 short film, *Human Form*, that is.

In the works is the six-episode one-hour drama adaptation, *Alienated*, by Singapore-based Viddsee Studios for Singapore's Mediacorp, which is promising a fantasy, thriller and social horror in its first adaptation of a Korean short film.

Filming on *Alienated* started in Singapore at the beginning of March wrapped towards the end of April. Three episodes drop on streaming platform MeWatch on Monday, 20 November, followed by the second three on Monday, 4 December. Mediacorp's English-language broadcast service, Channel 5, premieres the series on 20 November at 10pm, and will air one episode a week in the same Monday slot.

Directed by Singapore's Glenn Chan (*Titou Dao*) with Korean writer/director Doyeon Noh, *Alienated* is set in alternative universes, and stars Lim Shi-An as Luna, the 18-year-old student constantly bullied for being poor and ugly. She is resentful and blames the world for what she sees as her misfortune. As she reaches her breaking point in a universe where everyone looks the same, an other-worldly character appears and offers her options. Will the extreme measures she chooses free her from her pain?

The English-language long-form adaptation was announced in December last year, following Mediacorp's Creatives Assembly 2021 and Viddsee Labs development initiative. *Human Form* was shortlisted as one of 12 Asian IPs to be developed under Viddsee Labs in 2022.



David Matthew and Estelle Fly in *Alienated*

Viddsee said at the time that the short film had accumulated more than seven million views globally, with more than 90% of viewers younger than 34. The U.S. has been its top performing territory.

Mediacorp has since described *Alienated* as a "youth-centred series [that] seeks to explore various societal issues such as toxic positivity, cancel culture, bullying and social injustice".

Alienated co-stars include Lim Yu Beng as Humpty, Bryan Wong and Lina Ng as Luna's parents and Estelle Fly as friend Becca.

The series is Viddsee's second for Mediacorp after the adaptation of 16-minute original short film, *Home is Where the Heart Is*, into an eight-episode half-hour English-language series directed by creator Chang Kai Xiang along with Singapore's Glenn Chan.

Produced by Kenny Tan, the adaptation stars Naomi Yeo (*The Intruder*) as a privileged young lawyer who becomes a reluctant champion of the vulnerable when she takes on pro-bono cases.

The series was nominated in the Best

Drama for a Single Market in the 2022 ContentAsia Awards.

On 21 April, *Home is Where the Heart Is* became Viddsee's first series on Netflix; the drama streams on Netflix across Southeast Asia and is also available on Mediacorp's meWatch.

Home is Where the Heart Is and *Alienated* are all part of an upsized Viddsee, which celebrated its 10th anniversary earlier this year, and last month said it had signed distribution deals for more than 170 titles on six platforms in Asia.

New platforms airing Viddsee content include Muslim Pro's SVOD service, Qalbox; MNC's Vision+ in Indonesia and Singapore Airlines' inflight entertainment. Viddsee also distributes series on Indonesian platform Vidio.

The content mix includes Viddsee Originals titles from Viddsee's marquee 50-episode short film anthology, *Scene City*, drama series, *A.I. Love K-Drama*, *The Lying Theory* and *Siti Vampire*, plus indie films such as *Please Be Quiet* by William Adiguna and *Day 40* by Muhammad Bagas Satrio.

“Passion will drive us to another level”

iQiyi Thailand boss talks about new unscripted series, *The Hidden Character*

Chinese-owned regional streamer, iQiyi, is milking every advantage in Thailand, with calculated bets on high-visibility titles and leveraging star power and production relationships across properties.

For instance, host/mentor of iQiyi's new original – unscripted/reality show *The Hidden Character* or *THC* – is Phakphum Romsaithong (Mile), who stars as Kinn in iQiyi's blockbuster 2022 original drama series, *KinnPorsche: The Series La Forte*.

The second Thai original also leverages iQiyi's production relationships and experience in Thailand so far. Both *KinnPorsche* and *The Hidden Character* are produced by Thai production house, Be On Cloud.

iQiyi's country director for Thailand Poppy Tongrob, is not stopping there. A drama TV series spin-off of *The Hidden Character* is in the works, using winners of the reality show. Details have not yet been released.

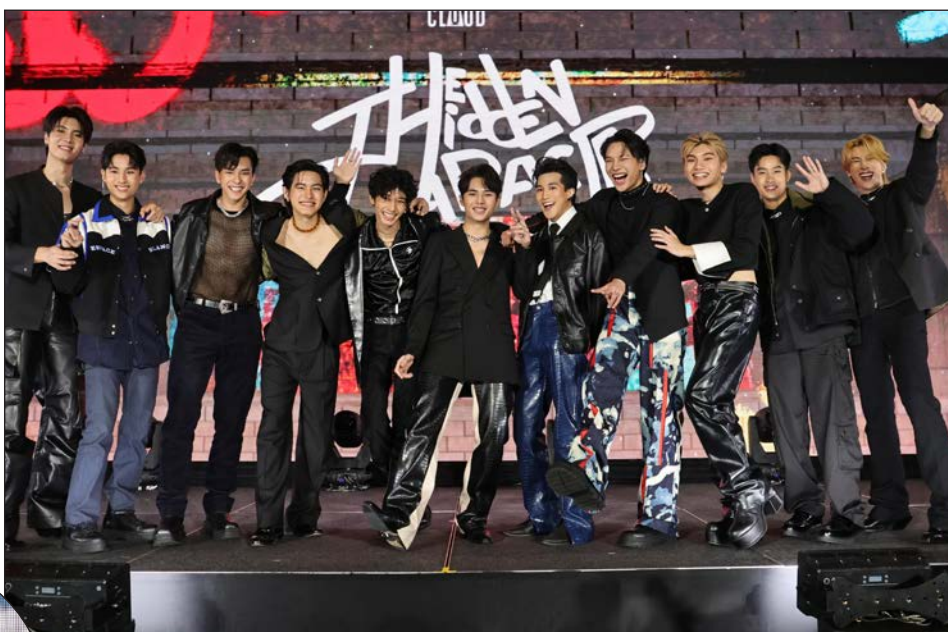
THC premiered in Thailand on 22 April on both free-TV channel GMM's One31 and on iQiyi's streaming platform globally. New episodes drop on Saturdays at 9.30pm local time on One31 and an hour later on iQiyi globally.

The reality show involves 11 contestants between 16 and 22 years old living under the same roof and engaging in a series of talent challenges.

THC emerged from the search to find unique characters with strong staying power in the entertainment business, producer and Be On Cloud CEO, Pond Krisda Witthayakhajorndet, said during a showcase in Bangkok in the run up to the premiere. *THC* is his first reality project.

Billing the series as a “structured, reality show”, he said “the main idea is to have idols, enough idols, and people are looking for something real, something natural... in order to stay in showbiz you have to have a unique character, that's how the project began”.

Witthayakhajorndet said his life and career perspective changed dramati-



Pond Krisda Witthayakhajorndet, CEO/producer of Be On Cloud (left), *The Hidden Character* contestants (above); Poppy Tongrob, country director of iQiyi Thailand



cally following the success of *KinnPorsche*. “Before *KinnPorsche*, I always thought

that I knew myself well enough but a year after [*KinnPorsche*'s release], I love myself more, and not only that, me, my artists, my team, we believe in ourselves more. We've grown together, created history together, and now we believe we can create a new series of the same power as *KinnPorsche* with *THC*,” he said, identifying “sincerity” as the most important quality for a producer.

“If we only seek monetary gain, we cannot make good content. There's so much content out there one can watch, on so many platforms but with sincerity, it touches the heart and captures viewers' emotion,” he said.

THC, released six months after Tongrob's promotion from Thailand's senior content director to country director, increases viewers/fan engagement, allowing them to vote for their favourite people for the roles in the drama spin-off.

“*THC* serves as a challenge for us to be innovative, flexible and promote new ideas,” Tongrob said.

Tongrob gave equal weight to data and passion. “As an online platform, where data means a lot to us, we also believe that passion of the creators is equally important. This passion will drive us to another level,” he said.

The production budget for *THC* has not been disclosed.

iQiyi's two Thai originals run alongside a slate of Mandarin international originals from the platform's Chinese mother-ship. These include new supernatural romcom, *Oh No! Here Comes Trouble*, which premiered on 15 April during Thailand's Songkran water festival.

Directed by Lin Kuan Hui (*Secrets in the Hot Spring*), *Oh No! Here Comes Trouble* stars Taiwan's Tseng Jinghua (*Danger Zone*) and Vivian Sung (*Our Times*) along with Thai actor “Nonkul” Chanon Santinatornkul (*Bad Genius*) in his first Chinese-speaking role. *Oh No! Here Comes Trouble* tells the story of delinquent Pu Yiyong (Tseng) who gains superpowers after an accident, and ends up forming an obsession-fighting squad.

Thailand

In numbers

Population	66.17 million
Households	22.33 million
TV households	20.4 million
TV penetration	95.3%
Digital terrestrial TV licences	24
Internet users (2021)	53.48 million
Broadband internet subs (2021).....	12.75m
Mobile phone subs (2021).....	59.98 million
Fixed line subs (2021).....	4.72 million
Satellite TV H/H penetration.....	61.7%
Terrestrial TV H/H penetration.....	41%
Cable TV H/H penetration.....	8.6%
IPTV H/H penetration.....	3.6%
DTT TV ratings (Dec 2022):	

- CH7	1.206
- 3HD	0.861
- One	0.781
- Mono29	0.642
- Workpoint TV	0.634
- Thairath TV	0.572
- Amarin TV	0.514
- CH8	0.269
- True4U	0.252
- MCOT9HD	0.147
- NationTV	0.143
- PPTV	0.143
- GMM25	0.109
- JKN18	0.087
- TNN	0.038
- NBT	0.030
- T Sports 7	0.027
- CH5	0.013
- Thai PBS	0.000

Terrestrial TV advertising expenditure (THB, December 2022).....	4.861 billion
- Variety HD	3.049 billion
- Variety SD	1.635 billion
- News	140 million
- Public	37 million

Source: National Statistical Office Thailand (population & households in 2021, TVHH in 2018), National Broadcasting and Telecommunications Commission/NBTC (mobile, internet, broadband, TV H/H penetration in 2020), Nielsen Thailand (TV ratings/Adex in Dec 2022)



Royal Doctor (aka *Mor Luang*) premiered on 21 March on BEC-owned terrestrial broadcast service Channel 3 in Thailand with simultaneous releases on Netflix (Thailand, Cambodia, Laos, Myanmar, Vietnam) and on Viu (Malaysia, Singapore). Directed by Chudapha Chantakett (*My Forever Sunshine*) and Piya Sawetpikul (*Thong Ek: The Herbal Master*, the new fantasy/time-travel romcom is about a medical student from today's 5G era who is mysteriously swept back to King Rama III's reign – the golden era of Thai traditional medicine. The 20x70-mins drama stars Kimberley Anne Woltemas (*Thong Ek: The Herbal Master*) and Mario Maurer (*Bad Romeo*).

Free TV/DTT

Channel 3/33HD

Digital terrestrial (DTT) Channel 3/33HD, operated by BEC Multimedia Co Ltd (a subsidiary of BEC World), is a general entertainment platform offering local/acquired programming, including Asian drama series, varieties and sports events. The company previously operated two other DTT channels (28SD general entertainment SD and 13Family kids/family) but returned its licences in Sept 2019, retaining one – the 33HD channel. The group is also involved in new media (Ch3 Plus), entertainment, music and TV series production, as well as global distribution. BEC's production unit, BEC Studio, formed in 2021, operates physical soundstage facilities,

including six studios, in Bangkok's Nong Khaem district.

Channel 5/HD

Channel 5 was established in 1958 by the Royal Thai Army aiming to bridge understanding between the army and the people. Daily schedules cover infotainment, news, factual, entertainment and educational content.

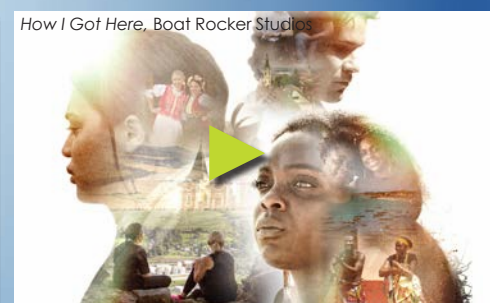
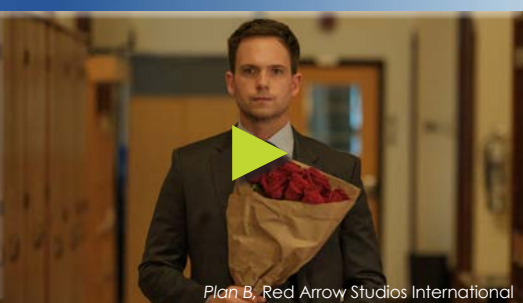
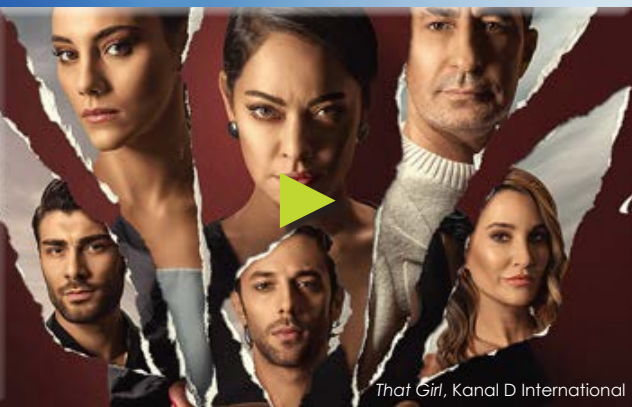
Channel 7/HD

Bangkok Broadcasting & TV (BBTV) launched Channel 7 in Nov 1967. In 2014, BBTV launched Channel 7 HD, a simulcast broadcast of the analogue service. The 24-hour SD/HD schedule includes news, drama series, game shows, movies and sports. Channel 7 is one of Thailand's most active formats

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players, having aired, among other local adaptations, reality cooking shows *Iron Chef* and *MasterChef Thailand*.

Channel 8 (SD)

RS Television, a subsidiary of RS Public Company, launched digital terrestrial (DTT) channel, Channel 8 in May 2014, offering Indian drama, local drama and sports (boxing), as well as variety shows, animation, news and movies. More than 90% of the content is produced in-house. RS also owns and operates four satellite channels: Channel 2, Sabaidee TV, YOU Channel and Sun Channel.

Channel 9/MCOT HD

Channel 9 is owned/operated by the Mass Communications Organisation of Thailand (MCOT), a former state enterprise under the Office of the Prime Minister. The 24-hour general entertainment schedule is 70%+ in-house content with some international programming, including BBC. In 2014, MCOT began broadcasting two digital terrestrial channels – MCOT HD and MCOT Family (aka MCOT 14). MCOT Family was pulled in Q3 2019 after MCOT returned its DTT licence. MCOT is also involved in radio and online news.

GMM 25 SD

Thai media conglomerate GMM Grammy launched GMM 25 SD in May 2014. Key genres are series and varieties, including romcoms *The Three Gentlebros* and *Unidentified Mysterious Girlfriend*; thriller *Homeschool*; and BL comedy *Star & Sky*. GMM's TV production/talent agency arm, GMMTV, flies the flag for the country's use of soft power around the world, with BL shows such as ContentAsia Awards winner *Bad Buddy Series*.

Mono29 (SD)

Mono Group, which secured its digital TV licence (variety SD) in 2013 with a bid of THB2,250 billion/US\$71 million, launched Mono29 in April 2014. The 24-hour station offers local and international content,

including drama series, movies, animation, game shows, variety, news and sports. Foreign content buys included Chinese-Hong Kong action-adventure mystery film *Detective Dee: The Mystery of the Phantom Flame*, U.S. crime comedy *Masterminds*, and Japanese family movie *What's For Dinner, Mom?*.

Nation TV

Nation Multimedia Group (NMG), established in July 1971 as an English-language daily newspaper, owns and operates eight businesses. These include 24-hour SD commercial digital terrestrial TV channels – news Nation TV (aka Nation 22).

NBT

NBT is a 24-hour news/information channel and a division of Thailand's Public Relations Department. NBT was established in 1985 with THB300 million/US\$8 million from the Japan International Cooperation Agency (JICA) and began transmissions in 1988.

One 31 HD

Seven-year old nationwide channel One 31 HD offers a diverse programming slate that includes dramas, news, sitcoms, game shows and variety shows, including romcom *My Sassy Princess: Cinderella* and variety/game shows *Super Match* and *Idol Game*.

PPTV HD36

Digital terrestrial station PPTV HD36 was established in April 2014 by Bangkok Media and Broadcasting. Today, the free-TV station schedules 31% of its broadcast schedule with news content. The rest of the offerings are variety shows (21%), sports (21%), and drama/series (15%). Foreign content buys included Chinese fantasy supernatural series *The Legend of Chusen* and period romcom *Cinderella Chef*.

Thai PBS

Thai PBS, launched in Jan 2008, carries predominantly local/in-house content ranging from documentary, kids to

lifestyle, variety shows and sports content. Thai PBS, which began digital transmissions in April 2014, is also a network/service provider for other Thai DTT channels.

Thairath TV

Thairath TV, a variety HD channel by Triple V Broadcast, launched in April 2014 with a 50:50 news/variety schedule. The digital terrestrial licence runs for 15 years until 2029.

Workpoint TV (Channel 1)

Workpoint TV, established in April 2014 by local production house Workpoint Entertainment, is a general entertainment channel offering drama/soap opera, game shows and variety programmes, among others. The 24-hour station also acquires foreign content. Foreign content acquisitions included Japanese comedy/youth *Maruko*, and a local remake of Korea's dating format, *You Are My Fantasy*.

Subscription TV

3BB GIGATV

3BB TV is an IPTV service by Triple T Broadband, a subsidiary of Jasmine International in corporation with Thai's Mono Group and Korea's KT. 3BB TV went live at the end of November 2020 with a total of 66 channels. Today, the service offers 70+ channels, with monthly fees starting from THB590/US\$17.30 plus internet connection and regional streaming services HBO Go and MonoMax. Triple T had 2.4 million broadband subscribers in June 2022. In July 2022, Advanced Info Service (AIS) announced that it was acquiring Triple T Broadband for a consideration of THB19.5 billion/US\$571 million (99.87% of total paid-up shares) from Jasmine International. The deal is expected to be completed by the second quarter of 2023.

Advanced Innovation (Thai AI)

Thai satellite operator, Thaicom, provides broadband network, content services



and satellite dish/set-top box sales via DTH subsidiary Thai AI (formerly DTV, established June 2009), which carries more than 47 SD/HD channels.

AIS Playbox

AIS' IPTV platform, AIS Playbox, offers linear TV/VOD, as well as access to streaming services such as Disney+ Hotstar, Viu and beIN Sports, via the AIS fibre broadband network. AIS also offers fibre broadband services, starting from THB599/US\$17.50 a month for the 500 Mbps connection plus AIS Play Family and Viu Premium packs. All AIS fibre subscribers receive free AIS Playbox set-top box.

Good TV

Prepaid DTH platform Good TV (formerly FreeView HD, launched in 2015), targets Bangkok/large cities. Monthly subscriptions cost from THB990/US\$29.

PSI

PSI launched in 1989 as a free-satellite TV provider, and was recognised as a pay-TV operator by regulator, the NBTC, in 2014.

TOTiPTV

Thailand's state-owned telco, Telecom of Thailand (TOT), launched IPTV platform TOTiPTV in Oct 2012 for TOT broadband subs in the Bangkok area. The service rolled out nationwide in Jan 2013. Monthly subscriptions start from THB150/US\$4.40 for 70+ TV channels.

TrueVisions/TrueID

TrueVisions operates a pay-TV platform with 200+ channels, including must-carry digital terrestrial channels to 3.2 million subscribers, of which 1.5 million were paying subscribers, at the end of 2022. TrueID, which is managed by TrueVisions' True Digital group, offers content via its TrueID TV box and TrueID+ app/portal. The TrueID+ services cost THB59/US\$1.70 a month or THB599/US\$17.50 a year. TrueID had 46 million monthly active users (Dec 2022). True also had 33.8 million mobile subscribers and 4.97 million broadband users (Dec 2022).

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ContentAsia's directory listings
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What's on where...

May 2023	4	AVIA: Taiwan in View 2023	Taipei, Taiwan
	17-19	LA Screenings 2023	Los Angeles, U.S.
June 2023	6	AVIA: Satellite Industry Forum 2023	Singapore
	7-9	BroadcastAsia/CommunicAsia 2023	Singapore
	8-10	Telefilm Vietnam 2023	Ho Chi Minh City, Vietnam
	20-21	AVIA: Asia Video Summit 2023	Hong Kong
	28-30	13th Content Expo Tokyo	Tokyo, Japan
August 2023	21-23	ContentAsia Summit 2023	Bangkok, Thailand
	24	ContentAsia Awards 2023	Bangkok, Thailand + Streamed
	31	AVIA: Indonesia in View 2023	Jakarta, Indonesia
September 2023	14-17	Gwangju Ace Fair 2023	Gwangju, South Korea
	26-28	APOS 2023	Bali, Indonesia
October 2023	10	AVIA: Thailand in View 2023	Bangkok, Thailand
	14-15	MipJunior 2023	Cannes, France
	16-19	Mipcom 2023	Cannes, France
	25-27	TIFFCOM 2023	
November 2023	7-12	Taiwan Creative Content Fest 2023	Taipei, Taiwan
	22-23	Dubai International Content Market 2023	Madinat Jumeirah, Dubai
December 2023	5	AVIA: Piracy Over the Top 2023	Singapore
	5	AVIA: OTT Summit 2023	Singapore
	6-8	Asia TV Forum & Market (ATF) 2023	Marina Bay Sands, Singapore
	6-8	14th Content Expo Tokyo	Tokyo, Japan
March 2024	19-21	Series Mania Forum 2024	Lille, France
April 2024	12-17	Canneseries 2024	Cannes, France
	15-17	Mip TV 2024	Cannes, France

Paramount+ dominates Aus digital

Demand for *The Mandalorian* continues four years on

Paramount+ is winning Australia's demand race, with four of the top 10 digital originals for the week of 18-24 April, says data science company Parrot Analytics. The four titles are *Star Trek: Picard*, *Last King Of The Cross*, *Rabbit Hole* and *1923*.

Disney+'s 2019/2020/2023 blockbuster, *The Mandalorian*, tops both overall and digital charts for the week – one of only six titles that cross the 30x demand difference from the average demand for

a title measured by Parrot Analytics in the market for the week.

Australia's most in-demand animated series are long-running U.S. properties – *South Park*, *The Owl House* and *The Simpsons*.

The popularity of older titles continues; the top three digital titles were all released in 2019/2020. All attracted enough demand for places on the overall list, which also included HBO's *Succession* and *The Voice* (U.S.).

Top 10 overall TV shows: Australia

Rank	Title	Difference from Market Average
1	<i>The Mandalorian</i>	36.89x
2	<i>Succession</i>	32.52x
3	<i>Ted Lasso</i>	31.39x
4	<i>The Voice (U.S.)</i>	30.14x
5	<i>Star Trek: Picard</i>	27.87x
6	<i>South Park</i>	27.19x
7	<i>Yellowjackets</i>	24.97x
8	<i>The Owl House</i>	24.61x
9	<i>The Rookie</i>	23.63x
10	<i>The Simpsons</i>	21.05x

Top 10 digital originals: Australia

Rank	Title	Platform	Difference from Market Average
1	<i>The Mandalorian</i>	Disney+	36.89x
2	<i>Ted Lasso</i>	Apple TV+	31.39x
3	<i>Star Trek: Picard</i>	Paramount+	27.87x
4	<i>Stranger Things</i>	Netflix	17.85x
5	<i>Last King Of The Cross</i>	Paramount+	15.41x
6	<i>Rabbit Hole</i>	Paramount+	15.08x
7	<i>The Marvelous Mrs. Maisel</i>	Amazon Prime Video	13.63x
8	<i>Star Wars: The Bad Batch</i>	Disney+	13.63x
9	<i>1923</i>	Paramount+	13.48x
10	<i>Titans</i>	HBO Max	13.09x

Date range: 18-24 April 2023

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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