

Disney+ Hotstar could top 100m paying subs

MPA analysis puts subs revenue between US\$418m and US\$778m by 2025

Disney's India streaming platform, Disney+ Hotstar, has the potential to scale up to 100 million paying subs and US\$1 billion in revenue over the next five years, according to a newly released report by Media Partners Asia (MPA).

The full story is on page 4

Brakes on StarHub subs losses

Q1 exits lowest since 2017

StarHub's pay-TV subscriber base continues to slide along with ARPU, hitting three year lows at the end of Q1 2020. But, the quarterly pay-TV subs decrease is by far the lowest since the beginning of 2017, with a loss of 2,000 subs in the first three months of this year, and StarHub bosses are clearly hoping that they've seen off the worst of cord-cutting.

The full story is on page 3

Plus...

- Mongolia ramps up game show formats
 - Shine comes of Korea's star writer
 - Game shows win in Vietnam
 - Long-running faves tops in Korea
 - #ContentAsiaRecommends
- ... and a whole lot more

Production resumes in pockets across Asia

Broadcasters pile into quarantine-friendly content



Commencement ceremony for TVB's new drama, 七公主 (Seven Princesses)

Broadcasters across Asia have resumed various levels of production following months of lockdowns and Covid-19 containment measures.

Regular production is back on track at China's Hunan TV, while in Hong Kong, local broadcast giant TVB has already started filming two dramas – 七公主 (Seven Princesses, working title) and 超能使者 – this month. A third drama, 刑侦日記, starts in early June.

TVB says precautionary measures are being taken on set, including wearing masks in recording studios, observing hand hygiene and increased cleaning and disinfection in studios.

Also in Hong Kong, PCCW Media-owned free-TV broadcaster, ViuTV, says production is back on track and work has resumed on *Ladies in the City* (working title), *Ink at Taiping* and *We are the Littles*.

Like the rest of the production industry, back-to-work measures include the full range of precautions, including temperature screening and minimising head-count on set.

In Korea, free-TV broadcaster MBC says

production continues as scheduled, excluding shows with live audiences.

"All weekly entertainment reality shows, such as *Home Alone*, weekly singing contest show, *King of the Masked Singer*, and all drama series were filmed every week regardless of the Covid-19 situation" and with strict precautions, says Jean Hur, MBC's international relations director.

In Ulaanbaatar, it has been business as usual for Mongolian broadcaster NTV since April after a month's pause in March.

NTV premiered entertainment programme *My Wife Rules* (12x45 mins, 6pm Sunday) on 26 April and *Little Master* (12x60 mins) on 25 April, says Shinetsetseg Jargalsaikhan, NTV's head of programming.

Broadcasters across the region are exploring alternative formats, including virtual events with stronger online elements, and story lines that incorporate new social realities.

Hong Kong TVB, for instance, is taking its annual *Miss Hong Kong Pageant* into

More on page 6

FROM THE SCREEN
TO THE SOFA

CELEBRITY GOGGLEBOX



staying home? then stay entertained!

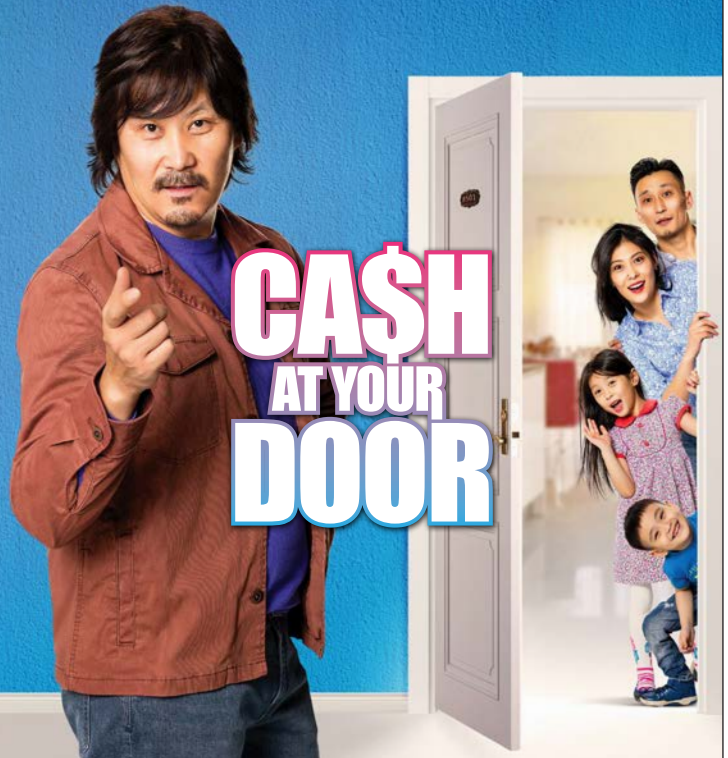


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Mongolian broadcasters ramp up game show formats

Cash rules in new commissions of *Cash Mob*, *Cash Cab*, *Cash at Your Door*

Mongolian broadcasters TV9 and EduTV have picked up format rights for the first local versions of entertainment formats *Cash Mob* and *Cash Cab* from global indie all3media international.

Twenty half-hour episodes of *Cash Mob* will be created by Hulegu Pictures for free-TV broadcaster Edu TV.

The broadcaster has also ordered a second season of Matar Productions gameshow *Cash at Your Door*. The new season of 25 half-hour episodes will also be produced by Hulegu.

Free-TV broadcaster TV9 has commissioned the first 12-episodes of Lion Television's quiz show format *Cash Cab*. TV9 will produce the series in-house.

Production/broadcast dates for the new commissions have not yet been confirmed.

The new formats deals coincide with Mongol TV's 10th anniversary of Studio Lambert's *Gogglebox Mongolia*. Seven new episodes of the entertainment series have been scheduled from this month.



Malaysian producers beg for filming clearance

Malaysia's Film Directors Association (FDAM) is begging authorities to allow film and TV companies to pick up production before the Muslim holiday of Hari Raya Aidilfitri. National news agency Bernama quoted association president Ahmad Ibrahim as saying this would allow producers to earn some money before the celebrations. Covid-19 safe filming guidelines have already been issued by film development body, Finas.

StarHub subs losses screech to a halt

Q1 churn the lowest by far in 13 quarters

StarHub's pay-TV base continues to slide along with average revenue per user, hitting three year lows at the end of Q1 2020.

BUT (and it's a big one), the quarterly pay-TV subs decrease is by far the lowest since the beginning of 2017, with a loss of 2,000 subs in the first three months of this year.

And bosses at what was once Singapore's dominant pay TV platform are taking this as a good sign.

From end March 2017 to end March this year, StarHub's subscriber base has dropped 33%, from 487,000 to 327,000.

ARPU is down from S\$51/US\$36 to S\$38/US\$27 – a drop of just under 26%.

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

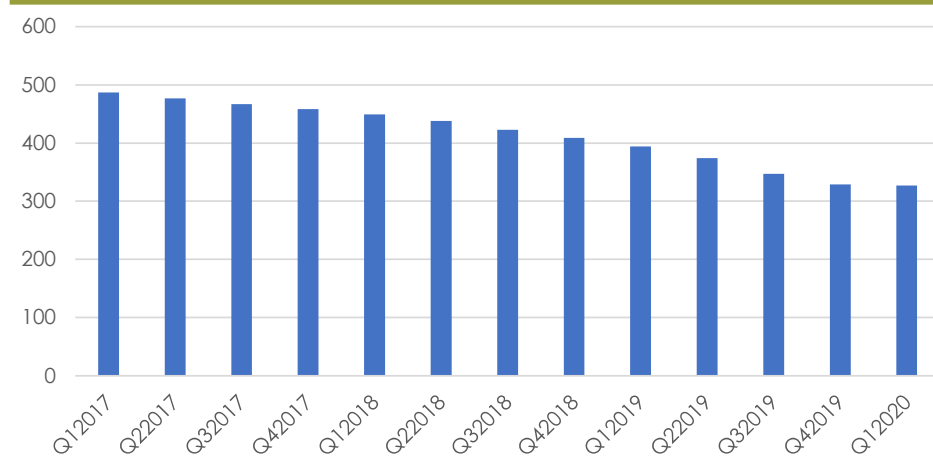
This followed a 20,000 loss in in Q2 2019.

Two more quarters of losses brought the annual total shrinkage last year to 80,000 – a 32.5% jump from the 54,000 subs lost in 2018.

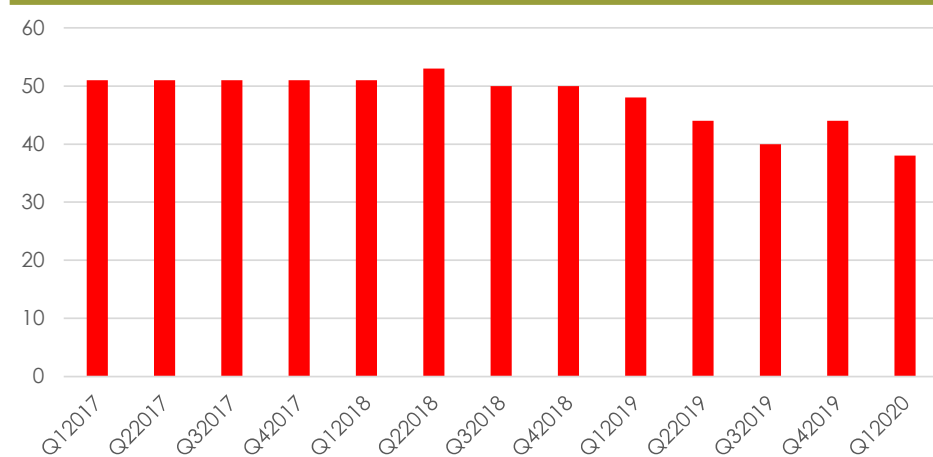
Despite a decline in subs numbers, StarHub kept ARPU stable at around S\$51 through 2017 and 2018 (with a bump to S\$53 in the second quarter of 2018).

From 2019, ARPU started dropping. The biggest loss was in this latest quarter, with a fall from S\$44 at end Dec to \$38 at end March.

StarHub Subscribers '000



StarHub ARPU S\$

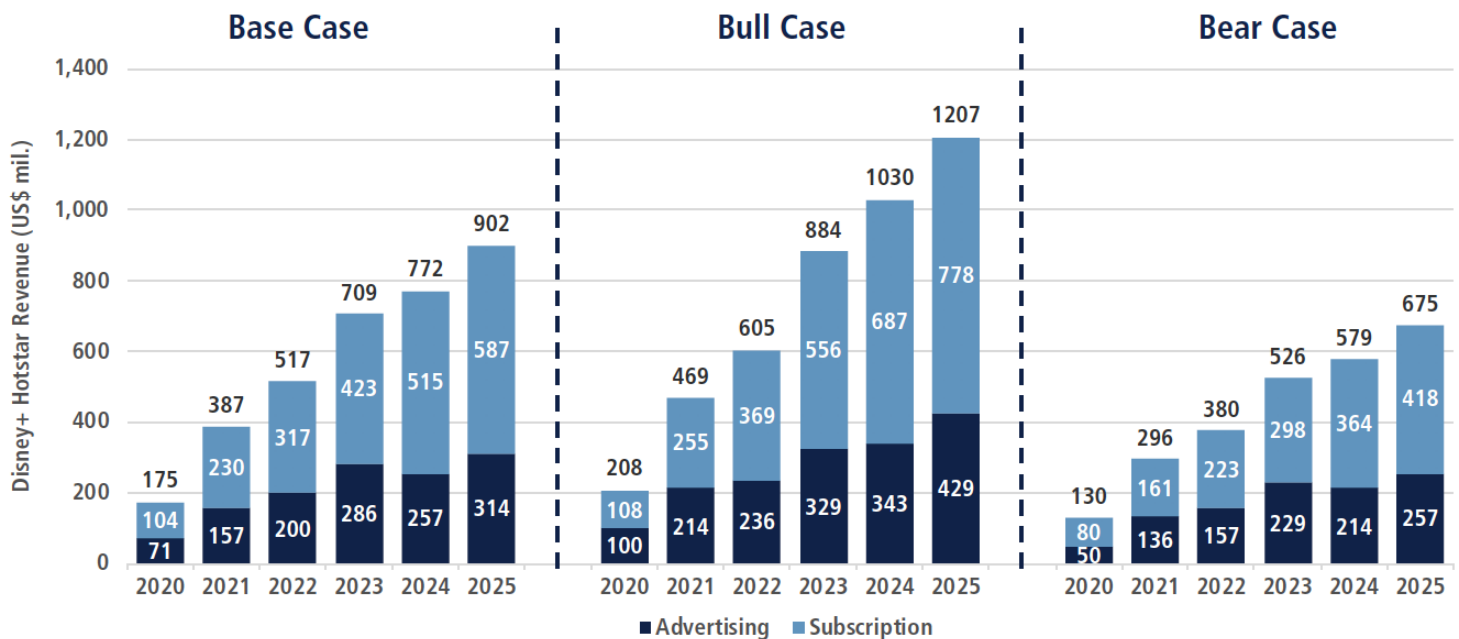


Source: StarHub financials

Disney+ Hotstar could top 100m paying subs in five years

MPA analysis puts subs revenue between US\$418m and US\$778m by 2025

DISNEY+ HOTSTAR SCENARIO ANALYSIS ON REVENUE FORECAST



Disney's India streaming platform, Disney+ Hotstar, has the potential to scale up to 100 million paying subs and US\$1 billion in revenue over the next five years, according to a newly released report by Media Partners Asia (MPA).

Growth of the country's largest premium digital video platform will be driven by sports, Disney+, Indian originals, Hollywood entertainment and a super aggregator strategy, the report, *Disney+ Hotstar: The Future of India's Largest Premium Digital Video Platform*, says.

The direct-to-consumer and subscription strategy is "emerging as a key driver of value creation", the report says, noting less reliance on telco deals.

Future value creation may come from gaming and expansion into Southeast Asia.

The report also highlights key risks, including macro disruption and the ability to retain marquee sports rights as well as to accelerate the pace of investment in originals and content acquisitions against well-positioned competitors.

MPA says the Covid-19 pandemic has created deep disruption and uncertainty

for investors and stakeholders in India's media industry – "probably more so than at any other time in the media sector's modern history after the first phase of India's economic liberalisation in 1991".

"Content creation and distribution, already disrupted and democratised by the growth of mobile broadband connectivity, is now entering into a period of rapid change with all eyes on how India's US\$1.4 billion online video market will develop," MPA continued.

MPA has revised its projections for India's online video sector upwards as it sees the market scaling to US\$4 billion in revenue by 2025.

SVOD will contribute a greater share as it reaches more than US\$1.5 billion, while advertising grows to US\$2.5 billion.

"In this context, Disney+ Hotstar is a major agent of positive change with potential for significant future growth," MPA says.

MPA's projections indicate Disney+ Hotstar could have 25% of the total online video revenue pie in India by 2025, second only to YouTube.

Growth levers include accelerated in-

vestment in product innovation, content creation and acquisitions as well as retaining key sports rights; developing new features and services, including gaming and aggregating more local live and on-demand content; and expanding its tech and potentially the brand to Southeast Asia, including large-scale emerging markets such as Indonesia and Thailand.

MPA's base case analysis indicates that Disney+ Hotstar could reach 93 million paying subs by 2025 at monthly ARPU under US\$1. This equates to US\$587 million in subscription revenue by 2025 while advertising sales could reach US\$314 million.

The bull case scenario calls for 102 million paying subs in 2025 at marginally higher ARPUs, equating to more than US\$1.2 billion in revenue with US\$778 million in subscription revenue and US\$429 million in advertising.

MPA's bear case scenario calls for 74 million paying subs in 2025 at marginally lower ARPUs. This equates to US\$675 million in revenue with US\$418 million in subscription revenue and US\$257 million in advertising.

Mediacorp backs *Counting with Paula S5*



Counting With Paula

Singapore broadcaster Mediacorp is backing 60 new episodes of animated pre-school series *Counting with Paula* from Singapore animation house Omens Studios. The new investment pushes the total number of 11-minute episodes to 300. Mediacorp's Channel 5 and streamer meWatch are currently running season four. The new season is scheduled to be delivered in Dec 2020.



Mediacorp expands Tamil footprint in 1st Zee5 deal



Vettai

Mediacorp has sold its first slate of Tamil content to Indian streaming platform Zee5. Mediacorp said the deal, which involves 160 hours of Tamil content in three series, was "part of our ongoing efforts to collaborate with the wider creative ecosystem". Long-running thriller *Vettai*, 2019 series *Uyire* and paranormal series *Arivaan* were produced for Mediacorp's Tamil channel Vasantham. They are being offered for free on Zee5, which reports 11.4 million daily active users (Dec 2019).

Shine comes off Korean star writer

The King: Eternal Monarch limps to a 6 June close



The King: Eternal Monarch

Netflix is keeping time-travel series *The King: Eternal Monarch* on its top 10 watch lists, but the Korean drama's domestic woes continue.

SBS' highly-anticipated Friday/Saturday night drama dipped to average ratings lows of 5.8% for the first part of its run on Friday (15 May). (Source: AGB Nielsen Korea, nationwide)

Saturday's (16 May) ratings recovered to 7.8% average for the second half of the episode.

But, already way past the half-way mark of its 16-episode run, expectations for the fantasy series have been slashed and confidence in the star power of writer Kim Eun-sook (*Descendants of the Sun*, *Mr Sunshine*) has been shaken.

The show premiered on 17 April to promising double-digit ratings of 11.6%. The finale is on 6 June.

The King: Eternal Monarch, produced by one of Studio Dragon's labels, stars Lee Min-ho (*Boys Over Flowers*, *Legend of the Blue Sea*) as the modern day Korean monarch who crosses into a parallel universe and attempts to solve the mystery of his father's death.

Early criticism of the show as historically inaccurate (mixing up Japanese and Korean architecture and then compounding the errors on warships), have been followed by comments about sub-par plot that's too complicated to follow, lack of attention to detail, ill-drawn characters and lack lustre dialogue.

Producers apologised for the historical inaccuracies and explained that Covid-19 containment measures had disrupted their original plans and schedules.

Producer Baek Sang-hoon said the mix up over Japanese and Korean warships was unintentional. But he admitted that expert opinion had not been sought.

"I sincerely apologise for the inconvenience caused," he said.

Korean critics aren't letting up.

In addition to listing the series' other failings, *The Korea Herald* pointed to excessive product placement as a reason for the show's lacklustre performance.

The King: Eternal Monarch followed legal drama *Hyena* on SBS' Friday/Saturday 10pm slot. *Hyena* ended on a ratings high of 14.6%. But most of the episodes attracted only single-digit ratings.

Philippines' GMA renews news/entertainment vows

GMA Network has renewed its vows to news and entertainment in the face of Covid-19 as well as high-drama at rival ABS-CBN, which was forced off air on 5 May. GMA spoke this month about being entrusted with a "bigger responsibility" and answering the call of duty for millions of Filipinos. GMA news programme *24 Oras* reached 23.6% rating (11.4 million viewers, Nielsen NUTAM, 6-12 May). GMA has yet to return to regular scheduling, and is running repeats of dramas *Ika-6 Na Utos*, *Onanay*, *Encantadia*, *Kambal Karibal*, *Meant to Be* and *My Husband's Lover*.



Media Prima's Ishak decamps to Awesome

Johan Ishak joined Awesome Media Network Sdn Bhd (Awesome TV) as managing director this month after his sudden exit from his role as CEO of Malaysian media company Media Prima. The new channel has yet to launch. He reports to CEO Adam Ilyas.



Indonesia's First Media picks up Dreamworks

Indonesia's First Media added kids/family channel Dreamworks to its linear line up this month in a deal with NBCUniversal Int'l Networks. The channel will be available in English as part of packs and a la carte.

Production: from page 1

a virtual space later this year, with expanded global participation replacing the usual on-ground event.

TVB says the move is part of a broader shift to launch a more diverse slate of content on online platform Big Big Channel "owing to the great impact and growing concerns over the Covid-19 pandemic".

In India, where a nationwide movement controls kicked on 25 March and have been extended to 31 May, broadcasters have piled into lockdown-friendly content that allows them to create shows without breaking the rules.

South Asian streamer Eros Now released short-form web series *A Viral Wedding – Made in Lockdown* on 9 May. The eight-part series is about couples willing to say "I do" virtually. The actors filmed themselves and the show was produced by Raj Nidimoru and Krishna D.K.

Viacom18's music and English entertainment channel, Vh1 India, went live with *Vh1 Quarantunes* on day one of the lockdown. The network now says viewership has soared three times higher than pre-Covid.

In the Philippines, filmmaker Adolfo Alix Jr is drawing on the experience for new projects. *Unlocked*, an anthology of stories about gay couples and how the quarantine situation in the Philippines has affected their relationship. He says all precautions are being taken to ensure safety, including shooting on Zoom.

In Indonesia, production continues – slowly and in different formats.

Rajawali Televisi (RTV) continues to produce kids shows *Dubi Dubi Dam* and *Fun Times – home version* via Zoom. But no other production has resumed, says Rajawali Televisi (RTV) CEO, Artine Utomo.

One of Indonesia's most prolific pro-

ducers, the Jakarta-based Screenplay Productions, paused all production in March as a result of a government-mandated lockdown, and is preparing to stay off set possibly until the end of June.

Screenplay COO Wicky Olindo says shows impacted are *Perempuan Bergaun Merah (The Girl in the Red Dress)*, *Virgo* and *Sri Asih*. Production will resume when the government lifts the lockdown, he says.

For many, on-set activity has been replaced by development.

Although still not allowing filming, Iskandar Malaysia Studios (IMS) has opened parts of the sprawling complex for pre-production. IMS suspended operations from 18 March in line with the government's movement control order. Antony Tulloch, IMS GM for studio ops & film services, says strict SOPs are in place, including deep cleaning and social distancing.

Also in Malaysia, Revolution Media's Zainir Aminullah, who executive produced Netflix horror series *The Ghost Bride*, says three film projects are in pre-production. Shooting is tentatively scheduled for later this year.

Fremantle's Jakarta-based Indonesia production outfit, which ended *Indonesian Idol S10* in March, is in pre-production on classic game show *Price is Right*, with shooting scheduled to take place at the end of June, and on *Indonesian Idol S11*, with auditions scheduled to open in July 2020. A third project involves podcasts.

Fremantle Indonesia's (PT Dunia Visitama Produksi) co-managing director, Victor Ariesza says the company's activities on the ground are governed by Indonesian government guidelines as well as by strict regulations from HQ in the U.K.

An extended version of this feature is available at www.contentasia.tv

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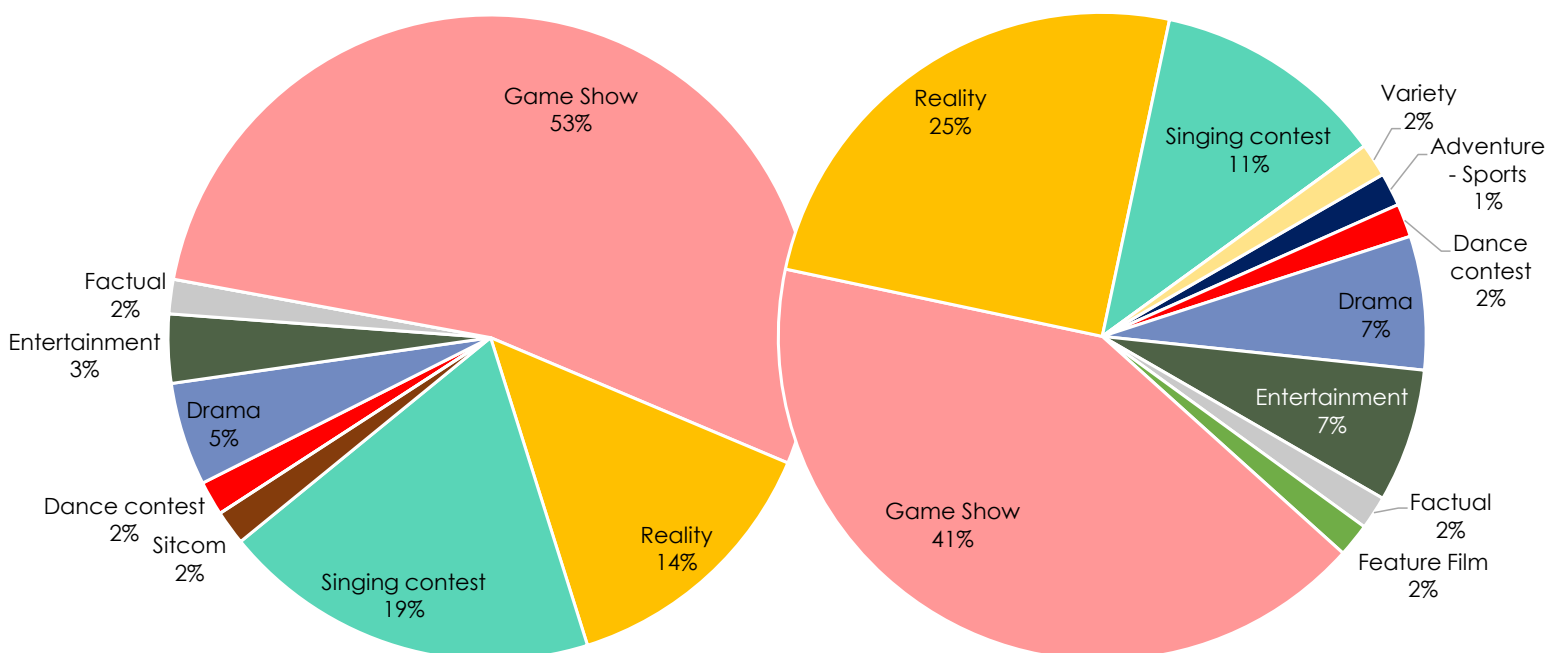
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Reality gives way to game shows in Vietnam

Volume drops, but Vietnam still tops Asia's formats charts

2019

2018



Source: ContentAsia Formats, 2019

Vietnam remains among Asia's top formats markets, toggling between first and second place for the past three years. Although volume of format commissions has dropped, Vietnam continues to acquire a significant proportion of the region's total formats, according to ContentAsia's ongoing Formats Outlook.

In 2019, Vietnam commissioned/aired 58 local versions of foreign formats. Although this was two titles less than in full year 2018, the number still put the country in top spot by volume across the region.

Vietnam, like other markets, remains well off 2017 format highs.

In the first half of 2017, we counted 67 formats on air or commissioned.

In the first half of 2018, this dropped 22% to 52 formats.

A year later, in first half 2019, this dropped dramatically to 37 formats, recovering by the end of the year to 58 and top regional spot with 19% share of the 312 formats in 16 markets we tracked across the region.

Vietnam's closest competitors last year were Thailand (51 formats) and India (42 formats).

Game shows are the most significant contributor to Vietnam's formats position, making up 53% of the total last year. This was up from a 41% share in 2018.

Game shows formats increased from 31 in 2019 from 25 in 2018.

Game show titles include all3media's *Cashcab*, CJ ENM's *Crazy Market*, Dori Media's *The Best of All*, Endemol Shine's *The Wall*, Fremantle's *Price Is Right* season 14, Keshet's *Boom!* seasons one and two, NBCUniversal's *Still Standing*, Red Arrow's *You Deserve It* season seven, Sony Picture Television's *Who Wants To Be A Millionaire*, Talpa's *5 Gold Rings*, Tokyo Broadcasting System's *Sasuke* season five and Workpoint Group's *Lightning Quiz*.

Most of the game show gains were made at the expense of reality, which dropped to a 14% share last year over 2018.

Singing contests were also up significantly, from seven in 2018 to 11 in 2019.

Entertainment titles dropped from four (2018) to two (2019) titles, and reality decreased from 15 (2018) to eight (2019).

Drama was also down, dropping from four (2018) to three (2019), and dance contest and factual were steady with one title each year.

Adventure, sports, feature films and variety dropped off the radar completely last year.

At the same time, sitcom was introduced last year.

Another first last year was a local Vietnamese version of South Korean broadcaster KBS' singing format *Immortal Songs: Singing the Legend*. Vietnam was the first country in Asia to acquire local rights; the show has yet to be aired.

Talpa sold the most titles in Vietnam last year, with 11 sales, followed by Endemol Shine (eight formats), Fremantle (seven formats) and NBCUniversal (six formats).

What started as our celebration of women-centric storytelling celebrating International Women's day continues into #lockdown-life. What are you watching and why would you recommend it to others? We're partial to stories with strong female characters and storyline, but all suggestions welcome. Recommendations go to Malena at malena@contentasia.tv Happy viewing!

Who	Title	Company	Recommends	Why...
Marissa Hanafi	Head Of OTT & Content for Thailand	Pops Worldwide	<i>Becoming</i>	"I love learning about how inspirational leaders have lived their lives and what's caused them to think the way they do. Michelle Obama captured on video in her rawest form shows us all how we can gracefully make a positive impact upon the world - and have a good laugh along the way!"
Sabrina Duguet	EVP Asia Pacific	all3media International	<i>Fleabag</i>	"Because it's truly amazing! Extremely funny, outrageous and emotional. Series two is even better, in my humble opinion!"
Raphael Phang	Content Acquisition Manager	Netflix	<i>The Get Down</i>	" <i>The Get Down</i> was ahead of its time, this musical drama paints an amazing picture of the '70s with awesome music and characters. Every character is interesting in their own way and the storyline enthralls you, highly recommended for fans of hip-hop culture."
Joan Leong	Senior Manager - Content Creation	Motor Image Enterprises	<i>The Handmaid's Tale</i>	" <i>The Handmaid's Tale</i> gives us a glimpse of what it would be like living in a dystopian world, where women have no rights and are only allowed to work in limited jobs. The focus is on Offred, previously known as June, who is now a handmaid – essentially a natal slave subjected to ritualised rape every month, to bear children for her masters. This story highlights the strength and wits of a woman who is determined to survive this ordeal – of mutilation, degradation, sexual assault, loss of freedom – to be reunited with her husband and daughter again."
Jane Lau	Assistant Producer	The Story Lab, Dentsu Aegis Network	<i>Lady Bird</i>	" <i>Lady Bird</i> is a edgy coming-of-age story as the female protagonist journeys through adolescent solipsism to self-realisation. Struggling with self-consciousness and self-confidence, it is hard to not mirror yourself in the film, resonating with her despair and warmth at any stage of your life. <i>Lady Bird</i> is a brilliant, bitter-sweet film which transcends you to a world of emotions, courage and growth."
Divya Dixit	SVP, Marketing, Analytics and Direct Revenue	ALTBalaji	<i>M.O.M - Mission Over Mars</i>	"Because it's a show that truly showcases how women, with their indomitable spirit, break the glass ceiling and scale new heights by exemplifying utmost dedication."
Amreet Chahal	Sales Manager, Asia Pacific	all3media International	<i>Marsi</i>	"A beautiful adaptation of <i>Liar</i> , the Two Brothers Pictures series for ITV. The Indian version is a masterfully crafted thriller and perfectly portrays the struggle of finding out the truth."
Vanessa Shapiro	Chief Executive Officer	Nicely Entertainment	<i>Mrs. America</i>	"I'm really enjoying <i>Mrs. America</i> , which tells the story of the movement to ratify the Equal Rights Amendment (ERA) in the '70s... women have been fighting for their rights for decades and it is fascinating what has been accomplished in just the last 40 years."
Myleeta Aga	Director of Content	Netflix	<i>Money Heist</i>	"Non-stop, light hearted but heavy hitting entertainment with colourful and powerful female leads."
David Kolko	Chief Content Officer	Pops Worldwide	<i>Phuong khau</i>	" <i>Phuong khau</i> is the show that everyone is buzzing about because of the juicy plot twists, the stunning costumes, impressive attention to historical detail, the all-star cast."

Note: Table above is arranged alphabetically by programme title



Our Dearest Sakura

Our Dearest Sakura is a new scripted format by Nippon TV (*Mother*). An obvious country bumpkin, Sakura stands out from the rest of the talented bunch at her office. She cannot accept the company president who demands "obedience without questions", and her career track begins to crack. Those who joined the company at the same time as Sakura are grateful that she showed them the importance of being true to oneself in order to achieve dreams.

So when a shattered dream and a lost loved one plunges Sakura into the depths of despair, they stand up for her. Length: 10x60 min
Nippon TV 1-6-1 Higashi-Shimbashi, Minato-ku, Tokyo 105-7444, Japan
T: +81-3-6215-3036 F: +81-3-6215-3037



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LEGO® Masters brings imagination, design and creativity to life when teams of LEGO enthusiasts go head-to-head, with infinite possibilities and an unlimited supply of LEGO bricks. Twelve teams of two compete against each other in ambitious brick-building challenges to be crowned the country's most talented amateur LEGO builders. *LEGO Masters USA* is hosted by Will Arnett, the voice of *LEGO Batman*, and features superstar guests including Mayim Bialik (*The Big Bang Theory*), Terry Crews (*Brooklyn Nine-Nine*), and Nicole Byer (*Nailed It!*). *Star Wars* fans will not want to miss some extra special guests in a *Star Wars*-themed episode. Length: 10x60 mins HD (Season 1) **Endemol Shine International** Manulife Tower, 8 Cross St, #28-01, Singapore 048424, Singapore. T: +65 6850 7647



Esau

Based on a bestselling novel, *Esau* follows a 40-year-old writer who returns to his family home to face his brother – a man who stole both his love and livelihood. Esau's reappearance awakens decades of family conflicts. This multigenerational family saga is a modern twist on the biblical story of Jacob and Esau in the book of Genesis. *Esau* stars Lior Ashkenazi (*Be'Tipul/In Treatment*), Shira Haas (*Unorthodox*), Harvey Keitel (*The Grand Budapest Hotel*) and Mark Ivanir (*Homeland*). Length: 4x60 mins
Dori Media Group 2 Raul Wallenberg St. Tel Aviv, 6971901, Israel T: +65 8338 3719

Tandem (Season 3)

Commander Léa Soler, the new head of the Montpellier investigations division, has to work with Paul Marchal, a brilliant uncontrollable wild-card cop who also happens to be her ex-husband... and the father of her two teenage kids. Length: 12x52 mins **TV5Monde** **Asie-Pacifique** Unit 704-706, 7/F, Cyberport 1, 100 Cyberport Road, Cyberport, Hong Kong
T: +852 2989 6090



Shadow of Love (Sorn Ngao Rak)

When Nalin gives birth to twins, her joy is marred by the looming threat of tyrannical and dangerous in-laws. In order to prevent her newborn son from being groomed to become part of the family business and its dark secrets, she raises both children as girls. Life for the twins – Kwan-Oei and Kwan-Ma – becomes complicated when they grow up and fall for the same guy, Nua-Mek. Length: 17x85 mins **BEC World Thailand** 3199 Maleenont Tower, Floor B1, G, 2, 3, 8, 9, 10, 30-34, Rama 4 Road, Klongton, Klongtoey, Bangkok 10110, Thailand T: +66 2022 7395

The Head

Winter has reached the South Pole. The sun will soon disappear for six months. A small team of scientists – the Winterers – remain at the Polaris VI Antarctic Research Station to continue their research. Under renowned biologist Arthur Wilde, their work is crucial in fighting climate change. But when spring comes, summer commander Johan Berg returns to find most of the team dead or missing. A killer is on the loose and his wife, Annika, is missing. To find her alive, he needs to trust Maggie, the profoundly shaken young doctor and apparently the sole survivor... unless someone else survived too? Length: 6x50-60mins
WarnerMedia 1 Fusionopolis Link, Nexus @ One-North #04-02/03, Singapore 138542 T: +65 6288 6303



Laos

In numbers

Population.....	7.06 million
Households.....	1.2 million
Avg household size.....	5.3
TV households.....	77%
Internet users (% of population).....	25.5%
Fixed b/b penetration rate.....	0.64%
Mobile phone penetration rate.....	51.9%

Source: Lao Statistics Bureau (households/TV in 2015 census), The World Bank (population in 2018, internet in 2017, fixed broadband in 2018, mobile in 2018)

Free TV

Lao National Television (LNTV)

State-owned broadcaster, Lao National Television (LNTV), operates two channels: LNTV1 (news, current affairs, politics, education, society) broadcasting for 18 hours; and LNTV3, a 24-hour general entertainment service. Most of LNTV's international content is from China, South Korea, Japan and Vietnam.

Lao PSTV

Lao Public Security TV (Lao PSTV), established in April 2012, is a 24-hour satellite station operated by the Ministry of Public Security. The aim is to disseminate political information and to reinforce public security. Lao PSTV carries only local content.

Lao Star TV

Lao Star was established in Feb 2007 after the Art & Cultural Promotion Club signed a 30-year concession with Lao National Television in Dec 2006 to create an entertainment channel under the Ministry of Information, Culture and Tourism. Lao Star transmits 24 hours with a 100% local schedule (70% produced in-house) of entertainment and cultural programming.



Spy In The Wild season two on BBC Earth for Laosat DTH

MV Lao Television (MVLao)

MV Lao Television was established in 2006 by Thailand's MV Television under Lao's Ministry of Information and Culture. The 24-hour channel offers local/regional entertainment programming.

Television Lao (TV Lao)

TV Lao and the Ministry of Information, Culture and Tourism's Department of Mass Media agreed in Dec 2012 to create a private sports and arts station. TV Lao began full-time broadcasting in March 2013, and now offers sports, news, documentaries, culture, socio-economic affairs, business and tourism-related programming, delivered via satellite/cable networks in Vientiane and some provinces.

Pay TV/Cable/DTH

InfoSat-Laos

InfoSat-Laos established its Ku-band DTH platform in Oct 2016, offering 15+ HD/SD channels.

Lao Cable Television

In 2002, the Laos government established a JV with Chinese cable company, Yang Ching Sung Tu Electrical, in an effort to curb Thai TV dominance. The venture, Lao Cable Television, offers about 50 local/regional/international channels. The platform is 85% held by Laos' Yang Ching Sung Tu Electrical and 15% by Laos Ministry of Information and Culture's Department of Mass Media.

Lao Digital TV (LDTV)

Digital terrestrial broadcaster Lao Digital TV, offers 50+ TV channels (from Kip300,000/US\$34 a year), including international/regional (Chinese, Thai, Vietnamese) services, to about 50,000 households in Vientiane and three provinces. Established in Nov 2007, Laos Digital TV was the result of a 2006 ASEAN resolution calling for a digital migration solution. The network is a US\$2.65-million joint venture between mainland China's Yunnan TV, free-TV broadcaster LNTV and Lao Technology Development.

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Asia's definitive content and services directory*

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Laosat DTH

Laosat DTH launched in 2016 offering 130+ international and local channels to all 17 provinces.

Streaming/OTT

Laos remains a low-value proposition for streaming platforms. Consumers have access to global/regional platforms, none of which are customised for the country in either content or pricing.

Telco/Broadband

Beeline

In 2011 Beeline launched in Laos as VimpelCom Lao and began offering 3G HSPA+ services in January 2012.

Unitel

Unitel by Star Telecom (49% Viettel's) provides mobile and broadband internet connections services, including FTTH.

Lao Telecom

Established in 1996, Lao Telecom provides mobile and internet connection services.

Regulators

MICT

The Ministry of Information, Culture and Tourism (MICT) regulates/develops the media industry. The Information department takes care of TV/radio, press and related media affairs.

MPT

The Ministry of Posts and Telecommunications develops ICT infrastructure. Aims include coverage for 90% of the total rural areas in the country by 2020.

Adapted from ContentAsia's
The Big List 2020

Be included!

ContentAsia's directory listings are updated continuously.

If you would like to be included, send your details to Malena at malena@contentasia.tv or +65 6846 5982

What's on where...

June 2020	29-30	AVIA OTT Summit	Singapore
August 2020	24-25	ContentAsia Summit	Bangkok, Thailand
	26	AVIA Thailand in View	Bangkok, Thailand
	27-29	Hong Kong Filmart	Hong Kong
September 2020	1-3	APOS	Bali, Indonesia
	8-11	BCWW	Seoul, South Korea
	10	AVIA Taiwan in View	Taipei, Taiwan
	17-20	Gwangju ACE Fair	Gwangju, South Korea
	17-19	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	28	AVIA Satellite Industry Forum	Singapore
	29 Sept-1 Oct	BroadcastAsia/CommunicAsia	Singapore
October 2020	6	AVIA Future of Video India	Mumbai, India
	9-14	Canneseries	Cannes, France
	10-11	MIP Junior	Cannes, France
	12-15	MIPCOM	Cannes, France
	21-22	SportsPro OTT Asia	Singapore
	31 Oct-9 Nov	33rd Tokyo International Film Festival	Tokyo, Japan
November 2020	2	AVIA Asia Video Summit	To be confirmed
	4-6	TIFFCOM	Tokyo, Japan
	18-20	Asian Animation Summit	Bali, Indonesia
December 2020	2-4	Asia TV Forum & Market	Singapore
	7-8	Dubai International Content Market	Dubai, U.A.E.
	10	AVIA India Video 360	Delhi, India
April 2021	10-11	MIP Doc 2021	Cannes, France
	10-11	MIP Formats 2021	Cannes, France
	12-15	MIP TV 2021	Cannes, France
January 2021	19-21	Natpe 2021	Miami, U.S.
June 2021	14-15	DW Global Media Forum 2021	Bonn, Germany

* As of Friday, 15 May 2020

The full list of events is available at www.contentasia.tv/events-list



Long-running faves sweep Korean demand

Local light entertainment tops overall list

Long-running Korean titles swept TV show demand in Korea and travel/food played a major role in entertaining local audiences for the week of 6-12 May, according to data science company Parrot Analytics.

Variety show *Running Man* was in top spot overall, closely followed by Friday night reality cooking show, *Three Meals A Day*. The other two Korean programmes in the top five shows for the week were travel reality series *New Journey to the West* and food/travel-

based comedy series, *Delicious Guys*. HBO took two of the three foreign spots on the list with *Game of Thrones* and *Westworld*.

Netflix dominated digital demand, although Korean audiences seem more enamoured with the streamer's iconic titles, *Black Mirror* and *Stranger Things*, than they are with local fare. The top Korean drama on the list was *The Last Kingdom*, which came in with about 17% less demand than the two digital leaders.

Top 10 overall TV shows: South Korea

Rank	Title	Average Demand Expressions®
1	<i>Running Man</i>	3,743,109
2	<i>Three Meals A Day</i>	3,388,871
3	<i>Game of Thrones</i>	3,283,043
4	<i>Delicious Guys (맛있는 녀석들)</i>	3,218,626
5	<i>New Journey To The West</i>	3,151,522
6	<i>Sky Castle (Sky 캐슬)</i>	2,916,457
7	<i>Reply 1988</i>	2,893,496
8	<i>Westworld</i>	2,833,609
9	<i>Music Bank</i>	2,827,410
10	<i>The Last Dance</i>	2,787,691

Top 10 digital originals: South Korea

Rank	Title	Platform	Average Demand Expressions®
1	<i>Black Mirror</i>	Netflix	2,674,297
2	<i>Stranger Things</i>	Netflix	2,252,933
3	<i>The Last Kingdom</i>	Netflix	1,878,509
4	<i>The Expanse</i>	Prime Video	1,558,006
5	<i>Grandmaster Of Demonic Cultivation</i>	Tencent QQ	1,501,399
6	<i>Designated Survivor</i>	Netflix	1,423,488
7	<i>Orange Is The New Black</i>	Netflix	1,264,972
8	<i>The Witcher</i>	Netflix	1,229,601
9	<i>The Boys</i>	Prime Video	1,155,435
10	<i>The Mandalorian</i>	Netflix	1,099,648

Date range: 6-12 May 2020
Demand Expressions® (DEX): The global TV measurement standard developed by Parrot Analytics, which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.



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