

ITS Webinar on *OTT and Live Streaming: An Asian Perspective*

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Why OTT and Live Streaming?

OTT means entirely new opportunities for content creators, distributors and consumers

**“NETFLIX, AMAZON, ITUNES - WHATEVER
PLATFORMS EMERGE - WE ARE LOOKING AT AS
HAVING THE SAME POTENTIAL THAT HOME
VIDEO HAD FOR THE MOVIE BUSINESS. WHICH
MEANS THERE ARE ENTIRELY NEW
OPPORTUNITIES TO MONETIZE OUR CAPITAL
INVESTMENT IN CONTENT AND DO SO IN WAYS
THAT WORK FOR DISTRIBUTORS, FOR
CONSUMERS AND FOR CREATORS.”**

BOB IGER

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(Source: <https://quotesgram.com/funny-quotes-about-netflix/>)

Why An Asian Perspective?

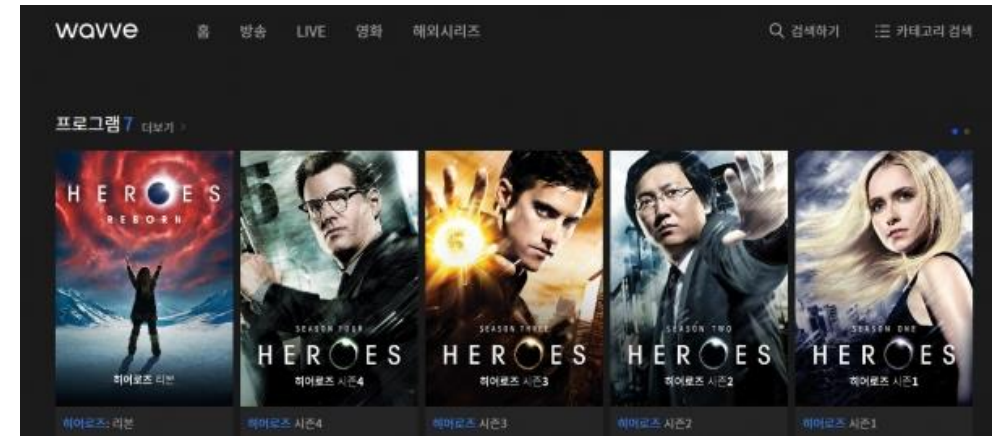
Netflix (global OTT) is dominant but local OTT service providers are rising in Asia



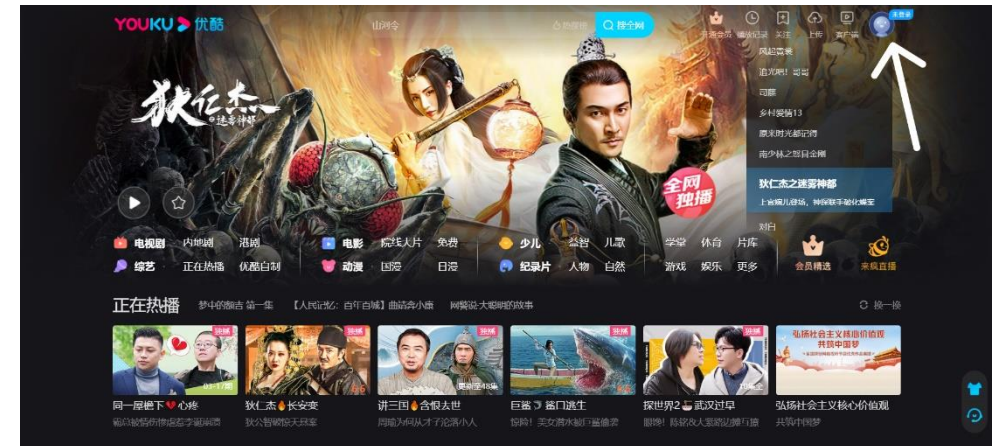
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(Source: <http://www.businesskorea.co.kr/news/articleView.html?idxno=45420>)



(Source: <https://mydramalist.com/discussions/tian-ya-ke/60669-how-to-sign-up-for-youku-laptop-computer-guide>)

Why another ITS Webinar?

The recent virtual special issue (VSI) of *Telecommunications Policy* solicited both theoretical and practical studies on OTT and live streaming services.

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Who uses paid over-the-top services and why? Cross-national comparisons of consumer demographics and values

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ARTICLE INFO

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Consumer value
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ABSTRACT

This study empirically investigates characteristics that influence the use of paid content streaming, or over-the-top (OTT) media services. We surveyed paid OTT service users from seven countries—Britain, China, France, Germany, Japan, South Korea, and the United States—to examine the effects of user demographics and values on paid OTT usage as well as the different user characteristics that affect paid OTT usage by country. Our results show that age, monthly income, education, occupation, and tendencies toward warm relationships with others, fun and enjoyment in life, self-fulfillment, and a sense of accomplishment are the main variables that directly influence the use of paid OTT services. Furthermore, the influence of demographic attributes and consumption values that affect transactional video-on-demand and subscription video-on-demand use vary across countries.

1. Introduction

The advent of OTT services has played an important role in changing the media viewing patterns of consumers. As the environment for broadcast content changes, along with technological advances made in handheld devices such as smartphones and tablets, users are able to consume video content at any time and in a wide range of situations. Consumers are also able to enjoy the convenience of accessing desirable content through features such as watchlists, locks, replay, resume, and content recommendations tailored to individual tastes and preferences. New streaming platforms have led to the emergence of code-cutting, in which paid broadcast services in the household (such as cable and satellite) can be replaced by OTT services. Code-coupling, whereby low-cost paid broadcast services are used alongside OTT services, has also become common (Banerjee, Aileman, & Rappoport, 2013).

The rapidly evolving changes in individual media usage patterns have helped global OTT service providers—such as Netflix, YouTube, and Amazon Prime—enjoy significant business growth in recent years. In 2018, the size of the world's OTT service market was estimated at around US\$382 billion, with an annual growth rate of approximately 23% (PwC, 2019). Indeed, the number of subscription-type OTT users is expected to surpass that of paid broadcast service subscribers in 2022 (Ovum, 2020). Competition in the global OTT market became fiercer with the launch of Disney+ and Apple TV+ in the latter half of 2019. In such a competitive industry, OTT operators are focusing on services that capture and cater to user demands by identifying subscriber preferences. For instance, Netflix provides a feature called 'Cinematch' that assesses content usage patterns and recommends similar movies. YouTube uses customized algorithms to constantly reflect content that matches user preferences.

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“The Netflix effect” in Thailand: Industry and regulatory implications

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ARTICLE INFO

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OTT
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Thailand
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ABSTRACT

This study examines the economic, technological and cultural implications of Netflix in Thailand on local content industries and regulators. It also explores industry and regulatory responses to Netflix's emergence in a small market like Thailand. The study finds Netflix has markedly affected the industries' value chain but with contrasting impacts for broadcasting and film. Broadcasters have migrated online either by establishing their own platforms or by repositioning themselves as content providers for international streaming players in addition to acquiring business deals with other OTTs or broadcasters in regional markets. For film, a window of opportunity has been created by Netflix for small and independent filmmakers wishing to bypass the long-standing monopoly in the Thai film industry. Meanwhile, the country's regulator has looked for ways to bring foreign OTTs like Netflix under its oversight and may adopt a reward-based scheme while promoting local content industry with capacity-building and promotional measures.

This article studies “the Netflix effect” in Thailand, examining implications of the global platform's inroad into the country in technological, economic, and cultural terms as well as effects on local broadcasting and content industries in addition to regulatory and policy challenges posed by this globalizing media phenomenon.

The account, based on secondary data and primary research - content analysis and key informant interviews - are provided in the below sections.

1. Netflix and success factors in Thailand

On January 2, 2016, Netflix entered the Thai market as a part of its global expansion into 130 new countries (Bangkok Post and AP, 2016). With the country's high rates of internet penetration and online video consumption (the highest in Southeast Asia), robust

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Factors influencing K-pop artists' success on V live online video platform

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ARTICLE INFO

Keywords:
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V live
Channel success

ABSTRACT

Korean pop music, commonly referred to as “K-pop,” is a genre that is gaining significant visibility and attention from global listeners. Among various factors that contribute to K-pop's global appeal, this study focuses on social media, particularly online video platforms. Video platforms are important as they enable artists to communicate directly with fans through live videos and encourage grassroots participation from fans. This study specifically focuses on a niche K-pop video platform, V Live, to investigate the factors that contribute to the artists' V Live channel success. By examining factors related to K-pop artists, the artist's V Live activities, and V Live support factors, the study examines 289 K-pop artists' V Live channels using hierarchical regression analysis. The study found that high popularity and fan engagement rates are influenced by K-pop artists' video uploads and the support from V Live and entertainment companies. As more celebrities and K-pop artists use online video platforms to communicate with fans, collaborative and strategic support is needed from not only artists and entertainment companies but also from platform operators to enhance K-pop's global reach.

1. Introduction

Korean pop music, commonly referred to as “K-pop,” is a dominant genre with a unique style of sound, dance, and story. From its origins as a musical style that was followed mostly by Asian and diaspora fans, K-pop has steadily expanded its creativity to reach worldwide audiences. This global following was demonstrated in the 2011 Louvre flashmob performance in which European fans danced to K-pop songs and demanded more show tours of the Paris concert of SM Entertainment.¹ Since the early 2010s, K-pop has continuously expanded its presence and is steadily positioning itself as a distinct genre in mainstream music.

The success behind K-pop's global reach is based on several factors, especially the role of entertainment companies and social media. Entertainment companies play a significant role in recruiting and creating new idol groups that fit the heterogeneous tastes of audiences. Through accumulated know-how and a deep network, entertainment companies help K-pop idol bands produce synchronized music by collaborating with global choreographers and music producers. The professional management of entertainment companies enables K-pop idol groups to perform various styles and ultimately build brand power. Social media is a key facilitator in boosting the popularity of K-pop idol groups beyond Asia. Audiences with exposure to K-pop are able to easily search, consume, and

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¹ SM Entertainment, founded in 1995, is one of the largest entertainment companies in South Korea. With renowned K-pop artists such as BoA, Shinee, and SuperM, the company has contributed to the development of the K-pop industry.

Who are the speakers?

**We invited 3 Asian authors as speakers
to share insights gained from the virtual special issue.**

Speakers' Background

- | | |
|-----------------------------|--|
| Sang Woo Lee | Sang Woo Lee is a Professor of Graduate School of Information at Yonsei University in South Korea. He received his Ph.D. in the Department of Telecommunication from Indiana University at Bloomington. His research interests are media business, media usage and media policy. |
| Pirongrong Ramasoota | Pirongrong Ramasoota (Ph.D. – Simon Fraser University) is a Professor of Communication at the Faculty of Communication Arts, Chulalongkorn University in Bangkok, Thailand. She researches and teaches in media policy and regulation and social implications of information and communication technologies (ICTs) with a special focus on Thailand and ASEAN. |
| ShinYoung Hwang | ShinYoung Hwang is a specialist at the Platform T.F. of Naver Corporation in South Korea. She received her Ph.D. in the School of Media and Communication from Korea University. Her research interests include new media, online-to-offline (O2O) service and platform policy. |

Who are the speakers?

Today, 3 speakers will address key questions as follows.

- 1. Who uses paid OTT services and why? Are there any differences in consumer demographics and values among countries?**
- 2. What is the Netflix effect and its industry and regulatory implications in Asia?**
- 3. Is it possible for Asian local OTT to succeed in the global market? Then, what would be factors influencing its success?**

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3 speakers, staffs and all participants

Academic Host

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: Smart Media Service Research Center
- Chalmers University of Technology
- ITS (International Telecommunications Society)
- Telecommunications Policy

Stephen Schmidt

ITS Chairman and Vice-President Telecom Policy
& Chief Regulatory Legal Counsel at TELUS Communications.

Erik Bohlin,

Professor of Chalmers University of Technology
Editor-in-chief of Telecommunications Policy

**“Ask the right questions
if you are to find the right answers”
– Vanessa Redgrave**