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INDONESIA'S DIGITAL MEDIA ENTERTAINMENT INFRASTRUCTURE & AUDIENCE REACH

Infrastructure Reach at a Glance

With 284 million people and 73 million households in 2025, Indonesia is one of Southeast Asia's largest digital markets. Near-universal mobile internet access underpins digital entertainment adoption, with approximately 340 million mobile subscriptions and 303 million mobile broadband users — equivalent to 106% population penetration due to multi-SIM use and high smartphone ownership.

While 4G remains dominant at 290 million subscriptions in 2025, growth has plateaued as users migrate to 5G, which is scaling rapidly from 29.1 million in 2025 to a projected 143.5 million by 2030 (38% CAGR), driven by wider coverage, affordable handsets, and data-heavy use cases like HD streaming.

Fixed broadband reached 13.0 million subscriptions in 2025 (18% household penetration) and is forecast to reach 19.4 million by 2030 (25% penetration), almost entirely led by fiber-to-the-home — over 94% of connections — as legacy xDSL and cable networks are phased out. Although still concentrated in urban Java and tier-1 cities due to cost and infrastructure constraints, expanding fiber access and mid-tier internet plans are improving the quality of premium video consumption, particularly for connected TV (CTV) and multi-device streaming.

Exhibit 1: Key Connectivity Metrics

	Unit	2020	2025	2030
Mobile Broadband Subscribers	Million	261	303	344
Penetration per capita	%	97%	106%	116%
Fixed Broadband Subscribers	Million	9.4	13.0	19.4
Penetration of Households	%	14%	18%	25%

Source: Media Partners Asia

Television remains the primary screen in Indonesian households, though its role is rapidly evolving amid a structural shift from linear to digital consumption.

Exhibit 2: Video Households and Penetration (Million, 2020–2030E)

	Unit	2020	2025	2030
TV Households (TVHH)	Million	45.4	50.7	55.6
TVHH Penetration	%	66%	69%	72%
Pay-TV HHs	Million	5.1	6.4	7.4
Pay-TV Penetration	%	11%	13%	13%
CTV HHs	Million	3.5	15.2	29.3
CTV Penetration	%	8%	30%	54%
SVOD Subs	Million	9.5	29.2	39.9
SVOD HHs	Million	4.5	12.4	16.6
SVOD HH Penetration	%	7%	17%	22%

Source: Media Partners Asia

Video is Indonesia's dominant digital use case, with near-universal engagement among its more than 210 million internet users. SVOD subscriptions reached 29.2 million in 2025. SVOD household penetration has more than doubled from 7% in 2020 to 17% in 2025, and is forecast to reach 22% by 2030, driven by rising disposable income, premium local content and sports, and telco-broadband bundles.

Digital Media Entertainment Audience Today and Tomorrow

Indonesia's demographic and economic fundamentals provide a powerful tailwind for digital entertainment growth. The population is projected to rise from 284.4 million in 2025 to 297.4 million by 2030, with urbanization accelerating (urban share rising from 56.6% in 2020 to 59.2% in 2024) and a favorable age structure: 23.5% aged 0–14, 23.5% in the digital-native 15–29 cohort, and 35.8% in the prime spending 30–54 age group.

Economic capacity is improving: GDP per capita rose from US$3,919 in 2020 to US$5,074 in 2025, with forecasts of US$6,990 by 2030. Rising disposable income, particularly among urban middle-income households, supports SVOD and premium content adoption.

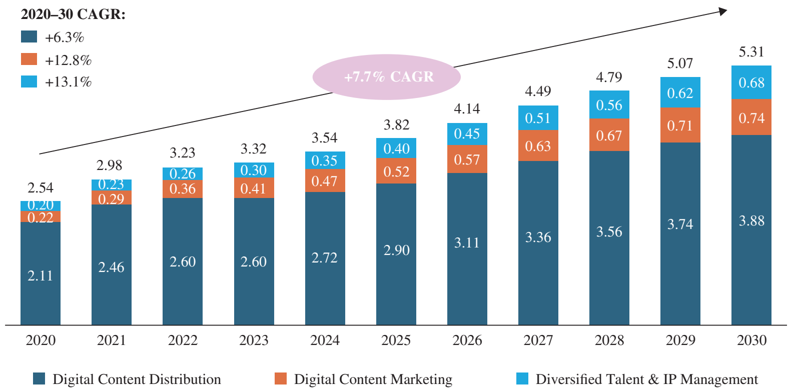
Entertainment habits are shifting to digital, on-demand, and mobile-first consumption: linear viewing is giving way to personalized access, with mobile as the primary screen for short-form content (Gen Z/millennials) and CTV redefining the living room for long-form content and sports. Local relevance is critical-Bahasa Indonesia and regional vernacular content outperforms imports, with strong cultural affinity driving engagement and monetization. Indonesian content also has meaningful international appeal, particularly among the global Bahasa-speaking diaspora and neighboring markets (Malaysia, Brunei, Singapore).

Indonesia's Digital Media Entertainment Market Size

Indonesia's digital media entertainment market is projected to grow from US$2.5 billion in 2020 to US$5.3 billion by 2030 (7.7% CAGR), driven by digital adoption, local content demand, and multi-platform monetization. A structural shift is underway: linear TV is in secular decline, while digital-native formats capture increasing time, attention, and revenue.

The market is structured around three interrelated pillars: (1) **Digital Content Distribution**, (2) **Digital Content Marketing**, and (3) **Diversified Talent & IP Management**. Digital content distribution accounts for three-quarters of total revenue, while content marketing (12.8% CAGR) and talent & IP management (13.1% CAGR) grow faster from smaller bases.

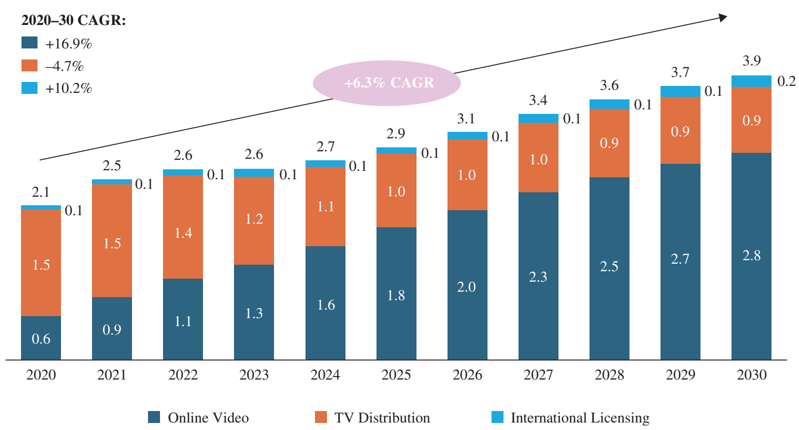
Exhibit 3: Digital Media Entertainment Industry (US$ Billion, 2020–2030E)



Source: Media Partners Asia

Digital Content Distribution monetizes content via online video, FTA, pay-TV, and international licensing. It grew from US$2.1 billion in 2020 to US$2.9 billion in 2025, and is projected to reach US$3.9 billion by 2030 (6.3% CAGR), with a shift from linear TV to digital formats.

Exhibit 4: Digital Content Distribution By Revenue Streams (US$ Billion, 2020–2030E)



Source: Media Partners Asia

FTA offers high reach but is losing viewership and ad share to digital platforms. Linear TV distribution revenue declined from US$1.5 billion in 2020 to US$1.0 billion in 2025 due to cord-cutting, aging viewers, and limited interactivity.

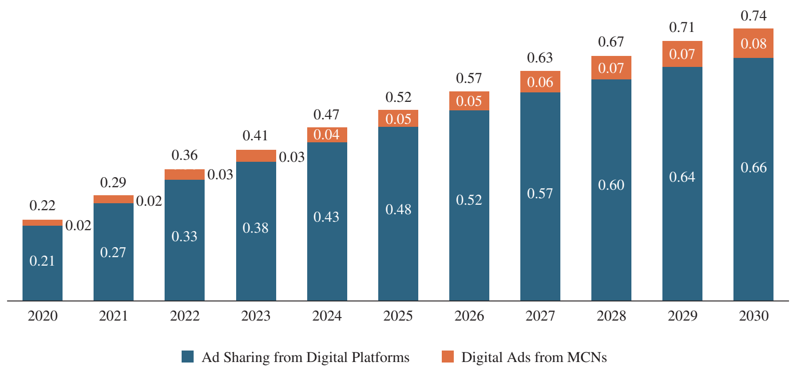
Online video is the growth engine: expanding from US$592 million in 2020 to US$1.8 billion in 2025 (25% CAGR), fueled by smartphones, affordable data, and local content. It splits into AVOD (larger at US$1.3 billion in 2025) and SVOD (faster-growing at 10.5% CAGR vs. AVOD's 8.8%), with online video capturing 73% of distribution revenue by 2030.

International content licensing rebounded post-pandemic, growing from US$60 million in 2020 to US$90 million in 2025, and US$159 million by 2030, driven by demand for Bahasa programming across Southeast Asia, the Middle East, and diaspora communities.

Digital Content Marketing captures revenue from digital advertising, creator-led campaigns, and platform ad-sharing. The segment grew from US$222 million in 2020 to US$521 million in 2025, and US$743 million by 2030 (12.8% CAGR), driven by platform ad-sharing and MCN advertising.

Ad-sharing with digital platforms dominates: US$475 million in 2025 (91% of segment) and US$663 million by 2030, via revenue-sharing between creators/content owners and platforms.

Exhibit 5: Digital Content Marketing By Revenue Streams (US$ Billion, 2020–2030E)



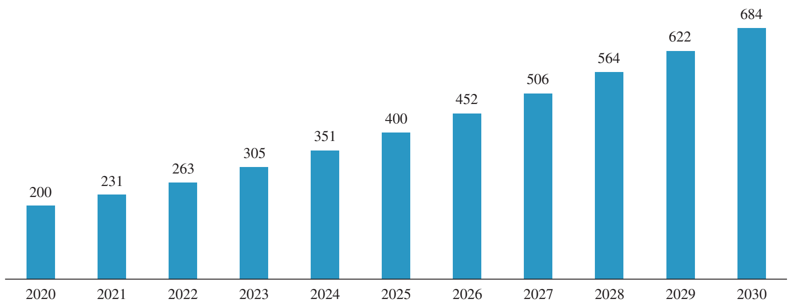
Source: Media Partners Asia

MCN advertising revenue rose from US$17 million in 2020 to US$46 million in 2025, and US$80 million by 2030, professionalizing the creator economy by aggregating talent and enabling data-driven brand access to niche audiences.

Diversified Talent & IP Management captures monetization from talent commercialization, endorsements, concerts, music publishing, and IP merchandising. Campaigns, endorsements, and concerts contribute ~98% of total revenue; music royalties and merchandising make up 2%. Total revenue is projected to reach US$684 million by 2030.

Talent commercialization drives growth, with endorsement revenue expected to grow from US$263 million (2022) to US$670 million (2030). Music monetization will reach US$150 million by 2030; IP merchandising is small but high-potential. Key growth drivers include deep audience affinity for local stars, cross-platform fan engagement extending IP lifecycles, and rising discretionary spending among urban youth (aged 16–30, 24% of population).

Exhibit 6: Diversified Talent & IP Management Revenue (US$ Million, 2020–2030E)



Source: Media Partners Asia

Video Content Investments

Total annual video content investment reached US$818 million in 2025 (down from US$958 million in 2020), projected to recover to US$924 million by 2030 (2.5% CAGR). FTA (48% of 2025 investment) cut spending from US$605 million (2020) to US$396 million (2025); pay-TV investment halved. Online video budgets rose to US$165 million in 2025 and will reach US$239 million by 2030 (7.7% CAGR). Theatrical investment surged from US$24 million (2020) to US$167 million (2025), projected to reach US$270 million by 2030 (10.1% CAGR).

Exhibit 7: Annual Video Investments By Channel

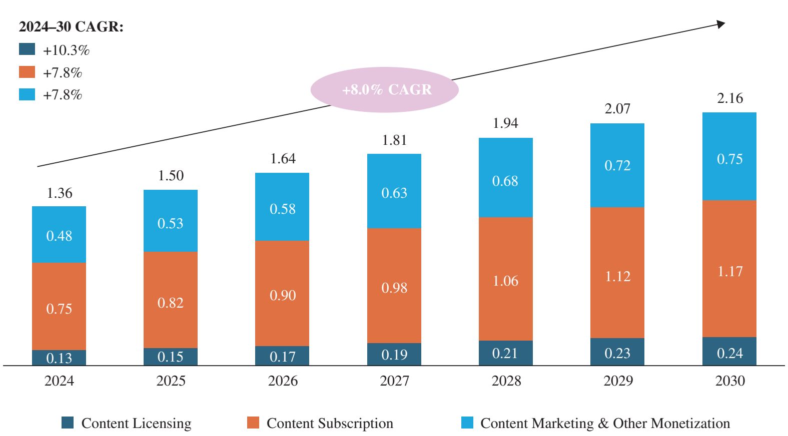
US$ Mil.	2020	2025	2030	2025–30 CAGR
FTA	605	396	345	–2.7%
Pay-TV	179	90	70	–4.9%
Online Video	150	165	239	7.7%
Theatrical	24	167	270	10.1%
Total	**958**	**818**	**924**	**2.5%**

Source: Media Partners Asia

Content Monetization (Licensing, Subscriptions, Marketing)

Total content-related revenue reached US$1.50 billion in 2025, projected to US$2.16 billion by 2030, with value shifting to digital platforms.

Exhibit 8: Content Market Monetization (2024–2030E)



Source: Media Partners Asia

Content Licensing. Drama series drive IP value, with the market growing from US$148 million (2025) to US$240 million (2030, 10.2% CAGR). Indonesia produces ~1,850 drama episodes annually (2025), rising to 2,000 by 2030, with average per-episode revenue ($80,000) outpacing production costs ($30,900). Linear TV licensing (US$90 million in 2025) will peak at US$102 million (2029) then decline; digital platform licensing surges from US$58 million (2025) to US$146 million (2030, 61% market share).

Micro-dramas (1–3 minute vertical episodes) are licensed primarily to digital platforms, with production costs of US$1,000–3,000/episode and licensing fees of US$2,000–5,000, delivering strong margins. Over 60% of Gen Z/millennials consume short-form serialized fiction daily/weekly, with producers increasingly retaining IP ownership to capture value across licensing, in-app purchases, and shoppable integrations.

Exhibit 9: Content Licensing Market By Channel, 2024–2030

US$ Mil.	2024	2025	2026	2027	2028	2029	2030
Content Licensing	**133**	**148**	**167**	**189**	**211**	**232**	**240**
Linear TV Channels	87	90	94	98	101	102	94
Online Video Platforms	47	58	74	91	110	130	146

Source: Media Partners Asia

Content Subscription. SVOD overtook pay-TV as the dominant segment in 2025: SVOD generated US$536 million (65% of US$824 million total), projected to US$882 million (76% of US$1.17 billion total) by 2030, while pay-TV remains flat at ~US$285 million. Telcos drive 50–80% of SVOD subscriptions via bundling and integrated billing. Global platforms have strong brand equity but face premium pricing limits; local players leverage owned IP, exclusive sports, and broadcast integration. The market is high-churn, with consumers multi-homing and blended ARPU averaging US$1.60 in 2025.

Content Marketing & Other Monetization: Content marketing (ad-supported promotion, influencer campaigns, platform ad-sharing) reached US$521 million in 2025, and is projected to US$743 million by 2030. Music publishing (US$6 million in 2025, US$9 million by 2030) is niche but growing, linked to talent-driven IP and streaming royalties.

Market Benchmarks

Despite strong growth, Indonesia remains under-monetized relative to peers, indicating significant upside. SVOD household penetration stood at 17% in 2025, compared to 35–49% in Japan, Korea, and Malaysia. Indonesia's 2.4 SVOD subscriptions per household matches ASEAN averages, but monthly screen ARPU of US$7.5 is significantly below Thailand (US$11.6), Malaysia (US$25.6), and Japan (US$54.3).

Exhibit 10: SVOD Penetration Comparison By Select Market (2025)

	Indonesia	Malaysia	Thailand	China	Japan	Korea
SVOD Household Penetration (%)	17.0%	34.9%	36.1%	31.8%	48.6%	42.4%

Source: Media Partners Asia

Exhibit 11: Comparison of Monthly Screen ARPU By Select Market (US$, 2025)

	China	Indonesia	Japan	Korea	Malaysia	Thailand
Pay-TV	2.9	3.8	31.4	12.4	18.8	5.7
SVOD	3.8	1.6	7.7	6.7	3.8	2.4
Theatrical	4.5	2.0	15.2	13.5	3.0	3.5
Total Monthly Screen ARPU (US$)	**11.2**	**7.5**	**54.3**	**32.6**	**25.6**	**11.6**

Source: Media Partners Asia

This gap reflects structural income differences, not lack of demand. Indonesians allocate 1.8% of annual nominal GDP per capita to screen-based entertainment, in line with Thailand (1.8%) and above Korea (1.1%) and China (1.0%), indicating spending is proportionate to income levels. As GDP per capita rises, absolute entertainment spend will follow.

Exhibit 12: Annualized Digital entertainment spend as % of Nominal GDP Per Capita (2025)

	China	Indonesia	Japan	Korea	Malaysia	Thailand
Pay-TV	0.3%	0.9%	1.1%	0.4%	1.6%	0.9%
SVOD	0.3%	0.4%	0.3%	0.2%	0.3%	0.4%
Theatrical	0.4%	0.5%	0.5%	0.5%	0.3%	0.5%
Total as % of Nominal GDP Per Capita	**1.0%**	**1.8%**	**1.9%**	**1.1%**	**2.2%**	**1.8%**

Nominal GDP Per Capita data from IMF
Source: IMF, Media Partners Asia

Similarly, video content investment as a share of GDP remains low at 0.05%, compared to 0.32% in Korea and 0.21% in Japan, indicating significant room for deeper local production investment as the ecosystem matures.

Exhibit 13: Video Content Investment as % of GDP (2025)

	China	Indonesia	Japan	Korea	Malaysia	Thailand
Video Content investment as % of Nominal GDP	0.08%	0.05%	0.21%	0.32%	0.06%	0.14%

Note: Video content investment includes TV and online, excludes theatrical
Nominal GDP data from IMF
Source: IMF, Media Partners Asia

Industry Competitive Landscape

Indonesia's digital media entertainment market features a mix of global platforms, local pure-play streamers, and integrated local players. Key dynamics include competition for local content, sports rights, and telco distribution partnerships, with SVOD and AVOD segments seeing the most intense competition. The market is inherently high-churn and promotion-driven: consumers routinely multi-home across 3–4 services, rotating based on sports seasons, new releases, and bundle availability. Prepaid billing inhibits habitual monthly spending, though platforms counter with quarterly/annual plans, family profiles, and telco-bundled offers. Pricing reflects income diversity (entry plans ~US$1.20/month; premium tiers higher).

Exhibit 14: Key Platform Comparison (CY2025)

Metric	Vision+ and RCTI+	Platform A[1]	Platform B[2]	Platform C[3]	Platform D[4]	Platform E[5]
Business Model	AVOD (RCTI+) SVOD (Vision+)	Freemium	SVOD	SVOD	Freemium	Freemium
Strengths	Broadcast-synergic IP, broad telco distribution	Exclusive sports and local originals	Korean and global content, growing pipeline of local films	Premium pricing	Young female centric K-drama slate	Strong Chinese drama slate and fandoms
Challenges	High dependence on pay-TV and telco distribution	Piracy on sports	Premium pricing limits mass-market reach; high market churn	Limited local and sports content	High churn	Lack of sports or local content for retention

*(1) **Platform A,** launched in 2014 and founded in Indonesia. It is primarily engaged in domestic streaming of Indonesian video content, delivered through a freemium model.*

*(2) **Platform B,** launched in 1997 and founded in the United States. It is primarily engaged in global streaming of premium video content, delivered through a subscription-based model in Indonesia.*

*(3) **Platform C,** launched in 2019 and founded in the United States. It is primarily engaged in global streaming of premium video content, delivered through a subscription-based model in Indonesia.*

*(4) **Platform D,** launched in 2016 and founded in Hong Kong. It is primarily engaged in regional streaming of Asian video content delivered through a freemium model in Indonesia*

*(5) **Platform E,** launched in 2009 and founded in China. It is primarily engaged in global streaming of Chinese video content, delivered through a freemium model in Indonesia.*

Source: Company data, Media Partners Asia

Global platforms compete on premium pricing and Hollywood/Korean libraries but face mass-market penetration limits due to income constraints. Local leaders build defensible moats through owned IP, exclusive sports, and deep telco/broadcast integration. Among local integrated players, The Company and its subsidiaries hold a distinct position as a leading participant with strong IP ownership and cross-platform capabilities: ranking #2 in SVOD subscribers (4.8 million, 16% share) and premium VOD revenue (18% share), and leading in premium AVOD revenue (51% share via RCTI+). As a leading local integrated player, the Company and its subsidiaries leverage owned local IP, broadcast-OTT integration, and multi-platform monetization to compete effectively against global and pure-play rivals, with modest international IP export activity to Bahasa-speaking and culturally adjacent markets.

Exhibit 15: Ranking By Premium VOD Revenue Share

Ranking	Platforms	% Share
1	Platform B	33%
2	Platform A/Vision+ and RCTI+	18% each
3	Platform D	8%
4	Platform C	7%
5	Platform E	3%

Source: Media Partners Asia

Exhibit 16: Ranking By Premium AVOD Revenue Share

Ranking	Platforms	% Share
1	RCTI+	51%
2	Platform A	28%
3	Platform D	5%

Source: Media Partners Asia

Exhibit 17: Ranking By SVOD Subscribers

Ranking	Platforms	SVOD Subs (000s, Y/E 2025)	% Share
1	Platform A	5,300	18.1%
2	Vision+	4,800	16.4%
3	Platform D	4,700	16.1%
4	Platform B	3,900	13.3%
5	Platform F(1)	3,000	10.3%
	Others	7,543	25.8%
	Total	**29,243**	

(1) ***Platform F,*** *launched in 2005 and founded in the United States. It is primarily engaged in global streaming of UGC video and entertainment content, delivered primarily through an ad-supported model with a premium subscription tier in Indonesia.*

Source: Media Partners Asia

Exhibit 18: Ranking By SVOD Revenue

Ranking	Platforms	% Share
1	Platform B	41%
2	Platform A	17%
3	Vision+	12%
4	Platform D	9%
5	Platform C	9%

Source: Media Partners Asia

Source of Information

MPA was engaged to conduct an analysis of, and to prepare a report on the Indonesia Digital Media & Entertainment Market for the use in this Document, which was commissioned for a fee of US$43,500. In compiling and preparing the report, MPA adopted the following assumptions: (i) general macroeconomic and geopolitical stability; (ii) continuity of key industry growth drivers; and (iii) no major unforeseen disruptions or disruptive regulatory changes during the forecast period. The commissioned report has been prepared by Media Partners Asia independent of the influence of the Company and other interested parties.

MPA is an independent research and advisory firm focused on the connectivity, entertainment, and sports sectors across Asia Pacific. Founded in 2001, MPA delivers data, analysis, and strategy to help global and regional companies, investors, and policymakers navigate industry transformation and capture growth.

MPA's analysis draws on (1) secondary research from government publications, trade association reports, company filings, and press disclosures; and (2) proprietary databases informed by over two decades of sector expertise. The findings have been cross-referenced with macroeconomic data from the World Bank, International Monetary Fund (IMF), and Indonesia's Central Bureau of Statistics (BPS) to ensure consistency and reliability.

The Company's Directors have confirmed that MPA has exercised reasonable care in selecting and identifying the sources of information used in this section (which are extracted from the MPA Report), compiling, extracting and reproducing the information, and ensuring no material omission of the information. The Company's Directors confirm that, after making reasonable enquiries, there is no material adverse change in the market information since the date of the MPA Report which may qualify, contradict or have an impact on the information in this section.