



Warner Bros Discovery China co-pro under fire in the U.S.

CGTN's World's *Ultimate Frontier* called out for whitewashing; WBD drops Discovery logo/credits

Warner Bros Discovery's (WBD) co-production, *World's Ultimate Frontier*, the recently released series with Mainland China's China Global Television Network (CGTN), has drawn the attention of U.S. lawmakers. The five-episode series set in Xinjiang is now streaming on CGTN's Global Watch YouTube channel without the Discovery Channel logo or WBD credits, although database IMDb still carries the original poster.

The full story is on page 8

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Taiwan's Filmagic Pictures returns to Netflix Hsieh Ying-xuan, Chin Han to star in Rene Liu's *Forget You Not*

The Taiwanese producers involved in 2019's *Nowhere Man* are back in the Netflix fold with a second Chinese-language project, *Forget You Not*.

Billed as "a healing story of impermanence and lost time", *Forget You Not*, produced by Filmagic Pictures Co, will premiere exclusively on Netflix.

The launch date has not been confirmed.

Written and directed by Taiwanese singer-actress Rene Liu (*Us and Them*), the series stars Hsieh Ying-xuan (*Wave Makers*) as a married woman who balances her jobs as a stand-up comedian and part-time convenience store employee, opposite Chin Han (*He Never Gives Up*) as her father. Wallace Huo (*Light the Night*) makes a special appearance as her husband.

Making her directorial debut in a TV series, Liu said this week that *Forget You*

Not "mirrors life, depicting experiences we face every day but choose not to confront".

Forget You Not is produced by Aileen Li, who founded Filmagic Pictures Co in 2007, Yeh Ju-ting and Icha Liu; and written by Tsai Pao-chang, Ho Shing-ming and Rene Liu.

Filmagic Pictures Co has produced Luc Besson's *Lucy* and John Woo's *The Crossing*, along with Taiwanese theatrical features such as *Detention* and *Eye of the Storm*.

Filmagic Pictures' was, at the time of *Nowhere Man*'s release, not widely linked with the series, which was Netflix's first fully funded Mandarin original.

The series premiered in Oct 2019, and is remembered primarily for its jaw-dropping promotion budget, wild swings in episode running times, and nasty spats over creative direction.

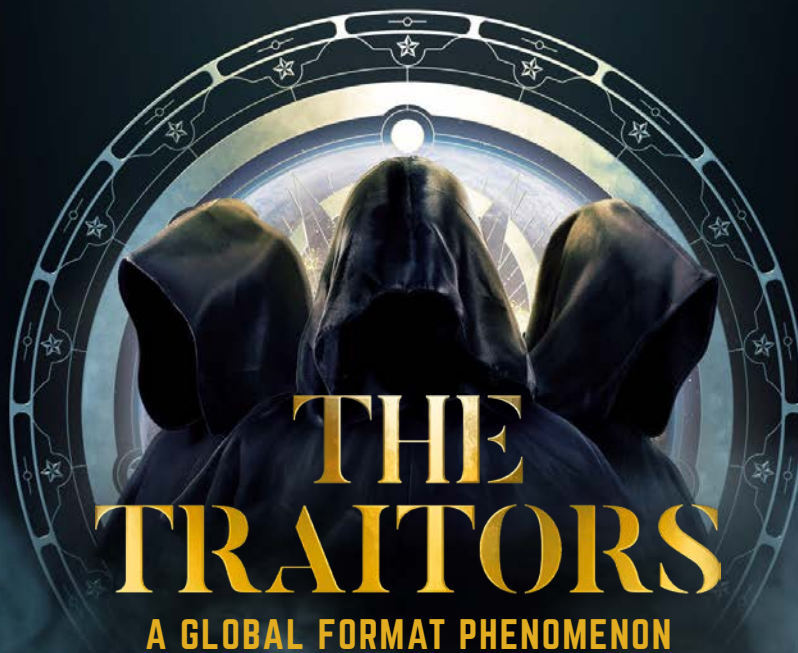


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Hong Kong expands cultural exchange centre status

FILMART & EntertainmentPulse support broad film & TV industry ambitions



When the final figures for this year's FILMART in Hong Kong were tallied, organisers stared at proof of widespread industry opinion of the event: a leap in energy, activity and confidence in Asian content across the board along with easy access to a wide range of Chinese titles and record interest in cutting-edge production/creative tech.

Organised by the Hong Kong Trade Development Council (HKTDC), the Hong Kong International Film and TV Market (FILMART) and EntertainmentPulse, wrapped on 14 March with 50% more exhibitors from the ASEAN region and a 6% increase in ASEAN buyers. In all, more than 7,500 participants from 50 countries/regions and over 760 exhibitors from 27 countries/regions signed up.

To support Hong Kong's growth as an innovation-driven economy and regional IP trading centre, FILMART this year also strengthened its online platform, promoting exhibitors' IP, providing business referrals and facilitating business matching. As the show opened, more than 1,000 film and entertainment works had been uploaded to the platform.

On the market floor, country pavilions reflected robust growth and rising ambition of domestic industries, putting the four-day event at the centre of a concerted effort by Hong Kong to promote ASEAN and trade cooperation.

These included a Thai Pavilion, organised by Thailand's Ministry of Culture, and a dedicated Thai Day to highlight Hong

Kong-Thailand collaboration.

Indonesia's Ministry of Tourism and Creative Economy of Indonesia stepped up this year the country's first pavilion and are already gaining ground internationally.

Among other announcements, first-time Indonesia Pavilion exhibitor, Talamedia, announced its deal with Dubai-based global film sales firm, Cercamon, for worldwide rights to *Crocodile Tears*, co-produced with companies from France, Germany and Singapore.

Film companies across the region leveraged FILMART's platform to announce new productions and plans.

These were led by Alibaba Digital Media and Entertainment Group's "Hong Kong Cultural and Art Industry Revitalisation Program". The Group committed to investing no less than HK\$5 billion over the next five years to reinforce collaboration with Hong Kong's cultural and entertainment industry.

Moving beyond Asia, European co-production opportunities were highlighted via the Hong Kong Film Development Council's "Hong Kong-Europe-Asian Film Collaboration Funding Scheme", powered by the Hong Kong SAR Government's investment in the Film Development Fund. The initiative is designed to attract international productions to Hong Kong to collaborate with local filmmakers.

EntertainmentPulse speaker, Catherine Souyri-Desrosier, International Department

Director of Centre national du cinéma et de l'image animée, said "co-production is at the heart of France's cultural policy to promote cultural diversity, cultural exchanges and cross-fertilisation". France has more than 60 bilateral co-production treaties, including with China, Cambodia, Korea and India.

The new wave of Hong Kong cinema is also being propelled. Speaking during EntertainmentPulse, Hong Kong film director Stanley Kwan said: "The Hong Kong SAR Government and industry veterans should assist high-quality films in reaching international audiences through various channels and bring new directors to people's attention to encourage more new talents to create."

FILMART is not only a trading platform for the film and entertainment industry, but also a showcase for music producers. Led by music director Dr Mui Kwong Chiu, the inaugural Hong Kong Film Music Fiesta – Rhythm of Martial Arts Music Concert featured iconic theme songs from classic Hong Kong films.

More at www.contentasia.tv

FILMART's online platform is open until 13 April. Registered users can re-watch EntertainmentPulse seminars & connect with global buyers & exhibitors.



Helen Sou exits PCCW/Viu after 20+ years; Tracy Pun's role expanded

Viu's long-time chief strategy officer, Helen Sou, leaves the Hong Kong-based company at the end of March after more than two decades with parent company PCCW. Viu confirmed Sou's exit, saying she was leaving for personal reasons. From April, Tracy Pun, VP, business insights and strategy, will take up an expanded strategy role.



HK's Now TV signs exclusive deal for UEFA Euro 2024

Hong Kong Now TV has sealed an exclusive pay-TV deal with the Union of European Football Associations (UEFA) to broadcast all 51 games from the UEFA European Championship 2024. The tournament in 10 German cities runs from 15 June to 15 July. This is the fifth year that Now TV has acquired the pay-TV rights for its subscription platforms.



Japan's TBS opens first Ninja Warrior themed park in Germany

Japanese commercial broadcaster, Tokyo Broadcasting System (TBS), opened its first themed fitness park in Germany on 22 March. The 3,200-square-meter Ninja Warrior Germany is in the Bavarian city of Nürnberg. The expansion into Germany follows 18 venues in the U.K. and one in the U.S. The Ninja course features 25 obstacles.

9 new anime titles head for Netflix 2024 anime slate adds to Studio Ghibli expansion



The Boy and the Heron

Netflix showcased nine new anime titles on its 2024 line up in Tokyo this weekend, highlighting the 6 June 2024 premiere of anime crossover, **Baki Hanma VS Kengan Ashura**, the martial arts collaboration between anime series *Baki Hanma* and *Kengan Ashura*.

The showcase also featured **Delicious in Dungeon**, based on the manga by Ryoko Kui/Kadokawa, which started streaming on Netflix in January, bringing the showcase total to 10.

The 2024 showcase of seven series and three feature films during AnimeJapan Stage followed Friday's announcement that Netflix has extended its 2020 agreement for 20+ Studio Ghibli titles, adding Hayao Miyazaki's **The Boy and the Heron** to its line up outside of the U.S. and Japan. The premiere date for the Oscar-winning title has not been confirmed.

Titles on the 2024 line up include **The Grimm Variations** (17 April), based on the fairy tales of the Brothers Grimm and featuring animation by WIT Studio. The series reboots the classic stories from the perspective of Grimm sister, Charlotte, who sees the stories quite differently from her brothers Jacob and Wilhelm. The first season of **T•P Bon** follows on

2 May, with season two on 17 July. The anime adaptation of Fujiko F. Fujio's story is about ordinary junior high school student Bon Namihira who encounters Time Patrol member Ream Stream, a girl from the future, along with a strange creature called Buyoyon.

Two first two seasons of **Rising Impact** kick off on 22 June, bringing Nakaba Suzuki's manga series to TV for the first time. Season two premieres on 6 August.

Season three of student romance **From Me to You: Kimi ni Todoke** will stream later this year as well, along with part one of animal/youth series, **Beastars Final Season**.

Bandai Namco Filmworks' **Gundam: Requiem for Vengeance**, the new entry in the Mobile Suit Gundam franchise, also heads for the platform this year, along with feature-length CGI anime, **Ultraman: Rising** about an all-star athlete who returns home to fight rising monster attacks only to discover that his greatest challenge isn't fighting giant monsters – it's raising one.

The third film is **My Oni Girl** (24 May 2024), a youth-fantasy feature produced by Studio Colorido and directed by Studio Ghibli alumni, Tomotaka Shibayama.

Richard Woo's RWA Media rolls out Indonesiana TV; new channel kicks off on Malaysia's Vnow TV



Cucumber Village, Indonesiana TV

Veteran Asian channels distribution exec, Richard Woo, has launched a second Southeast Asian channel, kicking off with carriage on fledgling Malaysian OTT platform, Vnow TV.

The new channel, Indonesiana TV, backed by the Indonesian government's culture agency, follows the rollout of SEA Today under Woo's Singapore-based RWA Media, as well as the launch of Korean sports network, SpoTV, across 15 platforms in the region.

Indonesiana TV offers a range of genres, including documentaries, animation, mini series, shorts and feature films, showcasing the country's cultural diversity.

The low-key Vnow TV carries various free-to-air channels in Malaysia.



ABS-CBN returns Zoomers

Philippines' programmer ABS-CBN is returning YouTube series Zoomers for a second season. Season one attracted 4.2 million views, making the show ABS-CBN's best performing made-for-YouTube series.

Warner picks up 1st Philippines' romance Three-country theatrical debut for Under Parallel Skies



Win Metawin and Janella Salvador

Pictures courtesy of 28SS

Warner Bros Pictures has added its first Philippines' romance drama – *Under Parallel Skies* – to its film distribution slate in Southeast Asia.

The deal for three markets puts 28 Squared Studios' debut feature in theatres across the Philippines, Singapore and Thailand from 17 April following its festival premiere in Hong Kong earlier this month.

Under Parallel Skies, directed by Sigrid Bernardo (*UnTrue*), premieres in Singapore on 1 May and in Thailand on 9 May.

The movie stars Thailand's Win Metawin as bachelor Parin opposite Filipino actress Janella Salvador as hotel receptionist, Iris.

When Parin travels to Hong Kong in search of his missing mother, he meets Iris, who helps him navigate love, heart-break, and healing in the foreign city amid their differences in culture and identity.

Shot in Hong Kong in June/July 2023 with support from the Hong Kong Tourism Board, the film features iconic local



From left: Rico Gonzales, Warner Bros. Philippines; Kristhoff Cagape and Richard Juan 28SS; Janella Salvador, Sigrid Bernardo

locations, including Kowloon City and Tai O.

The movie is produced by 28 Squared Studios in co-production with Two Infinity Entertainment of Hong Kong.

28 Squared Studios was set up by Richard Juan to champion content from Southeast Asia. Juan is CEO and executive producer, with Kristhoff Cagape as COO.

Viu adds seven GMA titles to April streaming line-up



Legal Wives

Regional streaming platform Viu is adding seven titles from Philippines broadcaster GMA, to its April line up, including blockbuster family drama, *Legal Wives* starring Dennis Trillo. All seven will be available on Viu from 1 April.

The package also includes romantic drama *I Left My Heart in Sorsogon*, starring Heart Evangelista and Richard Yap; courtroom drama *Artikulo 247* (Article 247) with Rhian Ramo about a woman moving on from past entanglements; *Return to Paradise* starring Derrick Monasterio in the story of college students stranded on an island after a plane crash; and *Nagbabagang Luha* (*Flames of Love*), the TV adaptation of Ishmael Bernal's 1988 movie, *Nagbabagang Luha*.

The other two titles heading for Viu as part of the latest agreement are *The Fake Life*, about a man who realises his life is a lie; and *Nakarehas na Puso* (*Prisoners of the Past*), which centres around forgiveness and second chances.

The seven new titles appearing on Viu in April follow *Lolong* (*Crocodile Whisperer*), *Widows' Web*, and *First Yaya* (*The First Nanny*) in March.

BEC kicks off 55th b'day countdown

Thai broadcaster wraps 2024 extravaganza, eye on 2025



Thai broadcaster BEC World has started the countdown to its 55th anniversary in March 2025.

The Bangkok-based media company began laying the groundwork for next year's milestone during this year's 54th birthday extravaganza this month, testing a new location and format and upping star performances.

This year's event wrapped in Bangkok on 23 March at a new venue in the heart of Bangkok, ditching the traditional open-top car parade for a line up of stage performances from some of its top stars.

Among the 120 stars involved in this month's show were newly weds Mark Prin and Kimberley Anne Woltemas, who took to the stage at half time along with Nadech Kugimiya and Yaya Urassaya, and Alek Teeradetch and Bow Maylada. The fan-event also fea-



Clockwise from top: BEC World's 54th anniversary celebrations and traditional soccer match in Bangkok; Taew and Mario at the half-time show; newly weds Mark and Kimberley

tured rising stars Mikey Panitan, Tate Myron and Amanda Chalisa Obdam.

A central element of the anniversary celebrations is a soccer match.

The anniversary event was streamed live on Ch3, 3+ and Ch3's YouTube Channel.

WBD's China co-pro series under fire in the U.S. CGTN's *World's Ultimate Frontier* set in Xinjiang called out for whitewashing

Warner Bros Discovery's (WBD) *World's Ultimate Frontier*, the recently released co-production with Mainland China's state-backed China Global Television Network (CGTN), has drawn the attention of U.S. lawmakers, who earlier this year accused WBD of whitewashing China's policies in Xinjiang.

The five-episode series premiered on CGTN's Global Watch YouTube channel on 19 January 2024, presenting Xinjiang as, among other things, a new, modern, hi-tech centre that preserves and promotes ethnic languages, and a region where the barren wastes of the Taklamakan Desert are being given a new lease of life. No mention is made of the plight of the Uyghur population, an omission that raised ire in the U.S.

World's Ultimate Frontier credits 11 WBD execs, including Greater China and SE Asia GM Tony Qiu, and head of production-editorial, Vikram Channah. The end credits appear to have been removed from the YouTube episodes in the past week, although screengrabs are being circulated, and the Discovery logo remains on the IMDb poster.

The U.S. investigation in Feb/March this year coincides with a Chinese Government Friendship Award given to Channah in Feb 2024 at a ceremony at Beijing's Great Hall of the People. According to the Beijing Normal University, where Channah is a professor at the School of Art and Communication, the Discovery team has produced almost 200 documentaries about China, "making significant contributions to the international communication of China's stories".

[The U.S.-based National Review broke the story about the U.S. investigation.](#)

The Valentine's Day letter to WBD CEO, David Zaslav, published on X by writer Jimmy Quinn (twitter.com/james_t_quinn), requested WBD disclose details of its partnership with CGTN, and asked whether the company was involved in any other collaborations or co-productions with Chinese state-owned/controlled media agencies.

The letter asked Zaslav what led to



World's Ultimate Frontier/CGTN Global Watch, screengrab from ep 1

WBD's decision to partner with CGTN on this specific documentary series about Xinjiang; and what he thought the impact of the partnership was on the credibility of the Discovery Channel.

Zaslav was asked whether he would "commit to suspending this partnership and all other future partnerships with CGTN and other Chinese state-owned or -controlled media outlets, particularly where such partnerships have the appearance of Discovery endorsing CCP policy and echoing Party propaganda?"

The group urged Zaslav to "suspend this partnership with CGTN immediately and to abstain from entering into any similar partnership with any other agent of CCP influence" if he wanted Discovery to "maintain any semblance of credibility".

"We find it deeply disturbing and unacceptable that Discovery, an American media company which is most known for documentary filmmaking – a genre ostensibly intended to help viewers understand the truth – is co-producing such an obvious work of propaganda on the part of a totalitarian, adversary regime," the letter read.

The investigation was led by Representative Jim Banks, whom the National Review quoted as saying that "the Chinese Communist Party produces enough propaganda without the help of an American media company".

"I don't understand how Warner Bros. Discovery, who claims to be a 'champi-

on for inclusion and equity,' would allow themselves to be complicit in whitewashing the Communist Party's forced labor and genocide in Xinjiang," Banks is quoted as saying.

WBD was asked to provide answers by 1 March 2024. The transcript of the response, written by Covington & Burling LLP's Brian D. Smith for WBD, has not been made public.

In its follow-up on 7 March, the National Review said WBD had, in its response to the letter, distanced itself from the partnership with "a Chinese Communist Party propaganda organ".

The National Review said WBD conceded "that it would not have made the same decision today".

WBD is said to have pointed out that the agreement for the CCTV/CGTN-funded series was negotiated in 2020/2021 by the Singapore-based Discovery Networks APAC before Discovery's 2022 merger with Warner Bros.

WBD confirmed that the series would not air on any of its channels or platforms, and said it requested the Discovery Channel logo be removed. WBD is also quoted as highlighting its broader coverage of Xinjiang and the Uyghurs, including reporting by CNN.

WBD's Asia-Pacific office is not commenting on the investigation, the letter, the response or ongoing projects with CGTN, CCTV or other state-backed media agencies.



Traces of Grace

Who was my wife, really? Kikuo suddenly loses his wife to an accident. The only thing that remains is Grace, her car. Noticing that the navigation system has a history of her having visited places that has nothing to do with their life, Kikuo is worried. Was she seeing someone? He embarks on a road trip tracing Grace's navigation history. Passing through Japan's beautiful scenic spots, Kikuo meets people that will forever change his life. What does the travel history reveal? Was Kikuo's wife unfaithful, or...? Length: 8x49min. **NHK Enterprises, Inc.**
E: Yamada Shuji, yamada-sh@nhk-ep.co.jp (Taiwan & Hong Kong); Nagaoka Satomi, nagaoka-sa@nhk-ep.co.jp (China & Korea / Scripted format)



Poison Ivy

Macide, a brilliant psychologist yearning to heal others, falls for the powerful, married businessman Kazim. Despite their contrasting worlds, their love is mutual. But can Kazim navigate Macide through the harsh realities of his world? Can Macide preserve her kindness and vulnerability amidst newfound affluence? This passionate love story explores how two souls find each other against all odds, yet struggle with their inner demons. Will their love illuminate their paths, or will they be consumed by their own darkness? Length: 83x45 mins **Inter Medya**
E: Pelin Koray, pelin.koray@intermedya.tv

Coolie

Coolie is the story of Chulin, a poor orphaned Chinese girl who leaves her home in southern China in 1860, venturing thousands of miles to Cuba to repay a family debt. She is intended as a bride for Tung Ho, a Chinese rebel who has escaped to Cuba as a coolie. As he can never return to his homeland, he writes home asking for a bride. Tung Ho works for one of the richest sugar cane plantation owners in Cuba, Leonardo Ortega. Fate however intervenes and Chulin finds her destiny forever changed. Length: 8x60 mins **Cathay Film Co Pte Ltd**
E: Indra Suharjono, indra@ie-ent.com



The Seed

In northern Norway, young journalist Victor disappears without a trace, triggering a high-stakes police investigation with implications that could disrupt the global balance of power. Victor's uncle, German detective Max Grosz, joins forces with Norwegian detective Thea Koren. They delve into global conspiracies and top-tier politics. From the icy expanse of Spitsbergen, where the Svalbard Global Seed Vault lies hidden, to the gleaming metropolises of Europe, the truths they unravel pit them against formidable adversaries: giant agri-chemical conglomerates, powerful political bodies, and clandestine figures who threaten the very foundation of our existence – control over the food we eat. Length: 6x45 mins **LEONINE Studios**
E: Patrick Phelan & Fiona Weber, worldsales@leoninestudios.com

Senior High

Sky is an ordinary girl whose life takes a sudden turn when her grandmother dies. This death reunites her with her mother Tania and her twin Luna. For Sky, Tania and Luna are both strangers. Sky is also set to enter the same school as Luna – the prestigious Northford High School. However, Luna seems to be preoccupied with her friends, who are Northford's most terrible bullies. One night, a student dies after jumping from the top of the school. That girl turns out to be Luna. Investigations conclude it was a suicide. Sky thinks otherwise and she will not stop until she uncovers the truth behind her sister's death. Length: 50x45 mins **ABS-CBN Corporation**
E: Wincess Lee-Gonzalez, Wincess_Lee@abs-cbn.com



The Traitors (Format)

An intense psychological adventure in which treachery and deceit are the name of the game. Contestants come together in an atmospheric location to complete a series of challenges with the objective of earning a cash prize. The catch? A number of the contestants are chosen to be "The Traitors" and meet in secret to devise a plan to eliminate their fellow players called "The Faithful". The Faithful must figure out who is a Traitor and vote them out so they can take the prize money for themselves. If a Traitor makes it to the end, they are in with a chance of taking home the cash prize. Length: 60mins (format)
All3Media International E: Sabrina Duguet, Sabrina.duguet@all3media.com





Kaise Mujhe Tum Mil Gaye

Amruta is a romantic who believes in the bond of love and marriage, while Virat bears the scars of a broken relationship. Will this contrasting duo fall in love against all odds? Length: 260x30 mins

Zee Entertainment Enterprise Pvt Ltd.

E: Manjari Jain Sarada, manjari.j@zee.com; Keerthana Anand, keerthana.anand@zee.com; Tassanee Watinchai, tassanee.w@zee.com



The Sweetest Taboo /

หวานรักต้องห้าม

Pakamalin, a successful online boutique owner, engages in a secret affair with Rungsun, who is married to Kate, the CEO of S Plaza Group. Learning of Rungsun's deception, Pakamalin ends their relationship. Kate, upon discovering her husband's infidelity, seeks revenge by humiliating Pakamalin and filing false charges against her business. Pakamalin fights back with the help of Kate's son, Kata, leading to a blossoming romance between them. However, Kate's interference threatens their budding relationship. As

Kate develops feelings for Andre, the captain of S Plaza United football team, their feud intensifies, culminating in a dramatic showdown. Length: 16x70 mins **BEC World Public Company Limited**
E: inter-sales@bec-world.com

That Man (Lelaki Itu)

Syed Mirza marries Sharifah Qaidah, an influential wealthy woman and they are blessed with three daughters. But, Syed Mirza's life is controlled by Qaidah which diminishes his status as head of the household. Without Qaidah's knowledge, Syed Mirza marries another two women, Sarina and Irsa Imani who each have a son with him. Conflicts start to emerge when Syed Mirza suddenly dies and all his heirs suddenly appear demanding for their inheritance, which leads to many untold dark secrets being revealed, among them scandals, greed and even incest. An unexpected upheaval rocks the family and Syed Mirza's legacy is left behind. Length: 30x60 mins **Media Prima Television Networks E: Kevin Foo, kevinfoo@mediaprima.com.my**



Like Father, Like Son

Jimmy Boy, a retired boxer and Dos' father, is diagnosed with Stage 3 cancer. This hinders Dos from focusing on his dream of becoming a professional boxer himself. Moreso, Jimmy Boy is arrested for a crime he did not commit because of a drug-related conflict with his old boss. Despite the support of his grandmother, his best friend, his unexpected love interest in the newcomer Trina, and the community of souvenir sellers in Benguet, Dos makes the ultimate sacrifice. Length: 65x30 mins **MQ Worldwide E: Aileen G. Samson, AGSamson@signalTV.com.ph**

Secret of Pearls

Azem's life shatters when he takes the blame for his wife's death to protect his daughter. After prison, he seeks his adopted children, navigating complex relationships, but time has taken its toll. Length: 44 mins **Kanal D International E: Yasemin Keskin, yasemin.keskin@kanald.com.tr**



Insomnia

Adapted from Sarah Pinborough's novel, known for *Behind Her Eyes*, this story unfolds a thrilling tale of self-discovery tied to a nightmare. As Emma nears her fortieth birthday, mirroring her mother's age at her psychotic breakdown, sleep evades her, and fear takes root. Produced by the acclaimed Left Bank Pictures, which brought us *The Crown* and *Outlander*, Emma's spiral into sleeplessness blurs reality. Her quest for truth about her past becomes her only hope to prevent her mother's fate from becoming her own. It's a psychological journey, highlighting the power of uncovering hidden truths to alter one's destiny. Length: 6x60 mins **Sony Pictures Entertainment E: Eugene Lin, Eugene_Lin@spe.sony.com**

INSOMNIA

What's on where...

April 2024	5-10	Canneseries 2024	Cannes, France
	6-7	Mip Formats/Mip Doc 2024	Cannes, France
	7	Mip Drama 2024	Cannes, France
	8-10	Mip TV 2024	Cannes, France
	25	AVIA: Future of Video 2024	Mumbai, India
May 2024	22-24	18th Busan Content Market 2024	Busan, Korea
	28	AVIA: Satellite Industry Forum 2024	Singapore
June 2024	6-8	Telefilm Vietnam 2024	Ho Chi Minh City, Vietnam
	17-18	DW Global Media Forum 2024	Bonn, Germany
	24-27	Sunny Side of the Doc 2024	France
July 2024	3-5	15th Content Tokyo 2024	Tokyo, Japan
August 2024	27	AVIA: Korea in View 2024	Seoul, Korea
	29	AVIA: Japan in View 2024	Tokyo, Japan
September 2024	3-4	ContentAsia Summit 2024	Taipei, Taiwan
	5	ContentAsia Awards 2024	Taipei, Taiwan
	24-26	APOS 2024	Bali, Indonesia
	26-29	Gwangju Ace Fair 2024	Gwangju, Korea
October 2024	10	AVIA: Vietnam in View 2024	Ho Chi Minh, Vietnam
	18-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	20-22	16th Content Tokyo 2024	Chiba, Japan
December 2024	3	AVIA: OTT Summit 2024	Singapore
	3	The ATF Leaders Dialogue 2024	Singapore
	4-6	Asia TV Forum & Market /ATF 2024	Singapore
February 2025	24-28	The London TV Screenings 2025	London
March 2025	25-27	Series Mania Forum 2025	Lille/Hauts-de-France

Hazbin Hotel rules Australian demand

Prime Video series logs 80x demand – Parrot Analytics

Prime Video's *Hazbin Hotel* brooked no competition in Australia for the week of 11-17 March, according to Parrot Analytics, which put demand for the series at more than 80x that of the average show in the market and more than double the demand in Australia for the Oscars.

The animated series, which premiered in January, is about princess of Hell, Charlie, and her quest to rehabilitate demons to reduce her kingdom's overpopulation.

On the digital originals top 10, *Hazbin*

Hotel logged four times the demand of its closest competitor, *Reacher*, also from Prime Video, which ran only a hair's breadth ahead of Apple TV+'s *Ted Lasso*.

Apart from *Hazbin Hotel*, TV series made for broadcast TV dominate demand in Australia, coming in above the 24x different from market average mark across a wide range of genres. Titles include the Australian version of *Married at First Sight*, *Grey's Anatomy*, *The Walking Dead* and manga series *Jujutsu Kaisen*.

Top 10 overall TV shows: Australia

Rank	Title	Difference from Market Average
1	<i>Hazbin Hotel</i>	80.17x
2	<i>The Oscars</i>	37.02x
3	<i>Saturday Night Live</i>	32.14x
4	<i>Married At First Sight (AU)</i>	31.81x
5	<i>PAW Patrol</i>	29.95x
6	<i>Bluey</i>	28.56x
7	<i>Grey's Anatomy</i>	27.46x
8	<i>The Walking Dead</i>	26.3x
9	<i>Jujutsu Kaisen (呪術廻戦)</i>	24.95x
10	<i>Kitchen Nightmares</i>	24.73x

Top 10 digital originals: Australia

Rank	Title	Platform	Difference from Market Average
1	<i>Hazbin Hotel</i>	Amazon Prime Video	80.17x
2	<i>Reacher</i>	Amazon Prime Video	19.61x
3	<i>Ted Lasso</i>	Apple TV+	19.55x
4	<i>Shogun</i>	FX	19.18x
5	<i>Stranger Things</i>	Netflix	17.61x
6	<i>Invincible</i>	Amazon Prime Video	17.29x
7	<i>Masters Of The Air</i>	Apple TV+	17.18x
8	<i>Avatar: The Last Airbender</i>	Netflix	17.17x
9	<i>Halo</i>	Paramount+	16.85x
10	<i>The Bear</i>	Hulu	16.66x

Date range: 11-17 March 2024

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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