

## Netflix Indonesia content boss exits Rusli "Sly" Eddy departs after four years

Netflix's well-liked Indonesia content head, Rusli Eddy, has exited the global-streamer's Jakarta office after four years, telling colleagues in his farewell note that he's "stepping away to take a break". Eddy's last day on the job was Monday, 30 September.

The full story is on page 2



## Nov debut for Vidio's first zombie drama

Indonesia preps for zombie TV dawn in countdown to Screenplay's *Zona Merah*



The full story is on page 7

## "I like biopics with a little *tadka*"

ContentAsia Awards 2024 Best Director, Tushar Hiranandani



ContentAsia Awards 2024 Best Director Tushar Hiranandani's filmography suggests a person who is, at heart, a journalist who ventured into feature films. Yet he made his name writing successful comedies such as *Masti* (now a franchise with three films), *Housefull* (2 and 4) and *Half Girlfriend*.

Applause Entertainment's *Scam 2003: The Telgi Story* with Studio Next for SonyLIV was Hiranandani first streaming series as director. The show chronicles the life of Abdul Telgi, who orchestrated India's biggest counterfeit stamp paper scam worth Rp30,000 crore.

The Telgi scam exposed deep-seated corruption in India's political and bureaucratic corridors of power. The TV series recreates the vibrant tapestry of the 1990s, "immersing viewers in an eye-opening tale of ambition, corruption and power", Applause Entertainment says.

The ContentAsia Awards Jury clearly agreed, voting for Hiranandani for his

treatment of this rich subject matter, his attention to detail and production design, his ability to bring characters and their journeys to life, and creating an environment where viewers become so heavily invested in the main character.

Vanita Kohli-Khandekar talked to the Mumbai-based director about being bad at studies, his best friends, cold calling director Hansal Mehta, the time Indra Kumar threw him out, and how he made his way back and up.

**Your father, Ashok Hiranandani, was a film distributor. What attracted you to writing and directing?** My dad lost our house somewhere in the late 1980s, early 1990s. In those days distributors put in their own money. For me the fun part of growing up was going to the premieres of the films he distributed – *Nikaah* (1982), *Toofan* (1989), *Pathar Ke Phool*

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Netflix's well-liked Indonesia content head, Rusli "Sly" Eddy, has exited the global-streamer's Jakarta office after four years, telling colleagues in his farewell note that he's "stepping away to take a break".

Eddy's last day on the job was Monday, 30 September.

In a note seen by *ContentAsia*, Eddy said he was proud of "everything we have achieved as a team, and now it's time for me to focus on personal matters and future plans".

"Working with you all has been an incredibly rewarding experience, and I have appreciated the collaboration, trust, and shared successes we have enjoyed over the years. I am confident that our partnership will continue to thrive under the capable leadership of my colleagues.



Eddy's exit is unlikely to have any impact on Netflix's investment or strategy in Indonesia, and the role will be replaced. Malobika Banerji, Netflix's Southeast Asia content head, will step in while until a new Indonesia head is appointed.

## WOWOW to close 4K satellite channel 28 Feb 2025 finale; US\$7.2m impairment loss

Japan's WOWOW 4K satellite digital broadcast channel goes dark at midnight on 28 February 2025, victim of a tough economic environment and "intensifying competition".

WOWOW 4K launched in March 2021. The company said the channel's operating results could not be calculated separately because it was provided as an ancillary service to pay TV, but that an impairment loss of ¥1,036 million/US\$7.2 million would be recorded as an extraordinary loss in quarter ended March 2025.

Staffers will be reassigned to other businesses within the group.

The decision to kill the three-year-old channel was made at a

WOWOW board meeting on 27 September.

The company said the channel faced a "tough environment due to a rapidly changing external environment and intensifying competition".

The board said the decision was made after careful consideration "and in light of the selection and concentration of medium- to long-term management resources".

At the same time, WOWOW said it would "continue to promote structural reform of our media services".

This includes "enhancing membership services", WOWOW Prime, WOWOW Live and WOWOW Cinema channels as well as WOWOW On Demand.

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## Nippon ups Satoru Hiramatsu

Veteran exec takes over global content biz



Satoru Hiramatsu

Japan's Nippon TV has appointed veteran TV exec Satoru Hiramatsu as managing director of global content business.

He replaces Mikiko Nishiyama, who is now executive advisor of global strategy headquarters. Hiramatsu, previously from Nippon TV's linear and streaming programming division, will now report directly to Yuzo Kuwahara, Nippon TV's

operating officer and president of content business.

In his new position, Hiramatsu will oversee the global content sales and promotion team responsible for IP such as *Dragons' Den/Shark Tank*, *Old Enough!* and *Mother*.

In this week's announcement, Hiramatsu said that while several of Nippon TV's formats had garnered international acclaim, "Nippon TV still holds a wealth of equally creative formats and ideas that have yet to be fully introduced to the world".

Hiramatsu has held various roles at Nippon TV over more than two decades, including as a news producer, in advertising sales and content marketing.

Prior to his new position as MD of global content business, he was responsible for determining Nippon TV's broadcast schedule at the programming division, including the programming and launch of new programmes.

## Hitoshi One, Netflix tie-up

5-year exclusive production, distribution



Hitoshi One (left) and Netflix Japan's content VP, Kaata Sakamoto

Netflix has inked an exclusive five-year production and distribution partnership for new series and films with *Tokyo Swindlers*' director, Hitoshi One.

*Tokyo Swindlers* premieres in July this year, ranking in Netflix Global Top 10 TV (Non-English) charts for five consecutive weeks and holding the #1 spot in the Top 10 TV shows in Japan for six consecutive weeks.

One was also behind premium drama *Elpis: Hope or Disaster* (2022), theatrical film, *Love Strikes!* (2011), *Bakuman* (2015), and *New Dimension! Crayon Shinchan the Movie: Battle of Supernatural Powers ~Flying Sushi~* (2023).

Netflix's content VP, Kaata Sakamoto, described *Tokyo Swindlers* as "a thrilling story with quirky characters full of humanity. The series has become one of the most-watched shows in Japan on Netflix".

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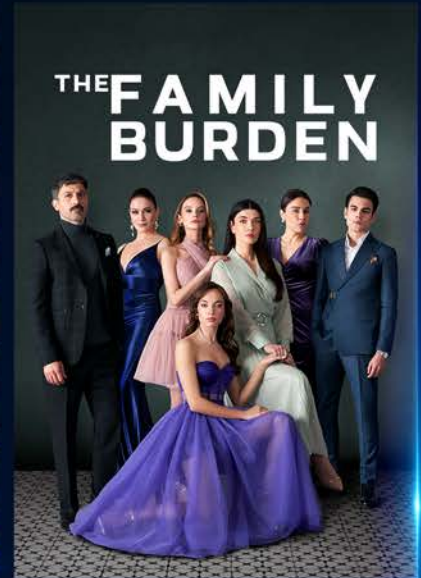
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# "You cannot export your work ethic to another country"

Indian director Hansal Mehta post-*The Buckingham Murders, Gandhi*

*The Buckingham Murders*, a murder mystery told through the prism of migrant lives in the U.K., has just hit theatres in India. Another international project, *Gandhi*, is yet to be released. These follow Indian projects such as *Scam*, *Scoop* and *Faraaz*. Vanita Kohli-Khandekar spoke to director Hansal Mehta...

**You have now worked on two major international projects, *Gandhi* and *The Buckingham Murders*. How do they compare with your Indian projects?** "Buckingham was unique for two reasons. One, I was working with a major star after a long time. The last was Kangana (Ranaut in *Simran*, 2017). Two, we were shooting in the U.K. I opted for a predominantly British crew and most of them were women. Your creative energy gets far more challenged when you throw yourself into something with a few unknowns. And we made it within the time and budget. Many people have had opposite experiences because they come to the U.K., or any other international location, without a realistic expectation or understanding of it. If you are budgeted and prepped in that realistic manner, understand the work culture, it works. You cannot export your work ethic to another country."

**Can you give an example?** "When I started my career in this business, we used to have a shift of eight hours. It is a healthy amount of time to shoot in. But then Zee TV and Star TV happened. The upsurge of dailies changed the culture. From eight hours, it became 12 hours. Now 12 hours is a day and it is the norm



Hansal Mehta and Kareena Kapoor on the set of *The Buckingham Murders*

rather than the exception. Add travel and you essentially spend 14-15 hours working. Take out sleep and you are left with barely three to four hours for yourself. I don't know any other country where this kind of inhuman planning exists. The good thing about shooting abroad is that shifts are shifts and they are finite. You either work within those with efficiency and planning or if you overshoot, you pay for it."

**There is so much to watch on TV, in theatres, on mobile, that there are no windows for release, discovery or appreciation. Does this deluge corrupt the relationship between the audience and filmmakers?** "The relationship will change since the landscape is changing. I don't see the fact that we have so much content in different forms as a

disadvantage. The democratisation of content is bound to come with pros and cons.

When I started (in the 1990s), the only way I could tell a story was to make a feature film or, at the most, work for television, which did not want to listen to your stories anyway. They wanted to put out what worked for them at the time. And the result is they are in the doldrums right now.

We have really come a long way. I made *Khana Khazana* (Zee TV, 1993). It was the only place where you had an authentic Indian, recipe-based, food show. Today, recipes are all over Instagram, Twitter, YouTube, wherever you go, you will have chefs and recipes. It is great that so many chefs have made their interaction with the public into a business."

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## Celestial Tiger's Thrill channel debuts on Malaysia's Tonton

Celestial Tiger Entertainment's regional horror/suspense channel, Thrill, debuts in Malaysia today in a carriage deal with 13-year-old domestic streaming platform Tonton.

The deal boosts the Media Prima-owned platform's revitalisation efforts – and opens up new opportunity for regional linear services.

The agreement covers Thrill's linear service as well as a selection of catch-up shows on-demand.

Thrill linear/catch-up services, along with access to the rest of the SVOD offering on Tonton, cost RM9.90/US\$2.37 a month. Tonton's other subscription plans range from RM29.99/US\$7.18 for three months to RM109.90/US\$26.32 for a year.



On-Halloween, Thrill

The channel goes live on Tonton with a Halloween schedule that includes *Chop Chop*, about a psychotic serial killer who traumatises a young couple; *Creepy Pasta*, about a young man trapped in an abandoned house who finds the truth about his situation in a sequence of viral videos; and *The Ice Cream Truck*, about a woman who becomes the target of an evil slasher who prowls the neighbourhood in an ice cream truck.

## Vidio countdown to zombie release 8 Nov premiere for Screenplay Films' *Zona Merah*



*Zona Merah*

When Vidio released a teaser for new Screenplay Films' series *Zona Merah*, the Indonesian streaming platform looked like it may have unleashed more than a race against time to escape a zombie-infested red zone.

Two days after movie review influencer site WatchmenID commented on the September teaser, the clip of what could be Indonesia's first zombie series (that anyone can remember) to air had 400,000 views on X, rising 30% to 520,000 views in 11 days – all organic.

The series creators were over the moon at the more than 1,000 comments about the teaser on channels like USS – Feed, particularly since zombies are pretty much an untested phenomenon among audiences in Indonesia.

The approach taken to the teaser – holding back story details in order to drive curiosity and awareness ahead of the trailer – was another gamble among audiences more familiar with traditional formats.

Announced at the beginning of this year, *Zona Merah* premieres on Vidio on 8 November.

The eight-part series is about a journalist and a female laborer who unite to uncover the truth that will bring down a corrupt governor as the rapidly

multiplying universe of the 'undead', guided by the sense of smell, close in.

In creating their own version of the global zombie phenomenon, filmmakers tapped a range of local icons, from fruit to mayit.

*Zona Merah* was written and directed by Sidharta Tata with Fajar Martha Santosa and stars Aghniny Haque, Maria Theodore, Andri Mashadi, Lukman Sardi, Haru Sandra and Devano Danendra.

Blending true crime (a mayor who kept prisoners in a dungeon under his house) with urban legend, Tata said the series "marks a new leap in my creativity as a director and writer".

*Zona Merah* is part of a strategy from Vidio's chief content and strategy officer, Mark Francis, to build out "zones of interest" among Vidio's paying subscriber base.

While there's no "secret sauce", Francis believes "there are certain common ingredients and the key is to make that fresh whilst keeping it familiar".

This means "you've got to weed out the ingredients that are irrelevant... And then you combine the rest in different and unique ways. So, I would say there are ingredients and we're getting better at identifying what those are".



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Trends & Outlook 2024

“Asian buyers are looking to acquire returning series that appeal to viewers of all ages, such as *Finding Your Roots* Season 1-10, *World's Greatest*, and *Epic Train Journeys from Above*. These series and our compelling slate of science, history, lifestyle, and current events programming provide buyers with a diverse selection of content to fill factual slots. Whether buyers are reaching viewers on Free TV, Pay TV, or via various VOD services, including FAST, our catalog caters to all international audiences.”



Anna Alvord, Director of Sales Operations

Asia focus in 2024

“We continue to broaden our presence across Asia through various partnerships with broadcasters, streamers, and other content providers. In 2024, PBS International will offer a range of newly commissioned limited series with the potential to become a returning series. These offerings include *Baby Animals: Top 10, Season 2*, *War Machine: WWII*, and major projects from award-winning producers Ken Burns and Sarah Burns.”



Joe Barrett, Vice President of Global Sales

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Top shows are...

*War Machine: WWII*

[Watch Trailer](#)

In the Second World War, the fate of nations was decided by the strength of their arsenals. *War Machine: World War II* unveils the crucial link between industrial might and weaponry, revealing how factories fueled the arsenal race. The series examines nations' organizational intricacies, weapon design, and battlefield impact, emphasizing the pivotal role of production in shaping history. Genre: History. Episodes/length: 4x60 mins



*The Choice 2024*

In November 2024, American voters will go to the polls to decide who will lead the country for the next four years. FRONTLINE's *The Choice 2024* will explore the character of the candidates by examining the formative episodes in their lives through interviews with those who know them best. An antidote to the shrill sound bites, partisan spin, and superficial coverage that have come to characterize American presidential campaigns, *The Choice* has earned a wide audience and a reputation for its clear, unbiased reporting. Genre: Current Affairs. Episodes/length: 1x180 mins



*Concorde: The Untold Story* [Watch Trailer](#)

Go inside the race to build the first supersonic airliner between Europe's Concorde, the Soviet TU144 and the American Boeing 2707. From the post-war jet boom to the death of the supersonic dream 40 years later, this is a story of engineering brilliance, international espionage and tragedy that surrounded the attempt to make the fastest airliner on earth. Also, could supersonic make a comeback? Genre: History. Episodes/length: 2x47 mins





MIPCOM  
Preview

“ I questioned myself if it was even possible to bring such a concept to fruition in Singapore. Not only had we not taken on such a project before, we also knew it would be very sensitive.”

Doreen Yap, Executive Producer of Mediacorp series, *Unforgivable*, which charts new territory for the Singapore broadcaster in terms of theme as well as dual versions for streaming on domestic platform meWatch and broadcast on free-TV service, Channel 8. *Unforgivable* is about a police unit established to solve sex-related crimes. Jesseca Liu plays Gao Shuya, the newly appointed head of the Sexual Offence Department (SOD). Together, the team unravels crimes involving everything from domestic sexual violence, castration, sexual abuse involving the elderly, BDSM games gone wrong, attempted rape homicide and child rape.

The full story is in *ContentAsia*'s print magazine, distributed at the Mipcom and Mip Junior markets in Cannes in October





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**From page 1: Tushar Hiranandani**

(1991)... Since I am dyslexic I was bad at studies. It meant spending a lot of time at home playing cricket and watching films. Movies were my best friends. When we lost everything we shifted to a one-room home in Jogeshwari (in the Western suburbs of Mumbai).

Dad had produced Indra Kumar's first Gujarati film. Kumar gave me a job as assistant director (AD). My task was to get cigarettes and stuff for people... When the clapper boy fell ill, I was allowed on the set. Over three years of working as an AD on several films I learned so much about camera angles, lenses, about shooting.

When Kumar was launching his third film, I had just seen *Dil Chahta Hai* (2001, a cult film that defined a generation). I told him it was time for something different and he threw me out. Eventually, just when I was about to write a film for Milaap Zaveri, Kumar called me. And I narrated the film to all of them; they laughed. That is how *Masti* (Fun, 2004, the first film he wrote) was born."

**How did you move to directing?** "I always wanted to become a director. When I got married in 2011, Nidhi (his wife, Nidhi Parmar) didn't like what I wrote. But I enjoyed the process of writing. I had nine hits and was among the highest paid writers. In the same year I saw an episode of *Satyamev Jayate* (a Star TV show hosted by Aamir Khan) which featured Chandro and Prakash Tomar (the octogenarian sisters-in-law who learned to shoot in their 60s and went on to win several national championships. Chandro died in 2021). It made me cry. And that is how *Saand Ki Aankh*, my first film as a director, was born. Nidhi said she would produce it (under Chalk N Cheese Productions, a banner the couple co-owns). Then we met (filmmaker and then co-founder of Phantom films) Anurag Kashyap at a wedding and he said he will produce it. Reliance



Scam 2003: The Telgi Story

Entertainment had 50% of Phantom then and they got involved.

*Saand Ki Aankh* released in October 2019. It didn't do well but got a lot of respect and brought me several offers from OTT."

**Then Covid happened...** "I had spent so much money buying this house, we had just had our son and at one point I was writing six films. And suddenly there was no work for two years. When *Scam 1992* released in October 2020, I watched it in one night. And early in the morning, I called Hansal Mehta (the director) to rave about the show. He didn't know me. I kept in touch with him. Later on in June 2021 he offered me *Scam 2003: The Telgi Story*."

**Scam 2003, Saand Ki Aankh and now Srikanth. Are you becoming the biopic man?** "As a writer you create heroes. But in real life there are so many wonderful unsaid stories that excite me. I cry, laugh, clap, if that happens, it is a story I want to do. Srikanth Bolla (the

visually-impaired businessman on whom Hiranandani based his second film) fobbed me off for long. But eventually his partner Ravi Mantha invited me to spend three days following him around in Hyderabad. Srikanth said he had given the rights to Rakeysh Omprakash Mehra (maker of *Rang De Basanti* and *Bhaag Milkha Bhaag*, among other movies). However eventually both Ravi and Srikanth were keen that I do the film; they got the rights back from Mehra."

**You don't write your own films?** "No. Things have changed so much. And writers like Sumit (Purohit), Jagdeep (Siddhu), Karan Vyas know that I like biopics with a little *tadka* (zingy tempering). (Sumit and Jagdeep wrote *Srikanth*; Karan wrote *Scam 2003*) Also Bhushan (Kumar, MD of T-Series and *Srikanth* producer), doesn't interfere. He gave us a free hand."

**What are you working on?** "We (Chalk N Cheese) are producing a Marathi film for Zee based on true events. There are a total of three films in the pipeline."

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The collage features several promotional elements:

- Top Left:** A banner for **contentasia @MIPTV2024** dated Monday, 8 April 2024, with website links.
- Top Right:** A banner for **contentasia** dated SEPTEMBER 2024, with the headline "Formats Outlook: The 2024 Update" and "Production: Taiwan's GrX redraws boundaries".
- Middle Left:** A banner for **contentasia** dated 12 Aug-15 Sept 2024, featuring a "Celestial Tiger countdown to CMGO launch" article snippet.
- Middle Right:** A banner for **the contentasia summit** dated 2-5 Sept 2024, Taipei, with the website [www.contentasiasummit.com](http://www.contentasiasummit.com).
- Bottom Left:** A banner for **contentasia awards** dated 5 Sept 2024, with the website [www.contentasiaawards.com](http://www.contentasiaawards.com).
- Center:** A globe graphic with the text "Leading the way for formats in Asia" and "Banijay Entertainment".
- Bottom Right:** Logos for various content series: **YOUR FACE SOUNDS FAMILIAR**, **LEGO MASTERS**, **FIRST & LAST**, **Youngjae**, **Fear Factor**, and **BIG BROTHER**.



**Leonardo da Vinci: A Film by Ken Burns, Sarah Burns and David McMahon**

A 15th-century polymath of soaring imagination, Leonardo created some of history's most revered works of art. Through his paintings and expansive writings, Leonardo da Vinci explores one of humankind's most curious and innovative minds. Length: 2x120 mins or 4x60 mins **PBS Distribution** E: [agalvord@pbs.org](mailto:agalvord@pbs.org) (Anna Alvord)



**Widows' War**

Sam and George, inseparable best friends who consider each other sisters, find their bond shattered by unforeseen circumstances. As they each embark on new journeys, they fall in love and marry, unaware that their husbands belong to the powerful Palacios family. However, their lives take a dark turn when their husbands are murdered, thrusting them into a dangerous web of lies, betrayal, and vengeance. As the two women navigate this treacherous maze, they must confront the ghosts of their pasts and the shocking truths that could either reunite them or destroy them forever. Length: 70x45 mins **GMA Network Worldwide Division** E: [obbucar@gmanetwork.com](mailto:obbucar@gmanetwork.com) (Oliver Bucar), [mrpascua@gmanetwork.com](mailto:mrpascua@gmanetwork.com) (Maryjoe Pascua)

**Universal Basic Guys**

*Universal Basic Guys* is television's most-watched animated premiere of the past decade in the U.S. Created by Adam and Craig Malamut, *Universal Basic Guys* centers on two brothers, Mark and Hank Hoagies, who lose their jobs to automation and are given \$3,000 a month in a new basic income program. Now, they're using their free time and free money to find purpose in a world where they're no longer needed. Length: 13x30 mins (Renewed for season 2) **Sony Pictures Entertainment** E: [Eugene\\_Lin@spe.sony.com](mailto:Eugene_Lin@spe.sony.com) (Eugene Lin)



**The Conners**

The sequel to *Roseanne* follows the Conner family as they confront new challenges and daily struggles like never before. With the iconic family: Dan, Jackie, Darlene, Becky, and D.J. at the heart of the story, the series shows how laughter, conversation, and love can help them overcome any obstacle. Length: 106x30 mins **Lionsgate Entertainment** E: [SCarr@lionsgate.com](mailto:SCarr@lionsgate.com) (Soren Carr)



**Juliet**

In the aftermath of a heartbreaking loss, the brilliant detective Juliet Dumon departs the bustling city of Brussels for her quiet hometown De Haan on the Flemish coast. Together with her new colleague Jamil, she investigates murders with the local criminal police. Along the way, she tries to clarify the circumstances of her father's death and takes care of her challenging 14-year-old niece. But De Haan has its mysteries. As Juliet delves deeper into her work, shadows from her past emerge. She grapples with unspoken guilt from her mother's untimely death and the perplexing dance of emotions that accompany the idea of motherhood. Amidst these challenges, a silver lining emerges – an unbreakable bond grows between Juliet and Chloë. A crime drama from Belgium, staged with psychological precision. Length: 6x60 mins **LEONINE Studios** E: [internationalsales@leoninestudios.com](mailto:internationalsales@leoninestudios.com) (Patrick Phelan)

**Secret of Pearls**

Azem, a beloved literature teacher with a happy family, sees his life shattered when he's imprisoned for his wife's murder – a crime he didn't commit. Upon release, his only goal is to reunite with his children, who were adopted by different families. However, complications arise as he becomes entangled with two women, Dilber and Piraye, while struggling with his past. Length: 44 mins **Kanal D International** E: [elif.tatoglu@kanald.com.tr](mailto:elif.tatoglu@kanald.com.tr) (Elif Tatoğlu)



## What's on where...

October 2024	5-8	Asian Contents & Film Market (ACFM) 2024	Busan, Korea
	9	AVIA: Vietnam in View 2024	Ho Chi Minh, Vietnam
	18-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France
	29 Oct	AVIA: Japan in View 2024	Tokyo, Japan
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	5-8	Taiwan Creative Content Fest 2024	Taipei, Taiwan
	12-13	Dubai International Content Market (DICM)	Madinat Jumeirah, Dubai
	20-22	16th Content Tokyo 2024	Chiba, Japan
	30 Nov-7 Dec	Jogja-NETPAC Asian Film Festival	Yogyakarta, Indonesia
December 2024	3	The ATF Leaders Dialogue 2024	Singapore
	4-6	Asia TV Forum & Market /ATF 2024	Singapore
	5	AVIA: OTT Summit 2024	Singapore
February 2025	23-27	Mip London 2025	London, U.K.
	23-24	Mip Doc 2025	London, U.K.
	23-24	Mip Format 2025	London, U.K.
	24-28	The London TV Screenings 2025	London, U.K.
March 2025	2-5	Australian International Documentary Conference 2025	Melbourne / Naarm
	17-20	Hong Kong FILMART 2025	Hong Kong
	25-27	Series Mania Forum 2025	Lille, Hauts-de-France
April 2025	24-29	Canneseries 2025	Cannes, France
May 2025	28-31	19th Busan Content Market 2025 (BCM)	Busan, Korea
June 2025	12-14	Telefilm Vietnam 2025	Ho Chi Minh City, Vietnam
July 2025	2-4	17th Content Tokyo 2025	Tokyo, Japan

# One Piece wins Indonesia

## Anime, live action versions dominate demand

Amazon Prime Video and Netflix dominated global platforms' streaming demand in Indonesia for the week of 2-8 September, according to Parrot Analytics, which puts Netflix in top spot with *One Piece* followed by Amazon Prime Video's *Lord of the Rings: Rings of Power*.

Of all the titles that Parrot Analytics tracks in Indonesia, Japanese anime series, *One Piece*, led by a long way,

with 27.4x difference from market average. Netflix's live action version was second on the overall list, followed by *Magic 5*, *Jujutsu Kaisen* and *House of the Dragon*.

Sticking with long-held habits, audiences in Indonesia remain the region's top animation fans, including U.S. classic *Spongebob Squarepants* and Asia's *Upin & Ipin*.

### Top 10 overall TV shows: Indonesia

Rank	Title	Difference from Market Average
1	<i>One Piece</i> (ワンピース)	27.4
2	<i>One Piece</i>	19.6
3	<i>Magic 5</i>	18.3
4	<i>Jujutsu Kaisen</i> (呪術廻戦)	16.8
5	<i>House Of The Dragon</i>	16.1
6	<i>Spongebob Squarepants</i>	15.4
7	<i>Upin &amp; Ipin</i>	14.9
8	<i>Days With My Stepsister</i> (義妹生活)	13.9
9	<i>Alya Sometimes Hides Her Feelings In Russian</i> (時々ボソッとロシア語でデレる隣のアーリャさん)	13.8
10	<i>The Lord Of The Rings: The Rings Of Power</i>	13.7

### Top 10 digital originals: Indonesia

Rank	Title	Platform	Diff from Market Average
1	<i>One Piece</i>	Netflix	19.6
2	<i>The Lord Of The Rings: The Rings Of Power</i>	Amazon Prime Video	13.7
3	<i>The Boys</i>	Amazon Prime Video	12.5
4	<i>Didi &amp; Friends</i>	Netflix	12.4
5	<i>Bebefinn</i>	Netflix	11.8
6	<i>The Frog</i> (아무도 없는 숲속에서)	Netflix	11.6
7	<i>Shogun</i>	FX	9.0
8	<i>Evil</i>	Paramount+	8.0
9	<i>Loki</i>	Disney+	7.1
10	<i>Code Geass: Rozé Of The Recapture</i> (コードギアス 奪還のロゼ)	Disney+	7.0

Date range: 2-8 September 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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