

Fuji's new leaders plan sweeping reforms

Sexual harassment scandal ushers in new era for 68-year old Japanese conglomerate

Japanese media conglomerate Fuji's dedicated hotline for sexual harassment cases opened today (10 Feb), part of widespread reforms being planned at the 68-year-old company. Sweeping "revitalisation and reform" measures follow the ill-managed sexual harassment scandal involving TV personality Masahiro Nakai.

The full story is on page 4

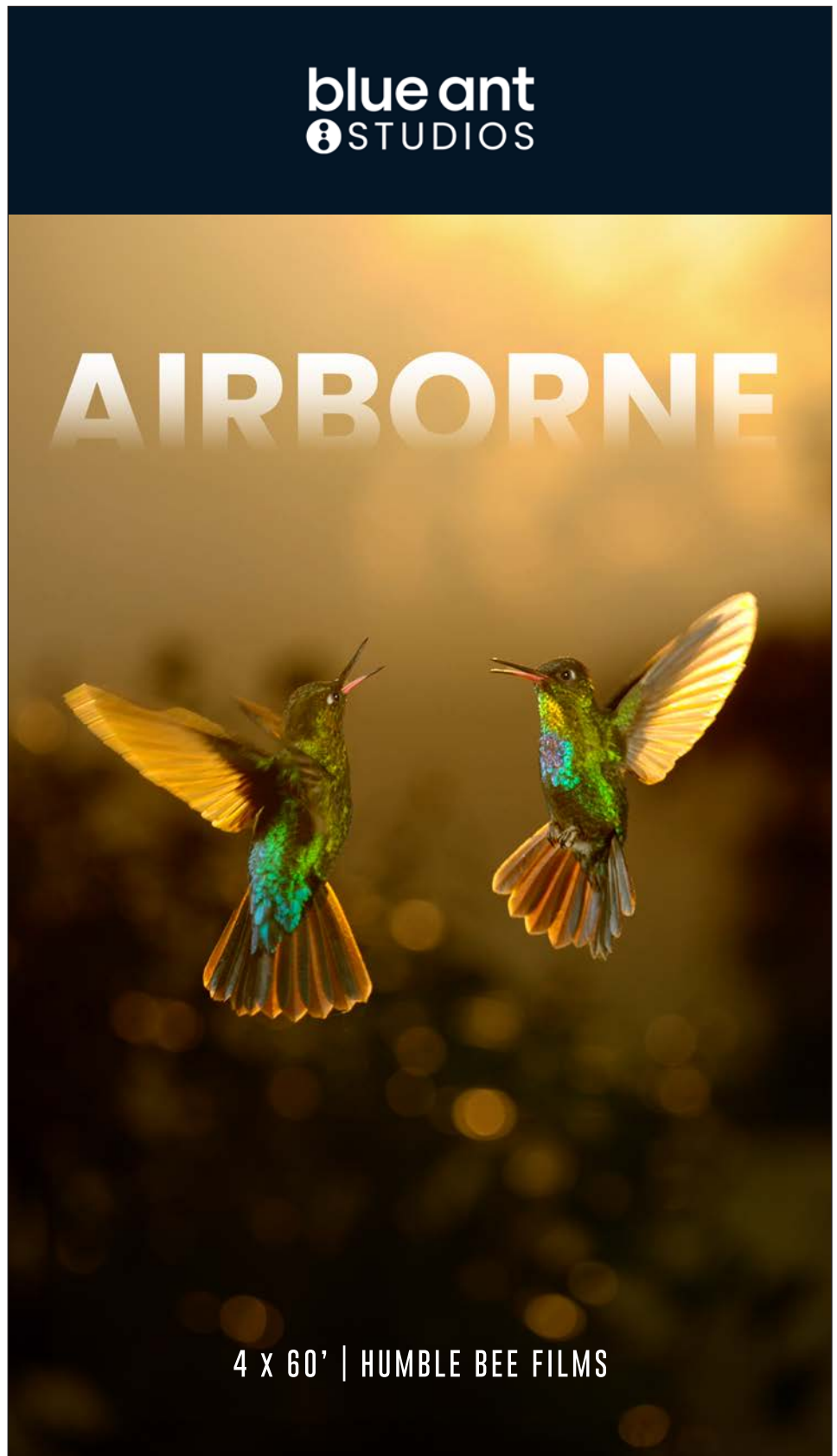


New push for ABS-CBN free-TV franchise

Philippines' company treads cautiously ahead of fifth anniversary of franchise loss

Yet another franchise conversation has opened up around Philippines' media company ABS-CBN, keeping alive the possibility of a return to the airwaves for the one-time TV behemoth. But, as the fifth anniversary approaches of its demise as a free-TV broadcast channel operator, ABS-CBN dismissed rumours proclaiming a return to the country's broadcast dial from today (10 Feb).

The full story is on page 6



Countdown to FILMART 2025

“Vital hub for cross-border collaboration and growth,” organisers say

As the entertainment industry continues to evolve and expand, **FILMART 2025** stands as a vital hub for cross-border collaboration and business growth. Taking place from **17-20 March 2025** at the Hong Kong Convention & Exhibition Centre, the event will bring together a diverse group of industry leaders from around the world, offering delegates the opportunity to form cross-border partnerships, exchange insights, and grow their business networks.

FILMART 2025 will feature both local and international production companies showcasing upcoming projects for investment, co-production and distribution opportunities. Participants include **China Huace Film & TV, Emperor Motion Picture (HK), CJ Entertainment** and more. Distribution companies, traditional broadcasters, and new media platforms actively seeking exclusive content and original production partnerships include **Bilibili, Nippon Television Network, Ultra Media and Entertainment** and more.

A key aspect of FILMART 2025 will be the strong presence of new and returning pavilions, led by government bodies and film commissions offering production incentives and location opportunities. New pavilions this year include **Cambodia (Cinema and Cultural Diffusion Department, Ministry of Culture and Fine Art), Vietnam (Vietnam Film Development Association) and New South Wales of Australia (Investment NSW)**, joining returning pavilions from **Japan (International Drama Festival in Tokyo, UniJapan), Korea (Korea Creative Content Agency/KOCCA, Korean Film Council/KOFIC)**, alongside regional representatives from **Mainland China, Thailand (Ministry of Culture, Thailand Creative Culture Agency, Department of Cultural Promotion)**, and the **Philippines**

(**Film Development Council**).

Organisers have also highlighted strong participation from European and North American markets, including **France (Unifrance), Italy (Film Development Council), the U.K. (Film Export) and the U.S. (IFTA)**.

Another highlight of FILMART 2025 is the **EntertainmentPulse** conference series, featuring in-depth panel discussions on emerging market trends and industry challenges. Participants will benefit from insights into the latest animation trends in Asia, strategies for navigating the OTT revolution, and the rapidly growing ASEAN film market. The filmmaker segment will feature two visionary directors – Anselm Chan, the producer and director of *The Last Dance*, and Philip Yung, the director of *Papa*. Chan's *The Last Dance* broke box office records, becoming the highest-grossing Hong Kong and Chinese-language film in history, while *Papa* garnered widespread acclaim for its storytelling. Both directors will share behind-the-scenes insights into their films, contributing to the sustainable development of talent within the industry.

Additionally, sessions focused on AI in film production will explore how technology is reshaping content creation and distribution. These discussions will provide valuable market intelligence and help professionals stay ahead of industry developments.

FILMART 2025 will also host a series of co-production panel and event designed to connect producers from around the world. These events will



provide opportunities for delegates to discuss potential collaborations, share expertise, and explore co-production opportunities that could open doors to new markets and creative partnerships. FILMART will spotlight AI solutions for the entertainment industries through live demonstrations and interactive forums to boost the adoption and usage of AI in filmmaking. These programmes will foster cross-cultural partnerships and encourage creative collaboration, further expanding Hong Kong's role in the global entertainment landscape.

In line with the event's digital transformation, the Creative IP Catalogue, available from late February to mid-April, will allow FILMART participants to preview content before the event, engage with exhibitors ahead of time, and continue negotiations even after the event concludes.

This year marks the 29th instalment of FILMART, organised by the Hong Kong Trade Development Council (HKTDC).

🔗 For more information and to register, please click [here](#).

Korean showbiz original heads for Netflix

Song Hye-kyo, Gong Yoo star in Noh Hee-gyoung-written drama, Lee Yoon-jung directs

Korea's entertainment industry in the 1960s and 1980s is the backdrop for Netflix's latest Korean series, *Show Business* (working title), announced today. The release date has not yet been announced.

News of the drama starring Song Hye-kyo (*The Glory*) and Gong Yoo (*Squid Game*), comes a week after Netflix showcased the 37 Korean originals on its 2025 slate, including 21 drama series.

Song plays Min-ja, a resilient woman shaped by a challenging childhood. When she sees an opportunity in the Korean music industry, she dives in, determined to make her mark.

Gong Yoo plays her childhood friend, Dong-gu, who enters the music industry at her side. Even though he's reckless and unpredictable, Dong-gu has a soft spot for Min-ja and listens to anything

she says.

Kim Seol-hyun (*Light Shop*) plays Min-hui, who has held a love-hate relationship with Min-ja since childhood. Once innocent and naive, following everything Min-ja says, Min-hui also reveals a rebellious and sharp side.

Cha Seung-won (*Uprising*) appears as starmaker, Gil-yeo, the greatest composer of their era, with Hanee Lee (*The Fiery Priest*) as Min-ja's mom and an aspiring singer.

The series is written by Noh Hee-gyoung (*Our Blues*) and directed by Lee



Yoon-jung (*Coffee Prince*).

Netflix enters production on *Show Business* as Korean drama continues to dominate its non-English TV content globally.

The top show for the week to 2 Jan is *The Trauma Code: Heroes on Call*, which topped *Squid Game* season two in its second week on the top 10 with 82.7

million hours viewed. *Squid Game* S2, in its sixth week on the list, came in with 37.4 million hours viewed.

Song Hye-kyo (United Artists Agency)

Dope Girls

NO ONE RULES LIKE A WOMAN

Drama · 6 episodes · 60 mins
Coming soon to BBC One (UK)

Contact us for a screener at
Hello@spe.sony.com

© 2024 Bad Wolf Ltd. All Rights Reserved.

SONY PICTURES TELEVISION

Fuji's new leaders plans sweeping reforms

Sexual harassment scandal ushers in new era for 68-year old Japanese conglomerate

Japanese media conglomerate Fuji's dedicated hotline for sexual harassment cases opened today (10 Feb), part of sweeping reform measures at the 68-year-old company.

The hotline, which will be managed by the independent third party investigation committee, will be open until 24 February.

The "revitalisation and reform" measures, including the hotline, follows the ill-managed sexual harassment scandal involving TV personality Masahiro Nakai.

The scandal has commanded headlines since December, heaping shareholder ire on the company's board and sending advertisers fleeing.

Both Fuji TV's chairman, Shuji Kano, and president, Koichi Minato, resigned on 27 January. Senior managing director, Kenji Shimizu, took over as Fuji TV representative director/president the next day (28 January 2025).

In the wake of the scandal, an independent Third-Party Committee was established on 23 January 2025 by Fuji Media Holdings and Fuji Television Network.

In a statement today (10 Feb), Fuji said the Third-Party Committee would "investigate the current issue involving an entertainer and a woman, as well as similar cases".

Fuji asked "those who have experienced harassment while participating in meetings hosted by Fuji Television employees from April 2016 onwards" to contact the hotline.

Today's announcement follows last week's decision to establish a 'revitali-

Continued on page 8

Moonbug enters Sri Lanka

First Moonbug Channel launches on Dialog Television



Global kids brand, Moonbug Entertainment, and Sri Lanka's largest pay-TV platform, Dialog Television, launched the first 24/7 Moonbug Channel in Sri Lanka today (10 Feb).

The new channel adds more than 600 episodes of Moonbug's best-known characters to Sri Lanka's subscription TV environment. Titles include *CoComelon*, *Little Angel*, *Blippi* and *Little Baby Bum*.

The deal was driven out of Moonbug's APAC HQ in Singapore by Yasmin Zahid, Moonbug Entertainment's head of distribution and brand partnerships, and announced with Dialog Axiata's group COO, Lim Li San.

Dialog Television is part of the Colombo-listed Dialog Axiata PLC, which delivers mobile telephony and high-speed mobile broadband services to a subs base of more than 20 million Sri Lankans.

Today's announcement tops a string of firsts for Moonbug in Asia, including the

December 2024 deal with Singapore's Mediacorp to develop the first Singapore edition of pre-school educational series, *Blippi*. The 20 x 11-mins show is scheduled to release in July this year with Clayton Grimm, who plays Blippi in the U.S., helping the Singapore version.

The collaboration builds on a content deal inked between Mediacorp and Moonbug Entertainment in May 2023 for close to 80 hours of children's programming – including *Blippi* – to be delivered via Mediacorp's digital video platform mewatch and free-to-air TV channel okto on 5.

The Mediacorp deal followed the November 2024 launch of the first Blippi & Friends channel in Asia in partnership with Malaysian platform, Astro. Astro offered a free preview of the new channel until the end of January 2025; the channel is now available as part of Astro's kids pack.

Japan's TVer reports record user engagement in Jan 2025

Japanese streaming platform TVer's monthly user numbers reached a record high of 41.2 million in January 2025, the platform said today (10 Feb). The previous record was set in August 2024 during the Paris 2024 Olympic

Games. The number of monthly users has grown by approximately 117% compared to the same month last year, TVer said, reporting increased in dramas and variety shows as well as sports and anime.





LONG

BRIGHT

RIVER

Starring Amanda Seyfried

Drama · 8 episodes · 60 mins · Premiering on Peacock (US) on March 13, 2025

Contact us for a screener at Hello@spe.sony.com

© 2025 Sony Pictures Entertainment. All Rights Reserved.

New push for ABS-CBN free-TV franchise

Philippines' company treads cautiously ahead of fifth anniversary of franchise loss

Yet another franchise conversation has opened up around Philippines' media company ABS-CBN, keeping alive the possibility of a return to the airwaves for the one-time broadcast giant.

But, as the fifth anniversary approaches of its demise as one of the Philippines' broadcast giants, ABS-CBN dismissed rumours flagging a return to the country's broadcast dial from today (10 Feb).

At the same time, there's no getting away from the arguments being made in legislative circles and elsewhere to give the company back its free-TV spot. The latest bill is the fifth to have been filed.

A key element of the latest debate is one-time-rival GMA Network's market share dominance of 92.8%, according to Philippine Competition Commission data presented to legislators. The 'yes' camp, while acknowledging the array of digital options, nevertheless says that denying ABS-CBN a franchise deprives consumers of choice.

ABS-CBN went dark in May 2020 after a highly charged battle that involved, among other allegations, foreign-ownership infringements, tax and regulatory violations and labour issues. For many, removing ABS-CBN from the lucrative free-TV dial was seen as nothing more than the Duterte government's retaliation for a perceived lack of support. The clash was traced back to 2016 and campaign advertisements Duterte said were supposed to air on ABS-CBN – but did not.

The revival of the franchise conversation includes an address on 5 Feb 2025 by ABS-CBN Corporation's chief partnership officer, Bobby Barreiro, to the House Committee on Legislative Franchises.

Barreiro didn't stray far from ABS-CBN's long-held, politically mindful line, highlighting the importance of a free-TV platform in service to the nation and at the same time standing firm on the company's commitment to deliver valuable content – with or without its own domestic broadcast channel. His message was clear: ABS-CBN would love a new broadcast franchise but if anyone thought not having one would destroy the company,



Bobby Barreiro, Chief Partnership Officer, ABS-CBN

they would be wrong.

He also claimed the usual moral high ground, emphasising community service above all else and sidestepping old allegations about commercial gain.

"ABS-CBN has always been guided by a clear mission – to be in the service of the Filipino and our audiences worldwide," he said on Wednesday immediately after thanking members of Congress who had backed House bills to grant a new franchise.

"Even as everything around us changes, we strive to fulfil this mission by creating quality content that touches, inspires, and empowers our audiences. Our audiences now demand greater control over how and when they consume our content. It is, therefore, important for us to remain relevant by distributing our content across the widest array of platforms that technology allows," he said.

And then, ever-careful not to create the impression of undue pressure or risk antagonising old foes in corridors of power, he made the case for a new franchise.

"While we want to reach our audiences anytime, anywhere, and on any medium or device, we recognise that for many Filipinos, the most practical and accessible platform is still free-to-air tel-

evision. For this reason, we have continued making our programmes available on television through content supply and partnership arrangements with other TV networks."


"We are relentless in our desire to serve in the best way we can. We are grateful to our television partners who have helped us bring our stories to Filipinos nationwide. The biggest loss has been our ability to reach our former audiences in the farthest and poorest corners of the country. If restoring our franchise allows us to reach them again and provide more options to all viewers – and if Congress sees this as a worthwhile objective – we would fully support the achievement of this shared ambition," he said.


"However Congress decides, ABS-CBN remains committed to transforming lives by telling meaningful stories, being a catalyst for love of country, and promoting the greater good. This mission is what drives us every day, fueling our passion for storytelling and service—now and in the future."

Although ABS-CBN's old frequency has been reallocated, the National Telecommunications Commission says frequencies are available for an ABS-CBN return should Congress grant a new franchise.



Entries Now Open!

 www.contentasiaawards.com

 awards@contentasia.tv

Categories

- NEW!** Best Micro-Drama Series Made in Asia
- ▶ Best Kids TV Programme Made in Asia
- ▶ Best Original Reality Programme Made in Asia
- ▶ Best Original Game Show Made in Asia
- ▶ Best Talk Show Made in Asia
- ▶ Best Telemovie Made in Asia
- ▶ Best Variety Programme Made in Asia
- ▶ Best Sports Magazine Programme Made in Asia
- ▶ Best Asian LGBTQ+ Programme Made in Asia
- ▶ Best Comedy Programme Made in Asia
- ▶ Best Short-form Drama/Series (<20 mins per episode) Made in Asia
- ▶ Best Drama Series Made in Asia for a Single Asian Market
- ▶ Best Drama Series Made in Asia for a Regional or International Market
- ▶ Best TV Format Adaptation (Scripted) in Asia
- ▶ Best TV Format Adaptation (Unscripted) in Asia
- ▶ Best Factual Programme Made in Asia for a Single Asian Market
- ▶ Best Factual Programme Made in Asia for Multiple Asian and/or International Markets
- ▶ Best Factual Entertainment Programme Made in Asia for a Single Asia Market
- ▶ Best Factual Entertainment Programme Made in Asia for Multiple Asian and/or International Markets
- ▶ Best Current Affairs Programme Made in Asia for a Single Market in Asia
- ▶ Best Current Affairs Programme Made in Asia for Regional Asia and/or International Markets
- ▶ Best Original Song Created in Asia for an Asian TV Series/Programme or Movie
- ▶ Best Sound Design Created in Asia for an Asian TV Programme/Series
- ▶ Best Director of a Scripted TV Series Made in Asia
- ▶ Best Supporting Actor in a TV Programme/Series Made in Asia
- ▶ Best Supporting Actress in a TV Programme/Series Made in Asia
- ▶ Best Male Lead in a TV Programme/Series Made in Asia
- ▶ Best Female Lead in a TV Programme/Series Made in Asia

From page 4: Fuji TV

sation and reform' unit at Fuji TV.

The company, which has acknowledged that shareholder trust has been undermined by the scandal, said the revitalisation project would "directly address issues, review the organisation, and aim to rebuild trust and the brand".

A separate statement to shareholders at the end of January said that "through fully transparent business operations, Fuji Media Holdings will be genuinely committed to rebuilding public trust in the entire group".

Multiple working groups, such as "Prevention of Recurrence and Organisational Reform", will be established under the new revitalisation headquarters, which has a mandate to move quickly to implement "specific and effective reforms".

Fuji says the reform process will focus initially on "prevention of recurrence and organisational reform".

The company said the aim was to "create a workplace where everyone can work comfortably and where personal opinions are respected". The first changes will be made in areas such as "human rights awareness training, expansion of internal reporting systems, and review of notification methods".

Fuji's new leaders have clearly identified "challenges... particularly in the operation of compliance and governance as a result of the scandal, and have promised action and change.

"Fuji Television and Fuji Media Holdings Inc have entrusted a third-party committee with the investigation, but necessary measures will be implemented voluntarily, and more appropriate actions will be taken based on the results of the investigation," the com-



Kenji Shimizu, President and Representative Director, Fuji TV

Fuji TV's forecast for terrestrial TV advertising revenue for the fiscal year ending March 31, 2025

(Millions of yen)

	Previous forecast for the fiscal year ending March 31, 2025	Revised forecast for the fiscal year ending March 31, 2025	Change
Network time ad	64,500	53,700	(10,800)
Local time ad	10,000	9,500	(500)
Spot ad	74,000	62,000	(12,000)
Total broadcasting revenue	148,500	125,200	(23,300)

Source: Fuji Media Holdings

pany said earlier this month.

Meanwhile Fuji Media Holdings has revised its financial forecasts for the year to end March 2025.

In a note to shareholders, the company said it expected net income to be 66.2% lower than originally forecast as a result of the scandal fallout and its impact on Fuji TV's advertising.

Previous forecasts for the year to 31 March 2025 put net income at ¥29 billion/US\$191 million. This is expected to drop to ¥9.8 billion/US\$65 million. Net sales for the year are expected to drop by ¥50.1 billion/US\$331 million.

The company attributed the drops solely to advertisers' decision to suspend their commercials on Fuji TV, which replaced the spots with public service announcements. Future ad placements were also cancelled.

"To maintain the trust it has built with advertisers and encourage the early resumption of ad placements, Fuji TV has decided not to charge advertising fees" for the ads that were pulled or for cancellation of future campaigns.

"As a result, a significant decline in advertising revenue for the fourth quarter is expected at Fuji TV," the company said.



mip[®] london

mip[®]

Bonjour London.

Join Us

Savoy Hotel &
IET London: Savoy Place
London, UK

23 → 27 Feb. 2025

Be Part of
London's Biggest
Content Week

Built by
RX
In the business of
building businesses

18 Feb global return for *Fragrance of the First Flower*

GOL Studios original debuts on GagaOOLala and Netflix



“Fragrance of the First Flower aims to set a new benchmark in the female-female romance genre.”

GOL Studios/Portico Media

Portico Media and GOL Studios' original GL series, *Fragrance of the First Flower*, returns for a second season on 18 February in a simultaneous release on Taiwan-based LGBTQ+ global streaming platform, GagaOOLala, and on Netflix.

The distribution deal marks GagaOOLala's first original production to be licensed by Netflix for streaming across Asia. *Fragrance of the First Flower* season one premiered on Netflix in Asia on 8 Feb.

Directed by Yi Ling Wang, the series is about two women – Yi-Ming (ZaiZai Lin) and Ting-Ting (Lyan Chen) – who reunite after more than a decade and explore the transformation from the initial heart-fluttering feelings to a mature and evolving loving relationship.

According to the show production notes, the new series delves into “how heartfelt emotions manifest in everyday life and how one navigates and reconciles their queer identity within the realms of family, work, and personal life”.

Executive producers are Jay Lin and Derjk Wu, with Ai Chung as director of

photography.

Season two expands both production scale and storytelling scope, delivering 12 half-hour episodes compared to season one's eight episodes of approx 20 minutes each.

“At GagaOOLala, our mission has always been to bridge the gap between niche and mainstream, and this milestone is a testament to that vision, albeit not an easy one to decide as we are both a production house (GOL Studios) as well as a streaming service (GagaOOLala),” Portico Media Founder and CEO, Jay Lin, said in a post ahead of this week's media event and special screening in Taipei.

“While we're expanding our reach to new audiences worldwide, we remain deeply committed to our community,” Lin added in a social media post.

“As a proud gay-owned and operated company competing on the global stage – and as we navigate the fast-changing landscape of digital and

short-form content – we're constantly innovating to ensure that these important stories are heard. Let's continue to break barriers and celebrate diversity together,” Lin said.

Fragrance of the First Flower returns as Asia emerges as a “beacon for LGBTQ+ content”, amid a decline in LGBTQ+ representation across U.S. broadcast, cable, and streaming platforms, GOL Studios says. The rise of GL follows explosive growth in the BL (Boys Love) genre, led by Thailand, Korea, Japan and Taiwan.

“GL is gradually gaining traction as a genre with the potential for both commercial success,” GOL Studios says.

Building on this momentum, the second season of *Fragrance of the First Flower* aims to set “a new benchmark in the female-female romance genre by authentically weaving lesbian and GL narratives, in a push for female-centric stories in the Asian LGBTQ+ content landscape”.

@MIP LONDON 2025 Newsletter Special & The Big List Directory

Connecting your brand and products with more than 13,400 verified executives in the Asia-Pacific content space, across all platforms in 22 APAC markets. ContentAsia's clear editorial focus on Asia delivers all the latest trends, market developments, influences, information & analysis that make a difference.

Contact

Leah@contentasia.tv (Americas/Europe)
Malena@contentasia.tv (Asia Pacific/Middle East)
CJ@contentasia.tv (China/Taiwan)



Kelly Mi Li's *Stir the Pot* goes live

"The best talks, like the best meals, have a little heat to them," *Bling Empire* star says



Kelly Mi Li, *Stir the Pot*

"Audiences want and deserve more Asian-centric stories, some of the most celebrated and in-demand content in entertainment today."

Takashi Cheng, CEO, Golden Media

Kelly Mi Li, the Asian American star of Netflix reality show *Bling Empire*, has debuted her weekly unscripted original series, *Stir the Pot*, blending her family's Hot Jiang chili oil and spice powders brand with celebrity guests for Asian-American platforms, GoldenTV and ChimeTV.

The cooking and talk series, announced in October last year, premiered on Friday (7 Feb 2025), Li pushes celebrity guests through five levels of conversational spiciness – from mild and playful to unfiltered and intense.

"There's something about gathering around a simmering pot, adding ingredients and watching the flavours build – it mirrors how great conversations unfold. And the best talks, like the best meals, have a little heat to them," Li said ahead of the premiere.

Guests include Golden Brooks (*Girlfriends*), Jenn Tran (*The Bachelorette*), Gia Kim (*XO*), Richa Moor-jani (*Never Have I Ever*), Sam Song Li (*The Brothers*

Sun) and recording artist Thuy.

ChimeTV is an English-language Asian American and Pacific Islander (AAPI) general entertainment channel, showcasing culture through talk shows, docu-series, documentaries, cooking programmes, creator content and cult classic movies. The channel is available on cable in 41 U.S. states, reaching 10 million+ households through Spectrum TV's Select Plan.

GoldenTV is a related AAPI streaming platform that offers everything broadcast on ChimeTV plus exclusive interviews, event coverage and more. It is available in SVOD, OTA and FAST channel formats and operates an annual Unforgettable Gala live event.

Continuing its commitment to original production, the channel launches boyband documentary series *Cross-*

ing Over – premiering on 1 May; part-narrative, part-interview title *Follow Me Around*, launching in Summer 2025; *Golden Made*, tracking the careers of successful AAPI professionals; and, in the Fall, *The Student Driver*. This docu-series follows actor Daniel Wu (*Warcraft* and film franchise *Overheard*) as he pursues his passion for racing. *The Student Driver* is directed by film, TV and documentary-maker, Evan Jackson Leong (*Linsanity*).

Showcasing the 2025 slate in October last year, Golden Media CEO, Takashi Cheng, said: "Audiences want and deserve more Asian-centric stories, some of the most celebrated and in-demand content in entertainment today." – by Patrick Frater

What's on where...

February 2025	23-27	Mip London 2025	London, U.K.
	23-24	Mip Doc 2025	London, U.K.
	23-24	Mip Formats 2025	London, U.K.
	23-28	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
	24	AVIA: Future of Video India 2025	Mumbai, India
May 2025	26	AVIA: Satellite Industry Forum 2025	Singapore
	28-30	19th Busan Content Market 2025 (BCM)	Busan, Korea
June 2025	12-14	Telefilm Vietnam 2025	Ho Chi Minh City, Vietnam
	23-26	Sunny Side of the Doc 2025	La Rochelle, France
	24-26	APOS 2025	Bali, Indonesia
July 2025	2-4	17th Content Tokyo 2025	Tokyo, Japan
	7-8	DW Global Media Forum 2025	Bonn, Germany
August 2025	20-23	Beijing International Radio, TV & Film Exhibition 2025	Beijing, China
	28-31	Gwangju Ace Fair 2025	Gwangju, Korea
September 2025		ContentAsia Summit 2025	Taiwan
		ContentAsia Awards 2025	Taiwan
	2	AVIA: Indonesia in View 2025	Jakarta, Indonesia
	17-26	Busan International Film Festival (BIFF) 2025	Busan, Korea
	20-23	Asian Contents & Film Market 2025	Busan, Korea
October 2025	8-10	18th Content Tokyo 2025	Chiba, Tokyo
	11-12	MipJunior 2025	Cannes, France
	13-16	Mipcom 2025	Cannes, France
	28	AVIA: Japan in View 2025	Tokyo, Japan
November 2025		Taiwan Creative Content Fest 2025 (TCCF)	Taipei, Taiwan
	4-5	Dubai International Content Market 2025	Madinat Jumeirah, Dubai
December 2025	3-5	ATF 2025	Singapore

Squid Game's Singapore triumph

Netflix series dominates SG demand – Parrot Analytics

Netflix's *Squid Game* season two conquered TV demand in Singapore for the week of 13-19 January, coming in more than 4x ahead of any other shows measured by data science company Parrot Analytics.

Parrot Analytics' tracking of engagement with *Squid Game* in Singapore is consistent with Netflix's global data. The series is currently second only to the first season on Netflix's non-English global

TV top 10, with almost 1.3 billion hours viewed since its release on 26 December. *Squid Game* season one remains the top show of all time, with more than 2.2 billion hours viewed. Season three premieres on 27 June 2025.

Demand for digital originals in Singapore is spread around pretty evenly. Netflix takes the top two spots, with the rest split between other global streaming platforms.

Top 10 overall TV originals: Singapore

Rank	Title	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	111.7
2	<i>Saturday Night Live</i>	25.6
3	<i>WWE Monday Night Raw</i>	23.2
4	<i>Arcane</i>	21.8
5	<i>The Daily Show</i>	20.4
6	<i>Jujutsu Kaisen</i> (呪術廻戦)	20.2
7	<i>Reacher</i>	19.6
8	<i>My Hero Academia</i>	19.6
9	<i>Star Wars: Skeleton Crew</i>	19.2
10	<i>Solo Leveling</i> (俺だけレベルアップな件)	19.2

Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	Netflix	111.7
2	<i>Arcane</i>	Netflix	21.8
3	<i>Reacher</i>	Amazon Prime Video	19.6
4	<i>Star Wars: Skeleton Crew</i>	Disney+	19.2
5	<i>Silo</i>	Apple TV+	19.0
6	<i>Severance</i>	Apple TV+	18.5
7	<i>Beast Games</i>	Amazon Prime Video	17.1
8	<i>Creature Commandos</i>	Max	16.3
9	<i>Evil</i>	Paramount+	15.5
10	<i>The Boys</i>	Amazon Prime Video	15.2

Date range: 13-19 January 2025

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



contentasia
MarketDailies

Be Included.
Contact CJ at cj@contentasia.tv

www.contentasia.tv

Local titles power Southeast Asia growth

40% of streaming subs view a SEA title, ampd data shows

Southeast Asian titles were the strongest acquisition driver for streaming services in Asia in Q4 2024, according to ampd's measurement of premium VOD demand in the region.

Around 40% of new or returning customers to streaming services first viewed a Southeast Asian title.

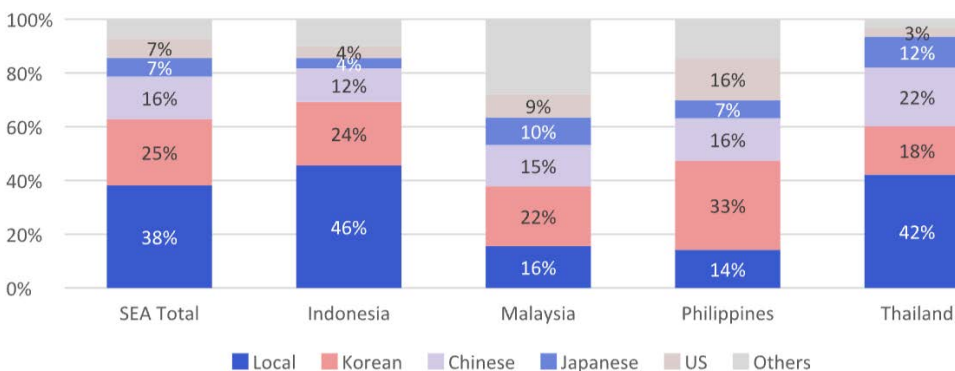
Local titles have significant strength in Indonesia and Thailand, where local streamers Vidio and TrueID had breakthrough hit originals during Q4 2024 in

Zona Merah – Indonesia's first zombie drama – from Screenplay Films and the Thai version of Korean scripted series, *Good Doctor*.

Other major acquisition drivers in Q4 included the return of Netflix's *Squid Game*, which charted in the top 10 despite a late-year release.

Viu's Korean, and increasingly Chinese dramas were also impactful in attracting new or reactivating customers to the platform.

Premium VOD Acquisition by Content Origin (Q4 2024)



Top Acquisition Titles (Q4 2024, Southeast Asia)

#	Title	Platform	Type	Genre	Origin	Studio/Production House
1	WeTV Always More 2024	WeTV	Live & Special Events	Reality, Talk & Variety Shows	Multiple	WeTV
2	Family by Choice	Viu	Shows & Series	Drama & Romance	Korea	SLL
3	Good Doctor	TrueID	Shows & Series	Drama & Romance	Thailand	True CJ Creations
4	Rekaman Terlarang	WeTV	Shows & Series	Drama & Romance	Indonesia	Unlimited Production
5	Zona Merah	Vidio	Shows & Series	Horror	Indonesia	Screenplay
6	Squid Game	Netflix	Shows & Series	Action & Adventure	Korea	Siren Pictures
7	The Rise of Ning	Viu	Shows & Series	Drama & Romance	China	Tencent
8	Universe League	Viu	Shows & Series	Reality, Talk & Variety Shows	Korea	SBS
9	Pluto	Viu	Shows & Series	Crime & Thriller	Thailand	The One Enterprise
10	What Comes After Love	Viu	Shows & Series	Drama & Romance	Korea	Silver Lining Studio

Note:
 (1) Acquisition titles refer to the first title viewed by new or returning users to a streaming service following at least 28 days of inactivity.
 (2) Southeast Asia refers to Indonesia, Malaysia, Philippines, Singapore & Thailand

ampd analytics, a subsidiary of Media Partners Asia (MPA), leverages more than 60,000 passively measured panel members in 10 APAC markets with two SaaS based products – ampd Vision and ampd Pulse – while providing customised research to our clients across a variety of sectors including Streaming VOD, Content, Advertising, Connectivity and more. Clients include leading global internet and technology brands, Hollywood and Asian content studios, advertising agencies, telcos and pay-TV operators.



media partners asia



Editorial Director

Janine Stein

janine@contentasia.tv

Events Manager

CJ Yong

cj@contentasia.tv

ContentAsia Marketing & Awards

Heather Berger

heather@contentasia.tv

Design

Rae Yong

Research

Rhealyn Rigodon

iyah@contentasia.tv

Associate Publisher

(Americas, Europe) and VP, International Business Development

Leah Gordon

leah@contentasia.tv

Assistant Publisher

(Asia/Middle East)

Malena Amzah

malena@contentasia.tv

To receive your regular free copy of ContentAsia, please email contentasia@contentasia.tv

Published fortnightly by:

Pencil Media Pte Ltd

www.contentasia.tv

Copyright 2025 Pencil Media Pte Ltd. All Rights Reserved.