

## Asia heads for MIP London

Inaugural show opens  
Sunday; China, Japan,  
Korea lead presence

Content execs from 25 Asian countries are heading to London for the inaugural MIP London event, which opens on Sunday (23 Feb). Speaking to *ContentAsia* ahead of the five-day show, MIP London and MIPCOM Cannes director, Lucy Smith, said Asia's presence in London for the week was significant, with 80 buyers from across the region registered to attend.

*The full story is on page 4*



## Bad Guys puts Indonesia back on Asia's scripted formats map

Korean remake marks  
new co-pro era for  
CJ ENM HK, BASE, Vidio

The Indonesian version of CJ ENM's Korean crime action series, *Bad Guys*, premieres today (21 Feb), putting domestic platform Vidio back on the region's scripted adaptations map and marking a new direction for the 10-year-old platform. The series, produced by BASE Entertainment with CJ ENM Hong Kong for Vidio, is part of Vidio's restructured content era under Mark Francis, who is steering originals away from the more-is-more approach to a better-considered, tighter originals slate.

*The full story is on page 10*

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The graphic features a circular arrangement of six people in swimwear on a sandy beach. The text 'itv STUDIOS' is in pink at the top, and 'love island' is in large pink letters in the center. At the bottom, three 'love island' sub-brands are listed: 'GAMES', 'ALL STARS', and 'VIP'. The background transitions from sand to turquoise water.

## Japan, Taiwan picked for €50K Series Mania Pitch Nest, Tokyo Crush among 15 finalists in French co-pro competition

Two co-productions involving Asia are among the 15 projects that will compete in this year's €50,000/US\$52,300 co-production pitching competition at Series Mania in March.

The 15 projects were selected from 406 applications from 72 countries. New territories this year were New Zealand, the Philippines, Bosnia-Herzegovina, Uganda and Eswatini.

Announcing the final project list, Series Mania Forum director, Francesco Capurro, said co-financing in the "Post Peak-TV era" was more crucial than ever.

"It's the key to securing higher budgets, boosting sales, and staying competitive on the global stage," he said, outlining themes ranging from racing pigeons, insects, an unorthodox chaplain, and a revolutionary knitting collective to more traditional subjects such as abductions, murders and troubled pasts.

One of the two projects involving Asia is crime comedy, *Nest*, an eight-episode U.K./Belgium/Taiwan series produced by David Vermander (Cartouche), Anouk Mertens (Neo Studios) and James Chia-Hao (Reel Asia Pictures).

The second project is French/Japanese romcom, *Tokyo Crush*, produced by Jonas Ben Haiem and Jean-Félix Dealberto for Salle Commune, and Hiroko Oda for Flag Inc.

## Netflix adds romcom to post-2025 slate Jisoo cast in Kim Jung-sik-directed Boyfriend on Demand



Seo In-guk and Jisoo

Netflix has added A-lister-driven romcom to its post-2025 slate, casting Blackpink's Jisoo opposite Seo In-guk (*Doom at Your Service*) in the story of webtoon producers who find love via the virtual universe.

Directed by Kim Jung-sik (*No Gain No Love*), *Boyfriend on Demand* (working title) "blends the relatable challenges of daily work life and a never-before-seen virtual reality dating subscription programme", according to Netflix publicity material released this week.

Jisoo stars as exhausted webtoon producer, Seo Mi-rae, who escapes reality through a subscription-based virtual dating simulation programme, where she

meets the boyfriend of her dreams. Seo In-guk plays Park Kyeong-nam, Mi-rae's colleague and rival webtoon producer.

The new series was announced on Thursday (20 Feb), about 10 days after Netflix unveiled *Show Business* (working title) set against Korea's entertainment industry in the 1960s and 1980s, which came a week after the streamer showcased the 37 Korean originals on its 2025 slate, including 21 drama series. *Show Business* stars Song Hye-kyo (*The Glory*) and Gong Yoo (*Squid Game*).

Korean drama continues to dominate Asia's presence on Netflix's global non-English TV top 10.

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## 25 Asia markets, 80 buyers expected at MIP London

China, Japan and Korea lead Asia presence at inaugural event



Lucy Smith

Content execs from 25 Asian countries are heading to London for the inaugural MIP London event, which opens on Sunday (23 Feb).

Speaking to *ContentAsia* ahead of the five-day show, MIP London and MIPCOM Cannes director, Lucy Smith, said the Asian presence in London for the week was significant, with 80 buyers from across the region registered to attend.

China shows up with a country pavilion, and government agencies from Japan and Korea are also supporting the new market and conference programme.

Asian countries represented include Bangladesh, Hong Kong, Indonesia, India, Japan, Malaysia, Mongolia, Philippines, Singapore, Korea, Taiwan, Thailand and Vietnam.

Japanese broadcasters, including

Nippon TV, public broadcaster NHK and TBS, are led by MIC and BEAJ (Broadcast Programme Export Association of Japan).

Driven by government agency KOCCA, the 25+ companies from Korea participating include A Story, CJ ENM, Imaginus, KBS, LGU+, Netopia, Something Special and SBS.

*ContentAsia*'s editorial director, Janine Stein, is moderating "The Japan Effect: Rising Global Influence" session, with Empire of Arkadia founder Fotini Paraskakis, NHK senior producer Shin Yasuda, The Seven's Fumi Nishibashi and ABC's Nami Komo.

Smith said the programme reflected "the strong international appetite for Asian content currently with showcases from KOCCA, TV Asahi, and Yomiuri TV, a Fresh TV session on Japan supported by MIC and BEAJ and a special session

focusing on international partnerships with China on productions".

"We are focused on delivering new opportunities and connections globally for everyone attending from the Asian creative sector across the week, and hugely appreciative of their support for this first MIP London," she said.

Registrations for MIP London hit 2,000 in mid-February, organisers RX France said during the announcement of the international finalists for the MIPFORMATS Pitch 2025 with FOX Entertainment Global.

Asian finalists in the unscripted pitch are *Minus Life*, a factual entertainment format created by Korea's Studio CR Inc; and *Save Your Cash*, a physical challenge game created by the Philippines' ABS-CBN Studios.

MIP London runs from 23-27 February 2025.

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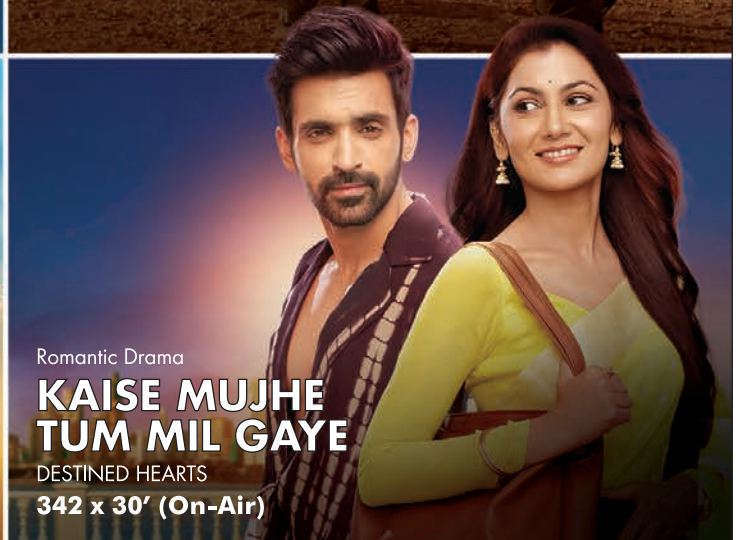
Telenovela (Spanish) - Romantic Drama  
**VALENTINA**  
MY SPECIAL LOVE  
60 x 60'



Movie - Romantic Drama  
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**Robi Domingo, Melai Cantiveros to host *Pilipinas Got Talent* return after seven-year break**

The Philippines' ABS-CBN is counting down to the return of *Pilipinas Got Talent* after almost seven years, casting Robi Domingo and Melai Cantiveros as hosts of the seventh season come-back.

The Manila-based programmer is also pushing engagement with online gap show *PGT Exclusives*, co-hosted by Lorraine Galvez and Wize Estabillo.

The full set of judges for the new season has not yet been announced.

Auditions were held in Manila on 19 and 25 January, and were open to any talent, with no age limit.

The airdate has not been confirmed.



*Pilipinas Got Talent* hosts Robi Domingo and Melai Cantiveros

**ABC, PBS, ITV Studios out in the cold**  
Production begins on natural history show, *Ages of Ice*



*Ages of Ice*

Australia's ABC, PBS and ITV Studios with support from Australian film bodies, Screen Australia and Screen NSW, have started production on natural history series, *Ages of Ice*, from Emmy Award-winning producer Northern Pictures.

*Ages of Ice* will broadcast on ABC TV and streaming platform ABC iview in 2026. The show will be distributed internationally by ITV Studios.

The three-part series follows scientists exploring Earth's coldest corners to understand the changes of ice and what this means for our planet's future.

The announcement was made by ABC head of documentary & specialist, Susie Jones; Diana El Osta, PBS's executive in charge; Northern Pictures' head of factual, Karina Holden; Screen Australia head of documentary, Richard Huddleston; and head of Screen NSW, Kyas Hepworth.

Holden said the series ventured into some of the most formidable and breathtaking landscapes on Earth, and that filming in these remote extremes "has been an extraordinary challenge", both physically and logistically.

**Rewind Networks' HITS and HITS MOVIES launch on Now TV; new carriage deal marks return to Hong Kong**

**Video signals deep roll-back in early production ambitions; Indonesian platform buries exuberance, hits 100 originals in 10 years**

**Indonesian streamer Salto showcased its 2025 road slate at an event in Jakarta, adding 14 original TV series to the schedule for 2025**

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### StarHub entertainment subs/revenue drop for 2024; company says profit up 7.7%

Singapore's StarHub's entertainment revenue dropped 6.8% to S\$212.4 million/US\$159 million for 2024. Entertainment subs ended the year at 306,000, down from 337,000 at the end of 2023. Overall, StarHub reported a net profit of S\$161.7 million/US\$121 million for the financial year to end December 2024 – a 7.7% year-on-year increase. The company says its market share increased across mobile, broadband and entertainment segments. StarHub reported service revenue of S\$2 billion for 2024 (an increase of 3.9%) and total revenue of S\$2.4 billion (+1.4%). CEO Nikhil Eapen said Enterprise continued to be StarHub's key growth driver, and that the complementary Entertainment business continued to offer an "unprecedented breadth of sports and OTT content, strengthening the Group's Infinity Play proposition".

### Singtel TV revenue drops again, mobile data soars

Singtel's TV revenue dropped another 3.8%, ending 2024 at S\$101 million/US\$75.2 million for the first nine months of its financial year, down from S\$105 million/US\$78.4 million in the same period in 2023. Singtel's mobile data usage was up 20% in the nine months to end December to 14GB a month per user. Singtel reported net profit of S\$2.6 billion in the nine months (including exceptional items). Underlying net profit was S\$1.9 billion, an increase of 11%.

## Fremantle, Nippon TV tie up on *Ants*

Japanese competition format inspired by ant colonies



*Ants*

Fremantle has acquired worldwide (ex-Asia) distribution rights to Nippon TV's unscripted format, *Ants*.

The deal, announced just ahead of MIP London, which opens this weekend, also gives Fremantle rights in Indonesia and India, where the company has production offices, and Singapore.

Nippon TV will take care of distribution in the rest of Asia.

The show, inspired by real ant colonies, transforms contestants to the size of ants who have to compete in super-sized challenges such as transporting food items across a giant kitchen.

The competition show was created and produced by Nippon TV and further developed by Fremantle North America for global expansion.







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## Bad Guys puts Indonesia back on the scripted formats map

### Korean remake marks new co-pro era for CJ ENM HK, BASE Entertainment and Vidio

The Indonesian version of CJ ENM's Korean crime action series, *Bad Guys (Pulpen dan Pisau)*, premieres today (21 Feb), putting domestic platform Vidio on the region's scripted adaptations map and marking a new direction for the 10-year-old platform.

The 10-episode series, produced by BASE Entertainment with CJ ENM for Vidio, is part of Vidio's restructured content era under Mark Francis, who joined in November 2023 and is steering originals away from the more-is-more approach to a better considered, tighter originals slate.

The Indonesian series also marks an expanded direction for CJ ENM Hong Kong, which is on board as a co-production partner for the first time and will distribute the Indonesian series globally.

*Bad Guys Indonesia* stars Oka Antara as Jaka, an obsessive workaholic cop with a crazy idea to release convicted criminals to support the investigation into his daughter's murder.

The pitch came from BASE (*Cigarette Girl/Gadis Kretek*), which was looking for remakes for Indonesia following the success of time-travel detective series *Tunnel* for Gojek's GoPlay in 2019/20. BASE's adaptations also include CJ ENM's sports comedy film, *My Annoying Brother*.

"One of the titles that we felt would work was *Bad Guys* because of the set-up of a cop having to team up with criminals in order for justice to be served and the potential for some great action scenes as well," says BASE co-founder, chief creative development officer and executive producer, Tanya Yuson. "The premise itself isn't usual, but the fun really is in the watching," she said in the run up to the premiere.

For Vidio, the show's lighter tone, relative to the usual dark and brooding crime category, and accessibility was a selling point, Francis says. "This was an opportunity to broaden the genre and invite a more co-viewing audience," he adds. Vidio's action/crime series in the



*Bad Guys (Pulpen dan Pisau)*

past have tended to skew male.

CJ ENM's original Korean story was totally reworked for Indonesia. "We learned from doing *Tunnel* that there is no cutting and pasting when it comes to bringing over a title to this market. While the emotions are universal, we have to really reshape these characters so that the audience can relate to them," Yuson said.

"Culture also affects some of the motivations and dynamics for the plot. We kept the general shape of the plot, plus the key motivation of the lead character," she adds.

The mystery was also reworked to take into account local reality, including the police and justice systems.

"This version also has fewer episodes, so we've streamlined it from the original, but really maximised the emotional arc of the characters so we understand what's at stake when they go in for the fight," Yuson said.

*Bad Guys* was directed by Ferry Pei Irawan (*Wiro Sableng: 212 Warrior*) and William Chandra (*Perempuan Bergaun Merah*), who have both handled huge genre films. "They know all the ins and outs of how to manage an ambitious production such as this," Yuson says.

*Bad Guys* expands Indonesia's TV formats footprint into scripted drama series

for the first time in about five years. And even before then, they were rare. "Now we're seeing more and more of them – both in film and series," Yuson says.

The country has for decades been an unscripted leader, with seemingly insatiable appetites for big-brand titles such as *MasterChef*, now in its 12th season in Indonesia and *Indonesian Idol*, which has run for 14 seasons.

In addition to *Tunnel*, previous scripted series adaptations in Indonesia include Warner Bros Television's *Gossip Girl*, which also streamed on GoPlay, and *Pretty Little Liars*, also from Warner Bros Television, which streamed on Viu.

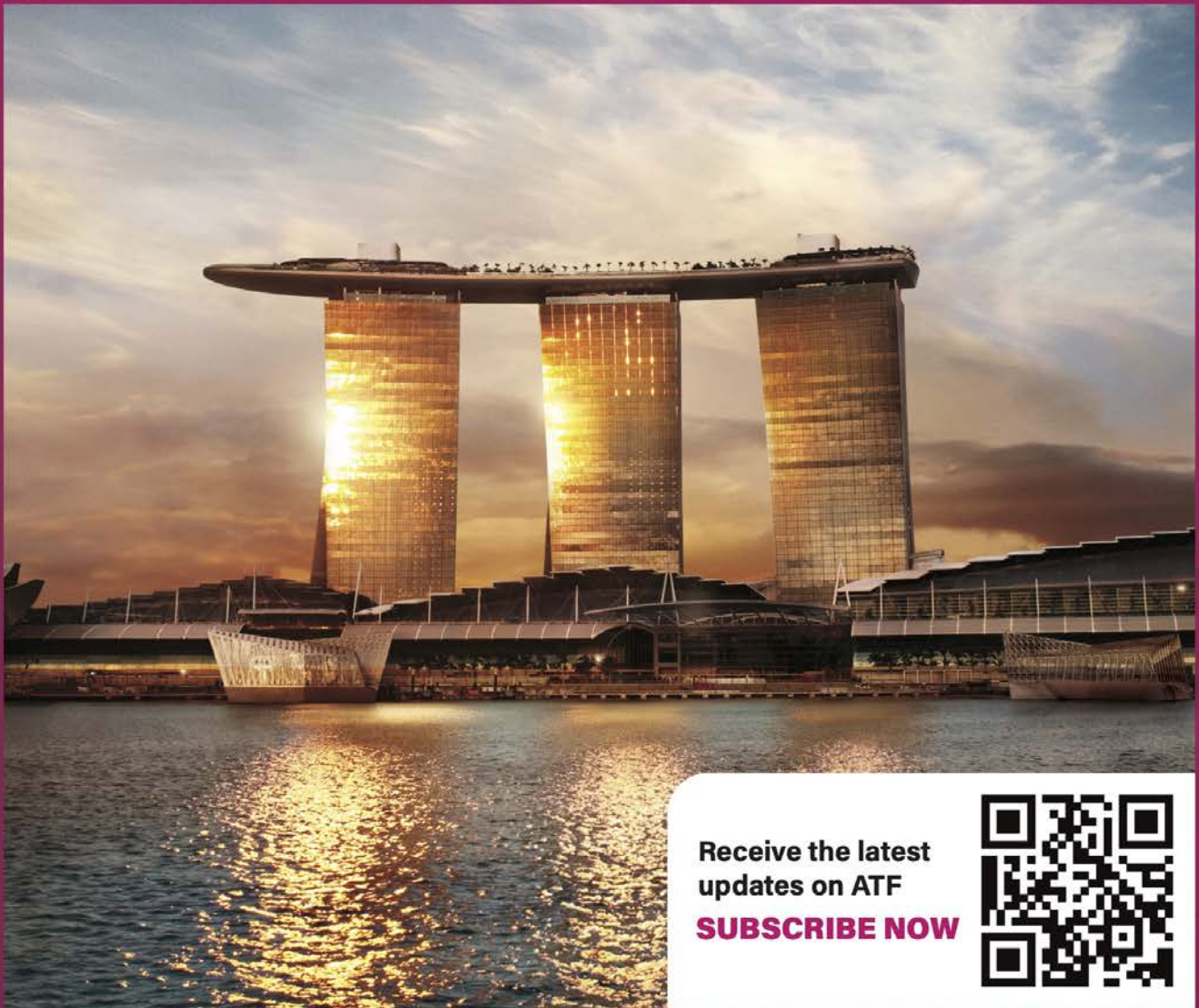
CJ ENM Hong Kong has now taken the lead in both series and film, riding Indonesia's theatrical and streaming growth. Next up is a remake of 2020 Korean box office hit *Pawn*, CJ ENM's first co-production with Visinema Pictures, which is known for some of Indonesia's most successful films, including family drama *Keluarga Cemara (2018/2022)*, *Nanti Kita Cerita Tentang Hari Ini (2020)*, and heist thriller *Mencuri Raden Saleh (2022)*.

The film, scheduled for release in August this year as *Panggil Aku Ayah*, is about a mother who offers her nine-year-old daughter to debt collectors as collateral for a loan she is unable to pay. – By Janine Stein

2025

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## Indian originals shapeshift as streamers eye expanded reach SVOD lineups mimic traditional TV; unscripted, factual, entertainment swell line-ups

In the past month, India's **Amazon MX Player** showcased 100 titles on its 2025 slate. **Netflix** added 26 Indian originals, including Vikramaditya Motwane's grim and gripping, *Black Warrant*. The newly branded **JioHotstar**, launched on 14 Feb with a powerful sports play, big-ticket international brands, a slate of Korean dramas, originals such as *Oops Ab Kya?* (an adaptation of *Jane The Virgin*), and a commitment to making premium entertainment accessible to all. Meanwhile, **SonyLIV**, better known for cerebral shows such as *Rocket Boys* and *Freedom at Midnight*, is pushing adaptations of global unscripted formats (*Shark Tank*, *Million Dollar Listing*).

Genres in this latest streaming entertainment environment range wide, across scripted and unscripted, from the life and mysterious death of paranormal explorer Gaurav Tiwari, in *Bhay (Fear)* to free miniTV show *Who's your Gynac* on Amazon MX Player to Netflix's Emmy award-winning *Delhi Crime*, which returns in 2025 for a third season along with second seasons of *Kohrra* and *Rana Naidu (Ray Donovan)*. Plus there's the new slew of Turkish and Korean dramas dubbed in multiple Indian languages.

In this smorgasbord of tastes, cultures, regions, languages and genres, streaming platforms' determination to expand their reach is clear.

After 24 months of consolidation and cost-cutting, the chosen vehicles to this new goal look and feel like well-written and well-cast TV shows – a step up from free-TV broadcast soap culture but a dial back from the high-end premium limited series that traditionally define subscription streaming services.

Everything about India's 2025 line-ups speaks to this new battle between the big four SVOD players – JioHotstar, Amazon Prime Video, Netflix and SonyLIV.

The top end of the market is already spoken for with 125 million subscribers (source: MPA) and reach of about 375 million viewers in 2024. To make money, streamers need to expand reach, pushing into a free and ad-supported,



*Dining with the Kapoors*, Netflix

curated or user-generated content landscape dominated by YouTube, Meta and India's state-owned, DD Freedish.

India has 650 million smartphone users and a traditional TV audience of 900 million. 50 million homes have Connected TVs, increasing potential reach in existing member homes.

Much of this explains the mass-market, family-friendly programming and release choices streaming platforms are making. In a significant change, producers are also being asked to come up with 100-episode shows instead of seven- or 10-episode series.

A year after it acquired MX Player, Amazon's Mini TV/MX Player blend remains emphatically free and claims to reach 250 million unique visitors a month. "On texture of content we have gone even wider. That is not just because of the acquisition (of MX Player) but also because of the landscape," says Karan Bedi, director and head, Amazon MX Player.

Netflix is taking a bigger bet on non-fiction, with shows like *The Greatest*

*Rivalry – India vs Pakistan*, which one might see on the still-popular linear free-TV channels. The series premiered on 7 Feb to a #1 spot on Netflix India's top 10, and held its lead for the following week. From April, *The Greatest Rivalry – India vs Pakistan* joins live streaming of World Wrestling Entertainment (WWE). India is a major WWE market, attracting more than 50 million viewers to RAW alone.

Netflix also has blockbuster local talk show, *The Great Indian Kapil Show* with comedian Kapil Sharma. The series returns for a third season this year. Sharma started building his TV brand with Sony in 2016. He boarded Netflix in 2024 as part of the bid to broaden the audience base.

But even if it looks like streaming in India is adopting a traditional TV character, SVOD's offering remains compelling and some differences are clear.

As Monika Shergill, Netflix India's VP content, says: "You can't programme for TV the way we do for streaming, which can offer many things to many people".

– by Vanita Kohli-Khandekar



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## The Last Dance breaks records by challenging traditions

Local identity, production funding and resilience drive Hong Kong's mad film moment

Hong Kong films have been having a mad moment – none more so than Anselm Chan's *The Last Dance*. The territory's 2019-20 political upheavals and the beginning of the COVID era further underlined the different direction that filmmakers in the territory have taken from their mainland China cousins, where patriotism and spectacle are the dominant trends.

The current Hong Kong movement is built on a sense of local linguistic and territorial identity, production funding that is once again largely locally sourced and a resilient, can-do spirit.

*The Last Dance* is a drama in which a man (portrayed by Dayo Wong) reinvents himself as a funeral parlour operator after his wedding planning business goes awry. To succeed, he has to find an accommodation with the fearsome previous owner of the business (played by Michael Hui) and overcome stubborn elements of patriarchy and superstition that diminish the role of women, notably one portrayed by Michelle Wai.

The film's director, Anselm Chan, told ContentAsia that Hong Kong's filmmakers and audiences are evolving.

"In the past, Hong Kong films often followed a commercial formula of sex, comedy or action. But audiences are more sophisticated today and we see that the recent record-breaking films have no formula," he said.

The feature is the third Hong Kong film in 18 months to break the territory's all-time box office record for a locally made movie.

The two previous claimants were *A Guilty Conscience*, a courtroom drama that emphasises the rule of law and taking responsibility for one's actions, and action thriller *Twilight of the Warriors: Walled In*, set in the fabled Kowloon Walled City and reputed to be the territory's costliest-ever film production.

*The Last Dance*, released in early November after minor festival premieres in Hawaii, Hong Kong and



"Audiences are more sophisticated today and we see that the recent record-breaking films have no formula."

Anselm Chan, Director, *The Last Dance*

Tokyo in mid-October and went on to achieve over HK\$152 million/US\$19.5 million during its two months in local cinemas. It also had impressive, shorter runs in Malaysia, the U.K. (where there is now a large expatriate Hong Kong population) and mainland China, where it earned some US\$27 million.

"Under the old system, the two main protagonists would have clashed throughout. We broke with that and made a film which first serves the drama in the script. To make that transition we needed actors who were willing to play along," said Chan.

"I wanted to make a film about life and death told through funerals. My producers were hesitant. They thought it very niche and could not see any comedy in my (incomplete) script. I lied and said that it would be there on set, but actually I wanted to take comedy actors and show that they are capable of real acting performances," Chan said.

"Wong [a comedian who became a major star with *A Guilty Conscience*] initially rejected my pitch, but at a chance meeting in a café he heard me out, loved the premise and encouraged me to complete the screenplay."

"My producers had an even deeper intake of breath when I said that I wanted to cast [veteran funnyman] Hui. After completing the script, I met Hui in the same coffee shop as before. [Hui] liked my concept of comedians doing real acting and agreed to join the production on one condition," Chan said.

"I had to promise him that on set I would never let him slip into being the old Michael Hui. 'Never let me forget this is the new era,' he would tell me, but of course he was too professional ever to need such a reminder," Chan said. – by Patrick Frater

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Timo Tjahjanto's "The Shadow Strays" hits top 10 lists in 85 countries; high-act feature debuts at #2 on non-



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ribed the film as  
13, has an unex



**The Mantis: Original Sin** (8x60 mins)  
 Genre: Crime thriller  
**Studio S by SBS**  
 Contact: Alice Kwon,  
 mink.kwon@sbs.co.kr



**Long Bright River** (8x60 mins)  
 Genre: Drama  
**Sony Pictures Entertainment**  
 Contact: Eugene Lin,  
 Eugene\_Lin@spe.sony.com



**Detective Finnick** (52 episodes;  
 26x11 mins, 26\*7 mins)  
 Genre: Comedy, Adventure  
**Animation Media Group**  
 Contact: Maria Makedonskaya,  
 sales@animation.media



**There's a Rabbit on The Moon**  
 (23x45 mins)  
 Genre: Romantic Drama  
**ONE31 Company Limited**  
 Contact: Wanida Boonprasertwattana,  
 wanida.boo@onee.one



**Cold Water** (6x60 mins)  
 Genre: Thriller  
**ITVS**  
 Contact: Augustus Dulgaro,  
 augustus.dulgaro@itv.com



**Northwoods Survival** (8x60 mins)  
 Genre: Adventure, Lifestyle, Travel  
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	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	4-7	Taiwan Creative Content Fest 2025 (TCCF)	Taipei, Taiwan
	4-5	Dubai International Content Market 2025 (DICM)	Madinat Jumeirah, Dubai
	29 Nov-6 Dec	Jogja-NETPAC Asian Film Festival 2025	Yogyakarta, Indonesia
	29 Nov-1 Dec	JAFF Market 2025	Yogyakarta, Indonesia
December 2025	3-5	Asia TV Forum and Market 2025 (ATF)	Singapore
	3-4	AVIA: Asia Video & OTT Summit 2025	Singapore

# Domestic shows dominate Thai demand

## Thai dramas *Fouever You* and *Good Heavens!* lead

Other than *Squid Game*, which is still streets ahead of demand for average titles, Thai originals dominated demand for the week of 20-26 January. Demand was led by GMM25's *Fouever You* and BEC World's *Good Heavens! I'm a Goose Not A Swan* for free-TV station Channel 3, according to Parrot Analytics.

Romantic drama *Fouever You* is about a young man on a mission to forget his ex only to find it's not that simple.

Produced and directed by Yuthana Lorphanpaibul, *Good Heavens! I'm a Goose Not A Swan* is about a time-traveling modern woman who inhabits a courtesan's body in Rama III's era. Forced into sex work, she gets caught up in a murder case with a police officer.

Netflix dominated demand for digital originals list for the week, with the top three titles (*Squid Game*, *Sakamoto Days*, *American Primeval*) and *Arcane* at #7.

### Top 10 overall TV originals: Thailand

Rank	Title	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	51.1
2	<i>Fouever You</i> (เพราะรักนำทาง)	21.6
3	<i>Good Heavens! I'm A Goose, Not A Swan</i> (คุณพี่เจ้าขา...ดิฉันเป็นท่านมิใช่หงส์)	19.3
4	<i>GAP</i> (ทฤษฎีสัมพัทธ์)	18.5
5	<i>We Are</i> (คือเรารักกัน)	17.1
6	<i>Us</i> (รักของเรา)	16.4
7	<i>The Voice Thailand</i>	15.8
8	<i>Perfect10 Liners</i> (สายรหัสเวทมนตร์)	15.0
9	<i>ONE Championship</i>	14.6
10	<i>M Countdown</i> (엠카운트다운)	14.6

### Top 10 digital originals: Thailand

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	Netflix	51.1
2	<i>Sakamoto Days</i> (サカモトデイズ)	Netflix	14.5
3	<i>American Primeval</i>	Netflix	14.1
4	<i>Silo</i>	Apple TV+	14.1
5	<i>Landman</i>	Paramount+	12.1
6	<i>Star Wars: Skeleton Crew</i>	Disney+	11.9
7	<i>Arcane</i>	Netflix	11.9
8	<i>Shogun</i>	FX	11.8
9	<i>It's Never Sunny In Limerick</i>	youtube	10.8
10	<i>Severance</i>	Apple TV+	10.7

#### Date range: 20-26 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



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