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## Japan's Fuji leans into scandal damage control

Corporate honesty, trust  
at stake, shareholder  
Rising Sun says

Japanese media conglomeration Fuji has moved into full damage-control mode – including appointing an independent investigation committee – after an ill-managed celebrity scandal that has heaped shareholder ire on the company's board, and sent advertisers fleeing.

The full story is on page 4

# FILMART

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## Astro up 150% on *From KL to PL* series return

Malaysian platform scores with second season of football reality/travel original



Mierul Aiman (centre) from *Project High Council* in *From KL to PL*

Astro returned its home-grown Premier League "sportainment" show – *From KL to PL* – for a second season this month, logging an audience engagement increase of close to 150% compared to the debut of season one, the Malaysian platform says.

Audience data also shows higher year-on-year engagement with the Premier League overall, with a particular uptick among younger women, Astro says.

The original series – a first in Asia for the Premier League – follows a team of Malaysian celebrities across England offering a perspective on the world's highest-value sports property.

The new five-episode season in-

cludes a *Bola Tepuk* match between Malaysia and the Premier League's Levi Colwill. A traditional game where players hit the ball with their hands, *Bola Tepuk* is most often played in Malaysia in schools and communities as a recreational activity.

Astro's head of content, Agnes Rosario, and the platform's head of sports, Nicholas John, pitched the travelogue/reality-style series to the Premier League in 2023 as a marriage between "our entertainment capabilities and our sports production access".

With League bosses on board, the show was created, written and produced by Astro's internal team in Kuala Lumpur, with Premier League support

in accessing clubs and players.

Days ahead of the season two premier, the league's chief media officer, Paul Molnar, called the series "unique" and said the collaboration "showcases the global appeal of the Premier League and provides an opportunity for fans to connect with the competition in a new way".

Season two brings back TV/radio host Nabil, and female national team footballer Intan Serah. New faces include Mierul Aiman, star of Malaysian drama *Project High Council*, and Astro Arena sports journalist, Bang Med.

*From KL to PL* airs on the Astro Ria channel, on-demand service Astro GO and streaming platform sooka.

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# FILMART kicks off 2025 countdown with enhanced IP platform

## March event promises centralised online hub, expanded opportunities & collaboration



FILMART is gearing up to debut a new online **IP Catalogue** service on its existing platform ahead of the 29th edition of the annual FILMART event, which takes place from 17-20 March 2025 at the Hong Kong Convention and Exhibition Centre.

The new IP Catalogue, available from late February to mid-April, will serve as a centralised hub for FILMART exhibitors to present detailed project information. It will feature a diverse range of entertainment content, including film, TV series, and animation, with advanced search and filtering capabilities designed to enhance the visibility of creative projects and facilitate connections with potential business partners.

IP Catalogue also enriches the physical exhibition experience by allowing visitors to discover interesting content and potential partners before the event, while providing a platform to follow up on negotiations after the fair, the HKTDC says.

Highlights at this year's event include the return of the **EntertainmentPulse** conference track, featuring specialised panel discussions covering key trends and challenges in the entertainment industry.

This year's topics will include an in-depth analysis of the ASEAN film market, recent developments in Asian animation production, streaming platform strategies, AI technology in film production and behind-the-scenes insights into recent Hong Kong productions.

FILMART 2025 will also host co-production panels and events designed to connect producers from around the world,

fostering international relationships and exploring collaboration opportunities. These programmes aim to nurture emerging Hong Kong producers while promoting global talent exchange.

This year, new pavilions from **Cambodia, Vietnam, and Australia (New South Wales)** will join returning pavilions – led by government and ministry representatives – from major Asian markets, including **Japan, Korea, mainland China, Thailand, and the Philippines.**

Organisers also highlighted strong participation from European and North American markets, including **France, Italy, the U.K., and the U.S.**

Local exhibitors joining this year's FILMART include producers/distributors **Edko Films, Emperor Motion Pictures, Entertainment Power, Golden Scene, MakerVille, MediaAsia, Mei Ah Entertainment** and **Sil-Metropole**, as well as media/broadcasters **RTHK** and **TVB**, all of which will showcase their latest projects reflecting Hong Kong's position as a central hub for Asia's entertainment industry.

The goal is to create an ideal platform for expanding distribution networks, exploring cross-border collaborations, and seeking new investment opportunities, the HKTDC says.

Ahead of the March 2025 event, last year's exhibitors highlight the value in fostering business connections.

A representative from Shanghai streamer Bilibili said that, "compared to similar exhibitions in Asia, the scale of FILMART is larger and attracts higher-

quality buyers, which is very helpful for expanding our business".

"We've met with quite a lot of our Chinese distributors, but also distributors from Japan, Korea and Southeast Asia. I have met about eight companies that I would never have met with if I hadn't been here," said London-based international sales agency, Film Seekers U.K.

"We have been looking forward to coming here to meet our valued clients and have intimate face-to-face business discussions with them, as well as exploring meetings with new potential clients. We met a lot of new people here, such as from Hong Kong, China, Thailand, and South Korea," said Japan's TV Asahi Corporation.

FILMART 2025 presents a prime opportunity for industry professionals to engage with the global entertainment community.

With an enhanced online IP platform, diverse exhibitor lineup, and valuable networking opportunities, FILMART remains a key event for those seeking success in the Asian market.

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# Japan's Fuji leans into scandal damage control, heads roll

## Corporate honesty, trust at stake, shareholder Rising Sun says

Japanese media conglomerate Fuji has moved into full damage-control mode – including appointing an independent investigation committee and a new president – after an ill-managed scandal that has heaped shareholder ire on the company's board and sent advertisers fleeing.

Both Fuji TV's chairman, Shuji Kano, and president, Koichi Minato, resigned today (27 Jan). Senior managing director, Kenji Shimizu, takes over as Fuji TV representative director and president, effective tomorrow (28 January 2025).

At the core of the outrage is former member of 1990s pop idol group, SMAP, Masahiro Nakai, who is alleged to have sexually assaulted a woman at a Fuji TV staff party in 2023, and the inept way Fuji handled the matter. Nakai retired this month.

A press conference was held today (Monday, 27 Jan) to explain the committee set-up and to look at the measures Fuji may put in place to prevent a recurrence.

The independent committee's report is expected to be submitted by the end of March this year. Fuji TV said it plans to make the report's findings public.

Fuji TV initially denied that Masahiro or any of its executives were involved in the scandal, and took to social media to defend their position. The company said on social media platforms that the senior manager alleged to have arranged the dinner was "not even aware" of the party at which the alleged incident is said to have taken place.

Now Fuji, in addition to apologising, says it is leaving the investigation to the committee to "objectively and independently investigate the facts of the matter, examine our post-incident response, and assess the effectiveness of our group governance".

The independent committee's establishment follows blistering criticism in the middle of January from Fuji shareholder Dalton Investments' affiliate, Rising Sun Management in the Cayman Islands.

In a scathing letter to Fuji management in mid-January, Rising Sun talked about the corporation's "fundamental



Masahiro Nakai

Credit: Jiji Press/EPA

honesty" being in question, and said, as one of the largest shareholders, it was "outraged".

Rising Sun said the uproar "reflects not only a problem in the entertainment industry generally, but, specifically, it exposes serious flaws in your corporate governance," the letter said.

Rising Sun also pointed out the "lack of consistency and, importantly, transparency in both reporting the facts and the subsequent unforgivable shortcomings" in Fuji's response. The letter said viewer trust had been undermined and shareholder value eroded.

"A case that shakes viewers' trust and undermines confidence in your company's transparency and crisis management capabilities, leads inevitably to questioning the fundamental honesty of the corporation – there can be no greater matter of concern to all your shareholders, because, as we never tire of telling you, we are Fuji Media's owners. As one of your largest shareholders, controlling over 7% of the company's

stock, we are outraged!," Rising Sun said in its open letter.

Rising Sun took the opportunity to remind Fuji bosses of previously raised issues – the board's composition and age, "as well as your inefficient conglomerate corporate structure".

The Masahiro incident has plagued Fuji since the end of last year, when reports emerged about the alleged assault in mid-2023. Prior to today's resignation, Fuji TV president, Minato Koichi, apologised for the way the matter was handled.

Meanwhile, TV Asahi has axed Masahiro's show, *Nakai Masahiro no Doyoubi no Kai* with immediate effect "in light of various feedback from viewers and reactions from advertisers".

TV Asahi said it was considering a replacement for the slot from April.

Japan's other broadcasters – including commercial giant Nippon TV – have been quick to act should any of the dirt land on them, outlining harassment procedures and highlighting reporting hotlines for human rights violations.

# Netflix's stellar year, local programming commitment pays off

## Significant video industry growth projected to 2029; UGC/social video lead

Netflix's strong Q4 and FY2024 performance was propelled by impressive growth in the Asia Pacific region, which contributed 30% to net new subscriber growth and 12% to revenue growth (20% in Q4), Media Partners Asia (MPA) said in its latest insights briefing.

MPA said Japan remained vital with Netflix at more than 11 million subscribers and more than US\$1.2 billion in revenue, while India demonstrated strong monetisation, contributing 17% to revenue growth with over 15 million subscribers.

"The impact of local programming remains significant, driving significant customer acquisition and engagement," the briefing said.

In Q4, local content dominated in Korea and Japan. India saw similar success with local programming powering 65% of new acquisitions and over 40% of engagement. Korean content resonated strongly in Southeast Asia and Taiwan, while local content shone brightly in Indonesia, Taiwan and Thailand, MPA said, highlighting *Squid Game* season two's "stellar engagement" across key APAC markets.

MPA projects substantial video industry growth in the Asia Pacific region, with US\$16.2 billion in incremental revenue between 2024 and 2029 across 14 markets. This growth is driven by online video (+US\$24.1 billion), led by UGC/social video.

At the same time, traditional TV is expected to contract by US\$8 billion, according to the 2025 Asia Video & Broadband Dynamics.

Six key markets – India (26%), China (23%), Japan (15%), Australia (11%), Korea (9%) and Indonesia (5%) – will account for approximately 90% of incremental video industry revenue growth.

The fastest-growing segments in terms of incremental new dollars over the next five years will be UGC/social video (US\$10.7 billion), SVOD (US\$8.4 billion), and premium AVOD (US\$5.0 billion).

UGC/social video platforms, led by YouTube (ex-China), Meta, ByteDance and others in China, will remain dominant, increasingly leveraging AI to drive growth.

While subscription revenue will contribute 35% to online video's growth, advertising will remain dominant, contributing 65%. In 2024, advertising accounted for 52% of total APAC video revenue; this is projected to increase to 54% by 2029, fueled by the expansion of premium AVOD.

MPA also said connectivity would fuel growth.

"Active connected TV (CTV) penetration is rapidly increasing, boosting big-screen engagement and monetisation," the latest briefing said.

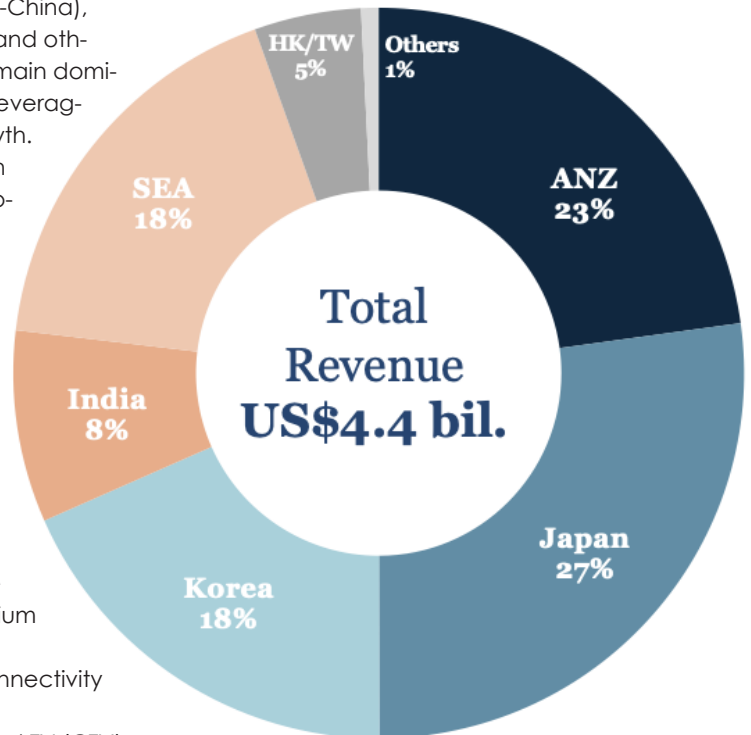
By 2029, active CTV penetration will reach 85-90% in Australia, Korea and Japan and 25-50% in India, Indonesia, and Thailand. Fixed broadband growth (excluding China) is projected at a 4.2% CAGR (2024-2029), driven by fibre deployments in key markets.

The SVOD subscription surge, which "significantly accelerated in 2024", was driven by India, China, Japan, Thailand, Indonesia, Korea and Australia.

SVOD subscriptions are projected to grow from 644 million in 2024 to 870 million by 2029 (APAC ex-China: 296 million to 505 million, an 11.3% CAGR). This growth is supported by new low-cost ad tiers, expanding sports offerings, and the growth of local content marketplaces and new formats.

MPA pointed out shifting power dynamics in the region's video industry.

Netflix APAC Revenue by Region (2024)



Note: Revenue includes both subscription & advertising  
Source: MPA Alpha Briefing

The Big 6 (YouTube, Netflix, Meta, Disney, Amazon Prime Video and TikTok) held a 67% share of the online video revenue market (ex-China) in 2024.

"This share is projected to decline to 62% by 2029 as local players gain prominence in India, Indonesia, Japan, Korea, and Thailand," MPA said.

YouTube consistently ranked among the top two video industry monetisers (streaming and TV) across four of the six largest markets in 2024. However, local players led in India, Indonesia, and Korea, MPA said.

"In premium VOD, Netflix led in all markets except India (JioCinema), although local competition is strong in Indonesia, Japan, Korea, and Thailand. Four of the top 10 largest VOD platforms by streaming revenue in Asia Pacific during 2024 originated from China," the briefing added.

## April debut for TurtleMe's *The Beginning After the End*

First two seasons are a "drop in the ocean," author Brandon Lee says

Billed as the first American webtoon to be adapted as a Japanese anime, *The Beginning After the End* is a fantasy adventure saga involving reincarnation, power games and mysterious creatures. The show debuts from April as an animated series on Fuji TV's +Ultra programming block and on Crunchyroll.

Author Brandon Lee, better known under his pen name TurtleMe, told *ContentAsia* that despite starting with a two-season order, the new show barely scratches the surface of the massive universe he has created. "It is a drop in the ocean," he says.

*The Beginning After the End* is about youngster Arthur Leywin, the reincarnation of a warrior king. In his new form, Arthur is able to call on magical powers, the wisdom and experience of the dead king and his own youthful ideals. But his quest to correct past mistakes and live a peaceable life among friends is deflected by war among the clans that forces Arthur to learn life lessons and become a more dominant leader.

California-based Lee says that instead of studying hard at school, he read dozens of comics, manga and graphic novels, including some written in Korean, and that *The Beginning After the End* was both an ode to his misspent youth and, initially, a hobby.

Presented as a serialised novel with illustrations initially provided by Fuyuki23 that Lee uploaded weekly, the efforts were spotted by a producer at online publishing platform Tapas, which has been owned by Korean tech giant Kakao since 2021.

On Tapas since 2017, the franchise now runs to 11 online novels and made the transition to Korean-style webtoons in 2018, with some 200 episodes to date also on Tapas.

Available in seven languages, *The Beginning After the End* claims over 61 million online reads, of which 36 million are for the web comic. That makes it one of Tapas' top titles and gives reported revenues of some US\$500,000 a month. Six print volumes have been published by



*The Beginning After the End*

Kadokawa and Hachette's Yen Press.

The step up to Japanese-language anime is driven by investment from Sony-owned Crunchyroll, which has employed Japan's Studio A-Cat to handle series animation and production.

The show is directed by Motonaga Keitaro, scripted by Kono Takamitsu and has Fujiwara Natsumi confirmed as the voice of Arthur and Furukawa Makoto in the role of King Grey. No other cast has yet been disclosed.

Studio A-Cat has chosen to create 24 episodes, which it breaks down as two 12-episode cycles, and to leave most of Lee's nearly two million words for future seasons.

"I was of the mindset that maybe we should go fast to reach the really juicy parts, grab the readers' and viewers' interest and get renewed," says Lee. "But the studio wanted to delve into the characters and flesh out the early parts of the story."

Lee has been consulted throughout on matters relating to the story and is credited as an executive producer. "I need to be careful of making sure that, while

we try foreshadowing, we avoid spoilers for things that will be important later on."

In terms of visuals, Lee says that the studio has kept closely to the now-established style of the webcomic, but has amplified the character design.

Tapas and Crunchyroll may be hoping for multiple impacts. Lee says that the core audience for the novels has always been young adult males. But he notes that his writing has matured over a decade of effort and that many of his readers have stuck with the property, thus naturally expanding the age range.

"Studio A-Cat is trying to further broaden the demographic, making it more accessible and more relatable to a wider array of ages and genders," says Lee.

And they are looking for a trickle-down effect for the Tapas-controlled source material too.

"A lot more people watch anime than they read web comics. A percentage of those people will probably be interested enough to want to know more. That'll lead them to reading the web comic," Lee says.

– By Patrick Frater

## Netflix adds 1st Vietnamese horror original to global slate

Universal tales of human longing and choices in impossible situations, Ham Tran says



*Devil's Diner*

Horror series *Devil's Diner* premiered on Netflix at the weekend, marking the TV series directorial debut of leading Vietnamese-American filmmaker, Ham Tran.

The 6x30 mins drama-horror series (*Tiệm ăn của quỷ*), was conceived and financed as the streamer's first Vietnamese original series, though it does not now carry that label. Nevertheless, it remains exclusive to Netflix and will be available across 190+ territories.

Production is by horror specialist Zero Hour Films, Ho Chi Minh-based film production boutique Kontribute, and East Films, a U.S.-Vietnamese production company which includes Ham Tran and festival programmer Anderson Le among its founders.

The series probes human frailties such as ambition, desire and the classic moral

conflict of self versus duty to family. The vector for such exploration is a modern-day Vietnamese diner, which not only serves excellent cuisine but also grants its patrons their deepest wishes – albeit at a price.

Fronted by a seemingly avuncular, middle-aged chef (portrayed by Lê Quốc Nam) who appears in all episodes, the six stories specifically explore Buddhism's five mortal sins – greed, anger, delusion, pride and suspicion – as well as Karma or the consequence of committing these sins.

Other leading cast in the show include Sỹ Toàn, Nguyễn Lê Việt Hưng, Thanh Hiền, Đình Hiếu and Hoa Trần.

The producers pitch *Diner* as falling somewhere between *Hannibal*, *Chef's Table* and *The Twilight Zone*. They also

suggest that the focus on Karma in the sixth episode acts as a world-building springboard for future seasons.

Tran received his film education at UCLA in the U.S. and has had two of his six feature directing efforts (*Journey From the Fall* and *Maika: The Girl From Another Galaxy*) premiere at the Sundance festival. He is also known as a commercials director, editor and film doctor who has worked on many of Vietnam's most commercially successful feature films.

"*Devil's Diner* is a deeply personal and ambitious project for me," Ham Tran says. "Through this series, we're not only telling uniquely Vietnamese stories but also universal tales of human longing and the choices we make when faced with impossible dilemmas." – By Patrick Frater

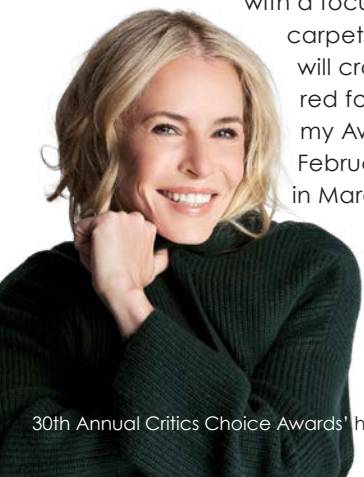
## Astro scores new win against EPL pirates

Malaysia's Astro is celebrating its second anti-piracy triumph after local pool cafe, Frenz Pool Café and Tuwang 69, was found guilty of copyright infringement. The cafe illegally streamed the English Premier League match between Manchester United and Brighton in September 2023, including all the Astro branding. The Kuala Lumpur High Court this month awarded Astro RM175,000/US\$40,000 in statutory damages and RM10,000/US\$2,265 in legal costs. Astro said that, unlike compensatory damages that require proof of actual losses, statutory damages emphasise deterrence and accountability. The January 2025 award follows Astro's first statutory damages award in November 2024.



## Rock Entertainment returns Critics Choice Awards live

ROCK Entertainment will air the 30th Critics' Choice Awards live from L.A. on Saturday, 8 February (GMT+8) at 8am, followed by a same-day encore at 6.45pm (GMT+8). Hosted by Chelsea Handler, the Awards' show is part of the Singapore-based regional channel's reworked live-broadcast strategy that airs three Awards shows – Critics Choice, People's Choice and Korea's Circle Chart Music Awards – live along with a focus on red carpet events. Rock will cross live to the red for the Grammy Awards 2025 in February, Oscars in March and the 2025 Emmys.



30th Annual Critics Choice Awards' host, Chelsea Handler

## Telkomsel adds micro-drama pack Indo platform ties up with short-video streamer FlexTV

Indonesia's Telkomsel has launched micro-drama/vertical video+data packs for between Rp22,200/US\$1.40 and Rp77,700/US\$4.80 in collaboration with local short-video streaming platform, FlexTV.

The premium pack offers 140,000 micro-drama episodes and includes a 6GB special data quota.

A lower-tier pack, involves the purchase of 500 "coins" and offers 3GB of data.

Announcing the new packs, the listed telco said the micro-drama market in China grew by 268% in 2023, with a market value of RMB37.39 billion/US\$5.3 billion, and forecasts of RMB100 billion by 2027.

The micro-drama slate will include a wide range of genres and titles, including *Love by Confinement*, *The Bride of The Wolf King*, *Mr. Williams! Madame is Dying*, and *The Security Guard is a Trillionaire*.

## ATV eyes micro-drama in new alliance Dragon Tiger Heroes lead HK ATV, Culturecom ambitions

Hong Kong's Asia Television Holdings (ATV) has signed a year-long strategic cooperation agreement that will, if it works as planned, produce a stream of mini/micro dramas from existing film and TV IP rights, and revitalise the *Dragon Tiger Heroes* series with a line of pop toy products.

ATV's new initiative with the Hong Kong listed Culturecom, which it said held "abundant" animation IP resources, will lean into AI and other technology to jointly create "an ecological and open platform for the film and television cultural and creative industries".

Announcing its plans, ATV mentioned film and TV projects such as "Hong

Kong Creative Dream Factory" (香港創意夢工廠), and "1978 ATV Movie Town" (1978 亞洲電視電影小鎮) with a mix of locations and AI tech.

ATV also said that the two companies would "jointly develop pop toy products that attract consumers of all ages, so as to achieve innovative breakthrough and market expansion in the field of culture and creativity".

"Both parties are of the view that the strategic cooperation will effectively integrate resources, optimise the industrial structure, broaden the investment and financing channels, enhance corporate efficiency and create greater business value in tandem," ATV said.

## Korea boosts small biz ad support Gov't agencies roll out commercial production funding

Korea's Communications Commission (KCC) and broadcast ad agency, the Korea Broadcast Advertising Promotion Corporation, have launched an initiative to help start-ups and small business owners produce broadcast video commercials.

The project, which launched with a public call for submissions on Friday (24 Jan), aims to support a total of 238 companies. Depending on the categories,

applications close between 21 & 27 Feb.

In a bid to revitalise regional economies, the total number of companies chosen will include 141 located outside metropolitan areas.

If selected, companies will receive support of up to KRW45 million/US\$31,000 for TV commercial production or up to KRW3 million/US\$2,000 for radio commercials as well as professional broadcast commercial marketing consulting.



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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
	28-31	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
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	11-12	MipJunior 2025	Cannes, France
	13-16	Mipcom 2025	Cannes, France
	28	AVIA: Japan in View 2025	Tokyo, Japan
November 2025		Dubai International Content Market 2025	Madinat Jumeirah, Dubai
December 2025	3-5	ATF 2025	Singapore
	3-4	AVIA: Asia Video & OTT Summit 2025	Singapore

\* As of 23 January 2025

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Timo Tjahjanto's "The Shadow Strays" hits Netflix top 10 lists in 85 countries; high-action underworld feature debuts at #2 on non-English films global top 10  
 Mediacorp's "Emerald Hill" in Netflix pre-sale; Chinese drama to simulcast on meWATCH 10 March 2025  
 Visit us @ Booth #EC-11

# Squid Game kills Indonesia competition

## Netflix wipes the floor with rivals with record demand spike

Netflix's *Squid Game* season two absolutely, totally and completely decimated video entertainment competition in Indonesia for the week of 30 December 2024 to 5 January 2025.

According to demand data from analytics platform Parrot Analytics, the return of the Korean drama generated 156.8x higher demand than the average show in Indonesia.

*Squid Game*'s closest competitor on

the overall list of all titles – iconic Japanese anime series *One Piece* – ended the week at 24x higher demand. On the dedicated digital/streaming list, Disney+'s *Light Shop* came in at 16.9x demand.

*Squid Game* is one of four Netflix titles on Indonesia's digital top 10 for the week. Missing from the rankings are titles from domestic streamer, Vidio, which is not recorded in Parrot's rankings universe.

### Top 10 overall TV originals: Indonesia

Rank	Title	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	156.8
2	<i>One Piece</i> (ワンピース)	24.0
3	<i>When The Phone Rings</i> (지금 거신 전화는)	20.0
4	<i>Magic 5</i>	19.9
5	<i>Dandadan</i> (ダンダダン)	19.0
6	<i>Solo Leveling</i> (俺だけレベルアップな件)	18.7
7	<i>Spongebob Squarepants</i>	17.5
8	<i>Light Shop</i> (조명가게)	16.9
9	<i>Upin &amp; Ipin</i>	15.8
10	<i>Arcane</i>	15.1

### Top 10 digital originals: Indonesia

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	Netflix	156.8
2	<i>Light Shop</i> (조명가게)	Disney+	16.9
3	<i>Arcane</i>	Netflix	15.1
4	<i>Secret Level</i>	Amazon Prime Video	14.7
5	<i>What If</i>	Disney+	14.1
6	<i>Silo</i>	Apple TV+	13.9
7	<i>The Dangerous Affair (Main Api)</i>	wetv	13.3
8	<i>Creature Commandos</i>	Max	12.7
9	<i>Didi &amp; Friends</i>	Netflix	12.5
10	<i>One Piece</i>	Netflix	12.3

**Date range: 30 December-05 January, 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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Published fortnightly by:

Pencil Media Pte Ltd

www.contentasia.tv

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