

U.S. trade positions rattle APAC film & TV

Australia stands firm, jury out in China, Korea, India

Asia's screen industries are keeping a close eye on U.S. trade policies in the wake of the Trump administration's 'Liberation Day' tariffs. Here's why and what could happen.

The full story is on page 7

Year of Firsts for Vision+

Focus on collaboration and co-production

2025 could easily be called Indonesian streamer Vision+'s Year of Firsts, including the first collaboration with CreAsia Studio on *My Chef in Crime*; and *Sugar Daddy*, the first co-pro with Viu. There's more...

The full story is on page 3

Netflix's *Con Mum* charged in SG

Next hearing on 11 April

Netflix viewers' police reports have led to the arrest of the 84-year-old Malaysian-born woman at the centre of the streamer's new docu-feature, *Con Mum*.

The full story is on page 6



Nippon TV's *Man or Mannequin* optioned for Italy

Nippon TV and Italian production house Casta Diva are working on a local version of Japanese game show, *Man or Mannequin?*.

The team-based format involving celebrity contestants in a race against time to find mannequins hidden throughout the city was one of the paper formats Nippon TV presented at MIPCOM in October last year.

The Italian-option announcement was made on Monday (7 April) by Sayako Aoki, Nippon TV's head of international sales; and Massimo Righini and Fabio Nesi, COO and CEO of Casta Diva Pictures.

No production timetable has been released.

Q3 2026 target for *Aoharu Point* release

Studio76 secures global fund backing for 2025/6 slate

Studio76 Original Productions in Taiwan has set a Q3 2026 release date for its Mandarin adaptation of Tetsuya Sano's Japanese novel, *Aoharu Point*, which it is co-developing with Japan's Kadokawa Corporation and Gavin Lin's Smile Hours Entertainment.

The project, from *Café.Waiting.Love* director Chiang Chin-lin, won three prizes at last year's Golden Horse Film Project Promotion (FPP) project market.

The production is among those backed by new global film fund, Marvel's Avengers Limited, set up this year to invest in and produce selected Asian content.

According to Chinese news outlet Mingpao, the U.S./Hong Kong/Singapore fund's backers are led by Hong Kong businessman Kenny Wee (Wong Ho, 黃浩) and could involve more than



From left: Takeo Kodera, Director International Co-Productions, Kadokawa Corporation. Dennis Yang, Founder and CEO of Studio76

US\$100 million. Details of the new fund have not yet been officially confirmed.

Studio76 says it has secured US\$3 million for its 2025/2026 slate.

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Year of Firsts for Indonesian streamer, Vision+

Focus on collaborations, co-productions and expanding past horror, content bosses say

In original content terms, 2025 could easily be called Indonesian streaming platform Vision+'s Year of Firsts, including the first collaboration with CreAsia Studio on original drama series *My Chef in Crime*; and *Sugar Daddy*, the first co-production with regional streaming platform Viu.

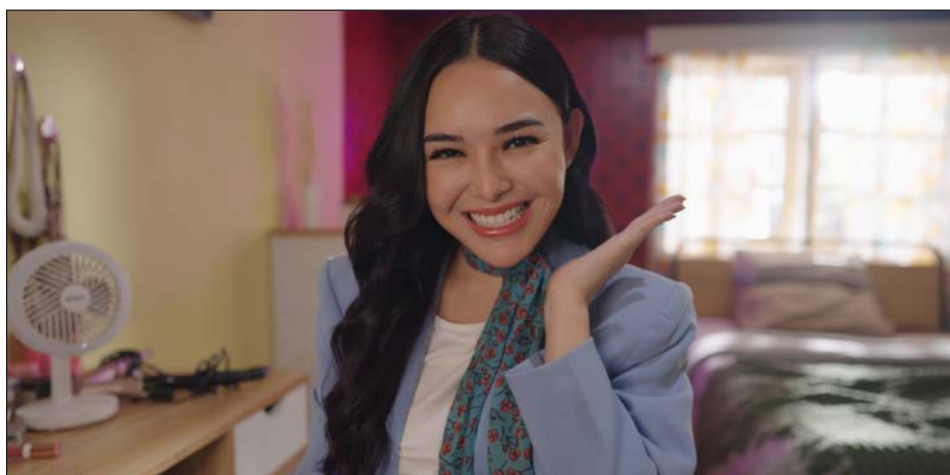
Then there's comedy-romance, Jay Sukmo's *Culture Shock*, which was Netflix's top show in Indonesia for the week of 24 Feb-2 March – and the only local Indonesian title to make #1 on Netflix's Indonesia weekly top 10 rankings for the year to 30 March.

My Chef in Crime and director Sondang Pratama's *Sugar Daddy* are among the nine original drama series on VISION+'s 2025 slate, which includes the second installment of 2024's *Pay Later* set for early 2026.

There's also the third season of director Martin Anugrah's comedy *Arab Maklum*, which VISION+ will share with Netflix as the era of collaboration burgeons.

Other titles include coming-of-age comedy, *Edi*, by director/producer Sukdev Singh in his

second title for VISION+; the Soma Helmi-directed *Still Single* with producer Chetan Samtani; and *Catan Hati Seorang Istri*, a premium remake of free-TV station RCTI's



Pay Later

2014 telenovela, which ran for more than 270 episodes.

Both RCTI and VISION+ are part of Indonesia's MNC media empire. VISION+ MD, Clarissa Tanoesoedibjo, says leveraging strong existing IP that the company already owns on a group level is part of her originals strategy.

The *Catan Hati Seorang Istri* adaptation skews younger but retains its focus on family affairs. The original series was about a devoted wife and mother whose seemingly harmonious life was upended by her husband's infidelity. "Family affairs remain a huge topic in Indonesia," Tanoesoedibjo says.

The 2025 schedule includes two horror titles – Ferry "Pei" Irawan's *Dukun* from MVP Pictures and Andrew Kose's *Pote*, about medical professionals who become entangled in a deadly curse. *Pote* was developed in house by Vision Pictures.

The 8x30 mins *Dukun* is about a young man who rejects his family's shamanic heritage and his brother, who has turned to dark forces in a bid for power.

The 2025 slate is more selective than in previous years, reflecting VISION+'s focus on quality over quantity, Tanoesoedibjo says, adding that emphasis has been placed on a variety of genres instead of the old focus on horror. "The appetite for horror is slowing down in Indonesia as other genres emerge in cinema and OTT" she says.

The 2025 slate targets millennial audi-

ences, with a few titles for Gen Z. Title selection is data-driven.

Like many in streaming's post-euphoria age, Tanoesoedibjo says spreading IP across platforms – including Netflix and Viu – has meant deeper audience engagement all round.

Both she and Thaleb Wahjudi, VISION+'s head of original content production, say the idea is to extend the licensing potential and longevity of their originals and to increase exposure to Indonesian drama.

My Chef in Crime – the new production with the one-year-old CreAsia Studio announced in March – expands VISION+'s regional touchpoints even further in both the creative team, theme and genre. Led by veteran regional producer and content head Jessica Kam, CreAsia Studio is a joint venture between Deepak Dhar, founder/group CEO of Banijay Asia and Endemol Shine India, and Banijay Entertainment.

The eight-episode *My Chef in Crime*, about a former forensic investigator turned chef, was created by Thai producer Pornmanus Rattanavich with scriptwriter Nitikarn Pinmuangngarm, and directed by Sondang Pratama (*Sajadah Panjang: Sujud Dalam Doa*). The series will stream at end-2025 or early 2026.

With its multi-country creative team, theme and blend of flavours from Southeast Asia, both CreAsia Studio and VISION+ call *My Chef in Crime*'s "significant milestone".



Clarissa Tanoesoedibjo



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Adolescence leaves giant holes in long-held Asia views

U.K. drama beats Asian blockbusters in Hong Kong, Malaysia and Singapore

The success of U.K. drama *Adolescence* in Hong Kong, Malaysia and Singapore in the last two weeks of the quarter pretty much trashes the long-held (and oft-repeated view) that "too much talking" and too little action doesn't work in Asia.

The four-episode limited series, which was the #1 show in 74 countries, topped

all else in Hong Kong and Malaysia from the week of 17 March, holding onto its gain in Hong Kong for the following week, losing to new Korean drama *Weak Hero* in Malaysia, and toppling Singapore's darling-series of the year, *Emerald Hill*, for the week of 24 March.

For the moment, *When Life Gives You Tangerines* remains Asia's most popular series on Netflix, with coming-of-age action thriller, *Weak Hero Class 1*, snapping at its heels. *Weak Hero Class 2* releases on 25 April. *Class 1*, which aired in Korea in 2022, premiered on Netflix on 25 March.

	Hong Kong	Indonesia	Korea	Malaysia	Philippines	Singapore	Taiwan	Thailand
30 Dec 2024-5 Jan 2025	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2
6-12 Jan 2025	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>BoBoiBoy Galaxy</i> : Gentar	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2	<i>Squid Game</i> : S2
13-19 Jan 2025	<i>Single's Inferno</i> : S4	<i>Sakamoto Days</i> : S1	<i>Single's Inferno</i> : S4	<i>BoBoiBoy Galaxy</i> : Gentar	<i>Sakamoto Days</i> : S1	<i>Single's Inferno</i> : S4	<i>Single's Inferno</i> : S4	<i>Sakamoto Days</i> : S1
20-26 Jan 2025	<i>Single's Inferno</i> : S4	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Incognito</i> : S1	<i>Single's Inferno</i> : S4	<i>Sakamoto Days</i> : S1	<i>Good Heavens! I'm a Goose Not a Swan</i> : S1
27 Jan-2 Feb 2025	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Incognito</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1
3-9 Feb 2025	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Incognito</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Good Heavens! I'm a Goose Not a Swan</i> : S1
10-16 Feb 2025	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Tamang Panahon (Right Time)</i>	<i>The Trauma Code: Heroes on Call</i> : S1	<i>The Trauma Code: Heroes on Call</i> : S1	<i>Good Heavens! I'm a Goose Not a Swan</i> : S1
17-23 Feb 2025	<i>I Am Married... But!:</i> S1	<i>Melo Movie</i> : S1	<i>Melo Movie</i> : S1	<i>American Murder: Gabby Petito</i> : S1	<i>American Murder: Gabby Petito</i> : S1	<i>American Murder: Gabby Petito</i> : S1	<i>I Am Married... But!:</i> S1	<i>Good Heavens! I'm a Goose Not a Swan</i> : S1
24 Feb-2 Mar 2025	<i>I Am Married... But!:</i> S1	<i>Culture Shock</i> : S1	<i>K-foodie meets J-foodie</i> : S1	<i>Zero Day</i>	<i>Incognito</i> : S1	<i>Zero Day</i>	<i>The First Frost</i> : S1	<i>Dalah: Death and the Flowers</i> : S1
3-9 Mar 2025	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>Halo</i> : S 1	<i>Halo</i> : S 1	<i>Halo</i> : S 1	<i>The First Frost</i> : S1	<i>Dalah: Death and the Flowers</i> : S1
10-16 Mar 2025	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>Emerald Hill</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>
17-23 Mar 2025	<i>Adolescence</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>Adolescence</i>	<i>When Life Gives You Tangerines</i>	<i>Emerald Hill</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>
24-30 Mar 2025	<i>Adolescence</i>	<i>Weak Hero Class 1</i>	<i>When Life Gives You Tangerines</i>	<i>Weak Hero Class 1</i>	<i>When Life Gives You Tangerines</i>	<i>Adolescence</i>	<i>When Life Gives You Tangerines</i>	<i>Weak Hero Class 1</i>

***Con Mum* in custody in Singapore after Netflix viewer reports**

84-year-old Dionne Marie Hanna faces 20 years in prison on criminal charges



Con Mum, Netflix

The woman at the centre of Netflix's new U.K. documentary, *Con Mum*, will appear in a Singapore court on 11 April in the next step of criminal proceedings against her on multiple charges of fraud.

Dionne Marie Hanna, who represented herself at a State Court appearance on Saturday (5 April), was arrested in Singapore at the end of March after Netflix viewers recognised her and alerted local police.

The 84-year-old Hanna, who at one point claimed to be a member of the Brunei Royal Family, is being charged in Singapore with fraud by false representation under Section 424A of the country's Penal Code 1871.

The offence carries an imprisonment term which may extend to 20 years, or a fine, or both.

Hanna is said to have conned her long-lost son, British chef Graham Hornigold, into giving her about £300,000 in a lavish scheme that involved claims of terminal illness, promises of a multi-million euro inheritance, private Swiss banks, and international travel.

Netflix describes the 88-minute documentary, which premiered in Singapore on 25 March, as the true story about a British chef whose "life is upended when a jet-setting, champagne-sipping, hotel-hopping woman claims to be his long-lost mother. This documentary reveals the untold story".

Con Mum, which reveals that Hanna was born in Malaysia and spent time in prison in the U.K. for deception, was directed by Nick Green (*Putin: A Russian Spy Story*).

The Singapore Police Force said on Friday (4 April) that it had received several reports since 28 March from "victims who were cheated by the woman through purported investment opportunities and inheritance entitlement".

The police notice said that "as part of the arrangement to receive monies for the investment and inheritance, the victims were asked to transfer money for legal fees and opening of overseas bank accounts.

"The woman had allegedly promised the victims that they would be reim-

bursed through her inheritance. The victims believed that her investment and release of inheritance to be genuine and made several transfers to her."

The notice said that the victims only realised they had been cheated after the Netflix documentary.

Follow-up investigations revealed that Hanna is believed to have been involved in at least five local cases with cheating losses exceeding S\$200,000/US\$148,000.

Hanna's arrest comes amid Singapore's high-profile push against scams and scammers. In March, following a two-week operation, 165 men and 76 women between 16 and 75 years old were "assisting in investigations" related to more than 900 cases of scams where victims reportedly lost more than S\$8.2 million. The scams involved friend impersonation, investments, and impersonating government officials, among others.

Con Mum was #6 on Netflix's top 10 movies in Singapore for the week to 30 March.

U.S. trade positions rattle APAC film and TV industries

Australia stands firm, jury out in China, Korea, India and the rest of the region

While the import and export of physical goods may have been the early focus of U.S. President Donald Trump's bilateral trade moves, the Asia-Pacific region's film and TV industries may soon be shaken by the new "America First" policy.

There are calls for Asian governments – particularly South Korea – to wind down screen industry development systems. In Australia, there is evidence that the new U.S. regime has already influenced media regulations.

Hollywood lobby group the Motion Picture Association (MPA), which represents major U.S. studios, Netflix and Prime Video/Amazon MGM Studios, sees the top three screen trade issues in Asia as: i) strong copyright and content protection; ii) distribution market access; and iii) production policy, or ease of doing business where the studios want to make film, TV or streaming content. Sources close to the organisation told *ContentAsia* that while these issues are not new, the return of a Trump administration has presented an opportunity to re-flag and re-amplify them.

Streaming and growing audiences for local content has, since the pandemic, weakened traditional Hollywood studios' position in Asia Pacific. And many are still adjusting.

Still, the MPA is not pushing for an aggressive reset. "Under Trump 1.0 we didn't feel it was in either side's benefit for cultural and audio-visual products to be targeted. That hasn't changed," the source says.

Other forces are urging a more aggressive position. The Coalition of Service Industries (CSI), another Washington lobby group, has recently petitioned the U.S. Trade Representative (USTR) to pressure Korea to dismantle its "Screen Quota" system that has partially shielded the Korean film industry from foreign competition since the 1960s.

In other instances, trade policy reviews not specific to the screen industry may suck film and TV into the discussion. Trump has claimed that trade partners



Oldboy and Exhuma star Choi Min-sik led 2006 protests against the reduction of South Korea's screen quotas.

have exploited the U.S. over many years and has since taking office torn up multilateral trade deals. While this threatens to be highly disruptive of global trade patterns, the Trump philosophy is hinged on the U.S.'s position as the world's largest economy and the principle that might is right.

Citing both trade and national security reasons, Trump has imposed tariffs or import taxes on goods from Mexico, China and Canada, the U.S.'s three largest trading partners. His officials are now looking at expanding the "reciprocal tariff" system to other countries. The Korea-U.S. Free Trade Agreement is set to be re-examined from 2 April.

Korea's Screen Quotas, which the CSI describes as "unfair trade practices [causing] harm from non-reciprocal trade arrangements", are regulations that require Korean cinemas to programme local films for a minimum number of days per year.

Between 1967-2006, before Korea had multiplex cinemas, the annual requirement was 146 days. In 2006, ahead of the signing of a wider Korea-U.S. FTA and despite some colourful protests by movie industry celebrities, the minimum screening days for Korean films was halved to 73.

Korean film has boomed (whether

because of or despite the quotas remains a matter of fierce debate) and by 2019 the country boasted the world's fifth-largest cinema box office. Driven by high per-capita attendance and a market share of roughly 50% for local titles, Korean cinemas had no difficulty exceeding the minimum number.

"Over 16 years later, amidst rapid development of its cultural industries and the success of many Korean films and television productions internationally, now is the time for Korea to show leadership in the region, trust the choices of its consumers and further reduce or eliminate its screen quota," CSI says in a paper submitted to the USTR.

Signs of movement will be watched carefully around Asia.

Malaysia also operates a compulsory screening system in local cinemas. Indonesia operates both a 60% local content quota and a ban on imported films being dubbed.

Concern about compatibility with current trade agreements (let alone a deal revised by the Trump 2.0 administration) was a major reason the Australian federal government in November 2024 said it had halted plans to introduce minimum spending or local content quotas for...

Continued at www.contentasia.tv

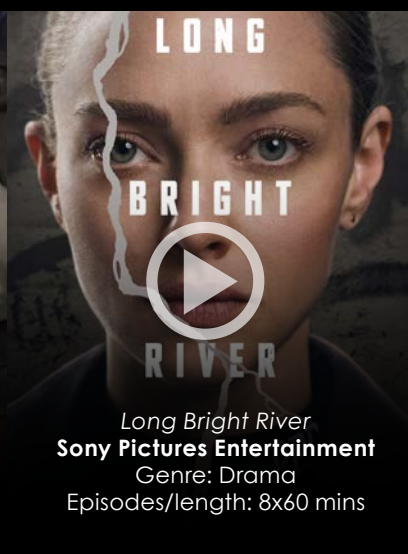
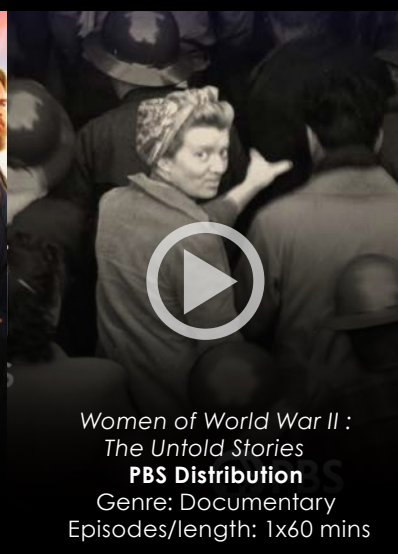
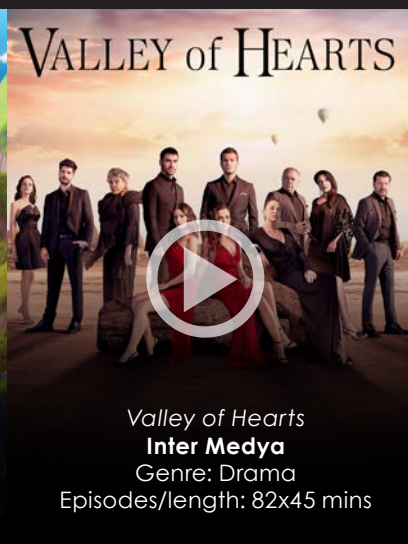
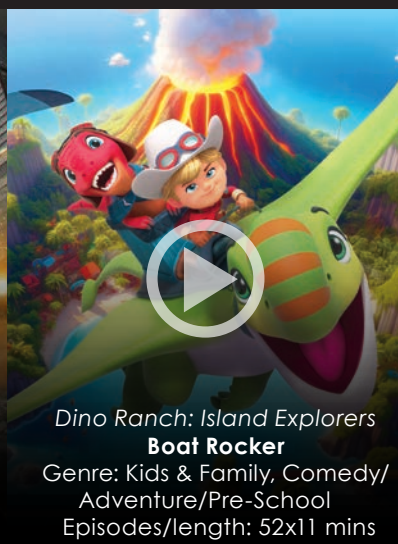


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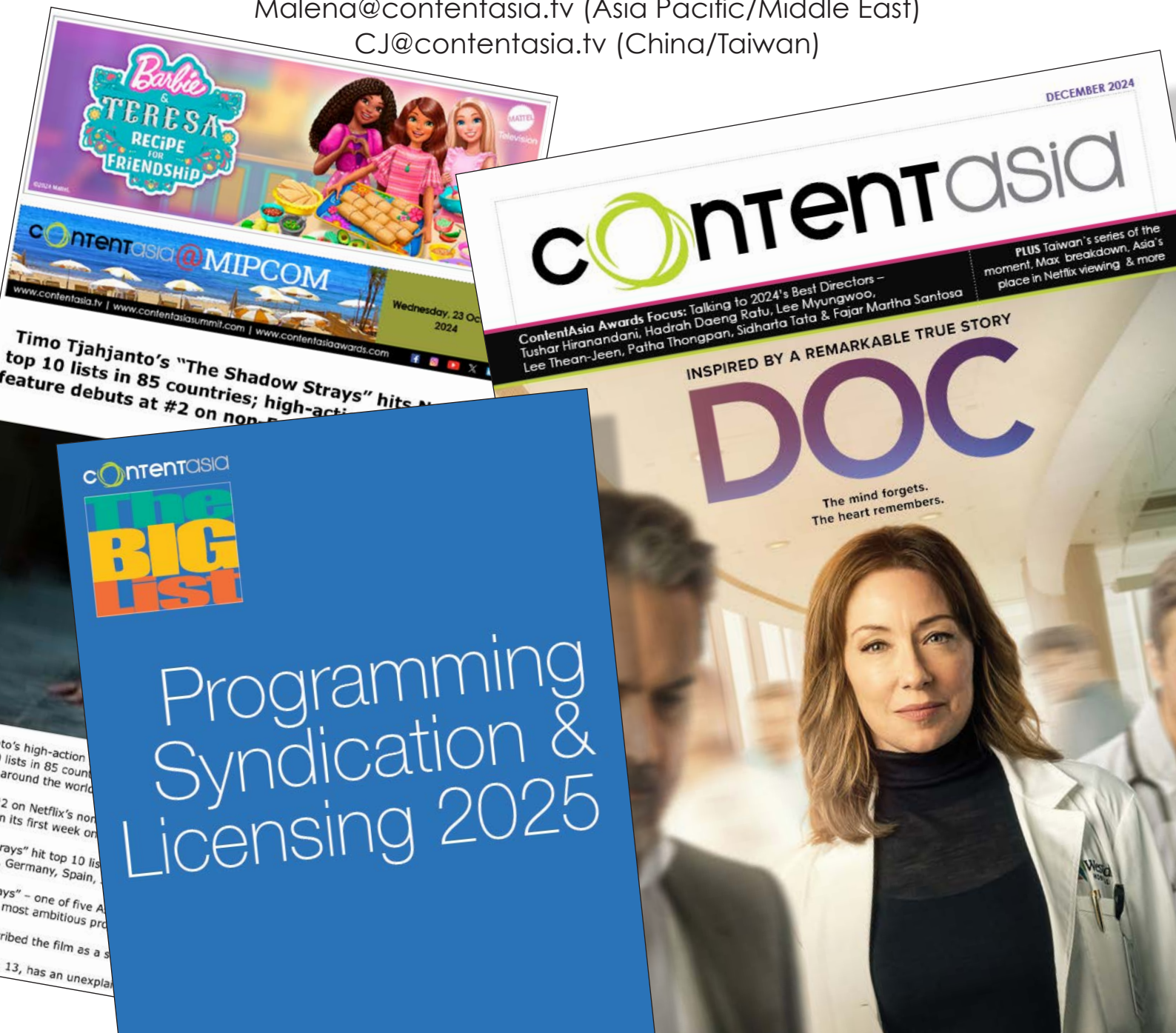


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What's on where...

April 2025	24-29	Canneseries 2025	Cannes, France
May 2025	2	AVIA: Future of Video India 2025	Mumbai, India
	15-16	LA Screenings Independents 2025	Los Angeles, U.S.
	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
	23-27	30th Shanghai TV Festival 2025	Shanghai, China
	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
	23-26	Beijing International Radio, TV & Film Exhibition 2025	Beijing, China
August 2025	28-31	Gwangju Ace Fair 2025	Gwangju, Korea
September 2025	2-3	ContentAsia Summit ContentAsia Premieres 2025	Taiwan
	4	ContentAsia Awards 2025	Taiwan
	2	Archipelago Video Summit 2025	Jakarta, Indonesia
	16-19	BCWW 2025	Seoul, Korea
	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: Northeast Asia Video Summit 2025	Tokyo, Japan
	29-31	TIFFCOM 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	2	Asia TV Forum & Market 2025 (ATF) – ATF Leaders Dialogue	Singapore
	3-5	Asia TV Forum & Market 2025 (ATF) – Market & Conference	Singapore
	3-4	AVIA: Asia Video & OTT Summit 2025	Singapore
February 2026		Mip London 2026	London, U.K.
		The London TV Screenings 2026	London, U.K.
March 2026	24-26	Series Mania Forum 2026	Lille, Hauts-de-France

Japanese anime sweeps China demand

Mainland streamer Bilibili at #1 with imperial palace tale

Anime swept audience demand in mainland China for the week of 17-23 March, with *Solo Leveling* topping the overall list of titles in demand and *The Apothecary Diaries* (*Kusuriya no hito-rigoto*) catapulting mainland Chinese streaming platform Bilibili to the top of China's demand rankings for digital programmes, according to data science platform, Parrot Analytics.

On the digital list, *The Apothecary Dia-*

ries produced by Toho Animation Studio and OLM, beat Tencent Video's local period drama, *Joy of Life*, and modern series, *The Tale of Rose*.

Solo Leveling is set in a world threatened by monsters and evil forces. *The Apothecary Diaries* takes place in an imperial court. The other anime series on the top 10 for the week is Netflix's *Sakamoto Days*, which streams on Bilibili in China.

Top 10 overall TV originals: China

Rank	Title	Difference from Market Average (x times)
1	<i>Solo Leveling</i>	29.1
2	<i>Bocchi The Rock!</i>	22.3
3	<i>Re: Zero – Starting Life In Another World</i>	22.3
4	<i>Empresses In The Palace</i>	22.2
5	<i>The Apothecary Diaries</i>	21.3
6	<i>Joy of Life</i>	20.5
7	<i>Peppa Pig</i>	19.9
8	<i>The Tale of Rose</i>	19.6
9	<i>Blue Box</i>	19.6
10	<i>Orb: On The Movements Of The Earth</i>	18.9

Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>The Apothecary Diaries</i>	Bilibili	21.3
2	<i>Joy of Life</i>	Tencent Video	20.5
3	<i>The Tale of Rose</i>	Tencent Video	19.6
4	<i>Blossoms Shanghai</i>	Tencent Video	18.2
5	<i>Sakamoto Days</i>	Bilibili (Netflix)	18.1
6	<i>Tales of Herding Gods</i>	Bilibili	17.8
7	<i>The Immortal Ascension</i>	Youku	17.5
8	<i>Three-Body</i>	Tencent Video	16.5
9	<i>A Record of Mortal's Journey To Immortality</i>	Bilibili	16.4
10	<i>Strange Legend Of Tang Dynasty</i>	iqiyi	16.2

Date range: 17-23 March 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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