

## BEC World TV boss resigns

No reasons given for the sudden decision; no replacement announced



BEC World TV boss, Surin Kittayaphongphun, exited the Bangkok-based media company on Friday. In a brief statement yesterday (6 Nov), the company told the Thai Stock Exchange that Kittayaphongphun had resigned from his positions as executive director and TV business president on Friday (3 Nov), effective immediately. No reasons were given and no replacement has yet been announced.



## Screenworks Asia unveils 2 originals

New dramas kick off  
Taicca's TCCF in Taipei

Taiwanese production house, Screenworks Asia, unveiled two original series in Taipei this morning as the Taiwan Creative Content Fest (TCCF) kicked off. The new series, part of Taiwan's growing creative footprint, will stream on Catchplay+ and on iQiyi in Q1 2024.

*The full story is on page 2*

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## Taicca/TCCF 2023 pitches kick off in Taipei; 59 projects presented

59 projects in various stages of development take to the stage this week as part of the Taiwan Creative Content Fest (TCCF), which kicks off in Taipei today.

The six pitching categories are feature films, TV series, documentaries, animation, "story to screen", and a dedicated pitch for feature film projects in development in Taiwan and Southeast Asia.

The 10 TV series involved in the pitch include US\$1.8-million six-episode crime thriller, *Before We Were Monsters*, from Taiwan's Outland Film Production; and Qun Films Indonesia's US\$1.8-million *Grandma (Yangti)*, an eight-episode thriller adapted from M. Shahriza Rijadi's short story collection, *Jemawa*.

Feature film projects include Sinema 5/Akanga Film Asia's US\$1.1 million 90-minute Indonesian/Singapore teen fantasy feature film, *A Ballad of Long Hair*, directed by Giovanni Rustanto; and director Peter Ho's US\$2-million Hong Kong/Taiwan drama, *Appetite for Desire*, inspired by Weather Huang's novel, *Meat of Kappa*.

One of the highest-budget titles on stage at US\$5.9 million is *I Wish You Happiness*, a 22-episode drama created as an "ode to aspirational females who strive for better lives throughout different eras".



## New doc about Manila Luzon

Filipino-American drag queen and reality television personality, Manila Luzon, is the subject of a new documentary, *Escape to Paradise*, commissioned by LGBTQ+ TV and streaming service, Outtv. The 45-minute one-off show – one of three titles just greenlit by Outtv – is from Producer Entertainment Group.

## Screenworks Asia unveils two originals New dramas part of Taiwan's expanding creative footprint



*Not A Murder Story*

Taiwanese production house, Screenworks Asia, unveiled two original series in Taipei this morning as the Taiwan Creative Content Fest (TCCF) kicked off.

Both of the new series, part of Taiwan's growing creative footprint, will stream on homegrown streamer Catchplay+ as well on mainland Chinese platform iQiyi in the first quarter of next year.

The first series, crime suspense drama *Not A Murder Story*, is scheduled for January, with a slot on Taiwan's GTV Channel as well as on Catchplay Movies Channel.

Directed by up-and-coming filmmaker Chen-Nien Ko, *Not A Murder Story* stars Kuan-Ting Liu (*A Sun*), Sonia Sui (*Woman Who Flirt*) and Gingle Wang (*Wave Makers*) in the story of a wannabe actor determined not to let a

dead woman stand in the way of his success.

The series, Ko's first after her award-winning *Close Your Eyes Before Its Dark* and *The Silent Forest*, also involves MakerVille, the Taipei Film Commission, Eightgeman, and Keepin Joy Tech.

Yuqian Li, iQiyi's Taiwan GM, said the platform was committed to investing more in Taiwanese drama, "supporting the creativity and originality from Taiwan to shine".

iQiyi and Catchplay previously collaborated on *The Making of an Ordinary Woman II*.

No date has been set for the second series, *I Can See You Shine*, which stars Regina Lei (*Port of Lies*), Huai-Yun Zhan (*Wave Makers*) and Andy Huang (*Gaga*).



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## K-drama romance tested in Netflix reality/dating show



Love Like A K-Drama cast

New reality dating show, *Love Like a K-Drama*, premieres on 28 November, adding to Netflix's expanded focus on non-scripted originals.

The series, which releases weekly until the end of December 2023, promises "a romantic cross-border journey" to see whether four Korean actors and four Japanese actresses will fall in love when they pair up to try to land lead roles in six mini K-dramas.

The cast includes Won Shik (*Alchemy of Souls*) and Supernova band member Ji Hyuk.

The series is produced for Abema by TV Man Union and directed by Yoshiaki Suzuki.



## Netflix greenlights Don Lee action film

Netflix has greenlit new Don Lee feature, *Badland Hunters*, an apocalyptic action tale set in Seoul after a major earthquake.

Lee (*Train to Busan*) stars as wasteland hunter, Nam-san. The cast also includes Lee Hee Jun as Yang Gi-su, the doctor who survived the catastrophe, and Lee Jun-young as Nam-san's trusted partner, Choi ji-wan.

*Badland Hunters* is directed by Heo Hyeong haeng. The film is produced by Climax Studios, Big Punch ent with co-production partner, Nova film.

## CJ ENM HK kicks off *Breeze by the Sea* First Mandarin drama releases end 2024



From left: EP Paul Yang, actor Charles Lin, director Peter Ho, EP Lee Lau

CJ ENM Hong Kong has started filming its first Mandarin remake, the US\$3-million *Breeze by the Sea*, in Kinmen off the coast of Taiwan.

The shoot runs until the end of January 2024.

The 12-episode drama, adapted from 2018 Korean series *Top Star U Back*, is slated for release in Q4 2024.

The project is a cross-territory collaboration between CJ ENM HK, Central Motion Picture Corporation and Deepwaters Digital Support.

Taiwan's Bolin Chen and Puff Kuo star alongside Singapore's Fann Wong and Hong Hui Fang in the story of a narcissistic star who, exiled to an outlying island after a scandal, meets a Kinmen native and lovable B&B owner.

The series, directed by Peter Ho, follows CJ ENM HK's *Mom*, *Don't Do That!* and *The Amazing Grace of Sigma*.

*Breeze by the Sea* was announced in November 2022.

The filming commencement ceremony took place at the end of October.

## CJ ENM eyes Middle East expansion with Saudi alliance

Korea's CJ ENM is expanding its Middle East activities in partnership with Saudi Arabian content company, Manga Productions.

Details of the alliance, announced on 2 Nov, are thin, but if it works as planned, Korean consumers may start seeing their first Saudi content delivered by CJ ENM on domestic screens. CJ ENM could, in turn, see an uptick in distribution of its K-content in the Middle East.

So far, the companies have said only that they will "join forces to co-produce and distribute content across all areas of media and entertainment including animation, TV series, films, webtoons and infrastructure", among other activities.

The budding relationship with Manga, which has co-produced films with Japan's Toei Animation, follows CJ ENM's June 2022 MoU with Arabian Ministry of Culture to strengthen "cultural ties".

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## “It’s like this bag of rocks is off my shoulders”

*Fast & Furious* star Sung Kang talks about his new show with Beach House Pictures

One of the first things *Fast & Furious* star Sung Kang says about his new TV show, marketed as a “multi-country car culture series”, is that it’s not about cars.

The six-episode series, *The Ride Life with Sung Kang*, promises access to “extraordinary car communities”, to get behind “the coolest and rarest vehicles”, and deepen “our understanding about the special relationship between man and machine”.

So it’s about cars? Still no, or not really. “I don’t even go into the cars,” Kang says. “I love cars, but after you’ve seen your 100th car, and are fortunate enough to have access to them in your personal life... really, they’re just a bunch of metal and rubber, it actually has no meaning,” he says.

That meaning, he explains, is in the people who own the cars, their stories, and “the lessons they have taught me”. Like the Polish tech billionaire who started planting trees to decarbonise the world as part of his 100-year-plan and at last count was at 17 million.

Kang loves the idea of a 100-year plan, “things I do today that will last after I’m gone” and “help the world be a better place”.

*The Ride Life with Sung Kang*, which Kang says he has been thinking about for 10 years, is part of his plan to share the life lessons he has gathered.

“I’m stealing this idea of a 100-year-plan... all the people who were part of the show will no longer be here but the lessons will be, right?,” he says.

Kang’s involvement with co-production partners, Beach House Pictures (BHP), in Singapore came about in the usual way: someone aware of an idea runs into someone else who knows someone looking for ideas, with an intro here and a conversation there...

“But it was, like, Singapore... and I



Sung Kang during filming of *The Ride Life with Sung Kang* in the U.K. episode

thought ‘how’s this going to work?’,” Kang says. “But then as soon as I met him [BHP co-founder, Donovan Chan]... I didn’t have to explain or make excuses for my Asianness to them. They didn’t think my face was going to get in the way. They didn’t go, ‘where are you from?’ And I didn’t have to say, ‘I’m from Georgia’. And they didn’t go, ‘but where are you really from?’. And I didn’t have to go, ‘Do you mean where are my parents from? They’re from Korea’. And they didn’t go, ‘oh, so you’re Korean-American’. I’m used to that in Hollywood; it’s a business. They have to have a product that can sell, an angle... Donovan just sees me as a human, an American. I don’t have to make excuses for myself. It’s like this bag of rocks is off my shoulders.”

Scheduled to air by mid-Summer 2024, the show is a co-production between global programmer/channel

operator, Insight TV; Singapore-based Beach House Pictures, Korean-American Bros Studio and Kang’s production venture, Raison D’Etre Stories.

Production kicked off in April this year, and so far covers car owners in Seoul, Tokyo, Los Angeles and Warsaw.

The Polish capital was an eye-opener for Kang, he says, admitting to “all these preconceived notions, maybe even prejudices. It was just my lack of understanding about the country”.

Some of Kang’s favourite moments are production downtimes with the in-country crews gathered from local production communities.

“When the cameras are off, the local crew gives you a sense of the area and the geography and the spirit of the people,” Kang says. “If the crew is excited about you coming to their country and sharing the ethos and spirit of the country, then you’re doing something right.”

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November 2023	7-12	Taiwan Creative Content Fest (TCCF) 2023	Taipei, Taiwan
	22-23	Dubai International Content Market 2023	Madinat Jumeirah, Dubai
December 2023	5	AVIA: OTT Summit 2023	Singapore
	5	The ATF Leaders Dialogue	Singapore
	6	AVIA: Piracy Over the Top 2023	Singapore
	6-8	Asia TV Forum & Market (ATF) 2023	Singapore
	6-8	14th Content Tokyo	Tokyo, Japan
March 2024	3-6	Australian International Documentary Conference (AIDC)	Melbourne, Australia
	11-14	Hong Kong International Film & TV Market 2024	Hong Kong
	19-21	Series Mania Forum 2024	Lille, France
April 2024	12-17	Canneseries 2024	Cannes, France
	15-17	Mip TV/Mip Formats/Mip Doc/Mip Drama 2024	Cannes, France
May 2024	29-31	BroadcastAsia/CommunicAsia 2024	Singapore
June 2024	6-8	Telefilm Vietnam 2024	Ho Chi Minh City, Vietnam
	17-18	DW Global Media Forum 2024	Bonn, Germany
	24-27	Sunny Side of the Doc 2024	France
July 2024	3-5	15th Content Tokyo	Tokyo, Japan
August 2024	20-21	ContentAsia Summit 2024	
	22	ContentAsia Awards 2024	
September 2024	26-29	Gwangju Ace Fair 2024	Gwangju, Korea
October 2024	19-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France



# Jujutsu Kaisen wins the Philippines

## Global streamers split digital demand

Iconic manga series, *Jujutsu Kaisen*, won the week in the Philippines, logging more than 36x the demand measured across digital platforms than the average show in the market, according to data science company Parrot Analytics.

Of all the titles Parrot Analytics measures in the market, Disney superhero series *Loki* topped digital originals by a

long way, with *One Piece* (Netflix), *Gen V* (Prime Video) and *Doona!* (Netflix) jostling with each other for the next three spots.

The two Philippines' drama series on the overall list were Prime Video's 10-episode thriller, *Linlang*, which premiered in October this year, and long-running local fantasy drama, *Encantadia*.

### Top 10 overall TV shows: Philippines

Rank	Title	Difference from Market Average
1	<i>Jujutsu Kaisen</i> (呪術廻戦)	36.25x
2	<i>Loki</i>	29.14x
3	<i>One Piece</i>	21.75x
4	<i>Gen V</i>	21.38x
5	<i>Adventure Time</i>	21.27x
6	<i>Doona!</i> (이두나!)	21.23x
7	<i>Linlang</i>	20.41x
8	<i>One Piece</i> (ワンピース)	19.6x
9	<i>PAW Patrol</i>	19.15x
10	<i>Encantadia</i>	17.73x

### Top 10 digital originals: Philippines

Rank	Title	Platform	Difference from Market Average
1	<i>Loki</i>	Disney+	29.14x
2	<i>One Piece</i>	Netflix	21.75x
3	<i>Gen V</i>	Amazon Prime Video	21.38x
4	<i>Doona!</i> (이두나!)	Netflix	21.23x
5	<i>Linlang</i>	Amazon Prime Video	20.41x
6	<i>Bebefinn</i>	Netflix	14.42x
7	<i>Adventure Time: Fionna And Cake</i>	Max	14.05x
8	<i>Ahsoka</i>	Disney+	13.99x
9	<i>Titans</i>	Max	13.52x
10	<i>The Boys</i>	Amazon Prime Video	13.46x

**Date range: 24-30 October 2023**

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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