

## 2nd co-development in the works for Japan's TBS, All3media Int'l

Japan leads Asia's formats exports, collaborations top growth trends – K7 Media

Japan tied with France as the world's 4th largest unscripted format exporter in 2023, ahead of Korea for new adaptations, K7 Media said as the 61st and final Mip TV in Cannes opened this morning. Japanese broadcaster TBS and All3Media also said this morning that a second global co-development project was in the works following *Lovers or Liars?*.

*The full story is on page 6*

## 24 April global premiere for David Shin's *House of the Owl*

Japan is "one of the best opportunities for filmmakers," says premium series writer & showrunner

Veteran Asian TV exec David Shin's new life as a premium global drama creator, writer and showrunner dawns this month with the debut of *House of the Owl*, a drama about a Japanese political and business powerbroker who discovers that fixing his family can be more difficult than fixing a country.

*The full story is on page 8*

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## Blue Ant Media amps up content partnerships in Asia Pacific

### Year-old regional hub highlights new focus

Less than a year after launching its new Asia Pacific sales hub, Blue Ant Media has bolstered its foothold in the dynamic APAC region with a multi-faceted team with a special focus – partnerships.

"We've entered into the Asia Pacific market with a combined channel distribution and content sales unit dedicated to serving this region, which really sets us apart as multi-offering partners. Focusing on customized packages that serve the needs of our partners is our strategic way of offering a wide spectrum of content solutions that can include channel deals, formats, branded programming blocks and content," says **Jon Penn, Managing Director, Asia Pacific, Blue Ant Media, based in Sydney, Australia.**

The leadership team, which also includes **Jason Soh, VP of Distribution, Asia** and **Nick Solowski, Senior Director, International Sales & Acquisitions**, oversees the carriage of Blue Ant's portfolio of channels across more than 50 platforms and services content licensing relationships with dozens of broadcast and digital buyers in the Asia Pacific region. Blue Ant Media's global branded channels include the **Love Nature** brand and a portfolio of FAST channels, including **NatureTime, HauntTV, Homeful, Love Pets** and **Love Drama.**

Blue Ant's distribution catalogue includes over 7,500 hours of premium content and a variety of genres including natural history and wildlife, true crime, factual entertainment, history, lifestyle, paranormal, scripted and kids & family. The breadth and variety of content available for licensing and Blue Ant's unique position in the industry as distributor, channel operator and producer, gives the team the ability to offer aid to clients who are looking for a one-stop solution for their sched-



Blue Ant Media's Asia Pacific (APAC) team. From left: Nick Solowski, Jon Penn and Jason Soh

uling needs.

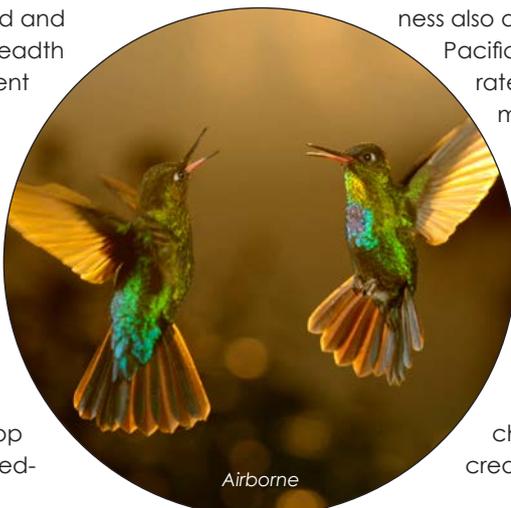
Stand out examples of available titles that offer premium access-driven programming include: **Silk Road From Above** (3x60 mins) An exhilarating aerial adventure along the world's most renowned trade route, **All-Round Champion** (54x60 mins) which follows teen athletes who step outside of their own comfort zones and compete against each other in their rivals' sports and **Brink of Disaster** (3x120 mins or 6x60 mins), a series that examines just how devastating natural disasters can be, and explores how the latest science and technology can help.

Tapping into all pillars of the business also allows Blue Ant's Asia Pacific team to collaborate with platforms and maximize programming solutions, such as pre-packaged channel opportunities and exclusive premieres of highly in-demand finished programming.

"As part of our channel offering, we create turn-key pro-

gramming events and promotional tool kits that amplify audience discovery and tune-in for our platform partners," says Penn. For example, this April Love Nature is offering a one-week programming event to align with Earth Day that also includes on-air promotions and a promotional digital strategy.

Love Nature in particular is a special example of how Blue Ant can offer collaborative multi-prong content deals. In addition to the channel, the brand's award-winning original series and documentaries are available internationally for licensing and windowing. Some of the latest original natural history content that will resonate with audiences across Asia Pacific includes: **Airborne** (4x60 mins), a visually stunning series that gives viewers a true bird's-eye view of airborne birds and animals that fly, glide and leap through the air; **Macaque Island** (3x60 mins), which follows the stories of three distinct tribes of long-tailed macaques in Singapore's stunning hilltop forest, while simultaneously investigating how they are thriving amid Singapore's growing urban population; and **Evolution Earth** (5x50 mins), a breathtaking series that reveals astounding ways wildlife at the front lines of climate change are adapting to their environments.



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## Japan's Fuji TV, TGC launch latest co-development, *The Swap Project*



*The Swap Project*

Japanese commercial broadcaster and programmer, Fuji TV, and Phil Gurin's Los Angeles-based TGC Global Entertainment (TGC GE) opened Mip TV in Cannes this morning with comedy social-experiment format co-development, *The Swap Project*.

The new show, the latest in a long-standing creative partnership between the two companies, is part of this year's market conversation about Japan's leadership in formats exports.

*The Swap Project* premiered on Fuji TV in Japan in February as a series of 60-mins episodes.

Described as an "East-meets-West, fish-out-of-water format", the show sees two people from different sides of the world but with the same occupation swap lives for a week, exchanging both professional and personal responsibilities.

Gurin said the show was, in addition to being "a sweet, funny format", was "also a front-line exploration of difference and otherness, and how these can be overcome if we focus on the things that unite rather than divide us".

## iQiyi's *To the Wonder* premieres in Cannes 1st Chinese-language long-form drama in competition



*To the Wonder* star Yu Shi at CannesSeries at the weekend

iQiyi drama series, *To the Wonder*, premiered to a packed house at Canneseries festival at the weekend, with show star Yu Shi mobbed by fans after the screening ended.

*To the Wonder* is the first Chinese language long-form drama series to be selected in the long-form competition section since the festival's launch in 2018, and the only Asian title in this year's competition.

The eight-episode series is competing against seven other dramas from around the world, including Brazil's *Living on a Razor's Edge* and Germany's *The Zweiflers*.

*To the Wonder* is an adaptation of the award-winning essay collection, *My Altay*, by Chinese essayist, Juan Li.

Set in Xinjiang's Altay region, the series "offers a fresh narrative and sensory experience, blending light comedy with Li's literary aesthetics to explore themes of nature reverence, self-discovery, and the simple yet resilient spirit of the northern Xinjiang herders", iQiyi said ahead of the premiere in Cannes.

Created by iQiyi founder Yu Gong with Xiaohu Wang, *To the Wonder* is a co-production with Ruyi Film and The City Film.

The series was directed by Congcong Teng (*Send Me to the Clouds*), who also wrote the script. Talking about the show's themes, Teng said: "art and love enable humanity to transcend language and national boundaries".



## 2nd co-development in the works for Japan's TBS, All3media Japan leads Asia's formats exports, collaboration top expansion trends, K7 Media says

Japan tied with France as the world's fourth largest unscripted format exporter in 2023 after the U.K. and the U.S., with 5% of the global market, according to K7's new "Tracking the Giants" annual report.

This puts Japan ahead of Korea's share of new adaptations for the year, an opening session on Japanese co-productions and formats at Mip TV in Cannes heard this morning.

The U.K. led new adaptations in 2023 with a 25% share, followed by the U.S. with 24% and the Netherlands with 15%.

By active adaptations, including new and returning series and confirmed sales, Japan also had a 5% global market share of exports in 2023, behind the U.K. (38%), the U.S. (19%), and the Netherlands (14%).

The sixth annual global report was published at the weekend for the opening of Mip TV Formats, with the Japan section highlighted for this morning's focus session, "Navigating Japan: Insights, Co-productions, and New Formats".

Cross-cultural collaborations are a top trend.

In the past three years, all major Japanese unscripted distributors have been involved in co-developing formats with international partners, K7 Media's APAC, Middle East and Africa manager, Trang Nguyen, said this morning.

The three titles announced since Mipcom 2023 are *Koso Koso* (Nippon TV, BBC Studios, EOA), *Celebrity Fight Club* (TV Asahi and Youngest Media) and *Lovers or Liars?* (TBS and All3media International).

In the past five years, Japan has led East-West unscripted co-developments with 56% share against South Korea's 28%, and China's 8%, the K7 report shows.

All3media international's EVP, formats and licensing, Nick Smith, says *Lovers or Liars?* took about 18 months to develop.

A special pilot has already aired on TBS in Japan. Discussions are underway for a full-series commission for TBS.

*Lovers or Liars?* is All3media's first format co-development with Asia, and TBS' first co-development with a global major.

"We will be a lot quicker on the next one because we know each other now.



*Lovers or Liars?* co-development partners – Shunsuke Fukaya, TBS; Nick Smith, All3media International

It took a while to understand each others' cultures, needs, likes and dislikes," Smith says.

Shunsuke Fukaya, TBS' head of format development and producer, echoed his sentiments.

"TBS doesn't have much experience with co-developments," Fukaya says.

"The reason we took so long is that we did not want to compromise our understanding of each other's ideas. I didn't want to tell our creators that 'this is what a Western company wants, so just do it'. I wanted to find out why," he adds.

Both say that their next project, which is already under way, will be much shorter in the development process. Details of the new project have not been announced.

Fukaya highlights the non-verbal communication aspects of *Lovers or Liars?*, including a dance sequence where judges and the audience have to guess who the real couple is and which of the partners are faking.

"You don't need language to understand the format," he says.

Accepting the hidden camera element was All3media's biggest challenge, Smith says.

"The hidden camera segment was

nerve wracking because the way it was done was very different to how we would do it in the U.K.," he says.

"We had to trust that TBS had the experience and they were confident and they showed us a way we wouldn't normally have done. We were nervous, but then it worked."

The dance element – an idea brought to the co-development table by the All3media team – was probably the biggest sticking point for the TBS team.

"We don't have a dance culture in Japan," Fukaya says. "We don't have dance parties or high-school proms. At first the directors found it difficult to understand. But I didn't want to give up on that segment. So I asked Nick many times why it was so interesting.

"It was a hard time for him too – I really wanted to know what was so interesting in the West. They explained that it's about physical contact. Yes, we don't have a dance culture, but we can enjoy the physical contact. We had a lot of conversations."

*Lovers or Liars?* is TBS' first attempt at a format created for the global market from the outset.

"It's a whole new challenge for us," Fukaya says.

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What's inside....

**Formats Outlook:** Asia update

Thailand's hard look at soft power

**Plus** Less is more at Indonesia's Vidio, girls go at Taiwan's Hakka TV and Australian drama *House of Gods*

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## 24 April global premiere for David Shin's *House of the Owl* Japan is "one of the best opportunities for filmmakers," says premium series showrunner

Veteran Asian TV exec David Shin's new life as a premium global drama creator, writer and showrunner dawns this month with the debut of *House of the Owl*, a drama about a Japanese master fixer who, having guided politicians and business leaders through some of the country's biggest scandals and triumphs, discovers that fixing his family can be more difficult than fixing a country.

The 10-episode drama premieres globally on Disney+ and Hulu on 24 April.

Shin, most recently Disney's SVP for Hong Kong, Taiwan and Southeast Asia after years at Fox Networks Group, created *House of the Owl* and wrote the scripts for all 10 episodes.

In a sense, the premium series takes him back to the start of his path into television, when he graduated from USC Film School "many moons ago... I've been writing ever since," he says.

The *House of the Owl*, which has been in the works for more than a decade, was inspired by a businessman Shin met in Japan almost 15 years ago.

"He mingled amongst the politicians, corporations, and the Japanese underworld, to get what he wanted; but struggled to hold the same kind of influence over his own family. I thought this could be an amazing story about the influence and limits of public and private power," Shin says.

Family is a core concept of the series, which stars Min Tanaka (*Perfect Days*) as powerful patriarch Ogami Ryutaro. Mackenyu (*One Piece*) stars as his U.S.-educated son, Ogami Ryu. The series is directed by Yoshitaka Mori with Yuya Ishii and Yusaku Matsumoto.

Shin adds that the family in the series "can represent the main character's immediate family, as well as the family he sees in Japan as a nation".

The inspiration for *House of the Owl* stretches back across Shin's career on the business side of the TV industry.

"When I started working in Japan, one



David Shin, creator, writer, showrunner, *House of the Owl*; (left) Min Tanaka as patriarch Ogami Ryutaro

of the most fascinating things I observed was how the Japanese covertly used influence and persuasion to gain and hold power.

"There are a group of powerful Japanese men who wield enormous influence over politics, business, entertainment and sports. Many of them are dying out now and I thought a story about one of those men, his family, and the generational conflicts between the two would make a powerful story," he adds.

In addition to Ogami Ryutaro, played by Min Tanaka (*Perfect Days*), other characters are inspired by real people Shin met and worked with in Japan.

Many of the storylines have their origins in what Shin describes as Japan's "countless publicly untold stories".

The project has been in the works for about 10 years, and has its roots in a dinner with Rieko Muramoto, the former president of Avex Entertainment, an early entrant into streaming.

"She was frustrated about Japan's in-

ability to create premium series," Shin says. His pilot for Avex was eventually picked up by Disney with a season order.

Shin set up Iconique Pictures in Japan because "one of the best opportunities right now for filmmakers and content creators is in Japan".

"You have the success of *Shogun*, *Tokyo Vice* and *One Piece*. There's a global fascination about Japan and Japanese stories. Japanese stories are global. Japan just needs globally minded storytellers to tell those stories," he says.

Iconique Pictures presents itself as a media and entertainment company for the 21st century. What does that mean? Fundamentally, the audiences today have the world's content at their fingertips – I believe some of the most interesting and compelling content will be coming out of Asia, where language and culture are not barriers but advantages for Asian filmmakers," Shin says.

**Edited excerpts. The full story is at [www.contentasia.tv](http://www.contentasia.tv)**

# “Most of the time you have to take a bet on yourself”

Kevin Tancharoen talks Asian creators’ earning & owning their right to tell stories

When director Kevin Tancharoen looked at available career options and saw only limitations, he took a bold step: “I picked up my camera and my own money and went ahead and shot *Mortal Kombat: Rebirth* on my own.”

That was after early ambitions to create creature designs and monsters and a successful run in dance, first as a back-up dancer and then a choreographer.

“I knew that no one ever was going to let this dance-and-song guy do his first love, which was nerdy comic book genre stuff. So I was like, I’ll just have to do it,” he says.

If not for that, “I wouldn’t have been able to do *S.H.I.E.L.D.* or *The Flash* or *The Book of Boba Fett* or *The Brothers Sun*. It really all stemmed from that decision. Sometimes, actually, most of the time, you have to take a bet on yourself. Because, literally no one is going to f\*ckin do it.”

Tancharoen describes himself as a “pop culture nerd growing up”.

“I remember seeing the ‘making of’ specials on the VHS tapes of *Ninja Turtles* and *Terminator 2*. They showed the animatronics and the rubber suits and just the whole process. And I was like, ‘Oh my God, that seems like so much fun.’

He took a few classes, followed a path into dance and choreography, and ended up directing the Britney Spears tour when he was 19, and then, with mentor Wade Robson, worked with others like Christina (Aguilera) and N’Sync and Backstreet Boys.

But... “I don’t think I was made for the music business... It’s a very specific energy. And as much as fun as it was, in my young adult life, I wanted to get back to my first love, which was film and TV, specifically genre,” he says.

Was there pushback to his transition from music productions to narrative film?

“I understood that my first way in was always going to be something with dance and music involved. I was like, I know how Hollywood is, they tend to categorise you as best they can. So I knew my first anything was going to be that. And then I did [*Fame*] when I was



Picture courtesy of Asian A.V. Club

Kevin Tancharoen

24 and it was a hell of an experience. It was great and I worked with some of the best people, but it was definitely a learning curve when it came to post and I got an awakening on what was lying ahead. So it was a valuable lesson.”

“I think I always had to not give up. I have an obsessive personality, so if I want to learn about something, it’s literally all I can think about all day long. So I think I my first love never went away. And I was like, ‘I have to do it, I have to do it, I just have to do it.’ And even if I failed, there’s such a value in failure. That’s something my parents taught me.”

“A lot of heroes that I look up to all had the same stories about never giving up. And I think you just need someone to tell you that the hardest part is to start. When you’re looking at a blank page or an empty edit session, it’s daunting. But the second you put in five clips or write a paragraph, you’re like, ‘okay...now I can work on this.’ That first step is always the hardest one to take.”

Asian representation in film and TV has stepped up in the past five or six years, with movies like *Joy Ride* and series like *Beef*, “where we’ve earned the right to tell stories, and the people just so happen to be Asian.

Tancharoen’s first experience with an almost-entirely Asian set was on *Thai*

*Cave Rescue* for Netflix.

“Not only was everyone on set Asian, but Thai. I had this weird, I can only say, spiritual experience that washed over me. Like I felt a community without having to say anything, and I never felt this before. It felt like family all of a sudden,” he says.

He was “definitely” nervous taking on *The Brothers Sun* because, he says, “I’ve never worked on something that felt as relatable as this show did to me. I saw myself in the two lead characters completely. I’m part Bruce (Sam Song Li) and part Charles (Justin Chien). I don’t go out killing people, but the traumas and insecurities that they both have, I feel like I have both of them in my brain.”

If he’s disappointed that *The Brothers Sun* has not been renewed, Tancharoen has zero regrets. “This entire experience was transcendent... unlike anything I’ve worked on”.

## ASIAN A.U. CLUB

ContentAsia is collaborating with the Asian A.V. Club on a series of interviews with Asian filmmakers and talent. The full interviews are available on the Asian A.V. Club newsletter. Click [here to read & subscribe!](#)



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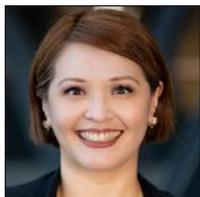
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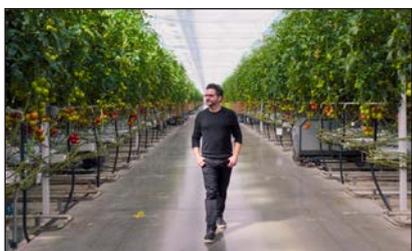


Kit Yow

Trends & Outlook 2024

“ • More demand for local, regional and mainstream international finished content to supplement streamers' territory focused original content commissions.  
• New windowing strategies for originals as more platforms/partners come together to finance a project.  
• Further enhancement in the use of AI (artificial intelligence) across all facets of our content business to support production, post-pro, selling, marketing, content curation and analysis etc.”

Haryaty Rahman, EVP Distribution Asia, International



A Brief History of the Future

Genres

Across Asia, Fremantle distributes formats and finished content in all genres – Entertainment, Drama, Comedy, Documentary and Lifestyle.

Production

*Family Feud* continues to be the gift that keeps on giving with all our Asian licensees renewing the format into 2024 and beyond. As it stands currently, we have local territory versions actively running in Thailand, Philippines, Indonesia, Hong Kong, Malaysia and Mongolia. In 2024, we're also working on exciting plans to bring our big entertainment formats like *Got Talent* and *Idol* into new territories/platforms and also debut spinoff versions. Scripted formats is yet another space we want to make a mark on. We're pursuing a few active conversations at the moment and hope to share more details on these projects soon.

Asia focus in 2024

“ We will continue to be laser focused on how best to support and thrive on fulfilling our existing and new partners' needs and this goes beyond just licensing them great content. We are also actively spearheading conversations with various entities to put together meaningful partnerships for our format shows in particular. We want to be able to open up new ways of getting our content seen and made across Asia.”

Haryaty Rahman, EVP Distribution, Asia, International

Top shows are...

*The Listeners*

A provocative psychological thriller about a mother who is tormented by a sound it seems no-one else can hear. Isolated from her family, she forms an unlikely bond with one of her students and is drawn towards a strange community who can also hear The Hum. Enigmatic, provocative, and haunting, *The Listeners* explores the seduction of the wild and unknown, the human search for the transcendent, the rise of conspiracy culture in the West, and the desire for community and connection in increasingly fraught times. Episodes/length: 6x1 hour



The Listeners

*Nightsleeper*

A propulsive new real-time thriller for the BBC, where an overnight train from Glasgow to London is taken over by a mysterious hacker, trapping 12 passengers on board, hurtling towards destruction. Combining classic mystery, high velocity action and breathtaking twists, this real-time thriller will have viewers on the edge of their seats as the runaway sleeper speeds headlong towards its final destination. Episodes/length: 6x1 hour



Nightsleeper

*A Brief History of the Future*

This radical and uplifting new six-part PBS documentary series acts as an inspiring counterpoint to the often-dystopian view of our future. Traveling across the USA, Spain, UK, Japan, India, Morocco, Canada and the Bahamas, the series explores science, technologies and new ways of thinking, discovering everything from floating cities, human made foods and restoring coral reefs, demonstrating opportunities to reshape our hopes, our planet and our futures for the better. Episodes/length: 6x1 hour

# What's on where...

April 2024	8-10	Mip TV 2024	Cannes, France
	25	AVIA: Future of Video 2024	Mumbai, India
May 2024	15-17	LA Screenings Independents	Los Angeles U.S.
	22-24	18th Busan Content Market 2024	Busan, Korea
	28	AVIA: Satellite Industry Forum 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
	24-26	29th Shanghai TV Festival 2024	Shanghai, China
July 2024	3-5	15th Content Tokyo 2024	Tokyo, Japan
August 2024	20-24	Beijing International Radio, TV & Film Exhibition 2024	Beijing, China
	27	AVIA: Korea in View 2024	Seoul, Korea
	29	AVIA: Japan in View 2024	Tokyo, Japan
September 2024	<b>3-4</b>	<b>ContentAsia Summit 2024</b>	<b>Taipei, Taiwan</b>
	<b>5</b>	<b>ContentAsia Awards 2024</b>	<b>Taipei, Taiwan</b>
	24-26	APOS 2024	Bali, Indonesia
	26-29	Gwangju Ace Fair 2024	Gwangju, Korea
October 2024	5-8	Asian Contents & Film Market 2024	Busan, Korea
	10	AVIA: Vietnam in View 2024	Ho Chi Minh, Vietnam
	18-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	12-13	Dubai International Content Market (DICM)	Madinat Jumeirah, Dubai
	20-22	16th Content Tokyo 2024	Chiba, Japan
December 2024	3	AVIA: OTT Summit 2024	Singapore
	3	The ATF Leaders Dialogue 2024	Singapore
	4-6	Asia TV Forum & Market /ATF 2024	Singapore
February 2025	24-27	Mip London 2025	London, U.K.
	24-28	The London TV Screenings 2025	London, U.K.
March 2025	25-27	Series Mania Forum 2025	Lille, Hauts-de-France

# Hazbin Hotel continues its reign

## Singapore demand soars – Parrot Analytics

Prime Video's *Hazbin Hotel* topped Singapore demand for the week of 25-31 March, continuing its Australian triumph for the week of 11-17 March, according to data science company, Parrot Analytics.

Although the gap between demand for the animated series and its closest competitor was narrower in Singapore than in Australia, *Hazbin Hotel* still ended the week 10 percentage points ahead of Netflix's *Bebefinn* in Singapore. In Australia, *Hazbin Hotel* came in more than 80x the demand of the aver-

age show in the market.

*Hazbin Hotel*, which premiered in January, is about princess of Hell, Charlie, and her quest to rehabilitate demons to reduce her kingdom's overpopulation.

Prime Video took four of Parrot Analytics top 10 digital originals for the week in Singapore, Apple TV+/Disney+ two each, and Netflix/Paramount+ one each.

Netflix's top show for the same week was *Physical 100 S2*, followed by 3 *Body Problem* and tvN's Korean drama *Queen of Tears*.

### Top 10 overall TV shows: Singapore

Rank	Title	Difference from Market Average
1	<i>Hazbin Hotel</i>	23.1x
2	<i>Queen Of Tears</i> (눈물의 여왕)	16.56x
3	<i>Saturday Night Live</i>	15.94x
4	<i>Sesame Street</i>	15.54x
5	<i>Peppa Pig</i>	15.39x
6	<i>Jujutsu Kaisen</i> (呪術廻戦)	14.68x
7	<i>The Walking Dead</i>	14.09x
8	<i>Bebefinn</i>	13.59x
9	<i>Rick And Morty</i>	12.14x
10	<i>Grey's Anatomy</i>	11.59x

### Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average
1	<i>Hazbin Hotel</i>	Amazon Prime Video	23.1x
2	<i>Bebefinn</i>	Netflix	13.59x
3	<i>The Boys</i>	Amazon Prime Video	10.21x
4	<i>Loki</i>	Disney+	10.04x
5	<i>Reacher</i>	Amazon Prime Video	9.01x
6	<i>Invincible</i>	Amazon Prime Video	8.84x
7	<i>Monarch: Legacy Of Monsters</i>	Apple TV+	8.84x
8	<i>Halo</i>	Paramount+	8.04x
9	<i>Ted Lasso</i>	Apple TV+	7.46x
10	<i>The Mandalorian</i>	Disney+	7.4x

Date range: 25-31 March 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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