

Vidio victory lap on new e-commerce platform

47% spike in Vidio Shopping purchases during payday, Indonesian platform says

Indonesian streaming platform Vidio is taking a victory lap on its fledgling show-linked e-commerce initiative, saying transactions are spiking 47% during payday periods. The data was released just ahead of the three-month launch anniversary of Vidio Shopping, which gives viewers the ability to buy products directly from TV shows. Vidio said daily average product sales have grown 41% month-on-month, with Indonesian soap operas and Korean dramas driving 1.5x higher fashion and beauty purchases compared to other genres.

The full story is on page 3



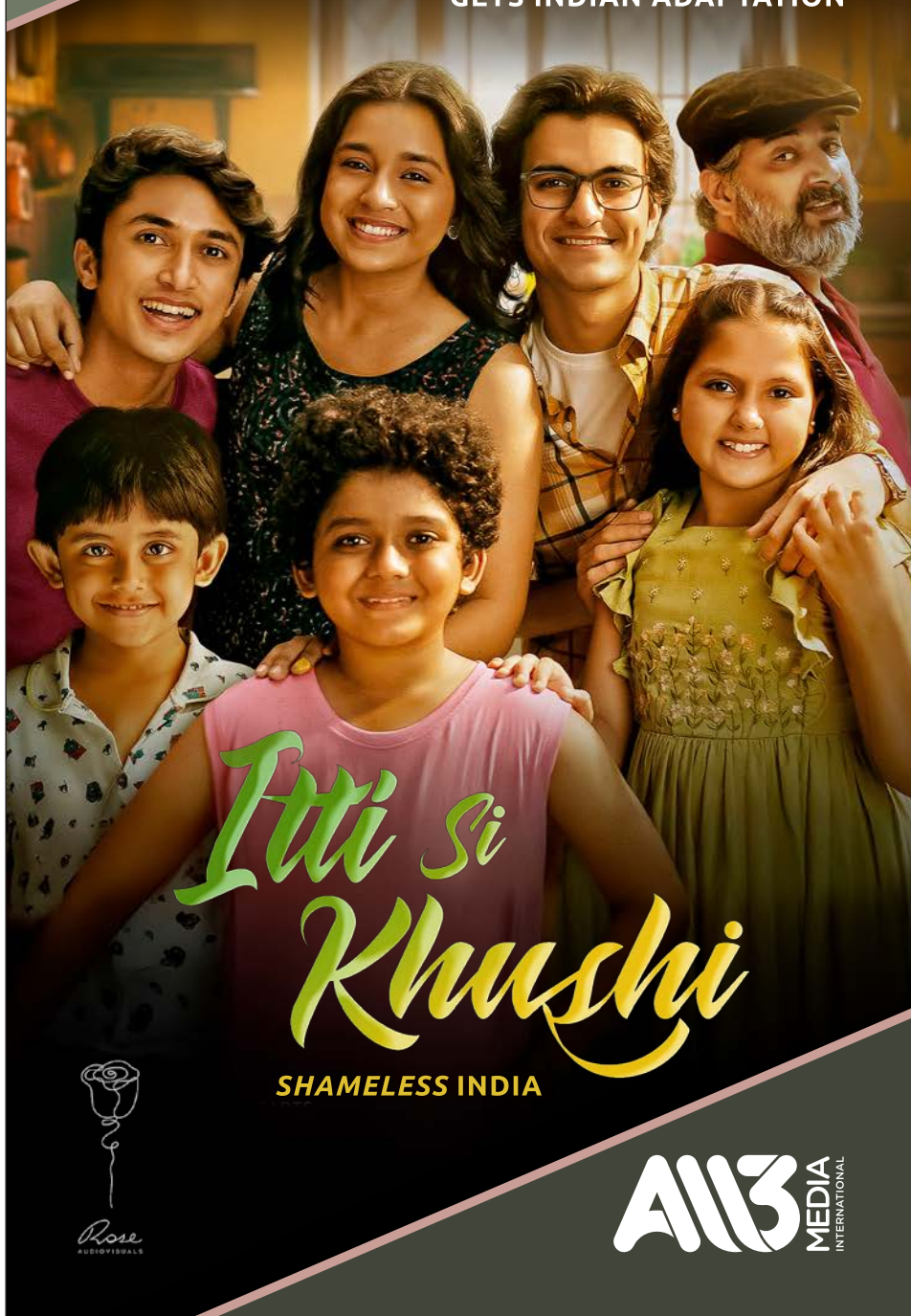
Rewind Networks picks up *The Guest*

MIPCOM kicks off with ITV Studios' pan-Asia deal

In the first Asia-related MIPCOM acquisition announcement, Singapore-based pan-regional channels operator, Rewind Networks, has picked up ITV Studios' action thriller, Quay St Productions' *The Guest*, starring Eve Myles (Broadchurch) and Gabrielle Creevy (Black Doves) in a story about two unlikely friends as their lives begin to unravel. The deal was disclosed at the opening of MIPCOM in Cannes this morning (13 Oct).

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Rap contest countdown in Cambodia

CBS marks 1 billion social media views ahead of new show premiere



Cambo Rap

Original Cambodian rap competition, *Cambo Rap*, premieres on Friday (17 Oct), dangling prizes of 100 million riels and a diamond watch for music hopefuls along with a music contract with Galaxy Navatra.

The run-up to the new series has pushed Cambodian Broadcasting Service's (CBS) social media views across over the one billion mark for 2024/5, CEO Dave Ulmer said ahead of the launch.

CBS' top platform is Facebook, where it has more than 15 million followers and, at 940 million views, the bulk of its social media audience. Second is TikTok with 120 million views.

Backed by Khmer Beverages, *Cambo Rap* will run for 16 weeks and involves coaches, secret judges and themed rounds. 14 of the episodes are pre-recorded, and the final two will go out live.

Vidio victory lap on e-commerce function

47% spike in Vidio Shopping buys during payday



Masayu Anastasia

Indonesian platform Vidio is taking a victory lap on its fledgling show-linked e-commerce initiative, saying transactions are spiking 47% during payday periods.

The data was released ahead of Vidio Shopping's first three months on air.

The platform said daily average product sales grew 41% month-on-month.

Vidio also said that Indonesian soap operas and Korean dramas drove 1.5x higher fashion and beauty purchases compared to other genres. Animation ranked highest – 1.2x above average – among the moms/kids segment, Vidio said.

The new service lets viewers buy products that appear in TV shows without

exiting the programme. Brands involved in the testing phase include Samsung and Nivea.

These have been joined by local celebrity-driven brands, including Manifest by actress Wulan Guritno, who stars in Vidio original *Mama-Mama Pengejar Cinta*, and sustainable fashion label Denyut Semesta by actress-designer Asri Welas.

The picture-in-picture shopping function was developed with regional e-commerce platform Shopee.

Vidio managing director, Hermawan Sutanto, described the new service as a "milestone in how we bring entertainment closer to lifestyle".



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Kit Yow joins FOX Entertainment Global ahead of MIPCOM



Kit Yow

Kit Yow has joined FOX Entertainment Global as director of sales for Asia just ahead of MIPCOM, which opens in Cannes today (13 Oct). The new role, based in Singapore, follows a two-year stint with Fremantle's Asia operation as distribution VP and almost seven years with All3Media International in Singapore. Yow previously worked in various roles, including Mandarin news producer and director, for Media Prima in Malaysia.



Viu adds 2 GMA dramas to Philippines' streaming slate

GMA Network's primetime dramas – political romcom *TODA One I Love* and family drama *Cain at Abel* – have joined *Encantadia*, *Legal Wives* and other primetime GMA series on Viu Philippines. Both are streamed for free on the regional platform from today (13 Oct) as part of the long-running content partnership between PCCW/Canal+ platform and the Philippines broadcaster.

Hrithik Roshan boards Prime Video

First streaming series for Indian actor/producer



Actor-Producer Hrithik Roshan (left) with Gaurav Gandhi, Prime Video

Indian actor/producer Hrithik Roshan's HRX Films is working on his first original streaming thriller – *Storm* (working title) – for Prime Video, the two companies said ahead of MIPCOM 2025.

Production begins "soon".

Prime Video's APAC & MENA VP, Gaurav Gandhi, said *Storm* was "the beginning of a dynamic collaboration" and paved the way for additional projects.

Storm is created and directed by Ajitpal Singh, and stars Parvathy Thiruvothu, Alaya F, Srishti Shrivastava, Rama Sharma and Saba Azad.

Early publicity material describes the "high-stakes" thriller as exploring "secrets, ambition, and survival in the heart of Mumbai".

The series will be distributed on Prime Video's global platform.

Fremantle to lead int'l sales for PCCW Media's *The Season*

Hong Kong's PCCW Media's premium drama, *The Season*, has secured U.S. distribution with Hulu, with Fremantle leading international sales, the company said ahead of MIPCOM.

Viu will manage sales of the six-episode series, produced in partnership with SK Global (*Crazy Rich Asians*), for its territories in Asia and Africa.

The English-language show, announced at Hong Kong Filmart in March, was commissioned by Viu and will air in its 15 markets as a Viu Original.

In a pre-market statement out of L.A.,

PCCW Media said international sales would also be supported by De Maio Entertainment.

Set in Hong Kong, *The Season* is about a group of close-knit friends who gather for the summer as the boating season begins and "nothing is as it seems".

The series is created and executive produced by Yalun Tu (*My Undead Yokai Girlfriend*) with Chilean director Marialy Rivas (*The Jetty*) as lead director/EP. Janice Lee and Agatha Lo EP for PCCW Media and Chloe Dan, Matt Aragachi and Dylan Tarason for SK Global.

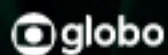


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Malaysia's TV3 lands in Singapore

Singtel deal raises hopes about telco's TV interest



Takdir Cinta Terlarang, TV3 Malaysia

Singapore's Singtel TV has added new Malay channel – Drama Sangat TV3 – to its line-up, sparking some hope that the telco may come out of neutral on its TV business.

The new channel, powered by Malaysian media platform Media Prima's flagship TV3 channel, will air prime time shows including *Takdir Cinta Terlarang* within a week of their broadcast in Malaysia.

The channel, which is being offered as part of Singtel's Malay pack, will also carry series such as *Lelaki Itu*, *Kampung People 2*, and *Budak Tebing 2*.

The pack, which costs S\$30.98/US\$24 a month, includes Astro channels Ria and Prima.

Singtel is offering a free preview of the new channel on its CAST streaming app until the end of November.

Netflix picks up All3Media Int'l titles

Seven drama & comedy shows include *Total Control*

About 130 hours of All3Media International's ANZ-produced original titles are being offered on Netflix in Australia and New Zealand in a deal announced just ahead of MIPCOM, which opened in Cannes this morning.

The seven drama and comedy titles include political drama *Total Control* (Blackfella Films); *The Messenger* (Lingo Pictures), about an accidental hero; and six seasons of long-running detective drama, *The Brokenwood Mysteries* (South Pacific Pictures).

Other titles involved in the new deal are family drama *Head High*, about the hopes, dreams and expectations

of high-school rugby in New Zealand; *Educators*, the award-winning improvised comedy set behind the scenes of a secondary school; *Mean Mums*, which follows the misadventures of an unlikely gang of misfit mums; and *Step Dave*, about an ordinary guy whose life is turned upside down when he meets the love of his life – and her children.

Commenting on the deal, All3Media International's Julie Dowding, SVP Australia & New Zealand, talked about windowing opportunities as a key strategy to, among other benefits, provide value for production partners.



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NZ bow for *The Chase*

ITV Studios adds 22nd territory for quiz show

New Zealand's TVNZ has greenlit a local version of ITV Studios' quiz format *The Chase* for the first time, giving the U.K. format its 22nd territory, ITV Studios said this morning in Cannes as MIP-COM opened.

The series will be produced by ITV Studios Australia and is scheduled to premiere on 3 November on TVNZ 1 and TVNZ+.

The Chase originated in the U.K. and is created and produced by Potato, part of ITV Studios.

The new version was part of a slate of ITV Studios' formats heading around the world, including *A Party to Die For* in Spain.



Cinesilip Film Fest countdown

Focus on Philippines' features for inaugural event

The first Cinesilip Film Festival – backed by Viva's film production group and Ayala Malls Cinemas – opens on 22 October.

The seven films screening during the week-long event include Gian Arre's coming of age drama, *Ang Lihim ni Maria Makinang* (*The Secret of Maria Makinang*), about a young woman who appears only during the full moon; and Rhance Añonuevo-Cariño's erotic drama, *Babae Sa Butas* (*The Woman In The Hole*), about a tricycle driver who experiences a passionate encounter with a mysterious woman.

Introducing the event, festival director Ronald Arguelles said the films chosen were "risky, bold and different".

Viva preps microdrama platform

Nov launch for Philippines' first home-grown service



Elisa, *The Young Mistress*

Philippines' entertainment conglomerate Viva Communications is adding the country's first home-grown standalone vertical video microdrama app to its subscription-video stable in November.

The new app, Viva Movie Box, goes live with a slate of 20 native-vertical series created and produced in-house, some of which were part of Viva's slate at the Asia Contents & Film Market in Busan in September.

One new 90-minute series (between 50-75 episodes) will release every week.

Eight of the series are already complete and the other 12 are in production.

Viva Movie Box originals follow the format that has catapulted microdramas to the top of global attention charts – made for mobile vertical videos of between one and two minutes, tabloid titles, high-drama revenge/betrayal/conflict story lines, and cliffhangers.

At the same time, the series have a unique look and feel. "They're Filipino, not only in look, but also with heart," says Vincent del Rosario, president and COO of Viva Communications.

The app's launch series include *Elisa*:

The Young Mistress, *The Substitute Lover*, *A Mistress' Guide to Moving On* and *Maid for Revenge*.

All are originals created for the app, and do not leverage Viva's existing long-form IP. "Maybe down the line we will consider adapting content from our library, but right now it's all original," Del Rosario told *ContentAsia*.

The launch slate focuses on adult drama... "stories about mistresses and wives, family stories, revenge stories, that's what we're starting with, but eventually we release other genres," said Studio Viva president and COO, Valerie del Rosario.

"The idea is to mirror our success with both Viva Max and Viva One in the microdrama space," Vincent del Rosario said. The two platforms have a combined 18 million registered users.

He said the inspiration for the home-grown platform came from Viva staffers. "We noticed that during breaks, they were on their mobile phones. Initially we were thinking they were just doing social media... but later on, we realised that they were actually watching movies".

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Viddsee greenlights first theatrical feature *Siti Vampire* kicks off with Indonesia's Mahaka Pictures



Singapore's short-form studio Viddsee unveils its first feature film – contemporary horror comedy *Siti Vampire* – at the MIPCOM market in Cannes today. Production is scheduled for first half of 2026.

The film, adapted from a Viddsee short series and directed by Rahabi Mandra (*Kadet 1947*), is a co-production with Indonesia's Mahaka Pictures.

Set in contemporary Jakarta, *Siti Vampire* follows a young woman whose life is upended when she is suddenly "turned".

The script is by Titien Wattimena (*Dilan 1990*). Celerina Judisari is producing for Mahaka Pictures, with Kenny Png and Ho Jia Jian.

Siti Vampire is part of Viddsee's push at MIPCOM for international distribution and co-production opportunities.

Call for Indian "Silicon Valley of creativity" Sony's Gaurav Banerjee pushes for bold moves & vision

Sony Pictures Networks India (SPNI) MD and CEO, Gaurav Banerjee, has called for large-scale investment into India's creative industry "with the same boldness and vision that we are now beginning to invest around new technologies".

In his keynote address at the FICCI Frames event in Mumbai this month, Banerjee said "creative industries are no longer peripheral. They need to be central... If India has to write the next chapter of global leadership, we must rely on creativity and technology both".

He called on policy makers, media leaders and creators, to "champion this agenda, to push boldly for reform, be experimental and open-minded around regulation".

Highlighting "difficult and challenging" times, Banerjee said the media and entertainment industry's 7%-8% annual growth was almost all domestic demand.

He asked where "the next big league" – something truly global in its quality and scale" – would come from, and how India might be able to "create a Silicon Valley of creativity".

He also pointed out the industry's three great inflection points in the last 25 years – *Kaun Banega Crorepati* (*Who Wants to be a Millionaire?*); IPL cricket; and pan-Indian TV and films such as *Satyamev Jayate* and *Baahubali*.

"The problem is that... these big, noteworthy innovations happened 10 years ago... Why has this wait gone on for this long?, and what is it that we can do... to

stop this, to bring in more change and at a way faster than ever before?," he asked.

His solutions involve "aggregating human capital", and he pointed to the Indian Premier League, which created a "centre of excellence", as the closest Indian model.

"This is the kind of ecosystem we need, that will reach the most authentic storytellers, and enable them to craft stories which are good enough for the world... that's where India's answer to *Squid Game*... will get created."



Gaurav Banerjee,
MD & CEO, SPNI



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Countdown to Dubai Int'l Content Market

MENA co-pros up 20% year on year, organisers say



DICM 2024

About 90 exhibitors and 250+ buyers from more than 50 countries head to Dubai next month for the two-day 2025 Dubai International Content Market (DICM), which opens on 4 November.

A month out, organisers said co-productions in the MENA region were growing approx 20% year-on-year, driving interest in collaboration opportunities at this year's event.

Regional broadcasters attending the show include MBC, OSN, Shahid, STAR-ZPLAY, TOD, Abu Dhabi Media, Dubai Media, Oman TV, and Qatar Media Corporation, with country delegations from Korea, Turkey and Russia.

In addition to tracking industry shifts, exploring sports rights and microdrama

growth, conference themes this year include the rise of Ramadan content and the ability of cultural narratives to capture global audience attention.

The conference tracks also feature women shaping the future of content in the Middle East and North Africa.

Speakers include Elzahraa Esam from Captain Boy, Fatiha Bensalem from evision, MBC Group's Tariq Al Ibrahim, Eagle Films' Bilal Dayani, WhiteBee Media's Ali Ghamlouch, Yango Play's Joe Al Khawand, and COL Group's Timothy Oh.

This year's special screening is Unico-Play's *Running to the Light*, a 13-episode series about a female Muslim athlete supported by her coach, who is a mullah, but stymied by her conservative uncle.

Lucrecia Martel to lead SGIFF Asian film jury

Argentinian filmmaker Lucrecia Martel will head the Jury for the Asian Feature Film (AFF) Competition in this year's Singapore International Film Festival (SGIFF). The 36th edition of the festival runs from 26 November to 7 December 2025 as part of the SG Media Festival.

Martel, whose film *Zama* was screened at SGIFF 2017, returns to the Festival with her latest work, *Nuestra Tierra* (Landmarks, 2025), featured in

the Standpoint Section.

This year's Asian Feature Film (AFF) Competition – previously open only to emerging filmmakers presenting their first to third features – will be open to all filmmakers.

This year's AFF Competition includes *A Useful Ghost* by Ratchapoom Boonbunchachoke (Thailand) – a satire on love, politics, and memory co-produced by Singapore.

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"The BA***DS of Bollywood" debuts at #4 on Netflix's global non-English TV top 10



A single Indian series has made it to Netflix's global top 10 non-English TV rankings this month so far – Indian film scion Aryan Khan's "The BA***DS of Bollywood". The 14.8 million hours viewed (2.8 million views) for the week of 15-21 September marks months of jobs about daddy's influence, mommy's guiding hand and an insider strings.

The seven-episode series, announced in February, was the top show in eight other countries including Spain's "Billionaires" "Bunker" and Mexico's "The Traitor".

Produced by the Khan, it was the top show in eight other countries including Spain's "Billionaires" "Bunker" and Mexico's "The Traitor".

Philippines' Viva to launch standalone microdrama app in October; 20 home-grown vertical series start-up phase



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The new app, Viva Movie Box, goes live with a slate of 20 native-vertical and produced in-house, the company told ContentAsia during the Market in Busan this week.

One new 90-minute series (between 50-75 episodes) will release. Eight of the series are already complete and the other 12 are in production.

Viva Movie Box originals follow the format that has catapulted global attention charts – made for mobile vertical videos of bet tabloid titles, high-drama revenge/betrayal/conflict story lines.

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What's on where...

October 2025	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
	26-28	World Content Market 2025	Moscow
	30 Nov-7 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
February 2026	22-24	Mip London 2026	London, U.K.
		The London TV Screenings 2026	London, U.K.
March 2026	2-5	Australian International Documentary Conference 2026 (AIDC)	Melbourne, Australia
	17-20	Hong Kong FILMART 2026	Hong Kong
	24-26	Series Mania Forum 2026	Lille, Hauts-de-France
April 2026	23-28	Canneseries 2026	Cannes, France
June 2026	8-11	Nem Dubrovnik 2026	Croatia
	10-12	20th Busan Content Market 2026	Busan, Korea
	17-19	19th Content Tokyo 2026	Tokyo, Japan
	22-25	Sunny Side of the Doc 2026	La Rochelle, France
	24-26	Telefilm Vietnam 2026	Ho Chi Minh City, Vietnam



The Big List Digital Directory 2025

ContentAsia's Big List is the only directory of its kind, fully focused on Asia with lists of the top content providers, services, channels, platforms and people in key markets, including streaming/OTT/online players, free-TV broadcasters, pay-TV platforms, production houses, streaming/broadcast tech, regulators/associations and others.

The directory, distributed monthly, offers video value-adds as part of ContentAsia's Screening Room.

The Big List's enhanced listings appear across multiple platforms, including year-round visibility at ContentAsia's online destination at www.contentasia.tv.

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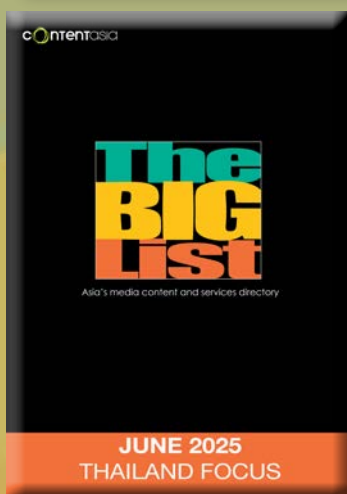
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Alice in Borderland rules China demand

Netflix series at 25x higher demand than average show



Alice in Borderland

Top 10 overall TV originals: China

Rank	Title	Difference from Market Average (x times)
1	Girls Band Cry	26.1
2	Alice In Borderland	25.5
3	Dandadan	25.1
4	Gen V	23.8
5	Tempest	21.6
6	Bon Appetit, Your Majesty	20.8
7	A Record Of Mortal's Journey To Immortality	20.4
8	Game Of Thrones	20.4
9	The Fragrant Flower Blooms With Dignity	19.5
10	Alien: Earth	18.9

Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average (x times)
1	Alice In Borderland	Netflix	25.5
2	Gen V	Amazon Prime Video	23.8
3	Tempest	Disney+	21.6
4	A Record Of Mortal's Journey To Immortality	Bilibili	20.4
5	Sakamoto Days	Netflix	18.4
6	Mobius	iqiyi	18.3
7	Moonlit Reunion	Tencent Video	18.3
8	Wednesday	Netflix	18.3
9	Joy Of Life	Tencent Video	17.7
10	The Immortal Ascension	Youku	17.4

Date range: 29 September-5 October 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 10 times more in demand than the average TV show in this market



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