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EXCLUSIVE

Three Body Universe boards Chinese sci-fi blockbuster

Director appointed for *Supernova Era* 2026 shoot

The Three Body Universe, the rights and production company behind the *Three Body Problem* film and TV franchise, has boarded upcoming blockbuster sci-fi film *Supernova Era*. The film's producer, Conqueror Entertainment, has also appointed Li Yang to direct from late 2026. Like *Three Body Problem*, the Supernova Era film is developed from a work by bestselling and Hugo Award-winning Chinese novelist Liu Cixin, whose credits also include *The Wandering Earth*.

The full story is on page 12

Yamauchi wins top CyberAgent role

Appointment kicks off four-year succession timetable

Takahiro Yamauchi has won a three-and-a-half year selection process to take the reins of Japan's CyberAgent from founder/president, Susumu Fujita. Shareholders are expected to ratify the decision on 12 December. The appointment kicks off a four-year handover process.

The full story is on page 4



Star salaries steal the show

TVB optimistic about *Queen of News 2*



The Queen of News 2

The just-launched second season of TVB-Youku's Chinese drama co-production, Queen of News (新聞女王 2), is breaking the internet for, among other reasons, talent fees – and how low they allegedly are. TVB has not commented on the leaked list.

Rampant speculation on Chinese platform Weibo and picked up by celebrity gossip sites is that Charmaine Sheh earned HK$1 million/US$129,000 for the entire season, which was up from her take-home pay of HK$470,000/US$61,000 for the debut series. Bosco Wong and Selena Lee are rumoured to have received HK$500,000 each, and Samantha Ko HK$350,000, up from season one's HK$280,000.

Queen of News 2 premiered on 5 November in China, followed by a 10 November release on Hong Kong's flagship TVB Jade channel as well as on TVB and partner channels across the region.

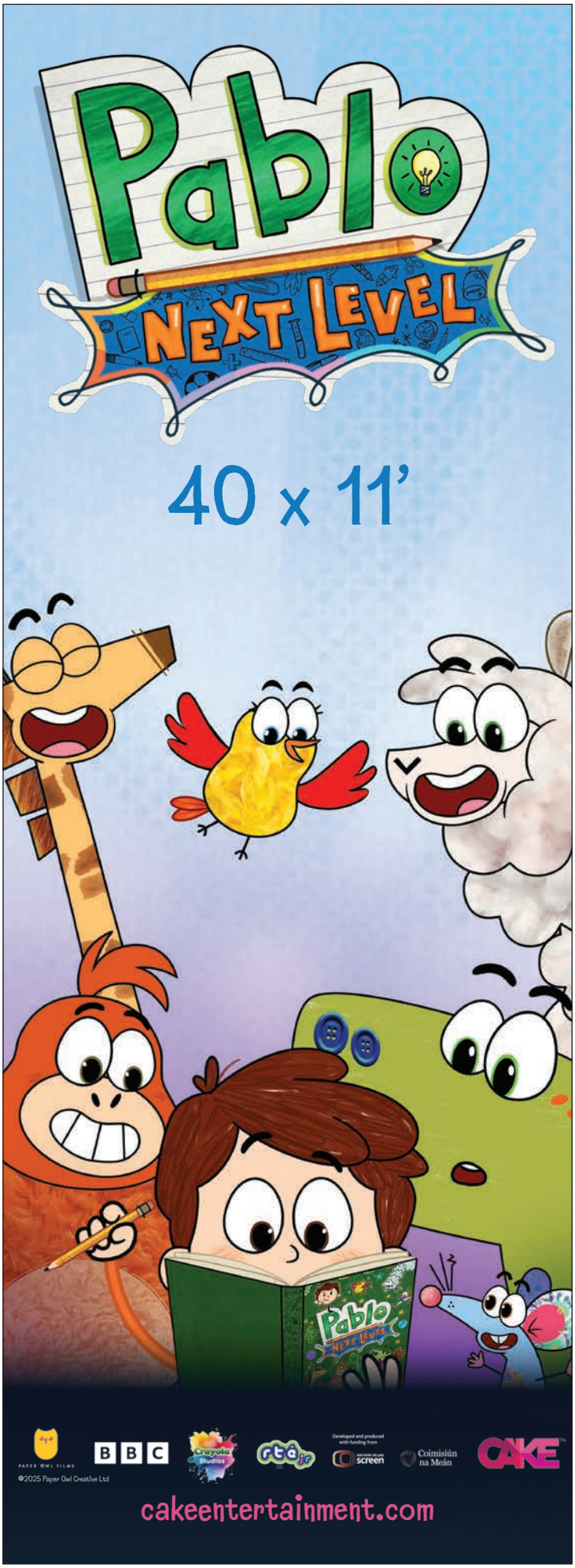
Supporters say shows like *Queen of News* are part of the revival of Hong Kong's once-vaunted original drama industry.

For the quarter to end September, TVB had an 80% share of weekday prime-time (7pm-11pm) viewership across all Hong Kong TV channels. This is up from 79% and 77% in the preceding two quarters, TVB

In the run-up to the premiere of *The Queen of News 2*, TVB was optimistic about its fourth quarter, saying it expected a strong performance "boosted by advertising and sponsorship deals" secured for the series.

TVB is currently filming Wars of Roses (玫瑰戰爭), which follows co-productions such as *The Queen of Castle* (巨塔之后) on Youku and *The Fading Gold* (金式森林) on Tencent Video during the third quarter. This year's slate also includes co-produced drama *D.I.D. 12* (刑偵 12), which streamed on Tencent Video, and AI short drama *You, and Only You*, which aired on TVB Plus terrestrial channel and our myTV SUPER streaming service, and in mainland China on Tencent Video in September.

"With AI now firmly part of our content creation toolkit, we expect to release further AI-generated drama titles through our platforms in the coming months," the company said.




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Japan's Abema TV reports first profit

Japanese platform Abema TV has turned a profit for the first time, and is being credited with doubling net income for parent company CyberAgent for the year to end September.

The media and IP division, which includes Abema TV, closed the year to end Sept with operating profit of ¥7.2 billion/US$47 million – up from a loss of ¥1.4 billion the previous year. Sales came in at ¥231.5 billion – up 15.7% year on year.

The company said the IP business had progressed with the launch of its anime studio. Studio Kurm was founded in 2025 as the group's third animation studio.

"Sales growth resulted in a significant OP increase while actively investing in content," CyberAgent said, adding that viewership of anime, sports (including the FIFA World Cup) and original programmes was strong.

Dating reality and variety shows topped popularity, and weekly active users for original programmes had doubled year on year to a record high, the company said. Abema also strengthened content expansion with external partners, including DAZN and WOWSPO, the company said.

"We are building a system that can handle an entire process from original work to monetisation and actively leverage group synergies," it added.

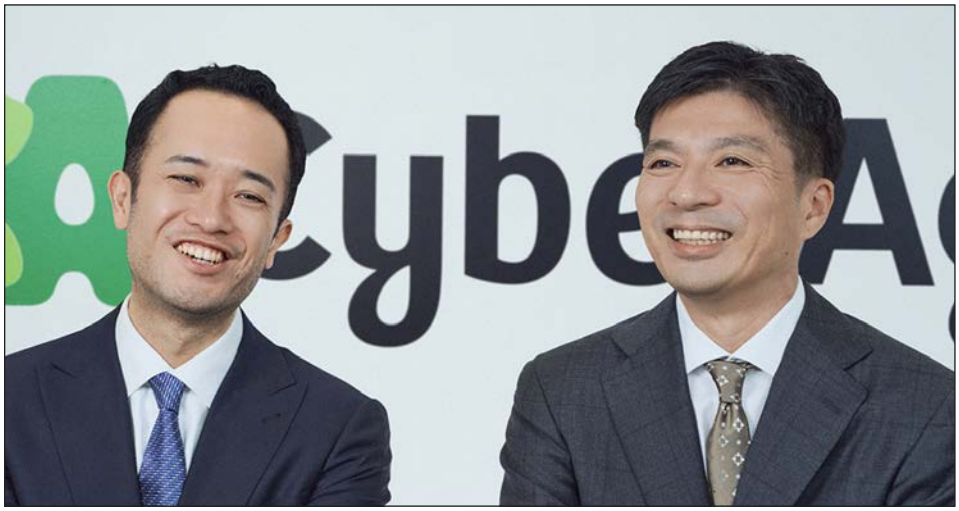
The CyberAgent group reported net income of ¥31.6 billion, and a 79% increase in operating profit to ¥71.7 billion for the year. The bulk of this came from the games division, which reported a 96.5% year on year OP increase to ¥60 billion.

Reporting a 9.1% increase in annual sales to ¥874 billion, CyberAgent said sales had grown for the 28th consecutive year.

But the company is moderating expectations for the coming year, cutting OP forecasts to between ¥50 billion and ¥60 billion "due to the nature of the Games business, which has a high degree of volatility in performance".

Takahiro Yamauchi to lead CyberAgent

Appointment kicks off four-year handover process



Picture: CyberAgent IR

Susumu Fujita (right) with president-elect Takahiro Yamauchi

Susumu Fujita, the founder and president of Japanese media/gaming giant CyberAgent, has picked Takahiro Yamauchi as his successor after a three-and-a-half-year selection process.

Fujita, who announced his intention to step down in Spring 2022, will become chairman. Shareholders are expected to ratify the decision at a meeting on 12 December.

The appointment, announced on Friday (14 Nov), kicks off a four-year handover process.

By 2027, Yamauchi will announce his own medium to long-term vision, followed in 2029 by assuming 80% of the president's duties.

Among Yamauchi's commitments is the creation of globally competitive original IP – a goal he shares with the broader Japanese creative industry.

Yamauchi, who joined the company as a new graduate in 2006, was among 16 would-be next-gen leaders involved in the race to lead the 27-year-old company.

He is currently president and representative director of CyberZ, a unit he established in April 2009, as well as senior managing executive officer at CyberAgent. He is also Abema TV's director and COO, and the head of CyberAgent's Anime & IP Business Division.

During the announcement, Yamauchi said that "while often portrayed as a 'president race', we approached it as a collective challenge… Over the past three and a half years, we have built a shared commitment to growing the company as the next generation of leadership".

Talking about the transition, Fujita said that since its founding in 1998 CyberAgent had achieved 28 consecutive years of revenue growth.

"From our origins in internet advertising to the expansion of our gaming division and the establishment of ABEMA as part of social infrastructure, our success may appear to be the result of good fortune. In reality, it stems from our unwavering commitment to confronting potential future challenges head-on and continuously cultivating new pillars of business," he said.

He also talked about culture at mobile advertising subsidiary, CyberZ, including the "Stop Procrastination Meeting".

"This culture of relentlessly eliminating procrastination is essential for sustainable growth. It is crucial to pass on this culture of continuous transformation, even as the company transitions to second- and third-generation presidents," he said.

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4 Dec return for *The Believers*

Politics and religion mix in Netflix's new Thai series



The Believers, Netflix

Netflix returns Thai series, *The Believers*, for a second season on 4 December, keeping focus on premium Thai TV originals as domestic production shrinks and would-be rivals prioritise Korea and Japan.

Season one of *The Believers* topped Thai charts in its debut week in March 2024. Netflix says the second season "deepens its exploration of how faith and politics intertwine in modern Thailand".

Season two follows the trio of modern-day merit-makers – Win (James Teeradon Supapunpinyo), Game (Peach Pachara Chirathivat), and Dear (Ally Achiraya Nitibhon) – as they are drawn back into the world they tried to leave. Forced to take part in a new 'Mega Merit Project', the trio find themselves in a desperate fight for survival.

Donut Manatsanun Phanlerdwongsakul stars as Ae, a powerful local politician whose ambitions straddle the spiritual and the corrupt. Ae's scheme transforms Nong Khal Temple into what she calls a "merit bridge," a massive temple redevelopment designed to attract vast donations, serving as a front for large-scale money laundering.

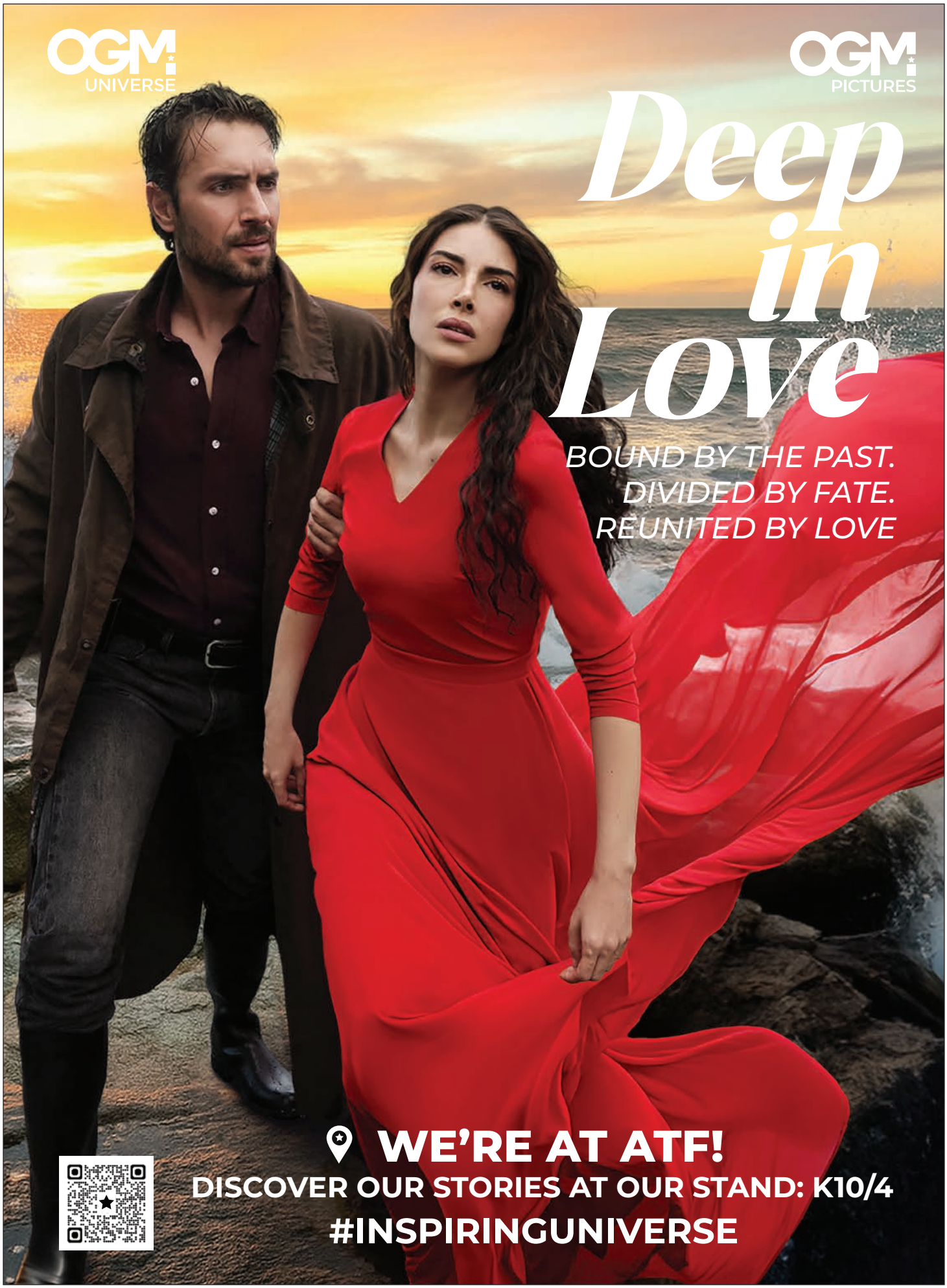
Fan-favourite Monk Dol (Pup Patchai Pakdeesusuk) also returns in the new series. After leaving the monastic life, he must now navigate life beyond the temple for the first time, "confronting his faith and identity in a world driven by temptation and corruption".

"*The Believers* 2 tells the story of a group of people who try to play with the system, but ultimately, the system strikes back," director Wattanapong Wongwan said in today's announcement.

"We continue to keep Buddhism as the central theme, but expand the story into local politics. These two worlds – religion and politics – share the same instruments of power used to sway people's hearts," he said.

The series gives a roster of new faces a global platform, including Petch Paophet Charoensook, Joey Phuwasit Ananbhornsiri, Neng Sarun Naraprasertkul, Pearypie Amata Chittasenee and Farose.

Season two is produced by Somprasong Srikrajang.


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"Joyful start" for *Meet, Greet & Bye*

New ABS-CBN feature heads abroad in wake of *The Alibi*



Meet, Greet & Bye

Star Cinema's new family feature, *Meet, Greet & Bye*, kicked off its domestic theatrical run with ₱10.5 million/US$178,000 in box office sales for its opening day, rising to ₱85 million/US$1.44 million in its first five days in Philippines theatres, Star Cinema parent ABS-CBN says, calling the opening a "joyful start".

Directed by Cathy Garcia-Sampana, the film stars Piolo Pascual, Joshua Garcia, Belle Mariano, Juan Karlos and Maricel Soriano in the story of the Facundo family dealing with their mother's recurring cancer.

Garcia-Sampana co-wrote the screenplay with Jumbo A. Albano, who developed the story concept, and Patrick R. Valencia, who also served as a producer.

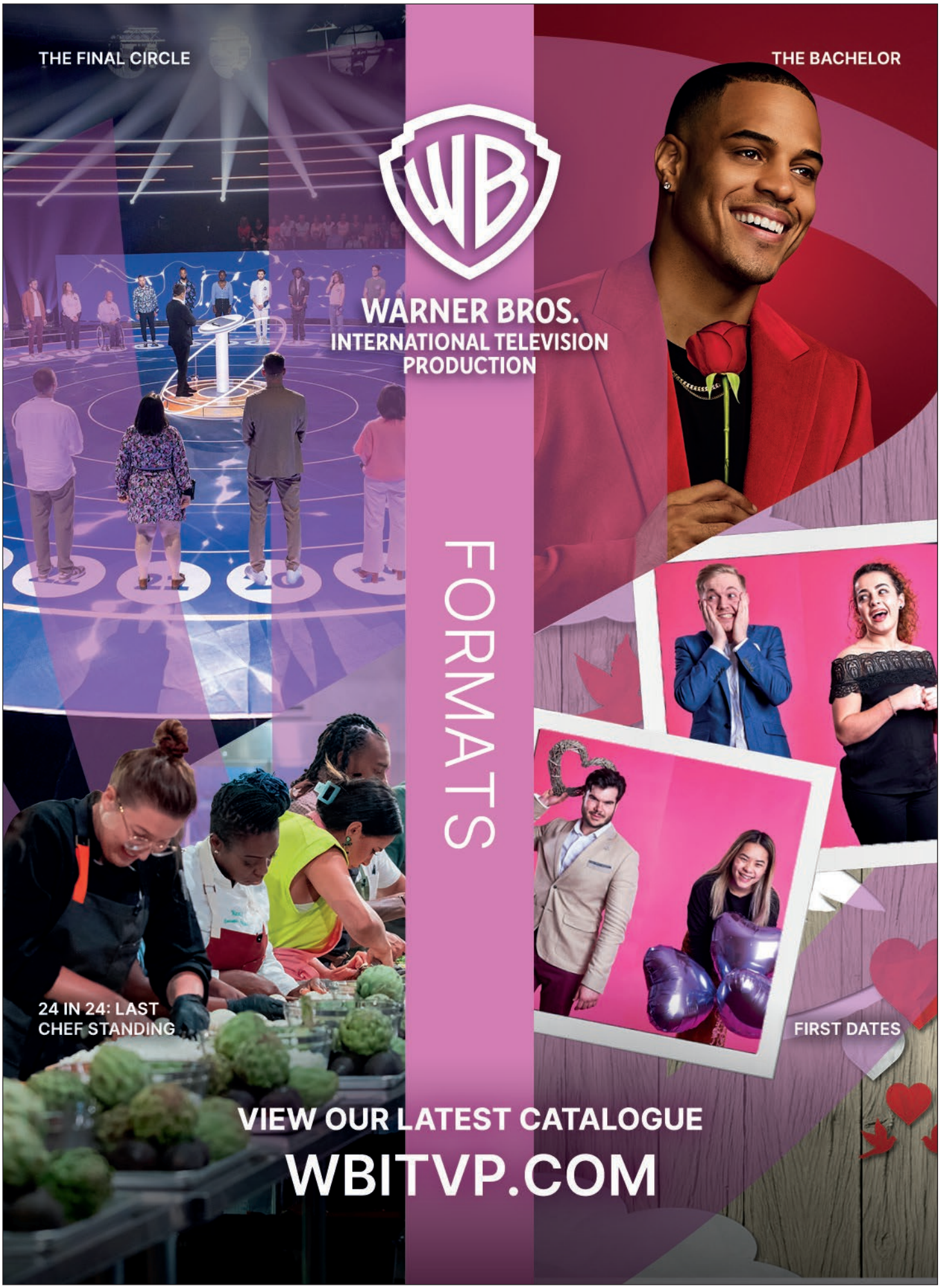
The film opened in the Philippines on 12 November and released in Australia, New Zealand, and the Middle East on 13 November, followed by the U.S., Canada and Guam from 14 November, and the U.K., Ireland and Austria on 15 November.

This will be followed by Italy, France, Greece and Spain before the end of the month, along with Hong Kong, Macau, Singapore, Brunei and Papua New Guinea. The Cambodia release is set for 12 December.

Meet, Greet & Bye screens in 510 cinemas worldwide.

The film's release coincides with Prime Video's worldwide premiere of Dreamscape Entertainment/ABS-CBN Studio's psychological thriller, *The Alibi*, starring couple of the moment, Kim Chiu and Paulo Avelino. The series "explores the razor-thin line between truth and deception... Blurring the lines between love, betrayal, and survival set against the backdrop of power, privilege, and hidden sins".

ABS-CBN says the series was the top show in the Philippines during its premiere on 7 November.


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GMA ups production spend by 12%

Philippines' leader spends US$86m from Jan-Sept 2025



Pinoy Big Brother (PBB): Celebrity Collab Edition

The Philippines' leading free-TV broadcaster, GMA Network, says it spent 12% more on production and talent fees in the first nine months of this year than it did in 2024. At the same time, net income for the nine months soared 47% to ₱2,071.26 million/US$35 million. Revenue increased 12% to ₱13,987.24 million/US$236 million.

The Manila-based national broadcaster said cash production cost and talent fees from January to September totalled ₱5,079 million/US$85.8 million, up ₱534 million or 12% from the same period last year.

Production costs (cash and non-cash direct costs) reached ₱6,464 million, up by ₱528 million or 9% from 2024. The biggest increase came from GMA's flagship free-TV Channel 7, with an escalation of ₱544 million or 13%.

GMA said the nine months to end September " marked another groundbreaking collaboration" between GMA Network and ABS-CBN Studios on *Pinoy Big Brother (PBB): Celebrity Collab Edition*. GMA also produced a related *Big Brother* weekday primetime show, which entailed additional costs.

Non-cash direct cost (consisting of depreciation and amortisation of programme rights) finished at ₱1,385 million, minimally lower by ₱6 million (less than 1%) compared to the same period last year.

Airtime advertising still comprised the largest chunk of the company's total revenue pie, GMA said. Upbeat sales figures were buoyed by political advertising around the mid-term elections in May.

Quoting Nielsen TV Audience Measurement data, the company says GMA 7 continued its overall dominance among television stations, retaining the #1 rank in Total Philippines in Q3 2025 and YTD (Jan-Sep) 2025.

Kapuso Mo, Jessica Soho (*KMJS*) remained the leading public affairs programme both in Urban Philippines and Total Philippines based on ratings data from January to September 2025. *KMJS* was also the most-watched TV programme in Urban Philippines in Q2 and Q3 2025.

Primetime newscast 24 Oras took top news position with *Eleksyon 2025: The GMA Integrated News Coverage*, which was the most watched news programme on-air and online.




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Three Body Universe boards Chinese sci-fi blockbuster

Director appointed for *Supernova Era* 2026 shoot

By Patrick Frater

The Three Body Universe, the rights and production company behind the *Three Body Problem* film and TV franchise, has boarded upcoming blockbuster sci-fi film *Supernova Era*.

The film's producer, Conqueror Entertainment, has also appointed Li Yang to direct from late 2026.

Like *Three Body Problem*, the Supernova Era film is developed from a work by bestselling and Hugo Award-winning Chinese novelist Liu Cixin, whose credits also include *The Wandering Earth*.

Written in 2003 (and published in English in 2019), *Supernova Era* takes as its starting point the explosion of a supernova which showers the Earth with lethal radiation.

As only children under the age of 13 are able to recover, the soon-to-die adults must teach their offspring how to take over responsibly. The result is fractured between those new societies that degrade into savagery and others which try to ensure human survival.

Li enjoyed his solo feature directing debut last year with *Escape From the 21st Century*, a well-regarded sci-fi comedy that earned US$15 million worldwide. With Frant Gwo, the solo director of *The Wandering Earth* movies, Li also co-directed *The Adventures of Li Xianji* (2011).

Supernova Era is being produced by Vasco Xu, who was an associate producer on *Dune: Part One* and who founded Conqueror in 2022 with venture capitalist Sun Ge and Brian Cheng, director of Hong Kong property and infrastructure behemoth NWS Group. Xu and Conqueror are represented by Laura Reddy at Range Media Partners.

Mainland China-based The Three Body Universe is committed as *Supernova Era*'s developer and financier. It expects to bring in additional financial partners as the film nears production.

Xu expects soft pre-production to begin from the first quarter of 2026, A-list cast to be attached subsequently and for physical production to begin later in the year.

With Li now in the director's chair, the screenplay is being written by Yang Yuhao. Earlier drafts of the screenplay saw Ann Lu and Xu credited with adapting the novel. While Liu's underlying book was penned in a different technological era, Xu says that the story does not need to be radically changed.

"The script is set before the iPhone came out, but it does feature a quantum computer, basically a ChatGPT. So, it's both retro and future combined," he told *ContentAsia*.

The Three Body Universe has past credits on a trio of past animated and live-action *Three-Body* series in China as well as the David Benioff and DB Weiss-produced *3 Body Problem* delivered to Netflix in 2024, with another two seasons in the works. The company is also a backer of the upcoming feature film version of Three-Body Problem to be directed by Zhang Yimou.

For many years, China's film industry regulators discouraged sci-fi movies with their depictions of dystopian societies and authoritarian regimes. But as China became a scientific and space superpower, attitudes towards the genre slowly softened.

A major breakthrough occurred in 2019 with Ning Hao's sci-fi comedy *Crazy Alien* and the blockbuster Gwo-directed fantasy-adventure *The Wandering Earth*, both adapted from short stories by Liu. The following year, China's National Film Authority issued policy measures to boost sci-fi movie production.

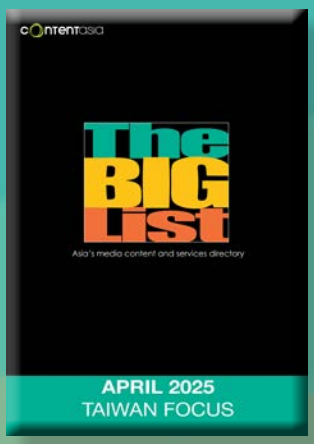
The Wandering Earth earned US$700 million at the box office. Its prequel, *The Wandering Earth 2* earned US$615 million from a release in 2023. *The Wandering Earth 3* is currently scheduled for a 6 Feb 2026 release, shortly ahead of the Lunar New Year holiday season.



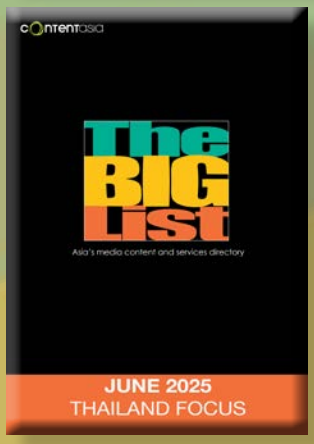
Li Yang

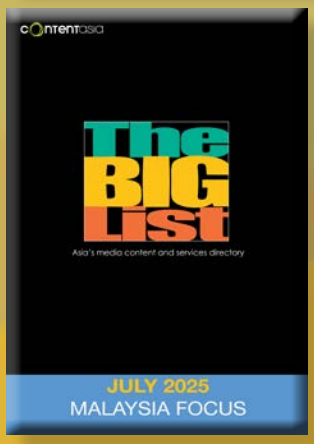
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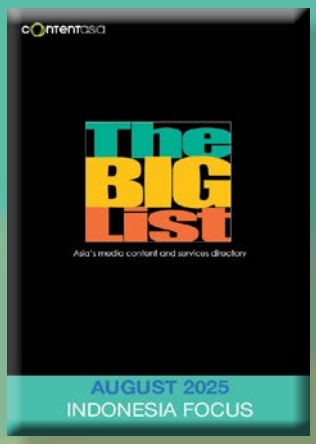
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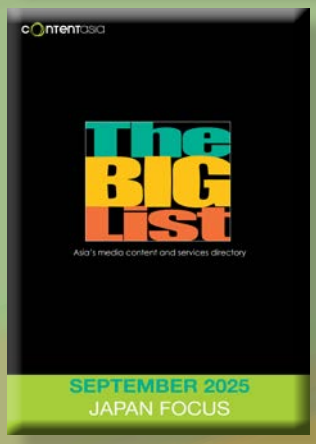














ContentAsia's Big List is the only directory of its kind, fully focused on Asia with lists of the top content providers, services, channels, platforms and people in key markets, including streaming/OTT/online players, free-TV broadcasters, pay-TV platforms, production houses, streaming/broadcast tech,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

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China adds three FAST channels to global footprint

China Global Television Network (CGTN), China Media Group (CMG)'s international arm, officially launched three FAST channels this month, bringing the number of free international channel brands to five. The three services – CGTN Global Biz, China Travel and Discovering China – are broadcast across 15 international platforms, reaching nearly 200 million viewers, the company says. The first two FAST channels – CGTN English Channel and Documentary Channel – rolled out in 2023. Six hours of original programming a day will be looped for the new channels' 24-hour feeds. The move "marks a crucial step as CMG explores new business formats in the expansion of its international communications strategy," it added.

Streaming boom stalls, India's LiveMint reports

Indian news platform LiveMint has shot holes in the cord-cutting narrative in a report that says the "streaming boom stalls as [free broadcast/cable] television remains dominant". The 10 November report highlights streaming services' focus on metro audiences, and quotes Ormax figures showing a 298 million TV base against streaming's 110 million, with a significant viewership overlap. 491 million people watch both and 565 million don't watch any video content at all. LiveMint also quotes execs from regional streaming platforms, including Odia-language streamer AAO NXT, who say paid subscriptions are currently limited to smaller, younger and urban audiences. Others highlight limitations in access to smartphones, internet connectivity or smart TVs across rural India, and repeat the age-old intelligence: India is not a one-size-fits-all market.

Content shines for ABS-CBN, but...

Old-school cable slump mars rebound

ABS-CBN's revenues for the first nine months of 2025 slipped to ₱11.75 billion/US$200 million, down ₱369 million/US$6.26 million – or 3% – from last year's haul, as the company's once-dependable but-barely-remembered cable and broadband business drags down the much more lively content business. At the same time, overall losses narrowed 13% to ₱2.24 billion.

The group's content production & distribution business continues to be a bright spot. Revenues surged by ₱1.13 billion to ₱9.13 billion, powered by stronger advertising demand and rising consumer spend.

But this bump wasn't enough to counter a ₱1.50 billion drop in the Sky Cable TV and Broadband segment, where the subscriber base keeps eroding. Cable TV and broadband revenue for the nine months totaled ₱2.63 billion – a 36% decrease compared to the same period in 2024.

ABS-CBN narrowed its content production and distribution losses for the nine months to ₱1,656 million from ₱2,169 million – a 24% improvement – over the same period last year.

Prime time shows like *Batang Quiapo*, *Incognito*, *Saving Grace* and *It's Okay Not Be Okay* drove ad revenue.



Incognito

Digital advertising revenue grew 5% year-on-year, driven by improved ad sales performance of streaming platform iWant, Kapamilya Online Live, and an expanded presence on third-party platforms, including YouTube.

The film division delivered strong box-office results from *And the Breadwinner is...* and *My Love Will Make You Disappear*, with robust performance in overseas markets, the company said.

Live events and experiences also continues to be a significant revenue growth engine.

India's Sony LIV partners with YouTube

Premium subscription service rolls out in 5 int'l markets

Indian streaming platform Sony LIV has partnered with YouTube to offer subscriptions on YouTube TV and YouTube Primetime Channels.

The deal, announced Monday (17 Nov), gives the Sony Pictures Networks India (SPNI) platform access to the U.S. (US$7.99 a month), U.K. (£7.99), France (EUR 8.49), Germany (EUR 8.49) and Australia (A$13.99).

The full catalogue – including award-winning premium titles such as *Scam 1992* and *Tanaav* – will be offered through the YouTube services. Sony LIV is calling the collaboration a "significant milestone in Sony LIV's international expansion strategy". Sony LIV's digital streaming player offers SPNI's 30-year library, and says it has more than 40,000 hours of programming.

What's on where...

November 2025	26-28	World Content Market 2025	Moscow
	26 Nov-7 Dec	Singapore International Film Festival (SGIFF) 2025	Singapore
	29 Nov-1 Dec	JAFF Market 2025	Yogyakarta, Indonesia
	30 Nov-7 Dec	Jogja-NETPAC Asian Film Festival 2025	Yogyakarta, Indonesia
December 2025	1-2	SGIFF: NAS Summit (Singapore) 2025	
	2	Asia TV Forum & Market 2025 (ATF) – ATF Leaders Dialogue	Singapore
	3-5	Asia TV Forum & Market 2025 (ATF) – Market & Conference	Singapore
	5-7	SGIFF: Singapore Comic Con 2025	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
	16-18	APOS 2026	Bali, Indonesia
	17-19	19th Content Tokyo 2026	Tokyo, Japan
	22-25	Sunny Side of the Doc 2026	La Rochelle, France
	23-24	DW Global Media Forum 2026	Bonn, Germany
	24-26	Telefilm Vietnam 2026	Ho Chi Minh City, Vietnam
August 2026	19-22	Beijing International Radio, TV & Film Exhibition 2026	Beijing, China
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
October 2026	10-13	Asian Contents & Film Market 2026	Busan, Korea
	12-15	Mipcom 2026	Cannes, France
November 2026	10-11	DICM 2026	Madinat Jumeirah, Dubai

** As of 14 November 2025*

The full list of events is available at www.contentasia.tv/events

Hazbin Hotel sweeps Philippines' demand

Prime Video drama leaves rivals trailing



Hazbin Hotel

Top 10 overall TV originals: Philippines

Rank	Title	Difference from Market Average (x times)
1	*Hazbin Hotel*	60.6
2	*Stranger Things*	34.9
3	*IT: Welcome To Derry*	30.7
4	*Pinoy Big Brother*	30.1
5	*My Hero Academia*	29.9
6	*Spongebob Squarepants*	25.8
7	*The Voice (US)*	23.7
8	*Tougen Anki*	23.3
9	*Frieren: Beyond Journey's End*	21.9
10	*TV Patrol*	21.8

Top 10 digital originals: Philippines

Rank	Title	Platform	Difference from Market Average (x times)
1	*Hazbin Hotel*	Amazon Prime Video	60.6
2	*Stranger Things*	Netflix	34.9
3	*Physical: Asia*	Netflix	19.0
4	*The Witcher*	Netflix	17.4
5	*The Summer I Turned Pretty*	Amazon Prime Video	16.5
6	*Squid Game*	Netflix	16.4
7	*Wednesday*	Netflix	15.9
8	*The Boys*	Amazon Prime Video	15.7
9	*The Lord Of The Rings: The Rings Of Power*	Amazon Prime Video	15.4
10	*Alice In Borderland*	Netflix	15.3

Date range: 3-9 November, 2025
The total audience demand being expessed 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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