

Filming wraps on first *Blippi*

Singapore original

Production director,
Thomas Smeltzer, talks
about shooting 20 eps
back-to-back in two weeks

On a typically sweltering Sunday morning earlier this month, young *Blippi* fans swarmed the Hoods Inc Productions studio in Singapore for a live-action moment with high-energy host Clayton Grimm. Grimm, part of the four-person Moonbug Entertainment team in Singapore, was filming the final clips of a two-week, 20-episode shoot that took the production team up, down and across the island for the first local version of the pre-school educational series.

The full story is on page 4

“Tremendous potential” in collabs with indies

Prix Italia's first Asian
president, Ken-ichi
Imamura, on documentary
filmmaking today

Japan's Ken-ichi Imamura leads a leap forward for Asia's public broadcasters and factual filmmakers. As the first Prix Italia president in the festival's 77-year history, the veteran NHK producer and co-founder of Tokyo Docs speaks about international collaboration, cross-cultural storytelling and talent development.

The full story is on page 6

Taiwan upsizes 2025 TCCF Pitch

TAICCA unveils expanded November event



TCCF Pitch 2024



Lin Chi-Ling

Taiwan kicked off the 2025 TCCF Pitch today (Monday, 19 May), saying in Taipei this afternoon that the pitch has been “expanded in both scale and scope” in response to growing international co-production trends.

The sprawling pitch is a cornerstone of November's Taiwan Creative Content Fest (TCCF), organised by the government-backed Taiwan Creative Content Agency (TAICCA), which runs from 4-7 November.

Pitch submissions close on Friday, 11 July.

TAICCA is promising an increase in the number of projects and more themed pitch sessions, as well as the involvement of European and American institutions.

This year's pitch is divided into two segments – Project and Story. The Project segment focuses on film and series. Story aims to uncover cross-media stories with strong potential for film and

TV adaptations.

In 2024, the event attracted 600 submissions from 50 countries.

This year's Feature Film pitch has been expanded from 12 to 20 projects. The series session involved 10 selections per genre, with a special romance themed session involving six projects.

The Story track almost doubles this year from 20 to 38 selections. TAICCA says this reflects “the surging demand for original content and IP development in the Asian market”.

TAICCA has also introduced a celebrity element, headlined by model and actress Lin Chiling.

Lin debuts her own Pitch award, “Chiling's Future Makers Award”, for projects that highlight women's issues. Three TWD 500,000/US\$16,500 prizes will go to winning pitches in the Feature Film, Animation and Documentary

The rest of the story is on page 10

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Paul Robinson exits Kartoon Channel

Veteran kids programmer Paul Robinson is stepping away from his role as president of Kartoon Channel Worldwide in the middle of June after three years. Robinson said this afternoon that he wanted to focus on new opportunities. Robinson, who previously worked with Disney and NBCU's KidsCo, oversaw the Kartoon Channel's expansion into 68 markets, including Hindi and Bahasa Malaysia, UAE, Australia and New Zealand.

Astro, beIN renewal

Malaysia's Astro has renewed its carriage partnership with beIN Sports until August 2027, the platform said today (19 May). The deal covers channels and beIN's Sports Connect streaming app. Financial terms of the deal were not disclosed.

My China Story premieres across Russia

Global premiere for China Media Group's 4-part series

The China Media Group's (CMG) four-part documentary, *My China Story*, starts releasing across Russia this month, telling the stories of four long-term Russian residents in China.

The Russia release is the first global premiere for the series, which will air until September this year.

Platforms include the All-Russia State Television and Radio Broadcasting Company (VGTRK), Rossiyskaya Gazeta, Greater Asia TV, BRICS TV and the VK video platform.

My China Story was produced by the CMG's Chinese Global Program Center.

According to CCTV4, the production is a "moving narrative of friendship between people from different backgrounds".

My China Story also "explores areas of cooperation and shared opportunities between China and Russia, while offering a unique perspective on the success of China's modernisation," CCTV4 says.

The Chinese Global Program Center's production slate this year also features shows targeting international events, including *Returning After Study*, focusing on the China-Central Asia Summit; the documentary *Homeland*, co-produced with five Central Asian countries; multimedia project *Brazilian Journalists' Perspective on China*, coinciding with the BRICS Summit; and integrated media event *SCO Youth: A Shared Dream*, which will premiere around the Shanghai Cooperation Organisation Summit.



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Filming wraps on first *Blippi* Singapore original

Production director, Thomas Smeltzer, talks about shooting 20 eps in two weeks

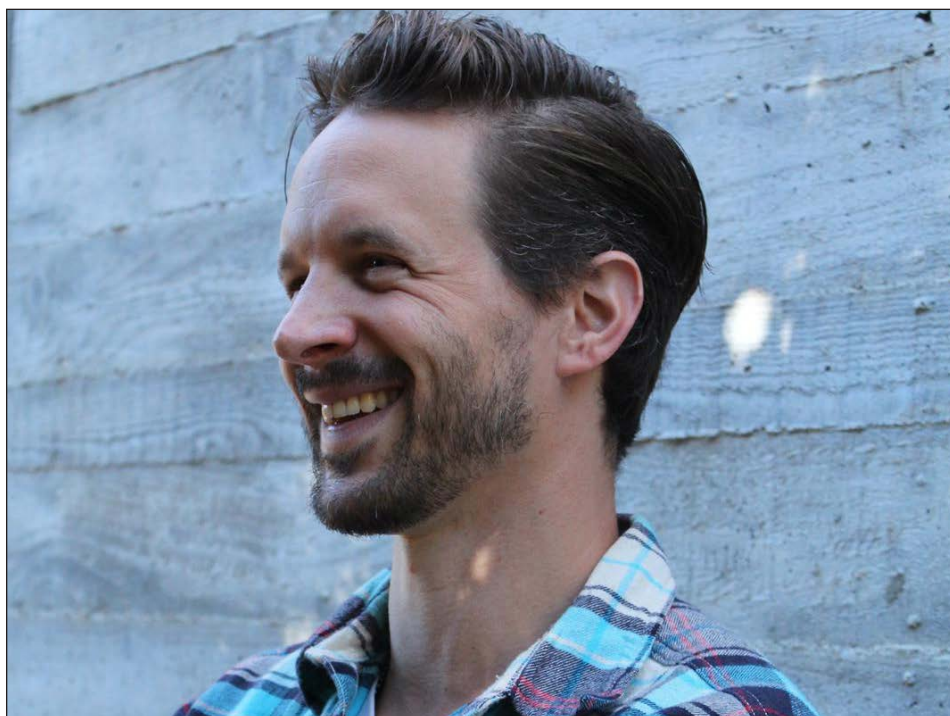
On a typically sweltering Sunday morning in May, young *Blippi* fans swarmed the Hoods Inc Productions studio in Singapore for a live-action *Blippi* moment. The excitement was all about high-energy host Clayton Grimm, who was filming the final clips of a two-week shoot that had taken the Moonbug Entertainment production team up, down and across the island for the first local version of the pre-school educational series.

On his first production trip to Singapore, Moonbug Entertainment's L.A.-based director of production, Thomas Smeltzer, has by this Sunday pretty much closed his risk register and laid to rest his fears of all the things that could have gone wrong – filming overseas, working with a new production company, using a whole new crew... "If I'm being honest, that was my biggest concern," he says.

The Singapore team filmed 20 episodes in two weeks, approx two episodes a day. Smeltzer says this is the first time 20 episodes of *Blippi* have been shot in a straight span of two weeks.

"That's a lot of content not only to capture, but for the talent to memorise and have the energy to voice... When you are behind the camera, if you're not feeling well, you can hide, but talent, if they're not feeling well or have a raspy voice, it affects the product," Smeltzer says.

"The fact that we were able to shoot 20 episodes within two weeks with a new production company..." He pauses. "Even the weather seemed to be on our side. It did rain, but it rained when we were indoors and when we were outdoors, it held off. Everything



Thomas Smeltzer, Director of Production, Moonbug Entertainment

kind of fell into place. We definitely could have experienced much worse".

Post production is being done in Singapore, with creative overseen by L.A. "The heavy lifting will be done in Singapore," Smeltzer says.

The series, scheduled for release on Singapore National Day (9 August), was announced in December 2024 as the first original production by Singapore's Mediacorp and global kids specialist, Moonbug Entertainment.

Like they have at attractions such as Clymb in Abu Dhabi, the San Diego Zoo in California and The Pet Zoo in Brazil, the promise in Singapore was to take "young viewers on learning adven-

tures... while exploring the sights and sounds of the city-state".

The Singapore locations chosen for the 20 x 11-mins local series include the Mandai Zoo, Singapore Science Center and Jewel Changi.

The decision to land in Singapore was supported by a content deal Mediacorp signed with Moonbug Entertainment in May 2023 for close to 80 hours of children's programming.

For Moonbug Entertainment's APAC head of distribution and brand partnerships, Yasmin Zahid, *Blippi* Singapore is part of broad development plans across the region, including branded linear channels and podcasts.



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“Tremendous potential” in collaboration with indie producers

Prix Italia's first Asian president, Ken-ichi Imamura, on documentary filmmaking today

Japan's Ken-ichi Imamura leads a leap forward for Asia's public broadcasters and documentary filmmakers. As the first Prix Italia president in the festival's 77-year history, the veteran NHK producer and co-founder of Tokyo Docs not only caps a four-decade career in the factual space, he also extends his commitment to international collaboration, cross-cultural storytelling and talent development.

Imamura also takes on the Prix Italia 2025 role with a long-held and unwavering belief in public service media. “I see this role as an opportunity to foster meaningful dialogue, support bold creativity, and champion the values that unite us through audiovisual expression,” he tells *ContentAsia*.

He's particularly keen on bringing indie filmmakers into the fold. “One of my key aspirations is to encourage more collaboration across broadcasters beyond regional boundaries, and to further promote international co-productions. In particular, I hope to strengthen the connection between broadcasters and independent filmmakers, where collaboration is still often limited but holds tremendous potential.”

Imamura says the biggest challenge facing documentary producers at the moment is the weakening of public broadcasters around the world and securing funding for new projects.

“Younger audiences are turning away from public television, and as a result, production budgets are shrinking year by year. Streaming platforms like Netflix are also not investing much in documentaries.

“Moreover, in Asia, there

are very few funds available to support the development of new projects. Many young filmmakers are sacrificing their time and money just to keep going,” he says, adding that this makes it even more essential “for those of us in the documentary industry to stand together, support one another, and create opportunities for emerging filmmakers so that their voices and stories can reach audiences around the world”.

The most significant current trends are the changing profile of documentary filmmakers and factual entertainment consumption.

“About 10 years ago, independent filmmakers around the world would complete a feature-length documentary and then create a shorter TV version. Since NHK did not typically broadcast feature-length documentaries, a TV-hour version was crucial.

“Today, feature documentaries are becoming more personal and artistic, driven by the individual vision of the director. On the other hand, TV documentaries are expected to be well-balanced, informative, accessible, and easy to understand.

“As a result, many of today's creative feature-length films don't easily translate into TV versions. Some directors are not interested in making TV adaptations, or simply don't have the skills and funding to do so. Especially among independent filmmakers, I feel that the worlds of feature-length and television documentaries are gradually

drifting apart.”

His advice to young filmmakers is to look outward. “Many young documentary filmmakers today tend to focus on personal themes – stories about themselves, their families or close friends. While these are certainly meaningful topics, I would also encourage them to look outward.”

“Our society is facing numerous large-scale issues: aging populations, deepening poverty, the isolation of youth, and the global decline of democracy. I hope young creators will take on these pressing themes.”

He lists examples such as German-Japanese project, *Johatsu – Into the Thin Air*, about people in Japan who disappear into thin air, and Thai documentary *Breaking the Cycle*, which follows young Thai politicians trying to reform their country.

“What's important is to find compelling protagonists and portray these issues through the lens of their lived experiences.”

You can read the full version of this interview is at www.contentasia.tv

I hope to strengthen the connection between broadcasters and independent filmmakers, where collaboration is still often limited but holds tremendous potential.”

Ken-ichi Imamura



Japan's Smile-Up continues Johnny Kitagawa compensation campaign

Japan's Smile-Up continues its compensation campaign for survivors of sexual abuse by disgraced Japanese talent agent Johnny Kitagawa, saying that as of 15 May, the Victim Relief Committee had received compensation claims from 1,027 people. Of these, 564 people have been notified of compensation details; 557 have accepted the compensation and 552 of them have already received payment. Claims from 222 people have been dismissed. 234 people have not yet responded to the committee, despite multiple follow-up attempts.

NHK, Qalbox pick up *Flying Hands*

First Asia deals for award-winning Spanish doc

Japanese public broadcaster NHK and Muslim streaming platform Qalbox have picked up rights to Spanish documentary, *Flying Hands*, about the battle for rights for deaf children in Pakistan's remote Baltistan region.

At the centre of the story is Aniqqa Bano, who gives birth to a deaf daughter Narjis and embarks on a battle against social stigma and prejudice.

The Asia pickups follow the international festival tour, including last year's Hot Docs. *Flying Hands*, produced by Al Borde Films and Labografías Nodos de Expresión, is distributed internationally by Limonero Films.



Flying Hands

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“I don’t set out to be an example to others” – Sylvia Chang

Taiwan cinema icon readies new projects as she celebrates 54 years in the business

Daughter's Daughter, which debuted in the Toronto International Film Festival, puts its protagonist through the wringer as a retired woman who must confront her estranged daughter's sexuality. And, after the younger woman is killed in an accident, the mother becomes responsible for her daughter's plans to have a child through IVF.

Taiwanese star Sylvia Chang takes the central role and also came to the film's rescue when the COVID pandemic threatened to stall it at project stage.

Chang, who has won dozens of awards as actor, singer, director and producer for titles including *Aces Go Places* and *Love Education*, was on hand at the Far East Film Festival in Italy's Udine to present the new film and pick up a Golden Mulberry

behalf of the director Huang Xi. COVID stalled the project but allowed more time for script development. It also permitted Huang and Chang to first work together on *Twisted Strings*, a 2022 Taiwanese drama series that played on streaming platform Catchplay+ and HBO Go.

“This is very much a woman's story, because of the way the world is changing, because of the gay issues and because of IVF, which a lot of young people are doing,” Chang says. “This is such a change. Before, when [my generation] were young, we always worry about getting pregnant [by accident].”

Chang became the film's executive producer when Hou fell ill and early investors pulled out. Her presence attracted new financiers and the

first time to finance a young director. But it is an attractive story and we are currently trying to do [rights] sales on it.” *Measure in Love* is expected to reach screens later this year.

While Chang says she has a dream of a Mandarin-language entertainment industry with fewer structural barriers than at present, she won't sit on the sidelines waiting for it to happen. There are still many stories to tell.

“I disagree with those people who say that we can only make low-budget films. We should try to find more finance, do co-productions and reach out to more markets. If Taiwan and Hong Kong can get more into China that represents a very big market. Unfortunately, we haven't been very lucky with the situation now, but I still believe one day we will”.

For 2026, Chang is preparing to direct (but not act in) another film set on both sides of the Taiwan Strait – in her native Taiwan and her adopted Hong Kong. “This time the investors came to me with the project”, she says.

“When we are young we may take projects simply for the exposure. But gradually, when you become more experienced,

you know exactly why you want to do something,” Chang said. “I often ask God, ‘if you don't want me to keep going, if you think I should retire, just stop giving me films’.” -

by Patrick Frater

I disagree with those people who say that we can only make low-budget films. We should try to find more finance, do co-productions and reach out to more markets.”

Sylvia Chang

lifetime achievement award. She was also co-star of restored Tsui Hark comedy, *Shanghai Blues*, showcased at the festival.

Speaking to *Content Asia*, Chang talked about her responsibility towards younger filmmakers and to women creators in particular.

“I don't set out to be an example to others. But I think by keeping on doing things, other people may see this and think that they too can keep going. Don't give up,” she says.

“I never think about retiring. There's so much you can do. And that's why, from acting, I also go behind the camera [...] telling a story, sharing stories and making life easier for other people. I hope.”

Chang first became attached to *Daughter's Daughter* after she was pitched the project by the legendary director-producer Hou Hsiao-hsien on

film was greenlit in late 2023.

While Chang says she was mostly an advisor on *Daughter's Daughter*, she took a more active approach with *Measure in Love*, an upcoming fantasy-romance movie with a first-time feature director initiated by the Hong Kong Film Development Council.

“I knew they did not have enough money, so I went to Taiwan to look for more. This was my





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THE FUTURE HAS
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China's LICC backs short-form series about international students' Chinese arts skills



International student showcase Chinese talents

China's Liaoning International Communication Center (LICC) has released a series of short-form videos featuring international students showcasing their Chinese talents.

The soft-power project focuses on "Generation Z" international students in Liaoning Province who have mastered traditional Chinese arts, including Beijing Opera, Chinese calligraphy and Chinese martial arts.

LICC said on earlier this month that "the cultural projects boast Liaoning's distinctive regional characteristics, and fully reflect the essence of Chinese culture, drawing the active participation of young people from all over the world".

LICC said the project "further aroused a new understanding and perception of "a community with a shared future for mankind".

Premier League rights updates

23 markets on official list; Philippines MIA

The Premier League has published a list of 23 Asia-Pacific platforms/companies that have acquired broadcast rights for 2025-2028.

The most notable absence on the latest official list is the Philippines.

Four of the deals – Cambodia, Laos and Thailand and Japan – are for six seasons (2025/26-2030/31).

Telco Jasmine International sealed some of the earlier deals for coming seasons, making headlines last year with a rumoured coup of US\$560 million/six years, taking the league away from previous rights holder, TrueVisions.

In Indonesia, Emtek-owned platform, Vidio, said it was the only Indonesian streaming platform ever to renew Premier League rights; Emtek announced the renewal at the end of April.

Australia – Optus Sport
Bangladesh – JioStar
Bhutan – JioStar
Cambodia – Jasmine International*

China – Migu
Hong Kong – PCCW
India – JioStar
Indonesia – EMTEK
Japan – U-Next*
Laos – Jasmine International*
Malaysia – Astro
Mongolia – Unitel
Myanmar – CANAL+
Nepal – JioStar
New Zealand – Sky NZ
Pacific Islands – Digicel
Pakistan – JioStar
Singapore – StarHub
South Korea – Coupang
Sri Lanka – JioStar
Taiwan – ELTA
Thailand – Jasmine International*
Vietnam – K+
* for six seasons 2025/26-2030/31

The 2025/26 Premier League season is scheduled to start on 16 August 2025, and runs to 24 May 2026.

TCCF Pitch: Continued from page 1
categories.

In another first, Gold House, which supports Asia-Pacific content creators and communities, is setting up its first TCCF PITCHING Award this year.

TAICCA's French connection remains strong at this year TCCF, led by France's Centre national du cinéma et de l'image animée (CNC), which returns with a US\$30,000 prize for a winning project.

In addition, the Société Civile des

Editeurs de Langue Française (SCELF) is back to present the "Shoot the Book! TCCF" session aimed at boosting global visibility and promoting ties between Taiwan and France.

Always strong on MoUs, TAICCA and domestic telco Taiwan Mobile arrive at the 2025 TCCF with a signed agreement to give selected pitch team access to Taiwan Mobile's "Commercial Content Creation Talent Program" for two years and financial support of about TWD 3 million/US\$100,000.



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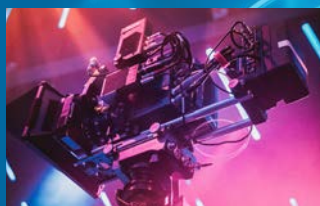


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13TH

China-Russia extend cultural ties

Film, documentary co-production highlighted in Moscow



China Media Group and the All-Russia State Television and Radio Broadcasting Company executives at the cultural exchange event in Moscow this month

Filming has begun on a China-Russia co-production – *The Great Victory – China's War of Resistance Against Japanese Aggression Through the Lens of a Soviet Photographer* – as part of a campaign designed to deepen cultural exchanges between China and Russia.

The documentary explores the experiences of Soviet photojournalist, Roman Kalman, in China and the images he captured in 1938.

Another China-Russia co-production, *Red Silk*, releases in theatres across China in September, Chinese and Russian media heads said at an event in Moscow hosted by the China Media Group (CMG) and the All-Russia State Television and Radio Broadcasting Company (VGTRK).

The event, held ahead of the 2025 China Film Festival in Russia from 13-17 May, was organised to commemorate the 80th anniversary of the victory of both Chinese People's War of Resist-

ance Against Japanese Aggression and the Soviet Union's Great Patriotic War, organisers said.

Shen Haixiong, vice minister of the Publicity Department of the Communist Party of China (CPC) Central Committee and president of CMG, and Oleg Dobrodeev, CEO of the VGTRK, highlighted the achievements of past cooperation between the two media organisations.

Both men talked about their commitment to strengthening collaboration in content exchange and tech innovation, among other sectors. They said the aim was to deepen public support for the China-Russia friendship and to contribute to cultural understanding between the two nations.

Chinese President Xi Jinping and Russian President Vladimir Putin sent congratulatory messages that were publicised at the event.

Picture: CMG

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Indie producers in Asia encouraged to consider remakes

Pros and cons of adaptations outlined at Focus Asia gathering in Udine



Losmen Melati 2, Catchplay

Remakes and film franchises should be part of the repertoire of smaller and independent producers, not the exclusive domain of Hollywood or Asian majors, executives at Focus Asia, an East-West industry gathering on the side of this year's Udine film festival were told.

Thomas Bruxelle of France's Bright Lights Films, which produced *Sans répit* (the adaptation of 2014 Korean crime thriller *A Hard Day*), said remakes could represent "a bridge between different cultures" and should be viewed through three lenses – cultural, artistic and economic.

The remake industry was also underpinned by distributors' preferences for safety and known quantities, he said, pointing to the Cantonese-language *Infernal Affairs* film trilogy that became the Oscar-winning *The Departed*.

Talking about the changes from *A Hard Day* to *Sans Répit* [aka *Restless*], Bruxelle said police corruption and

multi-generational households were less prevalent in France and were played down. The main characters were also made more relatable. The film streamed on Netflix in 2022 and is now moving to free TV.

Bruxelle warned that, unless handled carefully, remakes can drown creativity, or may struggle against over-familiarity with the original. His example was Spike Lee's 2013 remake of Korea's *Oldboy*, which failed because it did not live up to the 2003 Park Chan-wook original. "It replaced complexity with violence and reinforced harmful stereotypes of the Asian revenge genre," he said.

Taiwan's Screenworks Asia GM, Chen Shao-yi, argued that the film-to-film remake route was already well-trodden.

She suggested that Asian creators look at other forms of IP – both as source material and sources of revenue – and encouraged lateral thinking and flexibility.

Chen highlighted Taiwan's *The Making of an Ordinary Woman*, a two-season series based on Goose Chiang's novel. "The book was not coherent as a series narrative, so we considered season two as an extension of season one, rather than a book-to-screen adaptation," Chen said. "We paid for extended rights, allowing us to control everything from face masks to herbal medicine. We worked with local government to preserve sites and filming locations and there was a live concert series that also evolved from the music used."

Catchplay also backed 10-episode Indonesia horror fantasy *Losmen Melati*, produced with Infinite Studios. The series was re-edited into a theatrical movie, with a sequel in post-production. The 93-minute original film streams on Netflix.

Bruxelle and Chen both said Netflix has used remakes as a "strategic tool" and an example of "glocalisation".

– By Patrick Frater

What's on where...

May 2025	28-30	19th Busan Content Market 2025 (BCM)	Busan, Korea
June 2025	12-14	Telefilm Vietnam 2025	Ho Chi Minh City, Vietnam
	23-27	30th Shanghai TV Festival 2025	Shanghai, China
	23-26	Sunny Side of the Doc 2025	La Rochelle, France
	24-26	APOS 2025	Bali, Indonesia
July 2025	2-4	17th Content Tokyo 2025	Tokyo, Japan
	7-8	DW Global Media Forum 2025	Bonn, Germany
	23-26	Beijing International Radio, TV & Film Exhibition 2025	Beijing, China
August 2025	28-31	Gwangju Ace Fair 2025	Gwangju, Korea
September 2025	2-3	ContentAsia Summit ContentAsia Premieres 2025	Taiwan
	4	ContentAsia Awards 2025	Taiwan
	2	AVIA: Archipelago Video Summit 2025	Jakarta, Indonesia
	16-19	BCWW 2025	Seoul, Korea
	17-26	Busan International Film Festival (BIFF) 2025	Busan, Korea
	20-23	Asian Contents & Film Market 2025	Busan, Korea
October 2025	11-12	MipJunior 2025	Cannes, France
	13-16	Mipcom 2025	Cannes, France
	28	AVIA: Northeast Asia Video Summit 2025	Tokyo, Japan
	29-31	TIFFCOM 2025	Tokyo, Japan
November 2025	4-7	Taiwan Creative Content Fest 2025 (TCCF)	Taipei, Taiwan
	4-5	Dubai International Content Market 2025 (DICM)	Madinat Jumeirah, Dubai
	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
	3-4	AVIA: Asia Video & OTT Summit 2025	Singapore
February 2026		Mip London 2026	London, U.K.
		The London TV Screenings 2026	London, U.K.
March 2026	24-26	Series Mania Forum 2026	Lille, Hauts-de-France

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Netflix's *Black Mirror* wins HK week

The Pitt at #10 marks HBO Max resurrection

The entertainment world's favourite branding flip-flop debuted on Hong Kong's demand top 10 for the week to 4 May with medical procedural *The Pitt*, according to data science platform Parrot Analytics.

The HBO Max/Max Original drama ranked #10 on the digital list with 13.4 times more demand than the average show measured by Parrot Analytics in the market for the week.

Demand for *The Pitt* paled against HBO Original (as opposed to Max Original)

nal) shows *The Last of Us*, which tied with Netflix's *Black Mirror* at 29.2x demand, and *The White Lotus*, which ended the week at 17.9x.

Netflix won the digital week with 50% of spots on the top 10.

The Korean show most in demand for the week was tvN medical drama *Resident Playbook*, about a group of first-year OB-GYN residents. The series is one of four Korean titles on Netflix's global non-English language top 10 for the latest week.

Top 10 overall TV originals: Hong Kong

Rank	Title	Difference from Market Average (x times)
1	<i>Black Mirror</i>	29.2
2	<i>The Last of Us</i>	29.2
3	<i>You</i>	22.4
4	<i>Andor</i>	22.1
5	<i>Saturday Night Live</i>	22.1
6	<i>Mobile Suit Gundam GQuuuuuuX</i>	21.8
7	<i>Resident Playbook</i>	20.1
8	<i>The White Lotus</i>	19.6
9	<i>The Apothecary Diaries</i>	17.9
10	<i>The Daily Show</i>	17.9

Top 10 digital originals: Hong Kong

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Black Mirror</i>	Netflix	29.2
2	<i>You</i>	Netflix	22.4
3	<i>Andor</i>	Disney+	22.1
4	<i>Daredevil: Born Again</i>	Disney+	17.9
5	<i>Adolescence</i>	Netflix	16.9
6	<i>Severance</i>	Apple TV+	15.8
7	<i>Reacher</i>	Amazon Prime Video	15.5
8	<i>Arcane</i>	Netflix	14.2
9	<i>Squid Game</i>	Netflix	13.5
10	<i>The Pitt</i>	HBO Max	13.4

Date range: 28 April-4 May 2025

The total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is ten times more in demand than the average TV show in this market



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