

Korea, Japan, Thailand top local series loyalty list

Emerald Hill becomes first SG show to hit #1 on Netflix domestic rankings



Chantalle Ng in *Emerald Hill*

Viewers in Korea, Japan and Thailand have been most loyal to their own TV shows on Netflix, putting domestic productions at the top of their watch lists on the platform for the first 11 weeks of 2025 (30 Dec 2024-16 Mar 2025). Singapore original *Emerald Hill* broke domestic records for the week.

The full story is on page 3



KC Global Media adds basketball Exclusive five-year rights deal for TPBL games

Regional programmer KC Global Media is adding live basketball to its line-up for the first time in a five-year exclusive partnership with the TPBL.

The full story is on page 2

FILMART closes high on uncertainty

Upbeat notes mixed with politics, economic & other alarms



Proudly announcing itself as the final set-piece event of the 2025 edition of FILMART, Hong Kong film directors and producers closed the show with a discussion on their uncertain outlook.

One of the directors, Anselm Chan, had recently delivered Hong Kong's highest grossing film of all time, *The Last Dance*. Another, Philip Yung, with his family sex abuse drama, *Papa*, had revealed a rarely seen grit and been rewarded with multiple awards. On the other hand, Hong Kong box office dropped last year and cinemas are closing.

FILMART, similarly, had plenty of upbeat notes. But they were played over a background about economic slow-down, uncertain international politics and forms of film and TV industry disruption that threatens norms and jobs.

FILMART appeared larger and busier than in previous years. This was borne out by the final figures – 7,600 industry players from 42 countries and regions, with 760 exhibitors from 34 countries and regions. Exhibitors from ASEAN countries were up by more than 50% while buyer attendance from the region rose 15% year-on-year.

While some leading companies were missing – Hong Kong's One Cool for example chose to do its meetings off campus and away from the Wanchai Convention Centre – several others were individuals and companies who had not been in Hong Kong since the COVID pandemic. (Several returnees noted that the cost of living in Hong Kong had risen substantially.)

"FILMART still remains very useful," said Kim Yunjeong, of Korean film sales agency Finecut, highlighting a neat fit between big festival driven events of Berlin and Cannes.

"I love that FILMART is so Asian and business-like, said another. "There's no huddling in the cold around coffee. You can get straight to the point and onto the meeting's agenda."

Several mainland Chinese companies appeared to have received that memo too. Chinese companies were not only present in large numbers, but also appeared more visible and proactive than in 2024.

Online video company Bilibili, producer Linmon and YouHug made pre-

More on page 8

Mediacorp boosts kids slate in Banijay Kids & Family acquisitions



Totally Spies! S7

Singapore's Mediacorp has acquired rights to Banijay Kids & Family's new series – *Chimera Keepers: Adventures with Incredible Creatures* and *Mini-Heroes of the Forest*. Mediacorp also bought season seven of *Totally Spies!*.

KC Global Media adds live basketball Landmark partnership with TPBL expands AXN Sports

Channels operator and programmer KC Global Media is adding live basketball to its regional line-up for the first time.

A five-year broadcasting partnership, which kicks off this month and runs through the 2028/9 season, has been sealed with the TPBL, bringing live basketball to over 94 million households in 19 countries across Asia.

The TPBL rolls out under KC Global Media's AXN Sports, a premium programming block dedicated to sports content. Coverage features the TPBL's seven-team league.

KC Global Media said the partnership marked a "major milestone" in its commitment to "expanding premium sports content offerings and enhancing the visibility of basketball across Asia".

The block will feature exclusive live coverage of TPBL games, including

pre-game shows, game broadcasts, highlights and behind-the-scenes content featuring the teams and players.

George Chien, KC Global Media co-founder, CEO and president, described the addition of basketball as "a significant next step in our ongoing efforts to deliver top-tier sports content".

The joint announcement was with Larry Chi, Commissioner and CEO of TPBL, who called the partnership a "pivotal moment".



George Chien

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Korea, Japan, Thailand top home-grown series loyalty list

Emerald Hill becomes the first Singapore show to hit #1 on Netflix domestic rankings

Viewers in Korea, Japan and Thailand have been most loyal to their own TV shows on Netflix, putting domestic productions at the top of their watch lists on the platform for the first 11 weeks of 2025 (30 Dec 2024-16 March 2025).

If we're picking a feat of the quarter, it's Singapore original *Emerald Hill* by national broadcaster, Mediacorp. The series beat Korea's *When Life Gives You Tangerines* in its home market, breaking the Korean drama's regional dominance for the week of 10-16 March, and becoming the only Singapore title to reach #1 on Netflix Singapore this year so far.

Unsurprisingly, the top shows in Korea for the 11 weeks were all Korean.

In Japan, *Squid Game S2* was the only title that broke the clean sweep of Japanese shows, topped by *Sakamoto Days*, which was #1 for three of the 11 weeks.

The two titles that placed #1 in Thailand for six of the 11 weeks were time-travel mystery *Good Heavens! I'm a Goose Not a Swan*, which led for four weeks; and Thai thriller *Dalah: Death and the Flowers*, which topped Thai charts for two weeks before being toppled by *When Life Gives You Tangerines*.

Good Heavens! I'm a Goose Not a Swan, about a rising actress transport-

ed back to the reign of King Rama III where she inhabits the body of a courtesan, was produced by BEC World and Tanadlakorn originally for free-TV network Channel 3 in Thailand.

Dalah: Death and the Flowers, premiered on 27 Feb and is one of three Netflix original series on the 2025 slate.

Philippines is third in the viewer loyalty stakes, with viewers putting domestic titles *Incognito* and *Tamang Panahon (Right Time)* in top spot for five weeks.

Malaysia's domestic hero is *BoBoiBoy Galaxy: Gentar*, produced by Malaysian animation company, Monsta.

	Hong Kong	Indonesia	Korea	Malaysia	Philippines	Singapore	Taiwan	Thailand
30 Dec 2024-5 Jan 2025	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>
6-12 Jan 2025	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>BoBoiBoy Galaxy: Gentar</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>	<i>Squid Game: S2</i>
13-19 Jan 2025	<i>Single's Inferno: S4</i>	<i>Sakamoto Days: S1</i>	<i>Single's Inferno: S4</i>	<i>BoBoiBoy Galaxy: Gentar</i>	<i>Sakamoto Days: S1</i>	<i>Single's Inferno: S4</i>	<i>Single's Inferno: S4</i>	<i>Sakamoto Days: S1</i>
20-26 Jan 2025	<i>Single's Inferno: S4</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Incognito: S1</i>	<i>Single's Inferno: S4</i>	<i>Sakamoto Days: S1</i>	<i>Good Heavens! I'm a Goose Not a Swan: S1</i>
27 Jan-2 Feb 2025	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Incognito: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>
3-9 Feb 2025	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Incognito: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Good Heavens! I'm a Goose Not a Swan: S1</i>
10-16 Feb 2025	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Tamang Panahon (Right Time)</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>The Trauma Code: Heroes on Call: S1</i>	<i>Good Heavens! I'm a Goose Not a Swan: S1</i>
17-23 Feb 2025	<i>I Am Married... But!: S1</i>	<i>Melo Movie: S1</i>	<i>Melo Movie: S1</i>	<i>American Murder: Gabby Petito: S1</i>	<i>American Murder: Gabby Petito: S1</i>	<i>American Murder: Gabby Petito: S1</i>	<i>I Am Married... But!: S1</i>	<i>Good Heavens! I'm a Goose Not a Swan: S1</i>
24 Feb-2 Mar 2025	<i>I Am Married... But!: S1</i>	<i>Culture Shock: S1</i>	<i>K-foodie meets J-foodie: S1</i>	<i>Zero Day</i>	<i>Incognito: S1</i>	<i>Zero Day</i>	<i>The First Frost: S1</i>	<i>Dalah: Death and the Flowers: S1</i>
3-9 Mar 2025	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>Halo: S 1</i>	<i>Halo: S 1</i>	<i>Halo: S 1</i>	<i>The First Frost: S1</i>	<i>Dalah: Death and the Flowers: S1</i>
10-16 Mar 2025	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>	<i>Emerald Hill</i>	<i>When Life Gives You Tangerines</i>	<i>When Life Gives You Tangerines</i>

Chunghwa Telecom, Hakka TV countdown to the premiere of *Black Tide Island*

Chunghwa Telecom's historical drama co-production with Hakka TV, *Black Tide Island Under the Starry Sky* (aka *Black Tide Island*), premieres on 30 March on Taiwanese platforms MOD and Hami Video.

The prime-time series took six years to produce, filmmakers said at a media briefing ahead of the launch.

Black Tide Island is directed by Wang Chuan-Zong, and produced by Luo Yi-Li, Tang Sheng-Rong and Zheng Kai-Jun.

Set in the 1950s, the nine-episode series is about a group of young doctors imprisoned on Green Island because of their political beliefs.



INSIGHT FAST channels land in Singapore, Thailand, Philippines

INSIGHT TV has launched three FAST channels – INFASST, INTRAVEL and INWILD – on Samsung TV Plus in Singapore, Thailand and the Philippines. The Southeast Asia expansion is part of the Amsterdam-based network's 10th anniversary rollouts. This is INTRAVEL's first landing in Asia. INSIGHT channels are already available in India and Australia.

Elmo returns to NHK in new rap series

April debut as part of new daily show, *The Wakey Show*



Elmo's Like It Rap

Sesame Street's characters return to Japanese public broadcaster on 2 April with *Elmo's Like It Rap*, as part of the new daily *The Wakey Show*. This is the first time in three years that NHK has launched a new daily programme for children.

The 22x3-mins *Elmo's Like It Rap* is produced by Sesame Workshop, and features Elmo and Cookie Monster with special appearances by autistic Muppet character Julia. The series "invites children across Japan to share who they are, what they like, and what they're proud of through the power of rap," Sesame Workshop says.

With 22 three-minute episodes rolling out weekly, the series is designed to support children's emotional well-being,

creativity and sense of self.

"As societal and academic pressures on Japanese children continue to grow, it is increasingly important to foster environments that strengthen emotional health, self-esteem and resilience," says Manabu Nagaoka, Sesame Street Japan's VP and GM.

Masakazu Sato, NHK Educational Corporation's senior producer for content production development for children, said that "by using rap – a style so popular among kids today – we hope to encourage children to be open about their feelings".

Sesame Street aired on NHK from 1971-2003, with specials added in 2020, and the "We Belong" music video collaboration in 2024.



Congratulations on 30 years, CJ ENM!



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Compensation settled for 545 Johnny Kitagawa sexual abuse survivors

A total 545 survivors of sexual abuse by disgraced Japanese talent agent Johnny Kitagawa had been paid compensation as of 14 March, according to Smile-Up, the company set up in October 2023 to manage compensation.

The update comes in the wake of public criticism about using civil court procedures with victims as defendants as part of the compensation process.

Of the 557 people contacted with the compensation offers assessed by the Victim Relief Committee, 549 people, or about 99 %, had agreed to the amount, Smile Up Inc, the company set up to manage the fallout of the scandal, said.

Nine cases – including three where employment records or the accuracy of the victim report could not be confirmed – had proceeded to civil lawsuits or mediation.

A total of 1,021 people had applied for compensation since the Victims' Relief Committee began accepting applications. Of these, 234 people had not responded to attempts to contact them, the committee said. 218 people were told compensation would not be given.

In October 2023, Smile-Up said it would "specialise in activities such as dialogue with victims and compensation for damages, and will go out of business once these roles are completed". It added that Smile-Up showed "our determination to completely break away from the late Johnny Kitagawa".

A new company, Starto Entertainment Inc, started operating in April 2024 after Johnny & Associates was closed in the wake of the scandal.

Chinese genre film development boost Korea, Thailand, Indonesia attached to Taiwan-led call



TAICCA's Rocket Programme briefing session

Six new Chinese-language genre movie projects – two each from Korea, Thailand and Indonesia – are part of a multi-country development programme under way in an initiative backed by Taiwanese government agency Taiwan Creative Content Agency (TAICCA) and organised by AR Asia and MyStory.

The three production houses participating in the programme are Bound Entertainment (*Newtopia*), which operates out of Korea and Los Angeles; Thailand's Transformation Films (*Monk Konnichiwa*); and David Suwanto's Sinemart Production (*Pocong 2*) out of Indonesia.

The programme is operated by AR Asia Production, founded by Jonathan Spink, Anne Chan and Ronan Wong, and MyStory Entertainment, a joint venture by the CBF Group and TAICCA.

The programme emerges in an environment more open than it has ever been to cross border opportunities and collaborations.

Submissions for the Rocket Programme close on 31 March.

Selected projects must be either romance, horror or action shows with budgets of no more than NT\$50 million/US\$1.5 million. Organisers said the three genres were selected because they had the most international appeal.

Each team selected will receive NT\$600,000/US\$18,000 in development funding.

The six selected projects will be announced on 30 April, with a series of workshops and development seminars from May culminating in a formal pitching session at the Taiwan Creative Content Fest (TCCF) in Taipei in November.

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Timo Tjahjanto's "The Shadow Strays" hits top 10 lists in 85 countries; high-act feature debuts at #2 on non-



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From page 1

sentations of their latest content slates to international partners. But rumours continued to swirl about the financial health of China's conventional, long-form premium video streamers.

One of them, Baidu-subsiary iQiyi, may be about to perform a major U-turn and re-skew its content offering away from feature films and TV series and more into micro dramas or vertical videos. And it has already communicated to certain overseas sellers that it wants to buy long-form series with fewer episode counts.

In contrast, Hong Kong-based multi-territory streamer Viu, used FILMART as the curtain raiser for its first English-language original series *The Season*.

Micro dramas were being newly produced and promoted by companies including China's Linmon Pictures and Hong Kong's Phoenix Waters.

Specialists reported to the conference that the market is now worth RMB50 billion/US\$7 billion, or as much as the local theatrical market, in mainland China and possibly as much again in the rest of the world. Few, however, were able to say whether vertical video has enduring prospects, or whether it is a near-term fad.

There was even more discussion about artificial intelligence (AI), in everything from screenwriting to dubbing and from colouring to restoration. For those executives planning to use the market as an educational tool there were 21 seminar sessions on different aspects of AI, from character creation

to its fusion with music, VR and virtual environments.

It was a dominant theme in another talk session on Asian animation production, where Japanese companies said traditional hand-drawn techniques would continue to be the dominant production methodology, but that AI was increasingly being used at the design, character development and pre-production stages.

If AI was an accidental connector between the multiple components of FILMART, it seemed too that there had been behind-the-scenes efforts to make the week a more joined-up cluster.

The ensemble involved: a film awards show (the Asian Film Awards); the line-up announcement by the Hong Kong International Film Festival; a cluster of seminars co-organised with the AVIA trade body; funding announcement by the Hong Kong government and the Jackie Chan Project A for Films; and companies doing sneak previews. These were in addition to the long-running core component events of rights market FILMART and three-day project funding pitch HAF.

FILMART organisers like to boast that their event retains its role as a two-way portal between the mainland Chinese, Asian and international film and TV industries. These days there is more than one gateway with China and many companies have the skills to trade directly. But FILMART holds on to its significance as a vector for market information, product insights and competitor analysis in the Asian region. – by Patrick Frater

FILMART 2025 highlights...

ContentAsia's headlines from Hong Kong

- ▶ [Content Republic launches as micro-drama offshoot of China's Linmon Pictures; engagement/revenue "amounts not to a new genre, but to a new language," CEO Zhou Yuan says at FILMART](#)
- ▶ [China Pitch = China Switch; Mainland China Seeks New Role in Asian Cinema](#)
- ▶ [Josie Ho's 852 Films launches film slate, talent management arm](#)
- ▶ [Taiwan Mobile backs first scriptwriter programme; joint TAICCA initiative rolls out in Q2](#)

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Mediacorp's "Emerald Hill" in Netflix premium Chinese drama to simulcast on premium and Netflix on 10 March

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Myanmar's filmmakers tiptoe around harsh regime

Notes of optimism break through dismal reality and tough conditions



Life Is Salty

It was difficult not to be simultaneously inspired and depressed by the short, live-action and animation films from Myanmar presented last month in France at the enthusiastically attended Vesoul International Festival of Asian Cinema (FICA).

The Myanmar collection, largely produced by one non-profit organisation, contained multiple first-hand accounts of fighting, displacement, religious intolerance, domestic violence, sexual abuse and rape as a tool of war and repression in a country where armed conflict has been a constant for 60+ years.

Using child-like voices and first-person accounts, the films describe a desperate and desolate pit that Myanmar has dissolved into since the 1962 military coup.

Life Is Salty depicts the daily grind (pun intended) of seasonal labourers working outdoors through the winter months harvesting salt, risking debilitating injury for a few dollars a month.

Ruby Hunters shows a family of rural illegal miners risking death-by-landslide scraping and sifting through a muddy cliff in the hope of finding gemstones.

In the live-action quintet, the country's leaders are only hinted at through occa-

sional vapour trails and aircraft noise as military jets pass somewhere overhead.

The 14 animated films dig deeper still into the horrors of the human condition in a place where education is optional, race and caste represent structural dividers and four religions jostle to be the most fundamentalist and intolerant.

The five-minute cartoons are mostly personal stories with pen names disguising the narrators' true identities. Most adopt a female point of view; arranged marriages, rape, bureaucracy, poverty and patriarchy are recurring themes.

I was able to track down the producer and sales agent behind the series. She spoke on condition of anonymity.

Having spent decades battling bureaucracy and ignorance while trying to raise funds and teach aspiring filmmakers, she was careful not leave clues connecting filmmakers with works screening in Vesoul.

Her organisation is tolerated by the military government, which imposes strict regulations and censorship, with severe penalties for non-compliance.

Self-restraint and a low profile are among its guiding principles, and funding for operations largely come from NGOs,

foundations and cultural agencies. In the Trumpian era those may be dwindling.

While Myanmar's politics seem hopeless, many of the live-action films' central characters offer notes of optimism.

In **Black Lady Sings**, a 60-something woman performer is urgently trying to pass on the musical and linguistic traditions of her ethnic Mon people. In **Love Like Ours**, a Muslim man and his formerly Buddhist wife have survived Cyclone Nargis and live happily in a shack. In **Nai Chi**, a woman gamely swings her deformed body between walking frame, wheelchair and drawing board. She is a magnetic personality who tailors for her community and creates sexy fashion fantasies worthy of a Paris catwalk. There's not a stitch of self-pity here. At one point, the woman says she is grateful for being so severely handicapped as it makes her stand out as an individual.

There must be a cinematic metaphor in there somewhere. Myanmar's filmmakers and their stories certainly deserve better than their current invisibility.

– By Patrick Frater

Edited excerpt. The full story is at www.contentasia.tv

What's on where...

March 2025	25-27	Series Mania Forum 2025	Lille, Hauts-de-France
April 2025	24-29	Canneseries 2025	Cannes, France
May 2025	2	AVIA: Future of Video India 2025	Mumbai, India
	15-16	LA Screenings Independents 2025	Los Angeles, U.S.
	26	AVIA: Satellite Industry Forum 2025	Singapore
	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	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
	29 Nov-6 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.

Local titles sweep Korea's top 10

Squid Game tops demand – Parrot Analytics

Demand for TV shows in Korea is 100% local, with not a single foreign title making the list of top 10 titles in demand on the general or the digital list, according to Parrot Analytics.

Like elsewhere in the region (see page 3), Netflix's *Squid Game* topped demand, followed on the general demand list by long running SBS variety show, *Running Man*, which came in at 24.4x higher demand than the market

average for the week of 17-23 February. In second place on the digital list was Coupang Play's zombie romcom, *Newtopia*, starring Blackpink's Jisoo and Park Jeong-min as a couple trying to reconcile in the midst of a zombie outbreak.

In third place on the general list is a reality show that features foreign parents visiting South Korea to experience the lives their children have built.

Top 10 overall TV originals: Korea

Rank	Title	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	28.1
2	<i>Running Man</i> (런닝맨)	24.4
3	여권들과 등짝 스매싱	24.4
4	현역가왕	23.1
5	<i>Newtopia</i> (뉴토피아)	22.6
6	불타는 장미단	22.3
7	<i>Saturday Night Live</i>	21.5
8	<i>M Countdown</i> (엠카운트다운)	21.4
9	<i>Culinary Class Wars</i> (흑백요리사: 요리 계급 전쟁)	19.6
10	<i>Light Shop</i> (조명가게)	19.5

Top 10 digital originals: Korea

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Squid Game</i> (오징어 게임)	Netflix	28.1
2	<i>Newtopia</i> (뉴토피아)	Coupang Play	22.6
3	<i>Culinary Class Wars</i> (흑백요리사: 요리 계급 전쟁)	Netflix	19.6
4	<i>Light Shop</i> (조명가게)	Disney+	19.5
5	<i>Single's Inferno</i> (솔로지옥)	Netflix	19.4
6	<i>Unmasked</i> (트리거)	Disney+	18.2
7	<i>A Shop For Killers</i> (킬러들의 쇼핑물)	Disney+	18.1
8	<i>The Trunk</i> (트렁크)	Netflix	17.6
9	<i>Gangnam B-Side</i> (강남 비-사이드)	Disney+	17.1
10	<i>Moving</i> (무빙)	Disney+	16.9

Date range: 17-23 February 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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