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seasons and all good
things for 2026!*



Netflix+WBD = US\$6b APAC revenue behemoth

Local players may turn to
Sony, NBCUniversal &
Disney, Couto says

Local players in APAC "may aggressively pivot towards NBCUniversal, Sony and Disney for deeper licensing partnerships" if Netflix's WBD acquisition passes, Media Partners Asia's executive director, Vivek Couto, said this morning. The deal would create a US\$6.6-billion revenue powerhouse in the Asia Pacific.

The full story is on page 10

**The JobSpace:
Are you right for
this role?
See Page 3**



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2THE POINT
with Patrick Frater & Janine Stein



Netflix x WBD: The Asia relationships

All eyes on CJ ENM/TVING, U-Next, Viu & Disney+ ties

We're not pretending that Asia is high on Netflix's radar in its acquisition of Warner Bros Discovery (WBD), or on WBD's considerations in being swallowed. But, in our part of the world, the impact could be seismic. Below are the main relationships in our crosshairs if the deal goes through. So early in a process that could take until late 2027 to go through, it's impossible to say what conditions regulators may set for approval. Meanwhile...

► **CJ ENM/TVING x WBD/HBO MAX** The Korean entertainment giant and its streaming platform has been dogged and very pragmatic in its expansion plans, tying up with Warner Bros Discovery (and the one-year-old HBO Max) for Southeast Asia, Hong Kong and Taiwan and with Disney for Japan. Netflix has a powerful hold on all those territories. We don't know what the terms of these licensing and other agreements are – and they could expire before the deal goes through. Friday's announcement may incentivise CJ/TVING to push harder than ever to maximise these arrangements in a 'make hay while the sun shines' situation. Reminder: TVING is/was supposed to launch a branded hub on HBO Max in Asia Pacific in 2026. Thrown into yet another corporate maelstrom, will the teams at WBD have the heart and soul to make magic happen? Not so certain is the fate of the promise of original Korean drama co-production for global distribution. Was that real or posturing? We may never know now. OR... Netflix has a strong relationship with CJ ENM's Studio Dragon. If the ideas are good, the streamer may be delighted to take them on. Or not...

► **WBD'S LICENSING DEALS IN INDIA & JAPAN** WBD has mega-licensing deals with JioStar in India and U-next in Japan. U-Next has exclusive rights to 2,500 HBO Max titles, which launched on the platform in September 2024. When

TVING boarded Disney+ in Japan from 5 November 2025, Disney+ billed the content collaboration as a "major milestone in cross-border entertainment". The Japan deal kicked off with select TVING titles and will "over time" involve up to 60 TVING and CJ ENM shows, including *Dear X*. Netflix, meanwhile, remains Japan's streaming market leader, with 8.2 million subs and 47% of premium VOD viewership, according to Media Partners Asia (MPA).

► U-NEXT X WBD X TBS

The U-Next-WBD deal for all WBD content in Japan also covers international distribution of titles from Japanese commercial broadcaster, TBS. In May 2025, the companies said 10 TBS, TV Tokyo dramas were heading to HBO Max in U.S., Brazil and Southeast Asia. The promise was that the footprint would be expanded to other countries worldwide. The announcement came as decent news for Japanese (non-anime) drama, which has so far struggled to find much of an international foothold outside of scripted adaptations led by Nippon TV's *Mother*, and pales against global tastes for Korean drama and anime. Phase one involves six drama series and a one-off TV special from TBS and three drama series from TV Tokyo. Titles include webtoon adaptation *Love Is for the Dogs*, TV Tokyo's dark comedy *Please Die My Beloved* and TBS's legal drama *Ignite*. In Southeast Asia, Max currently carries a smattering of Japanese titles, including *The Last 10 Years* (film, 2023). Most of the Japanese slate is anime, including *Weathering With You* (feature film, 2019); *TsukiM-ichi Moonlit Fantasy* (series, 2021); and *Kimetsu Academy Story* (Demon Slayer spin-off).

► **VIU X HBO MAX BUNDLE IN SOUTH-EAST ASIA** Hong Kong-based regional streamer Viu and HBO Max launched

More on page 4



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Distribution Agency / Representative for DW in Southeast Asia

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In 2025, our content reached 337 million users each week, driven by our strong shift toward digital platforms.

Detailed information about our reach, broadcast regions and target groups can be found [here](#)

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Indonesia, Hong Kong, China, Philippines, Vietnam, Malaysia, Taiwan, Singapore, Thailand, Brunei and Mongolia.

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- Experience in content distribution, marketing and media partnerships
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- Fluency in key regional languages

Remuneration

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- Expected monthly fee and bonus structure

Please send your application materials to:

application-distribution-asia@dw.com

You're welcome to apply whether you have experience across all markets mentioned or prefer to focus on specific regions.

Closing date for applications is January 30, 2026.

Foxtel adds 500 hours to Australia lineups in All3Media deal

Australia's Foxtel Group has picked up more than 500 hours of new and catalogue titles from indie distributor All3media International for its Foxtel services and BINGE streaming platform.

The high-volume deal, announced today (8 Dec), includes new series *Wild Homes with George Clarke* from Perpetual Entertainment Rights, as well as the latest series of *Gogglebox UK*, *Great British Menu* from Optomen and *The Brokenwood Mysteries*.

BINGE and Foxtel will continue to be the home in Australia for Studio Lambert dating show *Naked Attraction* as well as Gordon Ramsay's *Ultimate Cookery Course* and *Gordon Ramsay's Ultimate Home Cooking* from One Potato Two Potato.

The package includes new title, *Gordon, Gino & Fred's Road Trip* from Studio Ramsay and series eight of *Spun Gold's Love Your Garden*.

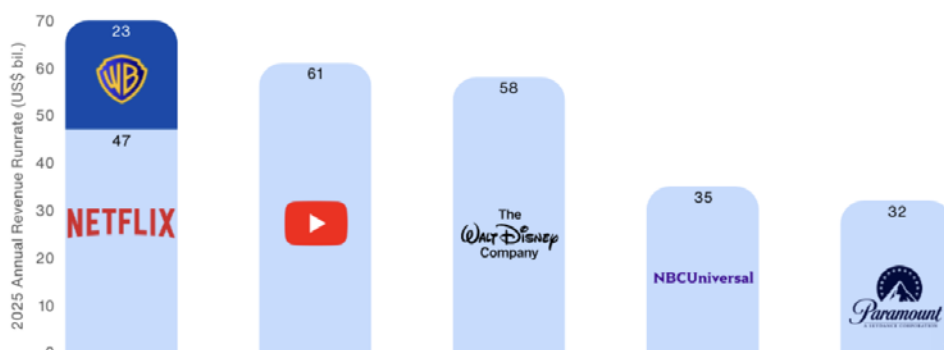
From page 2

their direct-to-consumer bundle for Southeast Asia (Indonesia, Malaysia, the Philippines, Singapore and Thailand) a few days ago. The deal, announced in August this year, is supposed to give the two a fighting chance against Netflix. At the time, Viu had about 9.8-million subs in Southeast Asia. HBO Max, which launched in November last year, had 1.7 million subs in the five markets, according to Media Partners Asia's (MPA) previously released data. The bundle price in Singapore is \$19.98 a month (a saving of \$5.48 a month compared to individual buys) or \$189.98 a year (a saving of \$47.76). Netflix in Singapore costs \$15.98 for the basic plan in 720p HD, \$22.98 for the standard 1080p full HD plan and \$29.98 for the 4K (Ultra HD) + HDR.

Netflix+WBD = US\$6b APAC behemoth

Local players may turn to Sony, NBCU & Disney, Couto says

Global Entertainment Majors: A New Order



- (1) Netflix + WBD: Pro forma estimate combining Netflix's annualized Q3 2025 revenue with WBD's Studio and Streaming segment revenues.
- (2) YouTube: Represents estimated gross advertising revenue (prior to creator revenue sharing) and global subscription revenue.
- (3) The Walt Disney Co.: Represents Entertainment and Sports segment revenues (Linear, DTC, Content Sales/Licensing). Excludes Experiences (Parks, Cruises, Consumer Products).
- (4) NBCUniversal: Estimated revenue for Media and Studio segments (Peacock, Linear, Theatrical). Excludes Theme Parks and Resorts.
- (5) Paramount + Skydance: Pro forma estimate for the combined Paramount Global and Skydance Media entity, encompassing Film, TV Media, and Direct-to-Consumer segments.

Source: MPA analysis

Local players in the Asia-Pacific region "may aggressively pivot towards NBCUniversal, Sony and Disney for deeper licensing partnerships" in the wake of Netflix's Friday win, Media Partners Asia's executive director, Vivek Couto, said this morning.

Issuing a note today headlined "The Ultimate Pivot: Netflix to Acquire WBD", Couto adds that companies in the region may also "expand bundling opportunities with Disney+ to compete in a landscape where WBD and HBO Max move under Netflix".

The deal creates a US\$6.6-billion revenue powerhouse in the Asia Pacific – Netflix's standalone ARR at US\$5.5 billion and WBD contributing US\$1.1 billion.

Couto says WBD's current business in Asia relies on profitable licensing and theatrical businesses (US\$1.1 billion, annual recurring revenue/ARR), with streaming still nascent outside of Australia. "While Netflix drives D2C growth, the WBD assets function as a regional arms dealer and theatrical powerhouse," he adds.

Under the heading "The Licensing

Cliff", Couto says "WBD currently powers the SVOD value proposition of local leaders through exclusive licensing and strategic partnerships in India, Japan, Korea and other markets".

"While these deals are secure through 2027, the merger creates major strategic choices. Post-close, Netflix may repatriate this content to bolster its own platforms, especially in major local markets."

The combined Netflix-WBD entity creates a media and tech titan that tops the global entertainment hierarchy.

Netflix has agreed to a historic US\$5.8 billion reverse termination fee if regulators block the deal, more than double the US\$2.8 billion fee WBD will pay if it walks away for a superior offer.

"This signals Netflix's high conviction and financial imperative to accept behavioral remedies to clear antitrust hurdles," Couto says.

He points to Nielsen's The Gauge (October 2025), which shows that the combined entity commands less than 10% of total big screen watch time in the U.S.

Astro's sooka adds microdrama feature

Malaysian streaming platform sooka introduces a new microdrama feature, *sooka Shorts*, on Friday (12 Dec), marking the platform's entry into short-form scripted content.

sooka Shorts debut with a slate of locally produced titles, including *Mandrem*, *Gadis Dihina Pemilik Empayar*, *Mak Kau CEO Aku* and *Raja Fitnah*.

Selected episodes will be released for free, while full access will be available to subscribers on the Entertainment plan (RM13.90/US\$3.37 a month) and above.



The platform also confirmed that the new feature will expand in 2026 through collaborations with regional production studios, including plans for original Chinese microdramas and additional Korean titles.

The move positions sooka to compete in the rapidly growing micro-drama segment, which has gained momentum across Asia on the back of rising mobile viewership and changing audience habits.

With *sooka Shorts*, sooka broadens its content strategy heading into the new year, adding an alternative format to complement its existing entertainment and sports offerings.

K-drama on the move in MediaHub deal

Turkish distributor takes on nine KT Studio Genie titles



From *Strangers Again*

Turkey's MediaHub has added nine scripted Korean titles to its catalogue in a distribution agreement with KT Studio Genie, the production division of Korean telco giant KT.

The deal, which includes linear and digital rights, covers Europe, the Middle East, Africa and Australia, as well as in-flight entertainment.

The titles, covering multiple genres from fantasy to family drama, include *Mother and Mom*, *Namib*, *Parole Examiner Lee*, *Pale Moon* (based on Mitsuyo Kakuta's best selling novel *Paper Moon*), *Delivery Man*, *Strangers Again*, *Unlock My Boss*, *Love is for Suckers* and *Good Job*.

MediaHub says the collaboration "opens a new channel for bringing Korean content to a wider international client base" and underscores its commitment to connecting local needs with international titles.

Based in Istanbul, the company also says the KT deal brings it "closer to one of Korea's active creative hubs and supports its goal of expanding curated Asian content for global clients".

MediaHub, which began producing its own Turkish series in 2023, says it continues to expand its catalogue of Turkish originals, international scripted content, and factual programming.

Mediacorp call for new dating show

Singapore platform kicks off *Wingman* casting

Singapore's Mediacorp has launched a casting call across Southeast Asia for its reality dating show, *Wingman*, produced with Fremantle's Beach House Pictures.

Based on the idea that finding love is a team effort, the English-language series invites singles and their best

friends to join forces "as they navigate the highs, lows and unexpected twists of modern romance".

Casting is open to pairs of single friends aged 21 to 35. Applications close on 31 January 2026. *Wingman* will premiere in the first half of 2026.

Huace epic heads for Thailand's TrueVisions Now

First landing for lavish mainland drama, *Swords into Ploughshares*

China's Huace Group showcased its lavish historical drama, *Swords Into Plowshares*, during last week's ATF, confirming Thailand's TrueVisions Now as its first overseas client and saying the show would upload to mainland Chinese streaming platforms, including iQiyi, Tencent Video and Mango TV, in the coming weeks.

Exact broadcast dates have not been confirmed; True is expected to begin airing the series from January 2026.

Directed by Yang Lei, who previously directed the Chinese series adaptation of *3 Body* and large-scale action adventure, 2017's *Legend of Naga Pearls*, the 50-episode show stars Bai Yu and Zhou Yutong.

The series is set in the 10th Century AD, when China was ruled by the Five Dynasties and Ten Kingdoms. The story is led by the young men who endure war and loss, but who eventually unite the Chinese nation and establish the Song Dynasty. The overriding themes are brotherhood, romance and personalities that are tested by troubling times.

Currently in post production, the show was in preparation for nearly 10 years and started three months of shooting from October 2024.

"In production, we restored history with archaeological precision, building and modifying over 550 sets," said Huace founder Zhao Yifang during the showcase.

"We meticulously crafted over 8,000 costumes, with prop tolerances as precise as 0.1mm, and employed 8K ultra-high-definition technology throughout. All this was solely to bring the costumes, attire, rituals and music of a thousand years ago to vivid life on screen — presenting the pure essence of Chinese aesthetic charm while aligning with the tastes of global audiences," he added.

Cecilia Zhou, GM of Huace Global said the show was set to play at upcoming international festivals in France and Korea and via 30 overseas broadcasters



Swords into Ploughshares

"Our mission remains unchanged: to tell universal human emotions and themes from a Chinese perspective, and to present aesthetics understood by the world through Eastern artistry".

- Cecilia Zhao, Huace Global

or platforms. Other than TrueVisions and Chinese streamers, partners have not been disclosed. Festivals have also not been confirmed.

Anne Chan and Ronan Wong's AR Asia Productions is handling licensing in Southeast Asia.

Huace is among China's most established film and TV studios and claims to have produced some 180,000 hours of content that has aired in 200 countries and regions worldwide. Past titles include *Eternal Love*, *National Beauty* and *Fragrance and Go Ahead*.

"Our mission remains unchanged: to tell

universal human emotions and themes from a Chinese perspective, and to present aesthetics understood by the world through Eastern artistry," said Zhao.

The Singapore presentation of a teaser, key cast and a symbolic signing of the licensing deal with TrueVisions, was accompanied by a flotilla of mainland Chinese officials. These included Ambassador to Singapore Cao Zhongming, Counsellor Qin Wen and two officials from the National Radio and Television Authority Li Zhuang and Feng Shengyong. – by Patrick Frater

Strong year-end for Malaysia's Media Prima TV Networks

Nini Yusof highlights 2025 wins as the New Year countdown begins

Malaysia's Media Prima Television Networks closed its latest financial year with strong, broad-based performance across free-TV networks TV3 and 8TV, film distribution (led by *Ejen Ali The Movie 2* with WAU Animation and *Blood Brothers: Bara Naga* with Skop Productions) and WOWSHOP home shopping, translating trusted storytelling into audience leadership, blockbuster box-office results and sustained consumer growth.

Nini Yusof, CEO of Media Prima Television Networks & Primeworks Studios, says 2025 performance has "given us strong momentum heading into 2026. With trusted platforms on TV3 and 8TV, a growing film portfolio through Primeworks Studios, and a stronger digital and commerce engine in WOWSHOP, "we are focused on deepening audience connections, scaling our IP, and expanding our reach across screens. Our priority remains delivering relevant, high-quality content while continuing to grow sustainably."

Kevin Foo, COO of 8TV, film and content distribution, says the strong results "highlight the potential scale that Malaysian IP can reach when supported by consistent, cross-platform promotion and immersive fan engagement."

TV3 maintains its leadership in Malaysia's free-to-air TV market. Flagship programmes – including *Buletin Utama*, *Anugerah Juara Lagu*, *Famili Duo*, *Anugerah Bintang Popular Berita Harian* and the successful revival of *Calpis Soda One in a Million* – anchored national viewership, while digital



Vertical drama, *Separuh Nafas Cinta*

formats extended audiences engagement beyond traditional screens.

In the full year to end June, TV3 achieved a 47.3% viewership share among Malay audiences, up from 42.8% the year before. Alongside flagship programmes, Media Prima expanded into new viewing formats, with its first vertical drama, *Benci Jadi Cinta*, crossing 4.6 million views, and *Keluarga Antara Insan* reaching more than 3.1 million views through a collaboration with Samsung.

"This demonstrates how strong content can continue to perform across television and digital platforms,"

Yusof says. TV3 releases new vertical drama, *Separuh Nafas Cinta*, on TikTok Drama Sangat plat-

form in Dec 2025, reinforcing its focus on engaging younger audiences.

This approach was further reflected in the strong performance of youth-oriented content. *Calpis Soda One in a Million* recorded 4.5 million TV reach, generated two billion weekly social media impressions, and surpassed 100 million social video views over eight weeks, with a 30% increase in engagement rate.

8TV Malaysia, marked its 20th anniversary this year with strong audience engagement, driven by a diverse slate of music, drama and culturally led programming, Foo says. Flagship titles include *Family Singing Show* and *My Star Family*.

Looking to 2026, and "a promising start", Media Prima is anticipating a return to profitability. Yusof says TV3 will continue to accelerate its multi-screen strategy through new content initiatives. Foo highlights 8TV's dominance among Chinese viewers and says the channel will build upon its cultural impact and its commitment to meaningful social engagement.



Kevin Foo



Nini Yusof

ReelShort steps up microdrama race across Asia Pacific

AR Asia Productions' exclusive distribution deal marks new chapter in vertical expansion

When U.S. microdrama platform ReelShort announced its multi-year global partnership with Hong Kong-based AR Asia Productions this month, a new chapter in the short-form arms race across the Asia-Pacific region began.

The deal fast-tracks ReelShort's expansion in the region and leverages AR's network just as interest and engagement soar along with intense industry focus on who/what makes it over the micro finish line.

The ReelShort deal makes AR, founded in 2022 by Anne Chan with partners former HBO Asia boss Jonathan Spink and Ronan Wong, the platform's exclusive agency responsible for broadening the reach and accessibility of ReelShort's microdramas and vertical formats across the region.

ReelShort's push in the Asia Pacific coincides with record views for top shows, including high-school sports romance, *True Heiress vs. Fake Queen Bee*.

The series is about a rich girl ditching her Chanel and Louboutins in favour of torn jeans and a bike in a bid to "make real friends" at her new school. "I don't want to be known as a nepo-baby," she tells her horrified father, who insists that "no daughter of mine is riding a bike to school". In minutes, she is called a "bargain bin reject". By the end of episode 1, one of the nasty queen bees throws her to the ground and pulls a knife... Episode 2 opens with her bike tyres being slashed. Seconds later, the daughter of the Kaplan's maid arrives at the school pretending to be an heiress.

The 85-episode *True Heiress* had attracted 396 million views by noon on 8 December.

Shows like *Found A Homeless Billionaire Husband for Christmas* are not far behind at 395.3 million, followed by *How to Tame a Silver Fox* at 383.6 million.

Found A Homeless Billionaire Husband for Christmas is the story of a woman who, cheated by her fiancé, marries a homeless man. Of course she is completely oblivious to his true identity – a billionaire CEO. About 30 seconds into episode 1, viewers realise he's not what he seems. At the 51-second mark, we meet waitress Victoria, who brings him a Crazy Maple burger (nice brand integration from ReelShort's parent, Crazy Maple Studio). Ep. 1 closes with him discovering that she is marrying someone else. Except, she isn't... because by the end of ep 2, her cheating fiancé drives up to her window with another woman in his lap. All that action in just under three minutes.

"The concept no longer needs to be proved. Microdrama has moved to another level," Chan said just ahead of the opening of the Singapore Media Festi-

val's ATF market last week.

Joey Jia, who founded ReelShort owner/operator Crazy Maple Studio in the U.S. in 2022, described the deal as a "milestone in our global strategy".

Other titles involved in the agreement include last summer's *Breaking the Ice* (342.4 million views), *Money, Guns, and a Merry Christmas* (266.9 million); *Move Aside! I'm the Final Boss* (297.6 million); and *Bound by Honor* (202.2 million), along with *The Double Life of My Billionaire Husband*, which has surpassed 500 million views.

ReelShort is the latest in a two-year-old strategy by AR to add microdramas to its long-form distribution and production businesses.

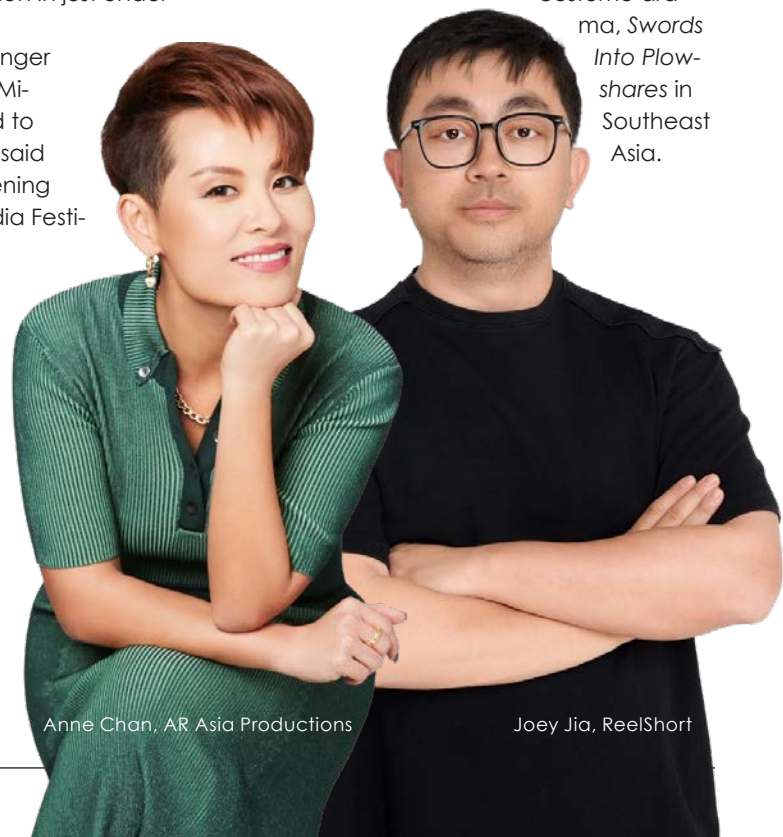
A pioneer in the microdrama space, the company has already launched leading global microdrama apps in key markets such as Indonesia, Thailand and Malaysia, while also distributing microdramas to regional audiences.

AR also specialises in Chinese and Korean dramas, closing ATF with a deal to represent Huace Media's epic historical

costume drama, *Swords Into Plowshares* in Southeast Asia.

"This partnership goes beyond content distribution and marks a significant step forward for the industry. ReelShort is a leading global micro-drama app and content studio, and AR is excited to forge partnerships that foster synergistic benefits in strategies, distribution, and production."

- Anne Chan, AR Asia Productions



Anne Chan, AR Asia Productions

Joey Jia, ReelShort

Ordinary people, extraordinary impact

"Themes of love, friendship & hope transcend borders," TV Asahi's *Just a Bit Espers* creator says

When TV Asahi's latest hero – down and out salaryman Bunta – is recruited as a 'slight esper', he enters a sci-fi world where even small powers can make a big difference.

"Although the 'espers' possess only small, inconvenient powers, they struggle desperately to save the world, and that earnestness moves the audience," says Sari Kijima, the producer of *Just a Bit Espers*.

The new supernatural romance/fantasy drama series, *Just a Bit Espers*, blends light comedy with what producer Sari Kijima (*Ossan's Love*) calls a grand-scale sci-fi drama with a love story that deepens with every episode.

Power has surged off-screen for TV Asahi: *Just a Bit Espers* premiered globally on Netflix in October, held a seven-week run in Netflix Japan's weekly top 10, topped the daily charts after each episode drop, and also ranked among the top 10 shows in Korea and Taiwan.

"Themes of love, friendship and finding hope amid powerlessness transcend cultural boundaries," Kijima says. "The series is also a love story and a hero story about friendship and sacrifice, capturing the universal human desire to 'love and be loved,'" she adds.

TV Asahi, now launching global sales, says the script prompted it to accelerate international distribution – including the format – after recognising the story's strong potential.

Just a Bit Espers stars Yo Oizumi as Bunta who loses his family, job and savings before being recruited by mysterious company Nonamare as a "slight esper" (a person with extrasensory perception, or ESP).



He moves into company housing with a woman he has never met and must obey one rule: never fall in love.

The series also stars Aoi Miyazaki (*Nana*, *Virgin Snow*) who is loved so deeply by two men it could destroy the world; Dean Fujioka (*Fullmetal Alchemist*, *The Victim's Game 2*, the singer of the theme song for *Yuri!!! On Ice*) revealing a comedic wild side; and Takumi Kitamura (*Rebel Moon*) and Masaki Okada (*Drive My Car*, *The Killer's Shopping List 2*) adding international appeal.

'Just a Bit' in the title refers to characters with small, seemingly trivial supernatural abilities, such as making flowers bloom or causing a runny nose. "Even when they try to complete a mission, nothing is magically solved; they have to run around, sweat, and struggle through sheer effort," Kijima says. She talks about the show's own superpowers in telling the story of the world's weakest yet kindest hero.

"The uniqueness of reversing the Marvel concept, having psychic pow-

ers that are 'just a little', not a lot, and the deep humanity at the heart of the story resonate widely," she says.

Kijima adds that Bunta's ordinariness is central to the series' emotional power. "Bunta has absolutely no superhuman power. He is fragile, stingy, weak and not noble at all, and that is exactly what makes him relatable and heroic".

The low-power concept shaped the production style. With Japanese drama budgets typically tight, the team relied on creative problem-solving over spectacle. "We use some CG, but we rely on clever ideas and the actors' emotional truth," Kijima says. She cites the LED ceiling collapse in the finale, constructed from the underside of a lunchbox lid, as an example of the show's inventive, low-cost ingenuity.

Screenwriter Akiko Nogi (*Unnatural*, *Last Mile*, *MIU404*) injected emotional complexity into the story. Nogi, Kijima says, has created characters who "are all lovable and full of meaning for those of us living today".

Just a Bit Espers – TV Asahi's Japanese drama series (9×60 mins).
For enquiries: ml-intl-contact@tv-asahi.co.jp

Producer Sari Kijima, TV Asahi



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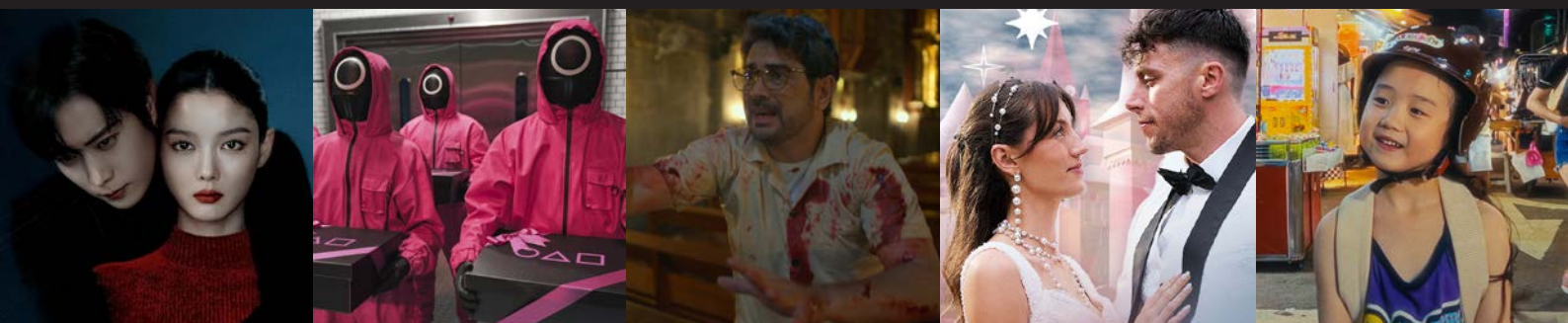
2026 Radar: The signals we can't ignore

EXCLUSIVE Asia takes ~60% of Netflix global non-English top 10 TV hours in 2025

PLUS Philippines' Rein Entertainment on what's next; Vigloo founder Neil Choi, and Shih-Ching Tsou on *Left-Handed Girl*

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"I want to be worth every cent I'm paid"

Chin Han, Singapore's genial over-achiever @ SGIFF

True story: Eager to break into Hollywood, Singapore's Ng Chin Han once printed 200 flyers about himself, and snuck onto the Fox lot in L.A. pretending to be a delivery driver to distribute them. "That was the boldest thing I did back then," he said on stage during this month's Singapore International Film Festival, where he seemed just as happy to dwell on tales from his school days and his first steps in Singapore's emerging English-language TV sector.

The filmography that makes him the country's most successful acting export includes: Christopher Nolan's *The Dark Knight*, Roland Emmerich's *2012*, Steven Soderbergh's *Contagion* and the live-action remake of *Ghost in the Shell*.

TV roles include HBO Asia's ill-fated *Serangoon Road*, streaming series *Marco Polo*, *American Born Chinese* and the third season of *Avatar: The Last Airbender*.

Chin Han's acting career began early. While still at school, he auditioned for a local theatre production of *The Crucible*. He turned down the part because of swimming commitments. Later, he walked away from stage play *A Fish and a Kettle* because of university studies.

But his commitment to acting ran strong. He says he never thought of "all those years" studying psycholinguistics, sociolinguistics, economic theory, urban economics and public finance at university as a "backup".

"I never thought that I was going to use it. It was more knowing that I could do it. And, because it is a methodical, rigorous way of thinking, it develops all those habits [that actors need]", he said.

The first taste of "what a really well-run television series was like" was when the then Television Corporation of Singapore brought in directors from Australian serial *Neighbors* and producers from the U.S. to knock Singa-



Ng Chin Han

pore's stage actors into shape for the 1994/6 series, *Masters of the Sea*.

Shifting back and forth across the Pacific pre-breakthrough, he also developed skills as a producer, and was a significant producer of stage plays in Singapore. His credits include *Mee Pok Man*, which Eric Khoo adapted as his first feature film.

Self-respect, enjoying the journey and responsibility were recurring themes for SGIFF audience members last week.

"It's very important to distinguish recognition from your peers from just being known for something. Anyone who's an actor should seek out people they respect, a particular director, a particular actor, and get feedback," he said.

"Those kinds of responses are more

valuable than the number of followers you have on social media or who wants to take a picture with you. Because, if you are going to start believing your own publicity, you're going to have to start believing all the negative stuff as well."

"I always try to bring my best self to the show. You've probably heard that if you can do the job and you can do it well, you're going to make a nice sum of remuneration. But I want to be worth every cent I make," he said.

"When I go on set, I feel a responsibility to the people who have hired me, producers, directors, the studio. And that, I think, is the best representation I can bring, whether that is representative of Asian people or Chinese people or Singaporeans or myself."

What's on where...

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	14-16	World Content Market 2026	Moscow
	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
	27	ContentAsia Awards 2026	
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
	14-16	BCWW 2026	Seoul, Korea
October 2026	10-13	Asian Contents & Film Market 2026	Busan, Korea
	10-11	MipJunior 2026	Cannes, France
	12-15	Mipcom 2026	Cannes, France
November 2026	10-11	DICM 2026	Madinat Jumeirah, Dubai
December 2026	1	Asia TV Forum & Market 2026 – ATF Leaders Dialogue	Singapore
	2-4	Asia TV Forum & Market 2026 – Market & Conference	Singapore



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.

The initial distribution is via email to our full database of over 12,400 verified addresses, with links to the enhanced listings to our full database every two weeks.

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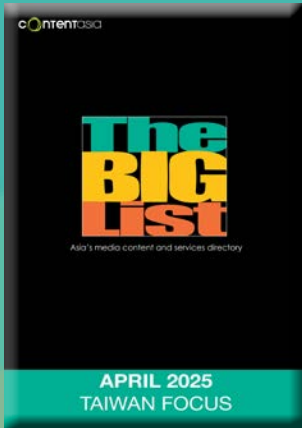
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Stranger Things sweeps Pakistan

Netflix blockbuster demand surge – Parrot Analytics



Stranger Things S5

Top 10 overall TV originals: Pakistan

Rank	Title	Difference from Market Average (x times)
1	Stranger Things	73.5
2	The Family Man	32.0
3	Game Of Thrones	30.1
4	IT: Welcome To Derry	27.1
5	WWE Monday Night Raw	20.6
6	Meri Zindagi Hai Tu	18.7
7	Pluribus	15.0
8	Farzi	14.4
9	Mirzapur	14.3
10	House Of The Dragon	13.9

Top 10 digital originals: Pakistan

Rank	Title	Platform	Difference from Market Average (x times)
1	Stranger Things	Netflix	73.5
2	The Family Man	Amazon Prime Video	32.0
3	Pluribus	Apple TV+	15.0
4	Farzi	Amazon Prime Video	14.4
5	Mirzapur	Amazon Prime Video	14.3
6	Mighty Little Bheem	Netflix	12.9
7	Bebefinn	Netflix	12.9
8	Tulsa King	Paramount+	12.4
9	The Children Kingdom (El Reino Infantil)	YouTube	12.3
10	Hazbin Hotel	Amazon Prime Video	11.9

Date range: 24-30 November, 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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