



Celebrating Asia's storytellers year round: Welcome to our new dedicated site focusing on ContentAsia Awards' winners

Disney+ Asia streaming re-org

Changes in Singapore, Malaysia, Hong Kong, Indonesia; no official comment at presstime

Disney+ arrives in Bali for Media Partners Asia's annual APOS event this week against industry chatter of changes to the streaming business in Singapore and Malaysia.

Both territories will now be managed by Mark Chan from Hong Kong, according to sources.

Long-time Fox/Disney exec, Vineet Puri, is said to be moving to Thailand to oversee emerging markets – Thailand, Vietnam, Philippines and Cambodia.

The U.S.-based streamer is also conducting a search for a head of Indonesia.

All report to Tony Zameczkowski, who joined Disney+ Asia Pacific as SVP & General Manager in August 2025. Zameczkowski is part of the APOS speakers' line up.

Disney/Disney+ had not commented officially at presstime.

A large, vibrant red banner for the ContentAsia Awards 2026 voting campaign. At the top left, a pink starburst contains the text 'Your Votes. Your Winners.' in blue. To the right is a gold heart icon above a box with the ContentAsia Awards 2026 logo and the text 'VIEWERS' CHOICE AWARDS'. Below this is a large orange button with the text 'CAST YOUR VOTES'. The bottom section features four award categories, each with a gold heart icon and a box containing the ContentAsia Awards 2026 logo and the category name: 'FAVOURITE ACTRESS', 'MOST ROMANTIC MOMENT', 'FAVOURITE ASIAN TV SERIES', and 'FAVOURITE ACTOR'. At the bottom right, it says 'Presented by Rewind' with a colorful logo. At the very bottom, a white text line reads 'Voting closes at noon (GMT+8) on Wednesday, 8 July 2026.'

Voting closes at noon (GMT+8) on Wednesday, 8 July 2026.

Korean microdrama boost in ReelShort x Showbox deal

Three titles on the way, Crazy Maple Studios' platform takes exclusive global rights



My Secret Lover is His Brother

Crazy Maple Studio's four-year-old short-form drama platform ReelShort and Korean studio Showbox have signed a co-production agreement to develop and produce Korean microdramas.

Under the deal, announced today (15 June), Showbox will initially co-produce short-form dramas based on ReelShort's existing IPs, with plans to expand to original content developed by Showbox.

Content from the partnership will be distributed exclusively on ReelShort.

The first titles in the pipeline for Korean adaptations are "Tell Me Not to Love You",

"My Secret Lover Is His Brother" and "Queen Never Cry".

Showbox entered the short-form drama space in December 2025, when it began production on "Bridal Shower: The Missing Bride" and "The Fallen Idol Is Possessed!".

The studio's film credits include "The King's Warden" (2026), "Exhuma" (2024), "A Taxi Driver" (2017), and "Assassination" (2015). On the series side, its credits include Netflix original "A Killer Paradox".

ReelShort claims more than 70million monthly active users across 100+ countries.

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STUDIO LAMBERT

Toho Entertainment adds "Though I Am an Inept Villainess" to Asia catalogue

Two-year-old Toho Entertainment Asia (TEA) has added anime series "Though I Am an Inept Villainess" to its regional catalogue, ahead of the title's 12 July premiere on Netflix across Asia. The focus of the acquisition, announced today (15 July) is merchandising.

Based on a light novel by Satsuki Nakamura, the series follows court butterfly

Kou Reirin and scorned court rat Shu Keigetsu after the two find themselves swapped into each other's bodies amid imperial court intrigue.

"Though I Am an Inept Villainess" joins a TEA slate that includes "The Apothecary Diaries", "The Angel Next Door Spoils Me Rotten" Season 2, and "Frieren: Beyond Journey's End" season 2.

NHK completes Sagrada Família documentary

28 June debut for 16-year "Tower of Jesus" television project

Japanese public broadcaster NHK has completed its documentary about the construction of Sagrada Família's "Tower of Jesus" – a 16-year project that started in 2010. The tower was unveiled earlier this month to mark the 100th anniversary of Antoni Gaudi's death.

The show premieres in Japan on 28 June, with an international version to follow.

Over the past 16 years, NHK has produced a series of programmes, providing a continuous record of the construction's progress. These include key milestones, including the ultimate completion of the Nativity Façade in 2015, the Tower of the Virgin Mary in 2023, and now the Tower of Jesus in 2026.

"This extensive footage represents a historically significant record of the basilica's construction," NHK says.

NHK was granted exclusive filming access for the completion of the final "Tower of Jesus."

To convey the scale of the project, NHK says it used a range of innovative techniques



Filming NHK's "Tower of Jesus"

and approaches. NHK's technical team also developed an 8K x 8K camera, enabling the cathedral to be filmed in extraordinary detail from previously unseen vantage points.

"Being the only broadcaster in the world

granted permission to film the construction of the "Tower of Jesus" was a tremendous honor, but at the same time, we felt an immeasurable sense of responsibility," says NHK executive producer, Masumi Hoshino.

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ASIA CONTENT MARKET

2026 GWANGJU ACE FAIR

Asia Content & Entertainment Fair in Gwangju

9.10 THU - 9.13 SUN Kimdajeung Convention Center Gwangju, Republic of Korea



Homepage



ContentAsia's interview series goes behind the trophies, into the decisions, risks and creative calls that turned shortlisted ideas into ContentAsia Awards' winners. The 2026 Awards ceremony will be held in Bangkok on 27 August.

How Far Do I Need to Go? SNL Korea's Charlie Moon on Comedy, Risk and Streaming Freedom

Coupang Play's Head of Content Business talks about giving younger producers a bigger chance, editorial judgement, and finding the "exact itch" that his audience wants scratched.

NBCUniversal's "Saturday Night Live" adaptation for Korean streaming platform Coupang Play returns with its "one and only mission: comedy at its finest", says Seoul-based production company CP Entertainment. With no one and nothing off-limits and absolutely no filter, this satirical comedy drives attention to the hottest issues every week. ContentAsia's Jury agreed, giving the show Gold for Best Comedy Programme Made in Asia in 2023 (SNL Season 3), 2024 (SNL Season 4) and 2025 (SNL Seasons 5 & 6). We talked to Coupang Play's head of content business, Charlie Moon, about the long-running show.

How has the streaming environment changed your editorial judgement from season one on tvN cable to the latest seasons? When we were on a cable channel, we were broadcasting to a broad, unspecified mass audience, meaning we had to constantly navigate a wide spectrum of viewer reactions. Transitioning to Coupang Play, however, allowed us to cater specifically to subscribers and a loyal fandom who truly understand and appreciate the unique color of "SNL Korea".

This shift has enabled us to take much bolder creative risks.

In terms of production, while we maintained the live-show format as our core framework, switching to a pre-recorded system allowed us to invest significantly more time in post-production, fine-tuning the editing and polishing the cast's acting



Pictures: Coupang Play

"SNL Korea" season 6 guest host, Rain

nuances. This process has dramatically elevated both the entertainment value and the overall quality of the show. Moreover, the online streaming environment offers substantially more freedom in terms of satire and censorship, which has empowered us to deliver much sharper social and political commentary.

"Korea Times" said after season 5 that SNL was one of the property's most successful seasons. Was there anything you were nervous about before the show aired? During our first season on Coupang Play, public reaction was initially divided when crew member Joo Hyun-young first introduced her 'Intern Reporter' character. However, as a production team, we were determined to highlight the inherent comedy that stems from generational clashes. We put a lot of effort into building a strong narrative arc for her character's growth, which eventually led to real-life interviews with prominent politicians, turning the character into a massive crowd favorite.

Receiving continuous viewer feedback over

the seasons has also evolved our perspective on comedy. In the past, there was a tendency to push boundaries with the mindset of "this is acceptable as long as it's funny". Today, our approach is focused on constantly researching and studying the exact "itch" the public wants scratched, and seamlessly melting those insights into our satire.

What's the most common question hosts ask you before they agree to participate? The question I hear most is, "How far do I need to go?" SNL Korea requires hosts to completely strip away their pre-existing public image and step wildly out of their comfort zone, which naturally comes with a lot of pressure. To ease this, we give them immense creative freedom – as long as the core meaning of the scene is conveyed, they don't have to stick strictly to the script and are encouraged to deliver lines their own way.

Adapted from the original version of this article, published on ContentAsia's dedicated Awards platform on 15 June 2026. Access ContentAsia Awards Focus here



Seven.One Studios International is a leading TV distributor of scripted, formats and factual shows from outstanding production companies, third party producers and digital content partners. With offices in Munich and London, Seven.One Studios International coproduces and finances global entertainment, and distributes hit content to over 200 territories. Seven.One Studios International is part of Seven.One Studios, a ProSiebenSat.1 Media SE company.

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(Asia, Africa, Nordics, Inflight)

Trends & Outlook 2026

“Crime drama will continue to be popular during 2026, particularly English language content with well-known talent. Our period drama set in 1900s **Vienna Blood** is a good example. The whole four-season boxset has been acquired by Japanese pay-TV broadcaster WOWOW.

In the entertainment formats genre, demand for gameshows and quiz shows will continue to be strong. Our gameshow **You Deserve** has just been commissioned for a thirteenth season in Vietnam, having been running for over 10 years.

We are also expecting a stronger market for reality TV to emerge. Our partner in Asia, Bomanbridge Media, has just clinched a commission for **Married at First Sight** in Mongolia! **Married at First Sight** is the world's most successful relationship show and has been produced in over 30 territories around the world.”



Genres

Seven.One Studios International is known as a destination for strong commercial entertainment with broad appeal, spanning premium returning English language dramas, impactful foreign language dramas, innovative formats and a selection of premium factual content.

Top shows are...



Married at First Sight



Stranded on Honeymoon Island

Asia focus in 2026

“Our primary focus for this year continues to be premium English-language drama. This includes the taut mystery drama **The Gone**, a co-production between TVNZ (New Zealand) and RTE (Ireland), plus the high-end crime series **Bosch**. Based on the best-selling crime novels by Michael Connelly, seven seasons are now available.

In the format space, we will be focusing on our major global franchises like **Married at First Sight** and **Stranded on Honeymoon Island**, alongside recent

launches such as reality adventure series **The Hunt: Prey vs Predator**, commissioned by Channel 4 in the UK and JOYN/ProSieben in Germany.”



The Gone

Joyce Dröse, Sales Manager (Asia, Africa, Nordics, Inflight)



The Big List Digital Directory 2026

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 12,900 verified addresses, with links to the enhanced listings to our full database every two weeks.

Advertising Opportunities

Double/single page enhanced listings, quarter-page logo listings, full-page display ads.

Premium add-ons available for additional visibility

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What's on where...

June 2026	16-18	APOS 2026	Bali, Indonesia
	17-19	19th Content Tokyo 2026	Tokyo, Japan
	22-26	31st Shanghai TV Festival 2026	Shanghai, China
	22-24	37th 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
	28 June-4 July	4th Da Nang Asian Film Festival 2026	Da Nang, Vietnam
July 2026	20-22	Bangkok International Content Market (BICM) 2026	Bangkok, Thailand
August 2026	19-22	Beijing International Radio, TV & Film Exhibition 2026	Beijing, China
	26-27	ContentAsia Screenings & Conversations 2026	Bangkok, Thailand
	27	ContentAsia Awards 2026	Bangkok, Thailand
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
	10-16	Toronto International Film Festival (TIFF) Market 2026	Toronto, Canada
	14-16	BCWW 2026	Seoul, Korea
October 2026	6-15	31st Busan International Film Festival (BIFF) 2026	Busan, Korea
	10-13	Asian Contents & Film Market 2026	Busan, Korea
	10-11	MipJunior 2026	Cannes, France
	12-15	Mipcom 2026	Cannes, France
	21 Oct-1 Nov	37th Singapore International Film Festival (SGIFF) 2026	Singapore
	26 Oct-4 Nov	39th Tokyo International Film Festival 2026	Tokyo, Japan
	28-30 Oct	TIFFCOM Market 2026	Tokyo, Japan
November 2026	6-9	Taiwan Creative Content Fest 2026	Taipei, Taiwan
	10-11	DICM 2026	Madinat Jumeirah, Dubai
	28-30	JAFF Market 2026	Indonesia
December 2026	1	ATF 2026 - ATF Leaders Dialogue	Singapore
	2-4	ATF 2026 - Market & Conference	Singapore
February 2027	21-26	The London TV Screenings 2027	London, U.K.
March 2027	15-18	Hong Kong Filmart 2027	Hong Kong
	19-26	Series Mania Festival 2027	Lille, Hauts-de-France
April 2027	13-15	World Content Market 2027	Moscow, Russia
May 2027	26-28	Busan Content Market 2027	Busan, Korea

“The Boys” Leads Prime Sweep

Prime Video Claims Four of Top Five Philippines’ Spots

Prime Video’s “The Boys” is in a league of its own in the Philippines, racking up 54.41x the market average in digital original demand for the week of 25–31 May — more than double any other title on the list, according to data platform Parrot Analytics.

Prime Video dominates the top five, claiming four spots: “The Boys” at #1, adult animated musical comedy “Hazbin Hotel” at #2 (25.67x), “Invincible” at #4 (24.82x),

and MGM’s “Spider-Noir” at #5 (22.86x). Netflix’s “Stranger Things” is the sole non-Prime Video entry in the top five, at #3 with 24.88x.

Further down, Netflix accounts for three more places — “Squid Game” (#6, 18.74x), “The Boroughs” (#7, 18.59x) and “The WONDERfools” (#9, 18.40x) — with Canadian streamer Crave’s “Heated Rivalry” at #8 and Apple TV’s “Widow’s Bay” closing out the top 10.

Top 10 overall TV originals: Philippines

Rank	Title	Difference from Market Average (x times)
1	<i>The Boys</i>	54.4
2	<i>Jujutsu Kaisen</i>	35.4
3	<i>Euphoria</i>	34.6
4	<i>My Hero Academia</i>	28.9
5	<i>Spongebob Squarepants</i>	25.7
6	<i>Hazbin Hotel</i>	25.7
7	<i>Game Of Thrones</i>	25.0
8	<i>House Of The Dragon</i>	24.9
9	<i>Stranger Things</i>	24.9
10	<i>Invincible</i>	24.8

Top 10 digital originals: Philippines

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>The Boys</i>	Amazon Prime Video	54.4
2	<i>Hazbin Hotel</i>	Amazon Prime Video	25.7
3	<i>Stranger Things</i>	Netflix	24.9
4	<i>Invincible</i>	Amazon Prime Video	24.8
5	<i>Spider-Noir</i>	MGM+	22.9
6	<i>Squid Game</i>	Netflix	18.7
7	<i>The Boroughs</i>	Netflix	18.6
8	<i>Heated Rivalry</i>	crave	18.5
9	<i>The WONDERfools</i>	Netflix	18.4
10	<i>Widow's Bay</i>	Apple TV	17.0

Date range: 25-31 May 2026

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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