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Carmelle x Aina?

Philippines' Winner Reaches out to Malaysian Star after Eurovision Asia

Eurovision Asia may be paving the way for new music collaborations in Asia after winner Philippines' Carmelle told local celeb channel Coco TV that she would love to work with Malaysia's Aina Abdul.

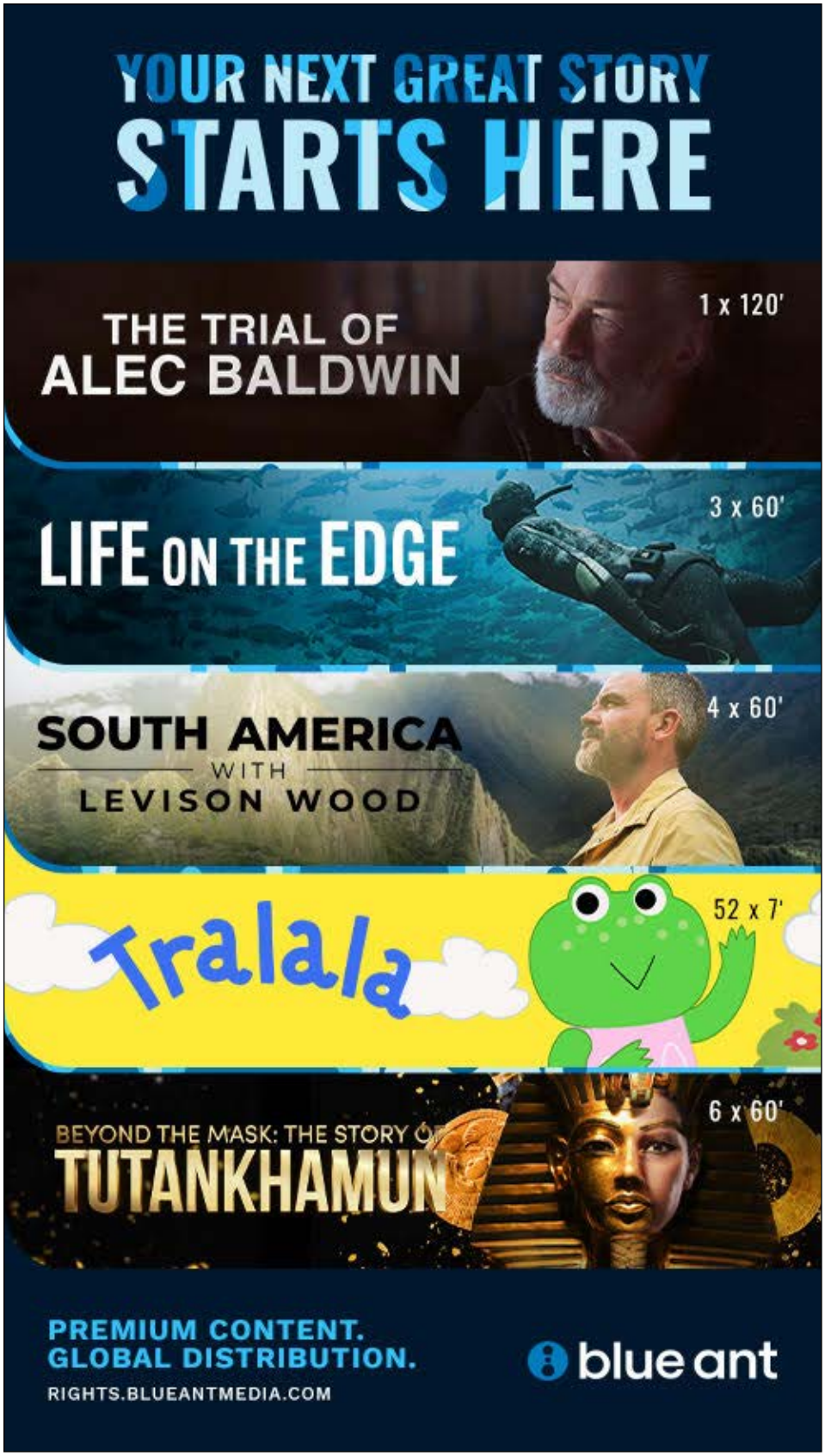
Abdul, who entered the regional competition in Bangkok on Saturday as a favourite, placed fourth after audience voting. Her entry, "Bluest Sky", received a total of 152 points. The Philippines gave their winning national jury vote, presented on air by LGBTQ+ star Vice Ganda, to Aina.

Carmelle, who participated in "The Voice Kids Philippines" and "Pinoy Big Brother", won Eurovision Asia with "Sobra-Sobra", scoring 211 points (93 from national juries, 118 from the public vote).

The result combined votes of 11 national juries with audience votes, which counted for 50% of the result. Votes came from 183 countries and territories.

Ratings from national broadcasters have not yet been released. Ahead of the show, Eurovision fans pointed out that the Philippines hit 1.7 million YouTube views by 11 Nov compared to 60,000 for Mongolia, 285,000 for Malaysia and 286,000 for Thailand.

The live show was produced by the EBU and Voxovation with S2O Productions and Thailand's Channel 3.



Japanese Live-Action Bids for LatAm Attention

First Drama Delegation Heads to MIP Cancun as Overseas Targets Soar



"Punch Drunk Woman", (c) Nippon TV



"Black Familia - The Shindos' Revenge", (c) Yomiuri TV

Ten Japanese broadcasters head to Cancun this week in the first-of-its-kind push to engage Latin America's content industry.

The push comes as the Japanese government aims to lift overseas sales of Japanese content from ¥6.1 trillion (about US$38.6B) in fiscal 2024 to ¥20 trillion (about US$126.6B) by 2033, representing growth of about 228%.

Although live action is the smallest fraction of Japan's total entertainment and content business, the leap from last year's ¥0.1 trillion (US$633 million) to ¥0.5 trillion (US$3.16 billion) nevertheless represents growth of 400%.

Nine drama series, including Nippon TV's "Punch Drunk Woman"; Fuji TV's "kiDnap Game"; Yomiuri TV's "Black Familia – The Shindos' Revenge"; and TV Asahi's "Seven Secretaries", are at the centre of the "All Japan" push, organised by BEAJ (Broadcast Programme Export Association of Japan) at MIP Cancun on Wednesday (18 Nov).

BEAJ said in the run-up to the event that the series were selected for their potential to appeal to Latin American audiences and to inspire local remakes.

"The Human Premium is Rising"

Deloitte Asia Pacific releases new AI report

"AI is abundant but originality is scarce", Deloitte Asia Pacific said today in a report that finds 7% of organisations are furthest ahead in AI transformation.

The report, based on a survey of 1,278 business leaders across 18 APEC economies and India, says that as AI becomes increasingly accessible across the business landscape, simply adopting AI will no longer be enough to differentiate organisations.

The report finds that when every company can buy the same intelligence, AI alone sets no one apart. "Advantage moves to what can't be bought: people's knowledge and judgement, customers' trust, and the ability to learn," the company said in the release announcement.

More than half (52%) of leaders surveyed rank embedding AI across their enterprise among their top three priorities, ahead of revenue growth (41%) and profitability (39%).

Yet most are not using it to transform their business, with fewer than a quarter using AI to rethink their business model.

The report finds the return lies in closing the 'Originality Gap' between what any company can buy and what only one company can own.

Some 71% of leaders have already deployed AI at scale within their organisations. Among them, 53% have implemented AI across multiple business functions, 14% have embedded AI into core business processes, and 4% say AI is now integral to their day-to-day operations.

"Every company can buy the same AI. What they can't buy is the distinctive knowledge, judgement and learning that turn it into competitive advantage," says Rob Hillard, Deloitte Asia Pacific's CEO.

"Closing the Originality Gap starts with leadership: understanding what your business knows, where your people create unique value and how AI can amplify both. This is the company's intelligence signature, and it's the CEO's job to shape it," he said.

"As AI becomes more accessible, differentiation gives way to commoditisation," Deloitte Global's AI leader, Nitin Mittal, added.

"The opportunity for CEOs is to move beyond simply deploying AI to redesigning work, coupling AI with human judgement and creativity, and building the capacity to learn faster. In the AI era, competitive advantage will increasingly come from creating something distinctive that others cannot easily replicate," he said.



Pictures: Deloitte Asia Pacific

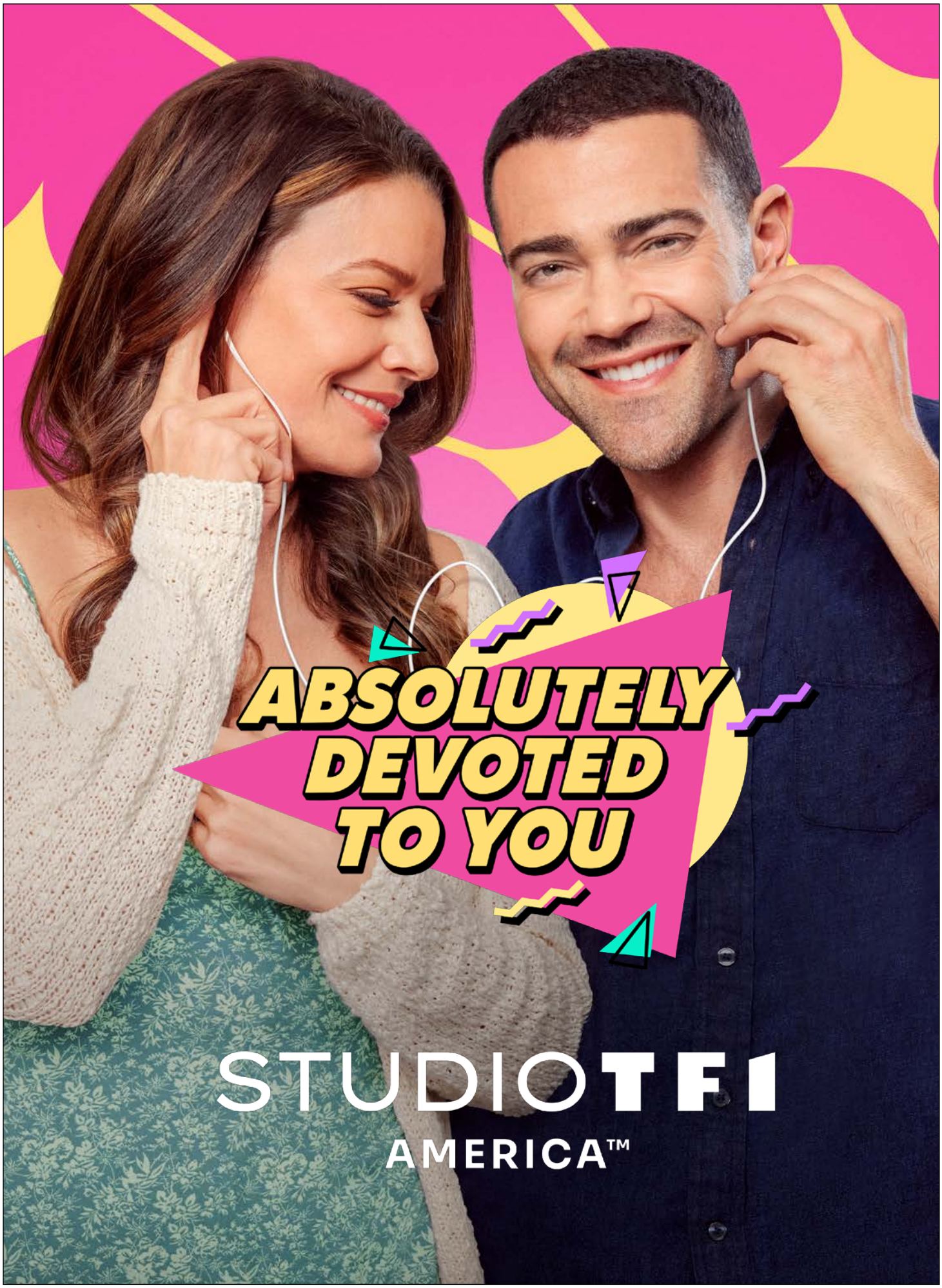
"Simply having AI is no longer an advantage. It's the floor everyone stands on."

Robert Hillard
CEO, Deloitte Asia Pacific

As AI takes on more of the work, the premium on human judgement and creativity rises.

"The next frontier is enabling people to create more value by framing the problems AI can help solve, setting the direction, and deciding what will matter to customers," the company said.

"As intelligence becomes abundant, every organisation faces a choice: use AI to become faster and safer or use it to become more original. The leaders who define this era will be those who decide where judgment, creativity, trust and accountability must remain at the center because that choice reveals what the organisation truly values, what it will protect, what it chooses to preserve as distinctively human, and what it will amplify to create its Original Advantage," said Nicole Scoble-Williams, Deloitte Global's future of work leader.


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254 Films Set for Jogja's JAFF

12 Days to 21st Festival + Three-Day Market



Nico Antonio and Dylan Ray Talon in JAFF opening film, "Silenced Nights"

12 days to the 21st edition of the Jogja-NETPAC Asian Film Festival (JAFF), which opens on 28 November with a programme that runs from world premieres to a TikTok Film Analysis Workshop for creators from Indonesia, Thailand and Vietnam.

The eight-day JAFF21 festival – themed Influx – runs to 5 Dec in Yogyakarta, with the three-day industry market happening from 28-30 Nov.

The JAFF Market presents six programmes: Future Project, IP Connection, Talent Day, Film & Market Conference, Market Screening and Film Lab.

The 254 films from 34 countries involved in the competition and non-competition programmes range from debut works and internationally awarded films to the big-screen return of iconic titles, along with workshops and masterclasses.

The opening film is Filipino drama "Silenced Nights" by Lawrence Fajardo, marking its Indonesian premiere. Japanese comedy-drama "You Are the Film" by Makoto Ueda closes the festival.

Ten feature films selected for the Main Competition will compete for the Golden and Silver Hanoman Awards. These include debut features by women directors: "A Girl Unknown" (China), directed by Zou Jing, and "Ah Girl" (Singapore), directed by Priscilla Ang Geck Geck.

"In line with the theme 'Influx', this year JAFF wants to look at how currents of change affect our lives and the way we understand one another," said JAFF festival president, Budi Irawanto.

Ten Indonesian films are competing in the Indonesian Screen Awards. These include "Shattered Vows" (Kampia Siriah) by Ferdinand Almi, "Jani Be Good" (Desember Jani) by Ariani Darmawan, and "Mate's Rate" (Harga Teman) by Andrew Kose.

Also in competition are "Ibuku" by Eddie Cahyono, winner of the Busan Award Special Jury Prize at the 31st Busan International Film Festival, and "Secrets" by Ravi Bharwani, which will have its world premiere at JAFF21.

Other sections include Light of Asia, which highlights new talent in 21 short films; and the NETPAC Awards competition, which focuses on directors' first and second feature films.

The first JAFF Awards is designed to "honour individuals, communities and institutions that contribute to the growth and sustainability of Asian cinema," said JAFF festival director, Ifa Isfansyah.

Special screenings include award-winning films "Filipiñana" (Rafael Manuel, 2026) and "Fujiko" (Taichi Kimura, 2026), presented by Amar Bank; and the Amar Bank Audience Choice Award, which allows audiences to vote for their favourite film from the Light of Asia section.

JAFF21 is supported by Indonesia's Ministry of Culture.



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Jasmine's Media/Content Revenue Soars 328%, But Sports Rights Spend Drives US$66M Loss

Sports helped push Thai company Jasmine International's (JAS) media & content revenue up 328% to THB 2,371M (US$70M) for the first nine months of this year.

But the cost looks steep; the company reported a loss of THB 2,249M (US$66M) in the same period.

Cost of sales and services rose 122% to THB 5,558M (US$164M), more than the THB 4,172M (US$123M) the company took in as sales and service income. JAS blamed this on higher broadcasting rights costs.

The company attributed media & content gains to subscriber growth in Thailand and to monetisation of sports content rights through a partner in Vietnam.

The segment now makes up 57% of sales and service income, against 22% a year ago, the company said in its latest earnings report.

JAS said its sports lineup helped sustain subscriptions and limit churn during the Premier League off-season. The FIFA World Cup 2026 bridged the gap between the 2025/26 season, which ended in late May, and the 2026/27 kick-off on 21 August. In addition, the Premier League season and international club volleyball competitions running through the fourth quarter should support subscriber retention and attract new subscribers.

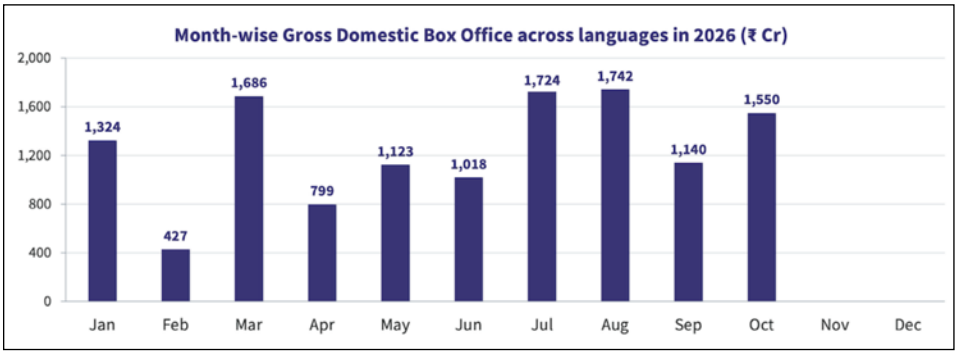
The company cited a NIDA Poll showing Premier League followers in Thailand rising to 66.84% from 44.28%. It also reported anti-piracy action with the Premier League and Thai authorities, with approx 400 domains blocked and 25 websites shut down.



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India on Track for Record 2026

Franchises Dominate Box Office Performance – Ormax



Source: Ormax Media India Box Office Report – October 2026

India's box office is on track for its best year ever, according to analysts Ormax Media.

Led by "Jailer 2" and "Drishyam: The Conclusion", India's box office grossed ₹1,550 Cr (US$165M) in October 2026. 65% of the gross came from the two films.

November's strong opening of "Ramayana: Rise of a Legend" and with "Avengers: Doomsday" and "King" releasing in December, 2026's record-breaking performance is "now certain", Ormax said in its October box office report.

The cumulative box office for Jan-Oct releases in 2026 stands at ₹12,534 Cr (US$1.34B), which is 13% higher compared to the same period in 2025.

"Jailer 2" was the top-grossing film of the month and is now the top-grossing Tamil film of all time at the Indian box office, surpassing the record set by "2.0" in 2019.

Spanning languages and genres, six of 2026's top 10 films are nevertheless franchise films, which Ormax says highlights "the influence of franchises at the India box office".

Hindi cinema continues to hold steady at 39% of the share, while Tamil cinema has grown its share to 15% vis-à-vis 13% in 2025. Telugu cinema maintains its 18% share, and International cinema remains strong at 13%, up from 10% in 2025, despite no major releases in the last three months, Ormax says.

MCOT Net Loss Shrinks; TV Up in Q3

Thai Broadcaster Promises Ongoing Tight Cost Controls

Television earned more at Thai broadcaster MCOT from July to September this year, even as radio and digital sales shrank and the company stayed in the red.

Over the first nine months of 2026, MCOT's revenue fell 9% to THB 765M (US$22.6M). TV revenue was THB 203M (US$6M), down 1% from THB 205M (US$6.1M). Radio fell 24% to THB 136M (US$4M) and digital/new businesses fell 23% to THB 72M (US$2.1M). Expenses dropped 8% to THB 903M (US$26.7M). Net loss shrank 14% to THB 151M (US$4.5M) compared to 2025.

Television was the only one of MCOT's four main business lines to grow year on year in Q3. Total Q3 revenue was THB 273M (US$8.1M), down 10% from THB 305M (US$9M) a year earlier.

Cost cuts did much of the work. Expenses fell 11% to THB 289M (US$8.6M), which MCOT attributed to tighter production cost control and a 2026 Mutual Separation Programme.

MCOT blamed household debt and weaker consumer spending. For the rest of 2026, MCOT said management would focus on growing digital revenue, getting more value from existing assets and network infrastructure, and keeping tight cost controls.

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Korea, Japan Top Prime Video Non-English Series Charts



"Love in Disguise"

Asian series filled six of the 10 places on Prime Video's non-English Original series chart for the week of 26 October to 1 November. Three of the titles – two from Korea and one from Japan – also made the combined English/Non-English chart.

Korea's "Love in Disguise", based on the web novel "Why Don't You Know It's a Girl?", was #1, followed by Japan's "Love Transit 35+" at #2. Korea's "A Love Other Than Yours" was #4.

The other three Asia titles were from India – "Chaar Yaar" at #6; "Rise and Fall" at #8; and "Dupahiya" at #9. The other four titles were from Europe.

On the worldwide chart, "Love in Disguise", which premiered globally on 19 October, was #7; "Love Transit 35+" was #8; and "A Love Other Than Yours" was 10th.

Asia had less presence among films. The only Asian title was India's "Mirzapur: The Movie" at #3 on the non-English films chart, and #6 on the worldwide chart.

Prime Video does not disclose viewing hours.

Philippines' GMA Profit Implodes

98% Fall in Net Income Despite Ratings Triumph



Pictures: GMA Network

The Philippines' top show –"Kapuso Mo, Jessica Soho"

While it continues to dominate domestic ratings, the Philippines' top broadcast network GMA moves to end 2026 in a sad place. Revenues dropped faster than cost savings and the nearest thing to a positive for the first nine months of the year is that its flagship channel, GMA7, held its #1 spot in Nielsen ratings.

The Manila-based national platform listed at least half a dozen reasons behind plummeting revenues and losses, including no political ads, a subdued economic environment, the Middle East conflict and audiences' shift to digital.

GMA's net income for the first nine months was ₱33M (US$0.5M), down 98% from ₱2,069M (US$32.5M).

The latest filings show a Q3 net loss of ₱77.4M (US$1.2M), against net income of ₱102 million (US$1.6M) a year earlier. Net revenues fell a little over 21% to ₱3,059.6M (US$48.1M) from ₱3,891.4M (US$61.1M).

Q3 production costs fell about 25% to ₱1,610.9M (US$25.3M), and production services fell as well because of lower revenues from collaborations with third party production companies and sponsored content.

Gross profit was 16% down to ₱1,427.2M (US$22.4M), down from ₱1,695M (US$26.6M).

For the nine months to end Sept, GMA's consolidated revenues fell 31% to ₱9,668M (US$151.9M) from ₱13,987M (US$219.8M).

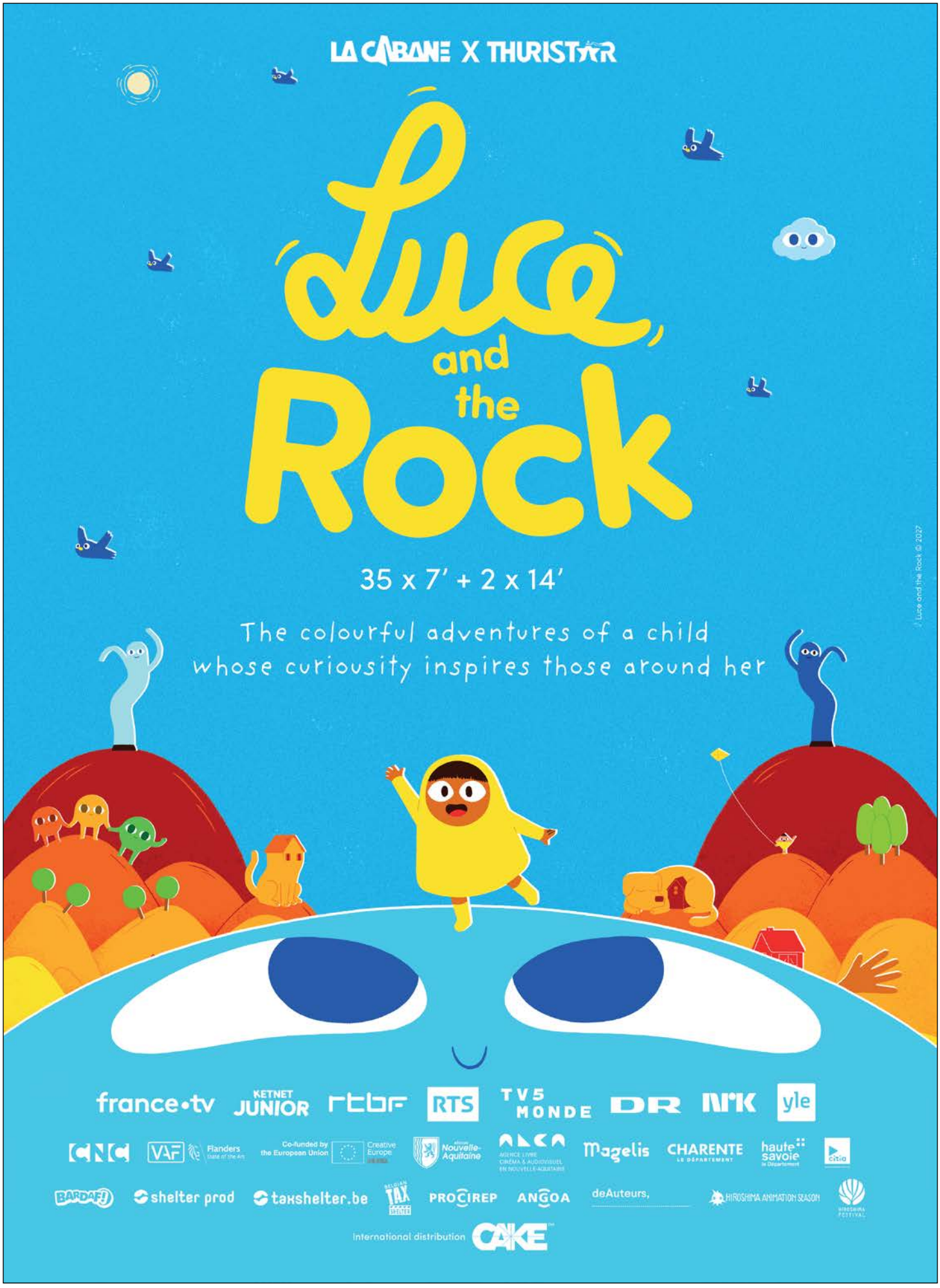
Advertising revenue dropped 33% to ₱8,640M (US$135.7M) and made up 89% of the total. Airtime sales from free-to-air TV and radio, the largest part of advertising revenue, were the hardest hit.

"Kapuso Mo, Jessica Soho" is holding its position as the most-watched programme in both Total Philippines and Urban Philippines, followed closely by "24 Oras".

GMA also pointed to its latest blockbuster shows – action-drama "The Master Cutter", starring prime-time king Dingdong Dantes, "The Voice Kids", "The Clash Teens" and "Task Force Firewall".

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"Reaching a global audience is an outcome not the goal" - Netflix



KOFIC's KAFA+ Film Professionals Education programme

Korean stories travel best when they are written for Korean viewers first, Netflix told filmmakers in Korea during an event this month organised by the Korean Film Council (KOFIC) and the Korean Academy of Film Arts (KAFA).

"Reaching a global audience is an outcome, not the goal," the streamer's Korea content manager, Kijae Kim, said in a session called "Understanding Netflix's Global Strategy: Developing Stories in the 'Local for Local' Era".

From 2016 through 2025, Netflix worked with 80+ production companies in Korea and produced or co-produced more than 200 Korean titles.

Kim pointed to a range of creative approaches. Since "Yoo Byung Jae: Too Much Information" in 2018, titles like "Kingdom" and "Extracurricular" have explored new subjects and bold genres, he said.

"Squid Game" and "D.P." brought stories rooted in Korean society to audiences around the world, while titles including "Physical: 100", "Culinary Class Wars" and "Single's Inferno" expanded the range of Korean unscripted shows.

"Local for local matters... starting with the stories Korean creators tell best and Korean viewers love to watch," he said.

He added that putting a new spin on familiar elements is what sparked viewers' curiosity and built anticipation.

Netflix continues to collaborate with creators across genres. Recent titles such as "Possible Love", "The Glory" and "When Life Gives You Tangerines" reflected the breadth of those creative partnerships, he added.

Talking about production practice in a session titled "Understanding Netflix Production for Korea's Screen Industry Professionals", Jungsu Ha, director of production for Korea, outlined procedures and technical standards, which it shares with partners at the outset. These include pre-shoot "Respect" sessions, where cast and crew align on working safely on set.

On "Physical: 100", for instance, the team consulted experts and ran simulations before filming to identify risks. On "Single's Inferno", participants went through health screenings, psychological assessments and background checks before filming, and were offered counseling afterwards.

On technology, Ha pointed to "Okja", the first Netflix film to use both Dolby Vision and Dolby Atmos.

He also used the tug-of-war scene from season 1 of "Squid Game" to show how a sequence was planned before shooting, and which elements were built on set and which would be created with visual effects.

Choices as small as whether a window view is a printed backdrop or an LED screen can make a shot more convincing and save budget and time, he said.



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Rashmi Bajpai


Pertash Koul

Asia focus in 2026

"In 2026, our objective is to have continued success in the region by focussing on key markets and super brands while finding new opportunities. We also want to scale the regional footprint of our popular formats within high-growth Asian territories. We are executing a strategy of focused market penetration, leveraging our library of high-quality, proven IPs to provide partners with a low-risk, high-reward content. We are confident that most of our formats have a high renewal score and lead to more sustained business in smaller territories."

Trends & Outlook 2026

"Community-led formats that facilitate real-time viewer engagement are set to be the "showstoppers" of 2026, aligning perfectly with the burgeoning trend of creator-content partnerships.

Social media has evolved beyond a mere promotional tool; it is now a full-scale innovation lab offering massive monetisation potential. As the creator economy continues to thrive, we are entering the ideal window to leverage the synergy between creators and established content, allowing both to benefit from each other's unique strengths.

Lastly, we anticipate a massive resurgence in reboots. In an increasingly uncertain M&A landscape, reboots serve as a critical risk-mitigation strategy. By revitalising shows with proven track records, we can leverage existing fandoms while tapping into the powerful combination of cost efficiency and nostalgia."

Rashmi Bajpai, EVP Asia, Banijay Rights

Genres

Banijay Rights is the global distribution arm of media and entertainment powerhouse, Banijay Entertainment, handling almost 230,000 hours of top-tier content across all genres, including scripted, entertainment, factual and family. We also specialise in bringing powerhouse formats such as *MasterChef, Big Brother, Deal or No Deal, Survivor* and *LEGO Masters,* to the Asian market, providing localised versions of the world's most successful entertainment brands.

Top shows are…

Richard Gadd's ***Half Man*** (Mam Tor Productions – a Banijay UK company – in association with Thistledown Pictures) premiered on HBO and BBC One at the end of April. It's a visceral story with a stellar cast and we are excited about placing it in Asia.

Fear Factor: House of Fear (Endemol Shine North America for Fox) had a record-breaking launch recently. It's a refreshed version of an iconic format which has a broad appeal and now comes with an added twist of reality gameplay.

Additionally, ***Let's Play Ball*** (Endemol Shine Nederland, Talpa Studios, Signal. Stream) is the format to watch out for. With its simple production and yet deeply satisfying conclusion, this celebrity-driven, social media-friendly gameshow also serves as an exceptional tourism pitch for the various territories showcased in its high-octane episodes.


Half Man


Fear Factor: House of Fear


Let's Play Ball

Original production/ co-production

Despite global market volatility, our stellar IP continues to hold ground. We're delighted that ***MasterChef Asia*** will return, featuring the finest culinary talent from across the continent vying for the ultimate crown. Produced by CreAsia Studio (part of Endemol Shine India) in collaboration with Warner Bros. Discovery (WBD) and Macao Tourism in Macao, the series is available for licensing outside of WBD-reserved territories starting in Q4 2026.

MasterChef further continues its winning run, spanning to territories like Pakistan and Sri Lanka, while the successful launch of ***The Face Men Thailand* (Season 4)**, has gained significant traction across both linear TV and Netflix following its relaunch last year. The ***Pinoy Big Brother: Collab Edition 2.0*** has provided a solid headstart, further consolidating our position as the market leader for formats in the territory.

Additionally, we are thrilled to see ***Deal or No Deal*** return to the Philippines after a decade-long hiatus. And our commitment to fresh, creative energy is highlighted by exciting new additions like ***Football Island*** and the Indian-origin fitness reality format ***Battleground***.

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What's on where...

November 2026	28-30	JAFF Market 2026	Indonesia
December 2026	1	ATF 2026 – ATF Leaders Dialogue	Singapore
	2-4	ATF 2026 – Market & Conference	Singapore
2027			
February 2027	12-17	Canneseries 2027	Cannes, France
	21-26	The London TV Screenings 2027	London, U.K.
March 2027	8-11	Australian International Documentary Conference 2027 (AIDC)	Sydney, NSW, Australia
	15-18	Hong Kong Filmart 2027	Hong Kong
	23-25	Series Mania Forum 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
June 2027	7-10	Nem Dubrovnik 2027	Croatia
	22-23	DW Global Media Forum 2027	Bonn, Germany
	23-25	20th Content Tokyo 2027	Tokyo, Japan
	29 Jun-1 July	Telefilm Vietnam 2027	Ho Chi Minh City, Vietnam
August 2027	18-21	August Beijing International Radio, TV & Film Exhibition 2027	Beijing, China
October 2027	16-17	MipJunior 2027	Cannes, France
	18-21	Mipcom 2027	Cannes, France
November 2027	2-5	Taiwan Creative Content Fest 2027	Taipei, Taiwan
	22-23	DICM 2027	Madinat Jumeirah, Dubai

* *As of 13 November 2026*

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

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"100 Days of Deception" Tops Demand

tvN's 20th Anniversary Show hits 34.5x – Parrot Analytics

Korean cable channel tvN's 20th anniversary original, "100 Days of Deception", swept demand in Korea for the week of 26 Oct to 1 Nov, coming in at 34.5x higher than average demand for titles in the market.

MBC TV's long-running variety/reality show "Hangout with Yoo" ran second for the week at 30.8x, separated by a sliver from Japanese title, "Bleach", which is one of five anime titles on the top 10 demand list.

In fourth place was SBS broadcast series, "Doctor X: Age Of The White Mafia", which also streams on Netflix.

Netflix reality show "Culinary Class Wars" and Japanese/Polish anime co-production "Cyberpunk: Edgerunners" were the only two series that attracted enough demand to make the overall top 10.

Netflix took six of the top 10 digital demand titles. Domestic streamer TVing and Disney+ took the other four spots.

Top 10 Overall TV Originals: South Korea

Rank	Title	Difference from Market Average (x times)
1	*100 Days Of Deception*	34.5
2	*Hangout With Yoo*	30.8
3	*Bleach*	30.7
4	*Doctor X: Age Of The White Mafia*	26.0
5	*Detective Conan*	23.6
6	*Culinary Class Wars*	23.4
7	*Jujutsu Kaisen*	22.5
8	*Cyberpunk: Edgerunners*	22.4
9	*Unanswered Questions*	21.9
10	*One Piece*	21.6

Top 10 Digital Originals: South Korea

Rank	Title	Platform	Difference from Market Average (x times)
1	*Culinary Class Wars*	Netflix	23.4
2	*Cyberpunk: Edgerunners*	Netflix	22.4
3	*The Ordinary Jackpot*	tving	20.7
4	*Made In Korea*	Disney+	20.1
5	*VisionQuest*	Disney+	19.6
6	*A Shop For Killers*	Disney+	19.2
7	*Take Charge Of My Heart*	Netflix	19.1
8	*Bloodhounds*	Netflix	18.9
9	*Teach You A Lesson*	Netflix	18.2
10	*The Art Of Sarah*	Netflix	17.8

Date range:26 Oct-1 Nov 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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