



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

## Abhijat Marathi debuts in Cannes

### Streamer highlights rising muscle of India's regional language market

Fledgling Marathi streaming platform – Abhijat Marathi – has debuted in Cannes, drawing attention to India's booming regional language entertainment sector.

The platform's first appearance at the festival after its domestic Indian roll-out last year coincides with record-breaking box office for Marathi film "Raja Shivaji", which has earned ₹114 crore (US\$12 million) since its theatrical release on 1 May.

Abhijat Marathi founder Kedar Narahar Joshi, who described the platform's launch as a "proud moment for Marathi cinema and culture", walked the film festival's red carpet with Marathi celebrities Ashok Saraf, Nivedita Saraf, Prajakta Mali, Jayanti Waghdhare and Ankita Walawalkar after the official launch at the Bharat Pavilion.

Abhijat Marathi showcases Marathi films, streaming series, music and cultural stories to audiences across India and international markets while celebrating Maharashtra's heritage, language and artistic talent.

## Cable, fibre bleeding ABS-CBN dry

### BINI, Coco Martin & "Tayo Sa Wakas" Light Up Q2



Donny Pangilinan and Belle Mariano in "Tayo Sa Wakas"

Picture: ABS-CBN

ABS-CBN Corporation reported consolidated first-quarter revenues of ₱3.33 billion (US\$56 million), down 21% year-on-year, with its SkyCable cable TV & Sky Fiber broadband business accounting for much of the drop.

The Group's consolidated net loss for the quarter was ₱813 million (US\$13.7 million) – 63% up from the ₱500 million (US\$8.4 million) reported in the same quarter in 2025.

The latest results come amid high-profile headline-grabbing corporate drama and bitter clashes among Lopez family factions, leading ABS-CBN management to issue a public request earlier this month that essentially said: "Please Don't Involve ABS-CBN in a Fight That Is Not Ours".

Cable revenue for the three months to end March 2026, totaled ₱571 million (US\$9.6 million), a 46% decrease from the same period in 2025. Net income for this part of the business plummeted 76% to ₱301 million (US\$5 million). The company blamed this on the continued decline in its subscriber base.

The more lively content production and distribution business generated ₱2.76 billion (US\$46.6 million) in revenue for the first quarter of 2026, 13% lower than the same period last year. Net loss increased

56% year on year to ₱183 million (US\$3.1 million).

This segment includes ABS-CBN Films/Star Cinema and global streaming platform iwant along with talent management and live events.

Advertising revenue took the biggest hit during the quarter. Last year's first quarter benefited from election-related ad spending, a one-time boost that disappeared this year. Industry-wide advertising expenditure has also contracted, and weakness in consumer sentiment has dampened demand.

The content pipeline was thin. ABS-CBN lacked major theatrical releases or live events in the quarter. Last year, by contrast, had momentum: BINI's sold-out Philippine Arena concert and the box office success of "My Love Will Make You Disappear" drove stronger numbers.

Management expects relief to arrive in Q2. For one, Coco Martin's return to prime-time is slated for June. Star Cinema's "Tayo Sa Wakas" from Cathy Garcia Sampana hits theaters on 27 May. BINI's world tour launches in June, riding the wave of their Coachella performance in April.

"Revenues for the balance of year are expected to improve significantly," the company said in its filing.

## Asia is “the new engine of global content” – ACFM

Asia is emerging as the “new engine of global content”, the Korea-based Asian Contents & Film Market (ACFM) says in the latest edition of The A Report, an analysis of the film and content industry in second half 2025. The report covers 16 markets in Asia. The ACFM is the official industry market of the Busan International Film Festival (BIFF).

“The center of gravity in the global content industry is shifting toward Asia,” the report, released publicly on Friday (15 May) says.

“The vast domestic markets of China and India, the rapid rise of Indonesia and Vietnam, and the globally expanding IP from Japan, Korea, and Taiwan are together shaping the industry’s next chapter,” it adds.

Contrary to the common assumption that streaming is displacing cinemas, Asian markets are building a distinctive industry model in which the two channels coexist, the report notes.



## HAF Film Lab Submissions Open

Hong Kong’s Film Industry Office opens calls for the ninth edition of the HAF Film Lab today (18 May). Submissions close on 22 June, and the shortlist will be announced in August.

The five-day summer workshop, running 24-28 August 2026, combines lectures with one-on-one mentoring from established filmmakers for emerging Hong Kong and Chinese-language directors.

This year’s curriculum covers screenwriting, cinematography, sound design, international co-production financing and distribution.

Eight Chinese-language feature film projects will be selected, with priority given to Hong Kong productions.

Shortlisted projects compete for the Script Consultation Award.

Winners receive mentorship to refine their scripts and automatic entry into the HAF Film Industry Office Project Market, scheduled for 15-17 March 2027.

## “Physical 100: Sweden” kicks off 2027 global drop for latest adaptation of Korean series



Pictures: Linus Hallström & Fredrik Augustsson / Netflix

From left: Simon Imhäuser, Miranda Tibbling, Malin Migdal Flefil, Daniel Adams-Ray, Therese Alshammar, Alexander “The Mauler” Gustafsson, Björn Bengtsson, Ludwig Blomqvist, Sarah Sjöström, Mikaela Lauren, Hissy Elhissy and André Myhrer.

Netflix has started production on a Swedish version of Korean unscripted competition series, “Physical 100”. The global release is scheduled for 2027.

“Physical 100: Sweden” is among multiple global adaptations of the Korean original, and joins versions in Italy, Mexico, Asia and the U.S.

Competitors in the Swedish series, which has prize money of SEK 1 million (USD105,000), were unveiled on Friday (15 May).

The production team looked at more than 1,300 people for the new edition and conducted about 450 casting interviews.

The final 100 selected range in age from 20 to 57 and include accomplished athletes, along with firefighters, construction workers, military professionals and celebrities.

Swimmers Sarah Sjöström and Therese Alshammar have been cast, along with UFC’s Alexander “The Mauler” Gustafsson, Olympic alpine champion André Myhrer, 7-time parkour World Cup winner Miranda Tibbling, calisthenics athletes Simon Imhäuser and Malin Migdal Flefil, and influencers Hissy Elhissy and Ludwig Blomqvist.

“Physical 100: Sweden” is produced by Banijay Nordic label Meter Entertainment and is shooting in Sandviken, Sweden.

### contentasia INSIDER

**Daily News about Asia's content industry**  
Subscription information: [malena@contentasia.tv](mailto:malena@contentasia.tv)

**India, Indonesian private eye dismantled in major win for global entertainment content, ACFM**

**“My Perfect Necessary”, “Defective Camera’s” by million Pentagram” top Chinghwa Television’s “Hani” (Hani movie) drama tops rankings**

**“The BA\*\*\*DS of Bollywood” debuts at #4 on Netflix’s global non-English TV top 10**

**Philippines’ Viva to launch standalone microdrama app in October; 20 home-grown vertical series power start-up phase**

www.contentasia.tv

# Experience the Future of Entertainment at ACE Fair 2026

## Celebrating 21 Years of Innovation

Mark your calendars for September 10–13, 2026! The 21st edition of Gwangju ACE Fair will return to the Kimdaejung Convention Center, bringing together the brightest minds in Asia’s cultural content industry. For over two decades, ACE Fair has been a trusted global platform connecting content creators, distributors, and buyers from around the world. ACE Fair 2026 continues this legacy, offering unparalleled opportunities for business matching, networking, and industry insights.

Join leading players from broadcasting, animation, licensing, and digital content to explore emerging trends, forge meaningful partnerships, and unlock new opportunities in the ever-evolving global content market.

## Unlocking Limitless Opportunities

Following the success of its previous edition — which welcomed 400 exhibitors, 213 buyers, and over 46,000 visitors from 33 countries — ACE Fair 2026 is ready to open even more doors for business growth and meaningful connections. This special anniversary edition will feature exclusive matchmaking programs, personalized investment consultations, and industry forums designed to help participants build lasting partnerships.

ACE Fair has become a premier international platform, bringing together K-Content leaders, major media corporations, and emerging creative talents. Attendees will gain firsthand access to a vibrant and growing market. With industry giants such as CJ ENM and CCTV joining, both exhibitors and buyers can explore co-production opportunities, licensing deals, and strategic collaborations that drive global success.

## Explore Gwangju and Beyond: A Unique City Tour

ACE Fair 2026 offers participants an unforgettable opportunity to experience the cultural richness of Gwangju and its surrounding regions. Last year, attendees enjoyed exploring the city’s traditional heritage and vibrant arts scene, including landmarks such as the Gwangju Design Biennale and the National Asian Culture Center.



Buyers, exhibitors, and visitors attending the 20th anniversary Gwangju ACE Fair 2025



Exhibitors showcasing their businesses to buyers and visitors



Industry leaders participating in a Korean traditional cultural experience through a Gwangju city tour



The Gwangju ACE Fair 2025 set a new record with an export consultation amount of US\$400.38 million

This year, the tour will expand to include nearby cities in both Gwangju and Jeonnam, showcasing the perfect balance of urban life and natural landscapes. The journey provides a relaxed setting where exhibitors and buyers can mingle, exchange ideas, and build stronger connections.

Discover the beauty, history, and innovation of the region while enjoying meaningful interactions with fellow industry participants—a perfect blend of culture, networking, and inspiration.

## Connect with the Best in the Industry

ACE Fair is the ultimate hub for connecting with some of the most influential companies in entertainment. Both exhibitors and buyers can meet major industry leaders such as CJ ENM, CCTV, and Globo TV, and explore diverse international joint licensing pavilions.

For businesses looking to expand their presence in the content industry, ACE Fair 2026 provides a prime opportunity to build meaningful partnerships and gain visibility in a dynamic market. Exhibitors can apply until July 31, 2026, with an exclusive early-bird benefit available for registrations before June 30, 2026, offering a 30% discount on booth installation fees. Buyers can also register for premium access, ensuring strategic networking and investment prospects that keep them ahead in the global entertainment industry.

## Join Us at ACE Fair 2026

- \* **Dates:** September 10-13, 2026
- \* **Venue:** KDJ Convention Center, Gwangju, Korea
- \* **Exhibitor Applications:** until July 31, 2026 (KST 24:00)
- \* **Early-bird Registration Benefits:** until June 30, 2026 (KST 24:00)

Secure your participation today at [www.acefair.or.kr](http://www.acefair.or.kr) and position your brand alongside industry giants. Have questions? Reach out to the ACE Fair Secretariat at [os@acefair.or.kr](mailto:os@acefair.or.kr)

Step into the future of K-Content & Animation Excellence at ACE Fair 2026 — the ultimate hub for content innovators worldwide!

# Int'l Films' April Surge in India

## Hindi Reign Continues, Malayalam Doubles – Ormax Media

“Project Hail Mary” and Michael Jackson biopic “Michael” raised Hollywood’s profile in India in March and April, helping to push international films’ share of India’s box office to 7% from negligible numbers earlier in the year.

According to Indian research platform Ormax Media’s latest edition of The India Box Office Report, Hindi cinema continues to dominate the Indian box office in 2026 with 50% share, followed by Telugu and Tamil.

Malayalam cinema doubled its share from 4% till March to 8% till April.

If April was a moderate month for gross box office, the year’s momentum continues to build, Ormax says.

The report notes some numbers are still provisional; films running in theatres at publication time are estimated based on latest trends and may be revised next month.

But the pattern is clear: India’s box office is outpacing 2025, with regional language content finally getting a bigger slice of the pie.

Films released in April grossed ₹787 Cr (US\$8.4 million), pulled up by horror-comedy “Bhooth Bangla” and Malayalam drama “Vaazha 2”, which together accounted for

43% of the month’s total collections.

Year-to-date, the picture looks healthier.

Jan-Apr 2026 stands at ₹4,219 Cr (US\$45.2 million) – a 15% jump compared to the same period in 2025, signalling steady industry growth despite monthly fluctuations.

Hindi cinema continues to command the Indian box office with a 50% share, but the real story is Malayalam’s sudden breakout.

The language more than doubled its share from 4% (Jan-Mar) to 8% (Jan-Apr), driven largely by the strong performance of “Vaazha 2”.

Telugu and Tamil follow at 20% and 11% respectively.

“Bhooth Bangla” leads April with ₹190 Cr (US\$2 million), followed by “Vaazha 2” at ₹148 Cr (US\$1.6 million).

Only two other films crossed ₹50 Cr: the biopic “Michael” (₹78 Cr/US\$835,000) and Tamil comedy “Love Insurance Kompany” (₹51 Cr/US\$546,000).

Year-to-date, Hindi film “Dhurandhar: The Revenge” dominates with ₹1,275 Cr (US\$13.6 million), nearly triple the second-place finisher. Among April releases, “Bhooth Bangla” ranks fourth overall for the year.

# Anime Reshapes Travel Across Asia

## Trip.com Highlights Expanding Pilgrimage Economy

The global travel industry is capitalising on anime’s transition into a cultural force. According to the latest data from travel group trip.com released on 18 May, searches for anime and comic-related travel experiences across Asia have surged 195% year-on-year.

Niche fandom has ballooned into a billion-dollar tourism play, drawing Gen Z and millennial travellers from 82 countries, the report shows.

Hong Kong and Taiwan lead, but the appetite is pan-Asian.

Trip.com says its international ticket sales jumped 697% year on year for AnimeJapan 2026 in Tokyo (ADD dates), with sales from 82 countries and regions. The majority are from Mainland China, Hong Kong SAR and Singapore.

Highly popular among Gen Zs and Millennials, more than half of ticket buyers were aged between 25 to 34 years old, and over half were male.

But Hong Kong Comic Con bookings have flipped the script: women made up over 80% of sales ahead of the event at the end of this month.

Indonesia, the Philippines, Thailand, and South Korea are home to some of the most engaged fanbases globally – young, digitally native consumers who grew up streaming “One Piece”, “Demon Slayer” and “Naruto”.

Tokyo districts Akihabara and Ikebukuro are seeing 10% year-on-year increases in hotel bookings, driven by travellers from South Korea, Thailand, Singapore, Taiwan and Hong Kong.

**CONTENTASIA MarketDailies**

**Be Included.**  
Contact CJ at [cj@contentasia.tv](mailto:cj@contentasia.tv)

Thursday, 24 June 2025

Thursday, 26 June 2025

First "MasterChef Sri Lanka" in the works; 71st version debuts on ITN in September

Tuesday, 2 December 2025

ReelShort inks multi-year exclusive partnership with Asia Productions; new deal fast-track expansion in the Asia-Pacific expansion as microdrama engagement hits new highs

U.S. microdrama platform ReelShort has inked a multi-year global partnership with Kong-based AR Asia Productions to fast-track expansion in the Asia-Pacific region.

The agreement comes as ReelShort's top shows, including "True Heiress vs. Bee", hit record views. "True Heiress" has attracted 395.2 million views, while "Found A Homeless Billionaire Husband for Christmas" not far behind at 282.2 million.

"How to Tame a Silver Fox" at 282.2 million.

**GWANGJU ACE FAIR**

*Celebrating 21  
Years*



Congratulations and Best  
Wishes on Your 21st Edition!



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.

## “What pushes a person to the edge of one life and convinces them to gamble everything on another?”

CNA producer Jonathan Chia talks about ContentAsia Awards winner “Walk the Line”

2.5 million migrants entered the US illegally via the southern border in 2023. Nearly 40,000 of them came from China. In “Walk the Line”, CNA correspondent Wei Du joined Chinese migrants on the perilous journey, trying to understand what drove them to such desperation and witness firsthand the hopes and despair on the migration trail.

The series won the **ContentAsia Award in 2025 for Best Current Affairs Programme Made in Asia for Regional Asia and/or International Markets.**

In our expanded focus on ContentAsia Award Winners, we spoke to producer Jonathan Chia about filming in territories controlled by drug cartels and criminal gangs, and talking to informants, smugglers, anonymous government officials and activists, and exposing the ongoing exploitation and challenges migrants face even after reaching their destination.

“A documentary like “Walk the Line” cannot be made recklessly,” Chia said. “The subject itself is already dangerous. Our job was not to add to that danger.”

**What was the line between seeing clips on social media and the series' greenlight from CNA?** There was definitely not a straight line from scrolling social media to getting on a plane.

The idea did begin in a very modern way. We were seeing clips of Chinese migrants documenting their own journeys... At first, it felt almost unreal. People filming themselves crossing jungles, sleeping in camps, dealing with smugglers and posting the whole thing online. But the more we looked, the more we realised this was not just a social media trend. It was a real migration phenomenon unfolding in public view, with very human stories behind it.

The challenge was turning that into a responsible documentary. We had to show that the route was real, that the people were



Picture: © Mediacoop/CNA



“Walk the Line”; Senior Producer, Jonathan Chia (inset)

contactable, that the story had depth beyond danger and spectacle and that we could film it without putting contributors or crew at unnecessary risk. There were many hoops. Editorially, we had to be very clear about what the story was. We were not making a “how to cross the border” film. We were trying to understand why people were prepared to risk everything for this journey.

... as the research deepened, the stronger question became: what does it say about the world today that ordinary people are willing to take such extraordinary risks? That shift helped the project become more than a perilous journey. It became a story about desperation, aspiration, misinformation, courage and the enormous gap between what people imagine a new life will be and what it actually costs to get there.

**What was the most hair-raising moment for the production team?** There

were a few moments where the risk suddenly felt very real, but the most hair-raising ones were not always the most cinematic. Sometimes it was the quiet moments – realising we were in a place where control could shift very quickly, or that the people around us were watching us more closely than we wanted. When you are filming a route that involves smugglers, desperate travellers, border enforcement and criminal opportunists, you become very aware that your camera is both your tool and your vulnerability.

Chia also talked about fixers, risks, safety, ethics, surprises, storytelling choices, separating information from noise, editing conversations, balance, tone, and the value of asking: “What brought you to this point?” That difference matters, he said.

*Adapted from the original version of this article, published on ContentAsia's dedicated Awards platform on 6 May 2026. Access ContentAsia Awards Focus here*



## How one Italian festival changed Asian Cinema

with Thomas Bertacche & Sabrina Baracetti

## Where is the International Appetite for Asian Content? That Depends Where You Look.

### The Asia Angle Cannes vs Udine

with Patrick Frater & Janine Stein



## How To Tame a Billion \$\$\$\$ Business

with Anne Chan

## Nezha 2 The Truths Behind A US\$2.25B Success

with Chris Chan



## Big Screen Bets

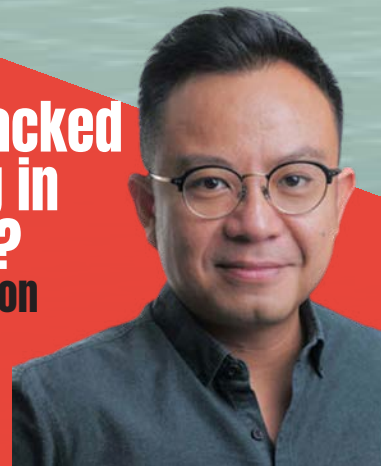
Donovan Chan on Vietnam Film Investments

## PARAMOUNT X Warner Bros

The Asia Angle with Patrick Frater & Janine Stein

## Has He Cracked Streaming in Indonesia?

Mark Francis on Vidio's Local Content Strategy



## GREENLIGHTS & GROUND TRUTHS

ContentAsia's Conversations with Asia's Creators



## Sixty Seconds to Tears: Inside the Microdrama Hustle



## Ding Zhong on Chinese Animation, Mythology and Into the Mortal World



The International team at PBS Distribution manages worldwide co-production and distribution of premium public media content. We bring acclaimed documentaries, award-winning factual series, and trusted children's programming to global audiences.

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Trends & Outlook 2026



• **Renewed focus on current affairs and Asia's role in global events**

Across Asia, there is a growing demand for programming that helps audiences navigate an increasingly complex global landscape, from shifting geopolitics and economic realignments to climate, technology, and security. As global events become more interconnected, broadcasters and platforms are seeking trusted factual content that provides context, clarity, and credible storytelling.

• **Stronger demand for local stories with global appeal**

Local storytelling is becoming a major driver of audience engagement across Asia. Streamers and broadcasters are increasing investment in projects that reflect local cultures and history, while resonating with audiences around the world.

Asia focus in 2026



Our primary focus in Asia in 2026 is to expand our partnerships across the region and deepen our collaboration with local broadcasters and streaming platforms. Our goal is to build long-term partnerships that bring globally relevant stories to audiences in Asia."

Anna Alvord  
Director,  
International  
Sales, Asia



Genres

PBS Distribution is known for high-quality factual programming in genres such as Science, History, Nature, Current Affairs, Arts & Entertainment, and Lifestyle.

Original production/co-production

*Türkiye's Astonishing Antiquities*

[Trailer](#) ▶

Explore Türkiye's rich past, visiting remarkably preserved ancient cities along Rome's old mail route which connected seats of power and population. Modern imaging and drone footage reveal hidden details of these sites, uncovering secrets and mysteries while transporting viewers into the lives and achievements of early civilizations. **Episodes/length:** 4x60 mins



Top shows are...

*Rain Bomb*

[Trailer](#) ▶

Rain bombs generate massive rainfall and hurricane-force winds but are almost unknown to the general public. Will they get worse as the planet warms? And can we protect homes and businesses from their incredible power? **Genre:** Science & Current Affairs. **Episodes/length:** 1x45 mins, 1x60 mins



*Remaking The Middle East: The U.S., Israel & Iran*

[Trailer](#) ▶

An investigation into how Israel ended up fighting wars in Gaza and Iran – and the role of the United States. The documentary traces Israeli Prime Minister Benjamin Netanyahu's long campaign to defeat Iran, the conflict with the Palestinians, and Netanyahu's difficult relations with the U.S. over peace and Iran's nuclear ambitions. **Genre:** Current Affairs. **Episodes/length:** 1x120 mins



*Wild Hope*

[More Info](#)

At a time when news about the environment is filled with doom and people around the world feel increasingly fearful about the future, *Wild Hope* is changing the narrative with surprising stories that show we can still change course. This series of short films highlights the intrepid change-makers working to restore and protect our planet. **Genre:** Nature. **Episodes/length:** 8x30 mins





# 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](http://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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(China/Taiwan)



## What's on where...

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
	22-26	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
	29 June-5 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
	25-27	ContentAsia Screenings & Conversations 2026	Bangkok, Thailand
	27	ContentAsia Awards 2026	Bangkok, Thailand
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
	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	19-26	Series Mania Festival 2027	Lille, Hauts-de-France
April 2027	13-15	World Content Market 2027	Moscow, Russia

\* As of 18 May 2026

The full list of events is available at [www.contentasia.tv/events](http://www.contentasia.tv/events)

# “Jujutsu Kaisen” tops MY demand

## Anime dominates Parrot Analytics’ cross-platform rankings



Picture: Crunchyroll

Jujutsu Kaisen season 3

### Top 10 overall TV originals: Malaysia

Rank	Title	Difference from Market Average (x times)
1	Jujutsu Kaisen	33.1
2	The Boys	29.6
3	Invincible	27.6
4	My Hero Academia	24.3
5	Kamen Rider Zeztz	23.6
6	Daredevil: Born Again	22.5
7	Stranger Things	19.8
8	Hazbin Hotel	19.8
9	Monarch: Legacy Of Monsters	19.1
10	Euphoria	18.8

### Top 10 digital originals: Malaysia

Rank	Title	Platform	Difference from Market Average (x times)
1	The Boys	Amazon Prime Video	29.6
2	Invincible	Amazon Prime Video	27.6
3	Daredevil: Born Again	Disney+	22.5
4	Stranger Things	Netflix	19.8
5	Hazbin Hotel	Amazon Prime Video	19.8
6	Monarch: Legacy Of Monsters	Apple TV+	19.1
7	Didi & Friends	Netflix	16.6
8	The Amazing Digital Circus	YouTube	15.9
9	Squid Game	Netflix	15.2
10	Bloodhounds	Netflix	14.8

Date range: 27 April-3 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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