

## FlareFlow adds 5 Refinery Media verticals

SG production house launches 10-title short-form slate

Singapore's Refinery Media has announced a 10-title vertical content slate, backed by Shopee and Nippon Paint. Five of the shows – including the previously announced *SupermodelMe: Make It or Break It* – are for the COL Group's global platform, FlareFlow. The slate comprises seven scripted dramas and three unscripted series.

*The full story is on page 5*



## Twin box office disputes shake Taiwan film

Jeffrey Chan vs Lee Lieh as fraud accusations and lawyers' letters fly

Veteran film producer and distributor Jeffrey Chan is being accused of fraud and of going into hiding in a high-profile spat fuelled by blockbuster receipts to two of Taiwan's most successful films of recent times.

The row has sparked lurid tabloid-style headlines in Taiwan media and a flurry of competing lawyer's letters. It was kicked off when actress-turned-producer Lee Lieh accused Chan of absconding with the proceeds of *The Pig, The Snake and The Pigeon* earned from its 2024 release in mainland China.

*The full story is on page 2*

## War room: ABS-CBN's content victory

Lopez family battles rage, board backs Katigbak plan



Julia Montes, Sharon Cuneta and Grace Zia in *Saving Grace*

Picture: ABS-CBN

As the Lopez family corporate tensions in the Philippines roil, media unit ABS-CBN Corp is highlighting the wins that back its claim of viability. At the same time, 2025's numbers just reported tell a story of stabilization – not recovery, just yet.

While the content story is strong and losses are narrowing, consolidated revenue is still down 9% and the company remains deeply unprofitable (US\$79.2 million net loss). And then there's the cable business... a tragic tale of collapse even with radical cost-cutting.

The wins speak to ABS-CBN's storytelling strengths and a capability built over decades that now anchor the company's pivot away from the broadcast franchise it lost in 2020.

In 2025, ABS-CBN's content production and distribution revenues hit ₱12.59 billion/US\$211.1 million – up 5% – and losses narrowed 11% to ₱2.54 billion/US\$42.6 million.

Advertising revenues were also up, ending the year at ₱421 million/US\$7.1 million, helped by election spending and primetime hits such as *Batang Quiapo, Incognito, Saving Grace* and *TV Patrol*.

Consumer revenue grew 4% to ₱5.46 billion/US\$91.6 million from ₱5.24 billion/

US\$87.9 million, with film, music, and live events – led by the sold-out *BINI's World Tour* – all helping.

The latest results coincide with the ABS-CBN board's overwhelming public support for CEO, Carlo Katigbak, and his recovery plan. Last week's public statement by the majority of board members and advisors followed highly publicised reports that one of the board members – thought to be Federico "Piki" Lopez, who leads the group's power and energy interests – had suggested at a meeting earlier this year that ABS-CBN be shut down.

A few titles were name checked in ABS-CBN's latest earnings report, including *Sosyal Climbers* – Star Cinema's first Netflix original. The romcom, produced, written and directed by Jason Paul Laxamana, topped the Netflix Philippines chart and spent two weeks in Netflix's global top 10 for non-English films in early 2025.

Star Cinema also had the three highest-grossing Filipino films of the year. *Call Me Mother* topped the list with ₱389 million/US\$6.5 million in worldwide gross, followed by *Meet, Greet and Bye* at ₱305 million/US\$5.1 million and *My Love Will Make You Disappear* at ₱174 million/US\$2.9 million.

*Continued on page 5*

# Box office disputes shake Taiwan

## Twin rows highlight Taiwan-China collections issues

Veteran film producer and distributor Jeffrey Chan is being accused of fraud and of going into hiding in a high-profile spat fuelled by blockbuster receipts to two of Taiwan's most successful films of recent times.

The row has sparked lurid tabloid-style headlines in Taiwan media and a flurry of competing lawyer's letters. It was kicked off when actress-turned-producer Lee Lieh accused Chan of absconding with the proceeds of *The Pig*, *The Snake* and *The Pigeon* earned from its 2024 release in mainland China.

The crime action film had gross revenues of some RMB650 million/US\$95 million and is the second-best performing Taiwan film of all time in the PRC.

Films from Taiwan may be imported into the PRC without quota restrictions (the opposite is not true and Taiwan authorities operate a once-per-year lottery to determine which 10 mainland films can access its theatres), but there are other complications, including the remittance of monies to a jurisdiction that the PRC does not recognise. In practice, few are released.

After Chan skipped a Taipei meeting of the film's investors on 9 April, Lee issued a statement and an ultimatum requiring that he send payments within seven days or face legal action.

The "Pig" dispute caused investors in another film, *Sunshine Women's Choir*, which released on 31 December and has broken the box office record for a local film in Taiwan, to make similar accusations against Chan, who is the film's producer.

Chan hit back with a statement issued through a Hong Kong law firm denying any irregularities and threatening to sue for defamation.

"The recovery of film box office returns and cross-border distribution in Mainland China involve authorized contractual chains, box office reconciliation, financial

processing, cash flow payment nodes, and related administrative review procedures. In practice, these are relatively complex," the letter said. "Before the facts and accounts are confirmed, any arbitrary inference that any party has intentional delay, refusal to process, or other illegal circumstances is truly unfair."

Lee was contacted by *ContentAsia* but declined to comment.

Speaking to *ContentAsia*, Chan offered further insight into the complications of releasing foreign films in PRC.

A majority of China's 34 annual revenue sharing import quota slots go to the biggest Hollywood studio titles. Most independent and foreign films, including "Pig", are licensed on a flat-fee or one-time payment basis. Because of the film's unexpected and outside success, Chan says he has been retroactively negotiating with the film's PRC distributors for a bonus.

"We are dealing with grey areas and are discussing an amount that is flexible. [The distributors] have paid some, but not all", Chan said.

Chan, who is normally based in Hong Kong and has longstanding business connections in the PRC, denied that he had gone into hiding.

In the separate case of *Sunshine*, Chan said that the film is still playing in Taiwan theatres and that exhibitors have not paid all that is likely to be owed to the distributor or producer.

It is currently unclear how the two separate disputes will be resolved, but next week's Far East Film Festival in Udine, Italy, could be decisive. Chan confirms that he will be present as a member of the festival jury. Lee is expected to attend as producer of the Golden Horse Film Awards best narrative feature winner, *A Foggy Tale*.

By Patrick Frater

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Thursday, 26 June 2025

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

The first Sri Lanka  
Right...

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Tuesday, 2 December 2025

ReelShort inks multi-year exclusive partnership with Asia Productions; new deal fast-track expansion in the Asia-Pacific 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 382.2 million views. "How to Tame a Silver Fox" at 282.2 million.



[www.contentasia.tv](http://www.contentasia.tv)

## India's Zee highlights hyper-local stories

Rapid-fire releases in Telugu, Malayalam, Kannada and Hindi

India's Zee-branded original and/or exclusive releases serving Hindi and regional audiences continue to come thick and fast, ranging from true crime docs to romance, father-son family drama and reality.

Releases in the last few days include Riverland Entertainment's docu-series, **Lawrence of Punjab**, which lands globally on streaming platform Zee5 on 27 April. The Hindi-language six-episode show, directed by Raghav Dhar, traces the journey of a criminal identity through the lens of culture, systems, and visibility through the story of Lawrence Bishnoi. Director Raghav Dhar said the series was "always envisioned as more than just a crime story. Our intent was to understand the 'why' behind the making of such identities: the environment, the influences, and the systems that shape them".

*Lawrence of Punjab* follows Telugu-language romantic drama, **Band Melam**, which releases globally on 24 April. Written and directed by Sathish Javvaji and

produced by Kavya Kona and Shravya Kona under Kona Film Corporation, the film stars Harsh Roshan and Sridevi Apalla in a rural story about childhood friends Giri and Raaji whose love blossoms against the backdrop of a local musical band.

The two titles follow the release last week (17 April) of Malayalam family comedy-drama **Ashakal Aayiram**. The film explores the bond between a father and son through humour, conflict and reconciliation.

Zee5 has also just announced upcoming fantasy-comedy thriller, **JERAXX**, by Daali Pictures for streaming service Kannada Zee5. The platform highlights the film's strong Kannada cultural identity, and is billing the film as a "distinct new-age Kannada original" and part of its commitment to hyper-local narratives and creators. The release date has not been confirmed.

At home, regional-language service Zee Kannada released the latest version of



Band Melam

young talent reality show **Sa Re Ga Ma Pa Li'l Champs** at the weekend, following the success of *Dance Karnataka Dance*. The series features contestants between 3 and 15 years old.

Available as  
2x60,1x90

# TERROR ON THE SPACE STATION

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# IN MALAYSIA, HORROR ISN'T IMAGINED. IT'S INHERITED.

Two Malaysian horror thrillers ready for the regional stage.

Horror continues to resonate across Asia, especially stories shaped by local beliefs and traditions. Malaysia's largest media platform, Media Prima, presents two Malaysian films that reflect this growing space, combining familiar genre elements with culturally rooted storytelling.

## *Pewaris Susuk*

**Malaysia theatrical debut: 30 April 2026**

A psychological horror about a woman living a seemingly perfect life, bound by a forbidden pact tied to power and privilege – rooted in the practice of *susuk*, where beauty and influence come at a deadly cost. The film stars Che Puan Sarimah Ibrahim, Dato Rosyam Nor, Alya Iman, Trisha Ooi, Sherie Merlis, Abon and Dayang Fajra.



Available for regional theatrical release & subsequent availability on other platforms, with screening materials upon request.

[contentdistribution@mediaprima.com.my](mailto:contentdistribution@mediaprima.com.my)

## *Polong*

**Malaysia theatrical debut: 28 May 2026**

A supernatural thriller following a journalist who uncovers the past of a former shaman – only to unleash a dangerous entity once kept under control. As she becomes the target, survival depends on confronting a dark inheritance that refuses to be buried. The cast includes Mimi Lana, June Lojong, Namron, Amir Nafis, Fad Anuar, Nadiya Nissa, Rizman, Khuzaimi and Siti Elizad.

Together, these two titles reflect Malaysia's growing presence in horror storytelling, with themes that travel easily across the region and connect with audiences beyond borders.

## Malaysia's Melodi Glam Raya Runway delivers 43.5m digital reach

Malaysia's *Melodi Glam Raya Runway* – a spinoff of free-TV station TV3's long-running entertainment news show, *Melodi* – has delivered a combined digital reach of 43.5m people across platforms, the platform said today.

*Melodi* has been on air since 1993. This is the first time that the brand expanded into a Raya runway spin-off, which was staged on an underground train.

The on-ground event was organised by TV3 in collaboration with its integrated marketing and advertising arm, OMNiA.

The event was timed to coincide with Ramadan and the Hari Raya festive period and ran from 1-30 March. This tapped into one of Malaysia's peak consumer and advertising seasons.

Engagement peaked during a two-hour TikTok LIVE (MBuzz Terhangat) session on 12 March (3.30pm to 5.30pm), which recorded more than 79,200 views.

## Singapore takes AI standards lead 1st global plenary meeting in ASEAN runs this week

Singapore takes the lead this week in championing AI safety, playing host to more than 250 experts from around the world and presenting a ground-breaking international standard for the testing of Generative AI.

In a statement issued Monday (20 April), the country's Infocomm and Media Development Authority (IMDA) said the proposed new standard would guide organisations around the world in testing their GenAI systems to ensure trustworthiness.

The new standard – the world's first in this space – centres around benchmarking and red teaming.

The standard will be discussed at the ISO/IEC JTC 1/SC 42 plenary meeting in Singapore this week, co-organised by the IMDA and Enterprise Singapore (EnterpriseSG) and hosted in the ASEAN region for the first time.

The bi-annual plenary gathers more than 35 national bodies and over 250 AI experts from around the world, including the U.S., U.K., China, Japan, Germany, France, and

South Korea.

"With the rapid development and pervasiveness of AI across ecosystems, it is crucial that there are globally recognised AI standards to ensure AI is used in a reliable and safe way," IMDA said.

The Singapore standard "establishes an important framework for AI testing that enhances the reproducibility and comparability of results. This, in turn, will drive assurance and overall trust in AI systems and enable safer, more reliable adoption by AI deployers and users", the authority added.

The new standard – the ISO/IEC 42119-8 – builds on IMDA's past work in developing domestic testing frameworks, including the AI Verify Toolkit and the Starter Kit for Testing of LLM-Based Applications for Safety and Reliability and in the nascent field of assurance through the Global AI Assurance Sandbox.

IMDA and EnterpriseSG are also hosting a series of capacity building initiatives on the sidelines of the plenary meeting.

**Continued from page 1**

The digital business was the segment's strongest performer. Direct-to-consumer revenue hit an all-time high of ₱1.03 billion/US\$17.3 million. Direct ad sales reached a record ₱842 million/US\$14.1 million, up 23% from ₱685 million/US\$11.5 million in 2024.

The ABS-CBN Entertainment YouTube channel posted 12 billion views and remained the top entertainment channel in the Philippines and Southeast Asia.

Streaming platform iWant relaunched in July with new originals *MMK*, *Ghosting*, and *Love at First Spike*, growing local subscribers by 19% from a year earlier.

Facebook revenue came in at ₱213 million/US\$3.6 million.

At the group level, ABS-CBN's recurring consolidated net loss improved by ₱588 million/US\$9.9 million, or 13%, from a year earlier. Including one-time items, the reported net loss narrowed by 23% to ₱4.72 billion/US\$79.2 million from ₱6.09 billion/US\$102.1 million.

Consolidated revenue was down 9% to ₱15.85 billion/US\$266.0 million as a 39% drop in Cable TV and Broadband revenue to ₱3.27 billion/US\$54.8 million offset the gains in Content. Across the group, cost cuts brought consolidated operating expenses down 18%, or ₱4.50 billion/US\$75.5 million, to ₱20.48 billion/US\$343.5 million.

The Cable TV and Broadband business also improved on a recurring basis. Net loss narrowed by 17%, or ₱270 million/US\$4.5 million, to ₱1.34 billion/US\$22.5 million. Including one-time items, the reported net loss fell 82% to ₱776 million/US\$13.0 million, helped by ₱3.04 billion/US\$51.0 million in cost reductions.



**Wim Wenders to present FEFF's Golden Mulberry**

Wim Wenders appears in the Italian town of Udine this coming weekend (25 April) to present the Golden Mulberry Lifetime Achievement Award to his friend, *Perfect Days*' star Yakusho Koji. "Wenders' presence is more than just a simple gesture of respect," Far East Film Festival (FEFF) organisers say. "It's an act of cinematic love between two artists who, in the summer of 2022, created something extraordinary together". Wenders directed and co-wrote the film with Takuma Takasaki.

**FlareFlow adds 5 Refinery verticals**  
SG production house launches 10-title short-form slate



*SupermodelMe: Make It or Break It*

Singapore's Refinery Media has announced a 10-title vertical content slate, backed by brand partners Shopee and Nippon Paint.

The slate comprises seven scripted dramas and three unscripted reality series, all produced natively for the 9:16 format, with titles premiering from Q2 2026.

Five of the shows – including the previously announced *SupermodelMe: Make It or Break It* – are for the COL Group's global platform, FlareFlow.

In the first production partnerships of its kind out of Singapore, FlareFlow has

also picked up *No-Volley Zone*, *My Best Friend*, *My Brother*, *My Rival* and *The Housemaid Wife* from Refinery.

Details of the other six titles – including the fifth title going to FlareFlow – have not been disclosed.

Refinery says the slate signals its full pivot into vertical short-form, with influencer-driven casting, an AI-assisted production pipeline that lowers costs by approx 30%, and brand integration deals from the development stage rather than as post-production overlays.

**CONTENTASIA INSIDER**

**Daily News about Asia's content industry**

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**India**, Indonesian private eye dismantled in major win for global anti-corruption coalition, *NCA*

**"My Perfect Secretary"**, "Defective Camera's" 51 million Pentagon\* top Changhua Television's Hani's video movie/ drama, 2024 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

**SHUTDOWN**

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

## The Making of... *Tanaav 2*

Applause Entertainment's *Tanaav 2* Volume 2 – winner of the 2025 ContentAsia Award for Best TV Format Adaptation (Scripted) category – streamed on Indian platform Sony LIV, returning Manav Vij as task force head Kabir with Gaurav Arora as a terrifying new ISIS-trained adversary bent on wreaking havoc in Kashmir. The series is the final volume of Indian adaptation of Yes Studios' Israeli thriller, *Fauda* Season 2.

In the run up to the premiere, director Sudhir Mishra said the new season focused on the theme of the nation coming first and explored “the complexities of the human condition, the blurred lines between good and evil, and the resilience of the human spirit”. *Tanaav 2 Vol 2* is not just a continuation of the story – it's a powerful reminder of the sacrifices made for the greater good,” he said.

*Tanaav*, greenlit by Applause Entertainment, debuted on Sony LIV in November 2022. The first six episodes of the second season streamed in September 2024.

The series is part of Applause Entertainment's founding strategy to split story sources into three: international adaptations, book-based series and original writing, says managing director, Sameer Nair.

Applause's relationship with *Fauda* producer, Yes Studios, also includes an adaptation of thriller, *Kvodo*, which was made in India in 2020 as *Your Honour*. The series is about a judge who crosses moral and ethical lines in order to save his son.

Nair says he had his eye on *Fauda*, which premiered on Netflix in 2016, from the start.

“This is a story about land and ownership of land, and who has a claim on the land... We don't have the same cross border issue, but for us Kashmir is still disputed territory,” he says

The team pitched their concept to *Fauda* creators Lior Raz and Avi Issacharoff in Tel Aviv just before Covid.

Nair says the *Fauda* story line is not one that can be adapted just anywhere. At the same time, the core of the story – a conflict over land – is universal.

“You need the right geographical and cul-



Manav Vij as Kabir Farooqui in *Tanaav 2*

tural context. We sold them on the idea that we also have a unique geographic situation in Kashmir. It's not just about having a border dispute, you have to have a dispute that goes back centuries, that is part religious divide, part cultural divide...” he says.

“*Tanaav* is a story about Kashmir, which is India, and about the tension within India over the area... both protagonist and antagonist are in their own ways lovers of the nation and the land. They have their own ideology but both are Kashmiris. They are the same people, different sides of the same coin. The theme is about the fight within”.

The name, *Tanaav*, which means “tension” in Hindi, was suggested by Danish Khan, at the time Sony Pictures Networks India's EVP and business head for Sony LIV/StudioNext. The original name was *Firdaus*, which means “heaven” in Urdu. “The idea was that all this stuff happens in a region that only looks like heaven, but is struck with tension and undercurrents. So it looks like peace but it's anything but,” Nair says.

The focus of *Tanaav* is less about politics than about “the gray between right and wrong” told as an action-packed military

thriller.

Complex characters are true to the *Fauda* mold, led by Kabir, a highly committed, motivated individual who is also a bit of a loose cannon and a maverick, with difficulty following orders. “He takes off and does his own thing, jeopardises his missions. He is often responsible for his comrades getting injured or killed.... Not your regular ‘yes sir’ kind of person,” Nair says.

Season one was well received on Sony LIV and the season two greenlight included turning up the volume on multiple levels.

A difference between *Fauda* and *Tanaav* is the setting and the addition of DoP, Quais Waseeq, an Afghani-Australian working in India, who brought a new eye for detail to the show. Nair says all the richness of the Kashmiri landscape has been highlighted, particularly in season two.

Nair has every intention to keep adapting global IP for India, and says the approach to scripted formats is not to “preach to the converted... For most people who see *Tanaav*, it's a brand new story and feels completely authentic to Kashmir.”

*Adapted from the original version of this article, published on 06 December 2024.*

# 60 Seconds to Tears

CONTENT ASIA  
Conversations with Asia's Creators



"In the first two years of microdrama, everything was so messy...

More and more people now look like they care about quality, they care about something new. So we cannot just copy, and make another one exactly the same."

Absol Bai,  
Executive Producer, FlareFlow

Microdrama is minting a new generation of filmmakers. Take Hanzhong "Absol" Bai, a U.S. film graduate whose short feature, *For Adeline*, which he co-wrote and shot in 16mm film, is an exploration of aging, grief, and inter-generational connection told through silence, texture and time. Then he discovered micro drama.

"Vertical gave me a chance," he told Janine Stein in the latest episode of the *Greenlights and Ground Truths* podcast.

"As a film student, after you graduate, there's not too much choice," he says. "You can be an assistant in Hollywood, but you start very low and you don't have any choice to make your film."

Now executive producer at FlareFlow and based between Beijing and L.A., he has full creative control, including casting decisions, location scouting, post-production notes, the works. No gatekeepers. Little hierarchy. "I can decide the actors, I can decide location, I can decide what I want," he says. "It gives me more space for personal development."

The cost is the toll of speed. Scripts come thick and fast. Shooting happens quickly. Post-production wraps in days. The moment one project finishes, a new one lands and gears shift relentlessly. So, for example, he can go from romance right into werewolves with little or no break.

"You don't have time to rest," he says

But that's not the strangest thing. Stranger still is teaching Hollywood veterans the microdrama ropes.

Actors, for instance, may "know how to act, they just don't know how to act for microdrama".

"When you cry [in microdrama], the au-

dience wants to see a tear drop down," he says. In other words, max emotion for an audience with no appetite for nuance.

Veterans of traditional production sets are also piling in, some of them twice his age or more, with credits on, for instance, Marvel films.

Absol recently wrapped *She Means Justice*, a legal drama that forced him to rethink everything he knows about micro drama storytelling. Legal content is slow, wordy, cerebral. Micro drama audiences want none of that. Yet he had to make it work anyway.

"For me it's pretty fresh, different from the CEO, werewolf, vampire style," he says. At the same time, "I was really afraid... I feared this is too like TV shows. It's not for verticals".

Before *She Means Justice*, legal dramas have largely failed as microdramas. "Audiences don't want to hear a lot about legal cases, about American laws... If they want that and they have the time, they can go to Netflix," he says.

He solved this by treating every frame like a visual punch. No filler. Each shot had to surprise, to arrest attention, to give the audience something worth staying for.

As hopes of higher production budgets sweep through the vertical industry, Absol says if he had more money, he would spend it on locations. "Sometimes we don't have money for really fancy places to shoot. Like, like if you want to shoot a werewolf, at least we need a castle, European style... something visually new."

**Listen to/watch the full interview on ContentAsia's YouTube channel.**

GGT

# 2THE POINT

with Patrick Frater & Janine Stein



## GREENLIGHTS & GROUND TRUTHS

ContentAsia's Conversations with Asia's Creators



### How To Tame a Billion \$\$\$\$ Business with Anne Chan



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



with Chris Chan

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Nizam Razak

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Lina Tan

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### Has He Cracked Streaming in Indonesia? Mark Francis on Vidio's Local Content Strategy



### Asia's Screen Economy Reset: Who Wins the Next 5 Years? In conversation with MPA's Vivek Couto





Since 1953, ABS-CBN has been a premiere source of high-quality Filipino content and primarily involved in high caliber productions for television, online and over-the-top platforms, cable, satellite, cinema, events and radio, for both domestic and international markets. ABS-CBN's road to transformation provided not only strong affinity with the local audiences, but also agility in going global, with 60,000+ hours sold worldwide in over 50 territories.

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Laarni Yu



Wincess Lee

### Trends & Outlook 2026

“What we expect to see across the Asian content landscape, amid global uncertainty, is the likely resurgence of uplifting, feel-good content following years of more intense stories. Second, socially-relevant stories that engage with real issues will remain important for buyers. Finally, with advertising revenues still under pressure, many broadcasters and platforms will continue leaning on acquired and cross-border content to help sustain their programming slates.”

### Asia focus in 2026

“As we elevate the scale and quality of our productions, we aim to expand into new territories while deepening our presence in markets where we have strong audiences. Ultimately, our goal is to create stories unbound by borders while staying authentically Filipino.”

Pia Laurel, Sales Head,  
 OTT and Co-production



### Genres

Our drama slate spans various genres from romance to family, to thrillers, crime, and action. We also produce LGBTQ+ stories reflecting diverse perspectives and experiences. Film-wise, we cater to a broad spectrum of audiences with titles covering romance, family, horror, and comedy.

### Original production/ co-production

First seen on Netflix Philippines, **IT'S OKAY TO NOT BE OKAY** – the Philippine adaptation of the hit Korean drama from CJ ENM and Studio Dragon – debuted at number one on the platform, consistently topping the viewing charts. The series follows a cynical author who is forced to confront her emotional wounds upon meeting a man who challenges her worldview.

Romantic thriller **THE ALIBI** centers on the heir to a media empire who hires an escort to serve as his alibi after being accused of murder; their agreement turning into a dangerous dance within a web of secrets. The series successfully launched on Prime Video ahead of its TV release, consistently ranking #1 in the Philippines during its run.

Strengthening our partnership with Prime Video, we've developed a new original series called **THE SILENT NOISE** that follows a family left fractured after a deaf young boy misinterprets his mother's affair and causes a tragic accident. Launching March 20th in the Philippines and in more than 240 territories worldwide, the series explores the cost of accountability, while aiming to raise awareness for the deaf community.

As global platforms continually trust us to help build their local slates, we remain ever grateful and equally excited to share even more entertaining and thought-provoking stories with the world.

### Top shows are...

#### It's Okay to Not Be Okay

Mia, a children's book author with a dark past, gets romantically involved with Patpat, a psych ward caretaker who has dedicated himself to caring for his autistic older brother Matmat. As they confront personal traumas, they learn that where pain is shared, healing can begin. Episodes/length: 34x45 mins

#### What Lies Beneath

Four high school friends lie to incarcerate a man for killing their best friend and eventually drift apart. Years later, he escapes and a wave of murders shatters their fragile peace. Forced to reunite, the women must confront buried truths, concealed betrayals, and persisting traumas. Episodes/length: 45x45 mins

#### Incognito

Brought together by a rigid tactician, six ex-soldiers form a unit to undertake perilous contracts. But with each mission they accomplish, they draw the ire of a powerful enemy. Episodes/length: 52x45 mins

Trailer ▶



Trailer ▶



Trailer ▶





# 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

## BE INCLUDED CONTACT US NOW

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[CJ@contentasia.tv](mailto:CJ@contentasia.tv)  
(China/Taiwan)



## What's on where...

April 2026	23-28	Canneseries 2026	Cannes, France
May 2026	14-15	LA Screenings Independents 2026	Los Angeles, U.S.
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	31th 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
August 2026	19-22	Beijing International Radio, TV & Film Exhibition 2026	Beijing, China
	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 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
March 2027	23-25	Series Mania Forum 2027	Lille, Hauts-de-France

\* As of 17 April 2026

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

# SNL, Bloodhounds top K-demand

## Netflix wins digital demand rankings – Parrot Analytics



Picture: Netflix

Bloodhounds season two

### Top 10 overall TV originals: South Korea

Rank	Title	Difference from Market Average (x times)
1	Saturday Night Live	34.6
2	Jujutsu Kaisen	33.6
3	Unanswered Questions	30.6
4	Detective Conan	29.2
5	My Hero Academia	28.1
6	Bloodhounds	25.8
7	The Tonight Show Starring Jimmy Fallon	24.2
8	Show Me The Money	23.4
9	When Life Gives You Tangerines	23.3
10	Bultaneun Jangmidan (불타는 장미단)	22.4

### Top 10 digital originals: South Korea

Rank	Title	Platform	Difference from Market Average (x times)
1	Bloodhounds	Netflix	25.8
2	When Life Gives You Tangerines	Netflix	23.3
3	Boyfriend On Demand	Netflix	22.2
4	The Art Of Sarah	Netflix	20.7
5	Daredevil: Born Again	Disney+	20.3
6	Bridgerton	Netflix	19.8
7	Battle Of Fates	Disney+	18.8
8	Weak Hero	wavve	18.0
9	The Amazing Digital Circus	YouTube	18.0
10	Mercy For None	Netflix	17.9

Date range: 30 March-5 April 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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Published fortnightly by:  
 Pencil Media Pte Ltd  
 www.contentasia.tv

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