

Domestic Victory Lap for Japan's "Vivant"

Is There Regional Hope
for the US\$15 million
Two-Season Series?

Season two of Tokyo Broadcast Systems' (TBS) Japanese series "Vivant" returned with a vengeance in August, reaching estimated 15.1 million viewers in Japan, and another 500,000 elsewhere in the region led by TrueID in Thailand, according to Media Partners Asia's ampd measurement platform. The new season also pulled season one back into Netflix's domestic series top 10 for another 11 weeks, giving the series a total of 15 weeks on Netflix Japan's Top 10. The biggest question is whether TBS can turn its domestic win into regional or – dare anyone hope? – international success. So far, not so much, but the final outcome is far from clear.

The full story is on page 7



TrueID Woos Thai Creators

New Initiative Rolls Out for
Brands & Content Partners

Thailand's digital platform TrueID is building out its creator-led entertainment strategy with DOODi by TrueID, bringing together curated and co-created programming from leading creators while opening new opportunities for brands and content partners.

Unveiled on 15 September, DOODi is the latest phase of TrueID's "CO CREATE THE SERIES" initiative, launched in July with TATANG by TrueID, Thailand's first vertical drama service built for Thai audiences.

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MIPCOM is ramping up its focus on Asia, with the first Asia x Global Executive Summit during the four-day annual market that opens in Cannes on 12 October.

Organised with ContentAsia, the invitation-only, closed-door forum will be led by speakers from Korea, Japan, China, India, Indonesia, Malaysia and Singapore.

Media Partners Asia (MPA) insights into content investment across the region kicks off the Summit.

Discussions range from new opportunities in Indonesia as the country's largest streamer, Vidio, continues to expand; what's driving the next wave of co-production between Asia and the rest of the world; Chinese drama developments; FAST as a pathway for Asian rights holders in Europe;

what Banijay Rights' next moves in Asia are; and new and innovative ways Asian and European producers and rights holders are working together to develop scripted and unscripted projects.

The Southeast Asia conversation continues with upsized opportunities in Singapore and Malaysia, supported in part by government incentives and initiatives, and two new Fremantle/Beach House Pictures initiatives – "Model Creator" and "Crime Code" – will anchor a discussion about the creator economy.

The Summit's China discussion looks at the Mainland's steadier, more integrated phase after years of rapid growth, and traces the shift across three stages, including the future of entertainment with AI

generated content (AIGC).

The Summit is part of the four-day market's broader programme designed to connect Asian and international businesses, and involves a line up of industry bodies including Korea's KOCCA, Japan's BEAJ and MIC (Ministry of Internal Affairs and Communications), Singapore's IMDA, Malaysia's FINAS and the Philippines' DTI.

As of last week, 123 Asian companies from across the region had signed up for MIPCOM. The Asia presence is led by Japan with 41 companies, Korea with 36, India with 32 and Singapore with 31. 26 Chinese companies have registered so far, along with 21 from Malaysia, 15 each from Indonesia and Taiwan, and 10 from the Philippines and Vietnam.

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TrueID Builds Out Creator-led Entertainment with DOODi

DOODi by TrueID brings creators, audiences and brand partners together as TrueID expands its "CO CREATE THE SERIES" strategy

Thailand's digital platform TrueID is building out its creator-led entertainment strategy with DOODi by TrueID, bringing together curated and co-created programming from leading creators while opening new opportunities for brands and content partners.

Unveiled on 15 September, DOODi is the latest phase of TrueID's "CO CREATE THE SERIES" initiative, launched in July with TATANG by TrueID, Thailand's first vertical drama service built for Thai audiences.

TATANG brings together leading global content partners, including DramaBox and FlareFlow (COL Group), offering over 40,000 vertical-drama episodes. International titles are fully localised for Thai audiences — across language, dubbing, cultural adaptation and viewing experience — alongside a growing pipeline of Thai originals and co-productions with local creators.

TrueID says it reaches 35 million monthly active users across app, web and connected TV, including 27 million web users, six million app users and two million active CTV households. In 2025, users generated 600 million series and movie views and 60 billion minutes of live-TV viewing. TrueID was also ranked the No.1 local OTT service in Bangkok Metropolitan Area by Nielsen in October 2025.

Under the tagline "Love watching? You gotta watch this!", DOODi brings together creator-led programming across a range of formats. New titles include variety/tech "Tech-Biz Update" (30 Sept), talk show "The Exclusive" (4



From top: Pharunyoo Rojanawutthitham (left), host of "Mu To Go", with Birathon Kasemsri Na Ayudhaya, Chief Content and Media Officer, True Corporation; Winradit Kolasastraseni, Managing Director, TrueID; and Nirawan Vilaiswan, Senior Leader, TrueID. Highlights from the TrueID event. Sol and Mone (centre and right), lead cast members of "The Little Mission". Piyaporn Sankosik (left), CEO of TPN Global Co., Ltd. and producer of "Miss Identity".

"Built by Thais, Understood by Thais, for Thailand."

Winradit Kolasastraseni,
Managing Director, TrueID

Oct), horror anthology "The Mu Curse" (second week of Oct), talk show "Shared Love" (third week of Oct), variety/reality "Little Mission" (fourth week of Oct, TBC) and spiritual travel reality "Mu To Go" (28 Oct). They join comedy talk show "Pa Cheer Hea Lao", horror "True Haunt" and talk show "The Celebrities", available since July.

Alongside the programming, TrueID is extending its co-creation approach to brands through TrueID Advertising Solutions under the concept "Don't Just Run an Ad. Be Part of the Story", with collaborations tailored around brand objectives using content, media, technology and the wider True ecosystem.

Previous executions include a football programme sponsored by Ari, with the brand's jerseys integrated into the content. For Extra laundry detergent, TrueID combined product integration with a dedicated Brand Side Story and commerce, enabling viewers to watch the story and buy the product through the 7-Eleven app, while also leveraging its creator network to reach a wider audience. For Habitat, TrueID used geofencing to reach audiences around the launch of a new shopping mall.

TrueID managing director Winradit Kolasastraseni says the company operates on the principle of "Built by Thais, Understood by Thais, for Thailand", with a focus on domestic data hosting and processing, cybersecurity standards and PDPA personal data protection.

The partnership push extends beyond advertisers to production companies, studios, IP owners, creators, technology providers, platforms and distribution partners, with opportunities spanning licensing, co-production, original content development, localisation, technology integration and distribution.

TrueID also welcomes international partners looking to bring content or IP into Thailand, adapt global formats for Thai audiences, or develop Thai content and creators for regional and international opportunities.

Beyond programming, DOODi offers watch-and-earn activities and ecosystem privileges. DOODi by TrueID is available on the TrueID platform. Brands interested in co-creation opportunities can contact tid.advertising.team@truedigital.com.

Thai PBS Expands Global Footprint in Harbour Rights Deal



"Hard Nights"

Hong Kong-based distributor Harbour Rights has added a slate of premium Thai factual and drama titles – including Boys' Love (BL) series "Hard Nights" – to its catalogue in a new deal with public broadcaster Thai PBS. The factual and lifestyle shows include "Eat Am Are" and "Aroi Mark", and the documentary/wildlife programmes include "Soul of One" and "Untold Story".



NHK Honours Artist Yayoi Kusama with Global Re-release of 2012 Doc



"Yayoi Kusama: Unstoppable Polka Dot Princess"

Japanese public broadcaster NHK is making its Yayoi Kusama documentary, "Yayoi Kusama: Unstoppable Polka Dot Princess", available worldwide in memory of the artist, who died on 14 August aged 97. Originally aired in Japan in 2012, the 49-minute programme looks back on Kusama's life and creative journey. The documentary will be broadcast on NHK's international channel, NHK World – Japan, as well as on its VOD service from this week.

Thailand's BEC Doubles Down on GL New Pair LenaMiu Lights Up Times Square in Fan Event



"Pls Love" (รักได้ไหม)

Thai programmer BEC World is doubling down on its GL strategy, celebrating the launch this month of "Pls Love" (รักได้ไหม) on Chinese streamer iQiyi at the same time as fans raised money for a Times Square New York video billboard two days before the premiere.

BEC says the show, which reunites GL pair LenaMiu for the first time after "My Safe Zone" (รักสุดซึ้ง), is the best-rated GL debut ever on iQiyi and reflects growing international demand for Thai GL storytelling. iQiyi engagement data is not disclosed.

On free-TV Channel 3, episode 1 on 11 Sept hit a rating of 1.174 (audience of just under 630,000, nationwide 4+); this is a win for GL, which typically rates below BL. A rating of 2 for a BL series would be considered good. Ratings for "Pls Love" episode 2 (18 Sept) will be out early this week.

The eight-episode series is a story of second chances revolving around cold and seemingly perfect business heiress Phakinnee (Peem) and one-time romantic interest Parnupsorn (Parn) who is now working as a hostess at a luxury club in Bangkok. Determined to keep Parn close, Peem hires her as a personal assistant, forcing them to confront unresolved feelings, pride, and painful misunderstandings. As secrets and class differences threaten to pull them apart, both women must decide if they are



brave enough to trust and love each other again without judgement.

The series – BEC World's first global GL collaboration with iQiyi – released on 11 September, and airs every Friday at 8.30pm on free-TV Channel 3 in Thailand, followed by streaming on Ch3Plus and iQiyi at 10pm.

BEC cites X's trend charts in 31 countries, including #1 in Thailand, Vietnam and the Philippines.

OUT ON 6 OCTOBER



What's inside....

Streaming in Thailand: Who Watches What

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Studio Dragon Drama Expands in Mexico

International Performance Outranks Domestic Ratings, CJ ENM Says



"My Dearest Nemesis"

Picture: CJ ENM

Three Studio Dragon romcoms – **"My Dearest Nemesis"**, **"Sh**ting Stars"** and **"Oh My Ghost"** – have been added to Mexico's Canal 5 in a deal between CJ ENM and TelevisaUnivision. The series are stripped Mondays to Fridays at 5.30pm.

News of the Mexico deal comes as work-place romcom, **"My Bias, My Boss"**, ended its run on CJ ENM's cable channel tvN in Korea.

While it didn't do spectacularly well at home, the series was a hit globally, according to CJ ENM.

"My Bias, My Boss", based on a Naver webtoon and coproduced by Studio Dragon, Studio N and Npio Entertainment, peaked at nationwide share of 4.226% in its first episode and slid to a low of 3.116% for its finale on 8 September (source: Nielsen Korea). Average audience size across the 12 episodes was 816,000. The largest audience of 1,007,000 viewers was for episode 5.

Nevertheless, CJ ENM says the show topped charts around the world – including the U.S. – on Rakuten Viki and was Japanese platform U-Next's #3 TV series and #1 on the Japanese platform's Korean-Asian category. In India, the series ranked #3 in Prime Video India's TV Show category and No. 5 overall on the platform, CJ ENM said citing data from FlixPatrol.

Domestic Victory Lap for "Vivant"

Regional Route Unclear for S2 of TBS US\$15M Drama



"Vivant" season 1

Picture: TBS

Season two of Tokyo Broadcast Systems' (TBS) Japanese series "Vivant" returned with a vengeance in August, reaching estimated 15.1 million viewers in Japan, and another 500,000 elsewhere in the region led by True-ID in Thailand, according to Media Partners Asia's ampd measurement platform.

The new season also pulled season one back into Netflix's domestic series top 10 for another 11 weeks, giving the series a total of 15 weeks on Netflix Japan's Top 10.

The drama airs in TBS' prime-time Sunday Theater slot and is thought to be TBS' most expensive original yet, with an estimated production budget of ¥100 million (US\$714,000 at average 2023 exchange rate) per episode for season one and ¥120 million (US\$792,000 at avg. 2024 exchange rate) per ep for season two. That puts the 20-episode series at ¥2.2 billion (US\$15 million).

ampd put out a special note about "Vivant" earlier this month, saying 10.2 million watched the show on catch-up platform TVer, only the third title to cross 10 million on a single platform in one market in one month.

Although ampd said this made the show the top regional series on its measurement platform, the intention was more about

drawing attention to a successful distribution strategy that blends free-TV, streaming and talks about engagement on YouTube with "Vivant"-linked content. The series is clearly not a regional success – and very little so far says it's on its way.

Season two, which picks up the story from the end of season one, is about Yusuke Nogi, a meek employee of a trading company in Tokyo falsely accused of orchestrating a \$100 million corporate overpayment error. What follows is described as an action spy thriller suspense drama during which it becomes clear that Nogi is not quite who he says he is.

In addition to its free-TV slot in Japan, season two was released on catch-up service TVer for free, with paid VOD exclusive to U-Next, within an hour of the 9pm Sunday broadcast.

Netflix, which is ahead of U-Next in Japan, aired "Vivant" season one in select territories in 2023. No announcements have been made about a return.

Analysis in ContentAsia's MIPCOM Magazine, which will be distributed at the market in Cannes with the Digital Edition available globally from 6 October.



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Malaysia's "Khadam" Heads for Hong Kong

Domestic Gross Tops RM5 million; Singapore, Cambodia, Indonesia Boost Footprint



Picture: Red Communications & Komet

"Khadam"

Malaysian horror feature "Khadam" has started making its way across theatres in Asia, releasing in Singapore, Cambodia and Indonesia (16 Sept) ahead of its Hong Kong premiere as "Lau Ga Ling" on 8 October.

Directed by Shamy! Othman and produced by Komet Productions and Lina Tan's Red Communications with a regional network of partners, "Khadam" stars Indonesian actress Aghniny Haque in a Malay supernatural story about a mother in the 1950s who inherits a supernatural entity that attempts to take over her life. The screenplay is by Fariza Azlina Isahak.

"Khadam" opened in more than 120 cinemas across Malaysia and Brunei on 11 June 2026, grossing a decent RM1.2 million (approx US\$300,000) in its opening weekend, and climbing to more than RM5 million (approx US\$1.2 million) by early July, making it a mid-tier hit rather than a record-breaking blockbuster.

In comparison, Malaysia's highest grossing horror film ever, "Munafik 2" (2018), grossed RM48 million (approx US\$11.75 million).

The film's partners include Magma Entertainment and VMS Studios (Indonesia), Sil-Metropole Organisation Ltd. (Hong Kong),

Applause Entertainment (India), Golden Screen Cinemas (Malaysia) and Primeworks Studios (Malaysia).

The film is distributed in Malaysia by GSC Movies, with Primeworks Studios serving as marketing partner, and was produced with support from Malaysia's National Film Development Corporation (FINAS).

Our full interview with producer Lina Tan ahead of the film's release in Malaysia is here.



Lina Tan



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Trends & Outlook 2026/2027

- **Hybrid Monetization:** Platforms are moving beyond pure SVOD, using hybrid tiers and telecom bundling to combat subscription fatigue and drive retention.
- **AI-Accelerated Content Localization and Production Efficiency:** Generative AI is reducing dubbing, translation, and production costs, enabling content to cross linguistic and geographic borders faster.
- **Franchise-IP as the New Growth Asset:** Platforms are prioritizing proven franchises and deep catalogues as cost-effective, high-retention alternatives to originals, while audiences increasingly seek familiar characters, trusted stories, and established worlds."

Annie Yim - EVP,
TV & Digital Dis-
tribution, Asia



Genres

Lionsgate offers a broad portfolio of scripted and unscripted film and television content across all major genres, underpinned by globally recognized franchises including *John Wick*, *The Hunger Games*, *Saw*, *The Rookie*, *Spartacus* and *La La Land*.

Original production/co-production

The upcoming film slate combines established franchises with internationally diverse creative talent. Highlights include *The Hunger Games: Sunrise on the Reaping*, *The Resurrection of the Christ* and *Caine*, expanding the *John Wick* Universe with international action icon Donnie Yen. Lionsgate is also producing *Karoshi*, starring Teo Yoo and Cynthia Erivo, and *The Furious*, a martial arts thriller inspired by the golden age of Hong Kong cinema.

On television, Lionsgate continues to invest in premium scripted programming, established franchises and high-profile adaptations, while leveraging its extensive library to serve broadcasters, streamers and digital platforms across Asia.

Top shows are...

The Rookie

After a life-changing event, John Nolan pursues his dream of becoming a police officer as the LAPD's oldest rookie. Facing sceptical colleagues and high-stakes situations, his journey evolves alongside his fellow officers as they navigate life and relationships behind the badge. Genre: Drama



Trailer ▶

The Rainmaker

Fresh out of law school, Rudy Baylor goes head-to-head with courtroom heavyweight Leo Drummond. Alongside his boss and her unconventional paralegal, Rudy uncovers two connected conspiracies surrounding the death of a client's son. Genre: Drama



Trailer ▶

Robin Hood

In the aftermath of the Norman invasion, Saxon forester's son Rob and Norman noblewoman Marian fall in love and unite against corruption. As Rob leads a band of outlaws and Marian navigates the royal court, they fight for justice and freedom in a grounded reimagining of the legendary story. Genre: Drama



Trailer ▶

Asia focus in 2026/2027

Lionsgate's 2026 Asia strategy focuses on growth through franchise-led content, library monetization and diversified distribution. We are maximizing global franchises including *The Hunger Games*, *John Wick*, *Now You See Me*, *Rambo*, *The Resurrection of the Christ*, *The Rookie* and *Spartacus*, using new releases to drive demand across current and library content. Premium catalogue titles remain a key growth engine. Across television, we are prioritizing diversification, pricing flexibility and innovative business models to expand reach, strengthen partnerships and maximize the value of Lionsgate's IP portfolio across Asia."

What's on where...

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	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
	19-26	Series Mania Festival 2027	Lille, Hauts-de-France
April 2027	13-15	World Content Market 2027	Moscow, Russia
May 2027	26-28	Busan Content Market 2027	Busan, Korea
June 2027	7-10	Nem Dubrovnik 2027	Croatia
	23-25	20th Content Tokyo 2027	Tokyo, Japan
	29 Jun-1 July	Telefilm Vietnam 2027	Ho Chi Minh City, Vietnam

* As of 21 September 2026

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

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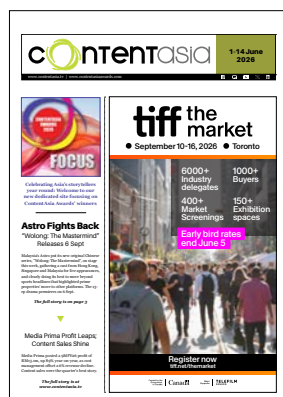
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U.S. Titles Top Thai Demand

Local Originals Show Up Strong on Digital Platforms

“America’s Got Talent” swept demand in Thailand from 31 August to 6 September, according to Parrot Analytics, which put the long-running U.S. talent format at 24.3x the demand for the average show in the market for the week. A second talent show – long-running domestic Thai adaptation of “The Voice” – also made the overall top 10, giving big-brand talent shows 20% of the country’s

demand rankings for the week.

Asian titles took four of the top 10 spots on a list that ranged across a wide variety of digital platforms.

The top local title for the week was “The Hidden Shadow”, about a struggling writer hired by a wealthy socialite to write her memoir, only to find herself as an unwitting stand-in.

Top 10 Overall TV Originals: Thailand

Rank	Title	Difference from Market Average (x times)
1	<i>America's Got Talent</i>	24.3
2	<i>Mr. Fanboy</i>	24.0
3	<i>Bleach</i>	23.9
4	<i>Lanterns</i>	22.8
5	<i>Reacher</i>	21.9
6	<i>You Maniac</i>	21.8
7	<i>Kamen Rider Zettz</i>	21.3
8	<i>MoonShadow</i>	21.0
9	<i>Rick And Morty</i>	20.1
10	<i>The Voice Thailand</i>	19.6

Top 10 Digital Originals: Thailand

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Reacher (U.S.)</i>	Prime Video	21.9
2	<i>The Early Spring (China)</i>	Youku/Netflix	17.9
3	<i>The Hidden Shadow (ปรากฏการณ์สงจันทร์) (Thailand)</i>	OneD/Netflix	16.8
4	<i>Be My Player Two (ขอใจแลกหัวใจ) (Thailand)</i>	WeTV	15.5
5	<i>Silo (U.S.)</i>	Apple TV+	13.5
6	<i>Star Trek: Strange New Worlds</i>	Paramount+	13.2
7	<i>Khemjira (เขมจิราต้องรอด) (Thailand)</i>	iQiyi (uncut)	13.0
8	<i>Spider-Noir (U.S.)</i>	MGM+	12.8
9	<i>To Love & Cherish (รักนี้) (Thailand)</i>	Truevisions Now	12.7
10	<i>Ted Lasso (U.S.)</i>	Apple TV+	12.2

Date range: 31 August-6 September 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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