

COL arms for escalating microdrama war

New global distribution network; Middle East, India expansion

China-listed microdrama leader COL has unveiled a new distribution partnership network in a bid to build the world's largest structured microdrama ecosystem, along with a content partnership that deepens engagement with microdrama series from the Middle East and India. The latest development, which involves more than 1,700 titles in multiple languages, was announced in London this afternoon during the second annual MIP London event.

The full story is on page 2



True pay TV bleeds as rival AIS flexes video muscle

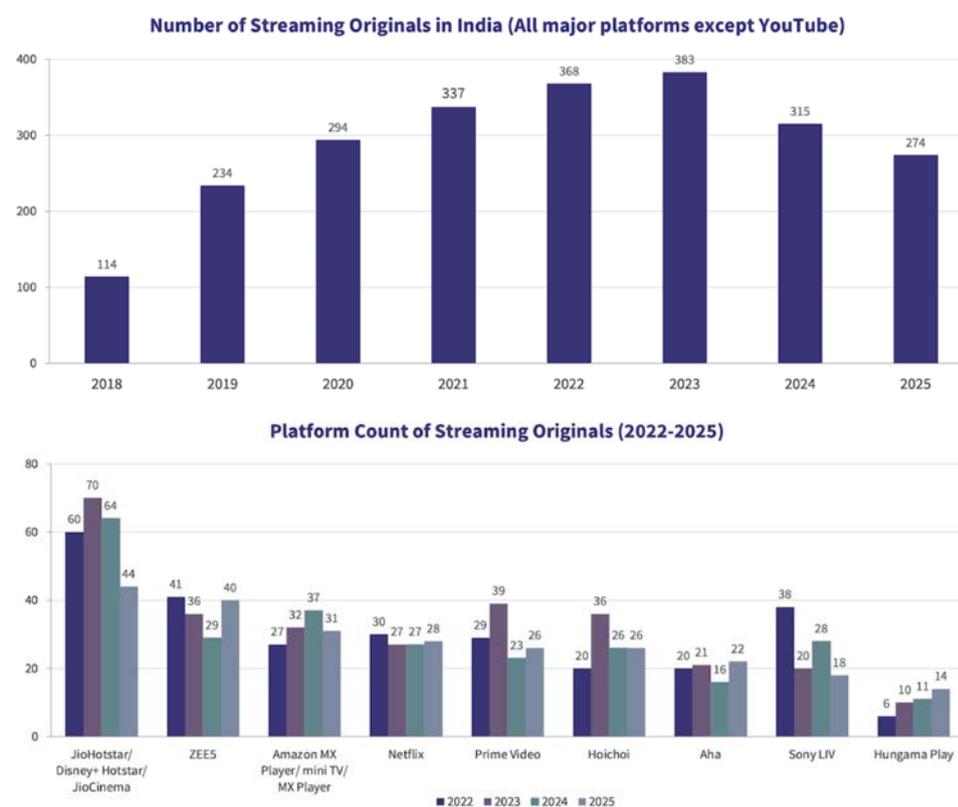
Subs dive another 14.3% in 2025 to fewer than 1.1 million, ARPU drops

A glittery stage, wall-to-wall celebrity song & dance, and an effort at rebranding its pay-TV platform failed to spare True Corp's pay-TV segment from a grim 2025. The Thai group's pay-TV revenue fell 9.1% YoY to a little over THB 6 billion/US\$172 million, dragged down by weaker subscription income and the loss of English Premier League (EPL) rights from May 2025. The big question now? Will the new content leadership structure put in place from January 2026 make a difference?

The full story is on page 4

Indian streaming originals plummet

Ormax Media tracks a five-year decline to 2025 low



Production of Indian streaming originals has plummeted to below the 300 mark for the first time since 2020, with Hindi losing some of its dominant share to regional languages, Ormax Media said in a new report charting content supply trends in 2025.

Following an 18% drop in 2024, the number of originals across major OTT platforms in India decreased by another 13% in 2025 to 274, Ormax said. Original production peaked at 383 properties in 2023.

Fiction series continue to dominate, with 71% share of streaming originals launched in 2025.

The merger of Disney+ Hotstar and JioCinema into one app, and the banning of Ullu, a prolific content creator, explains some of the 2025 drop, the study said. Ullu contributed 17 originals to the 2024 count of 315.

South Asian streamer ZEE5, which is available globally, showed a significant increase in its originals supply.

Ormax attributed this to the platform's

newly adopted positioning as a multi-language platform, leading to original content being commissioned across various languages.

Hindi remains the dominant language, accounting for 60% of streaming originals in India in 2025, down from its 65% share in 2024. Telugu has seen an improvement in its originals count, from 28 in 2024 to 35 in 2025.

Several platforms, particularly JioHotstar, are expanding language slates. Ormax forecasts a higher share of Tamil and Telugu languages in particular for its 2026 report.

Platforms covered in the new report, which focuses only on streaming originals and not shows available on free-TV, are JioHotstar (including its predecessors Disney+ Hotstar and JioCinema), Netflix, Prime Video, Sony LIV, ZEE5, Amazon MX Player, Hoichoi, Aha, Sun NXT, Hungama Play, ETV Win, Ultra Jhakaas, Kilk, Addatimes, and Discovery+.

COL unveils new global network

Microdrama enters next competitive chapter, Oh says



Clockwise from top left: Flareflow Japan, *Forget Me Not* (Blingwood), Timothy Oh, COL Group International

China-listed microdrama leader COL has unveiled a new distribution partnership network in a bid to build the world's largest structured microdrama ecosystem, along with a content partnership that deepens engagement with microdrama series from the Middle East and India.

The latest development, which involves more than 1,700 titles in multiple languages, was announced in London this afternoon during the second annual MIP London event.

The initiatives are driven out of COL's Singapore-headquartered international division, launched in August 2025 and led by COL Group International GM, Timothy Oh.

"Microdrama is entering its next competitive chapter, where quality, retention and monetisation standards are increasingly shaped by data and operational discipline," Oh said.

The new distribution structure – built around partnerships for the Middle East & North Africa (MENA), CIS, Africa, Europe, Latin America and Southeast Asia – formalises its next phase of structured international growth, the company says.

COL has also expanded its supply line,

linking an exclusive global partnership with Dubai-based production house Lemon Mint Films' microdrama platform, BlingWood.

The deal gives COL access to microdrama from the Middle East and India.

Blingwood, which says it's a first of its kind in the Middle East, launched this month with original series such as *Kadak Coffee*, *Dooriyan Hi Hai Zaroori* and *Forget Me Not*.

COL's broader pipeline also includes Indian series from Pratilipi, Korean titles from BeLive Studios and British reality-led formats from the U.K.'s Tattle TV, whose titles include *Dog Dates*.

Additional regional partnerships and genre rollouts remain in development.

Companies involved in the global distribution network so far are Narativ (MENA, CIS and Africa), Harbour Rights (Europe and Latin America) and ROCK Networks, which joins as exclusive telco distribution partner for COL's app FlareFlow.

"The structure signals COL's evolution beyond catalogue supply into a coordinated international distribution ecosystem built for scale," Oh said today.

Japan's Nippon TV launches vertical video unit

Nippon TV is entering the microdrama space for the first time with Gen Z-focused division, Viral Pocket. The Japanese commercial broadcaster says the unit leverages

expertise from short-form series *We are Coy Every Day* (2.6 billion views since its release in March 2023), to offer full-scale marketing and IP development solutions.

contentasia MarketDailies
 @ Hong Kong Filmart
 17-20 March 2026
 Be Included.
 Contact CJ at cj@contentasia.tv

contentasia MIPCOM
 Thursday, 14 October 2025
HBO Max adds TVING branded hub across Asia Pacific; WBD, CJ ENM promise Korean drama co-production

Warner Bros Discovery (WBD) and CJ ENM have signed a multi-year "strategic partnership" that gives Korean streaming platform TVING a branded hub on HBO Max across Asia Pacific and promises original Korean drama co-production for global distribution.
 The number of titles involved has not been disclosed.
 The new partnership kicks off on 6 November with the...
 The TVING destination launches - an announcement out of...

contentasia @ATF 2025
 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 Hong 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 views.
 "How to Tame a Silver Fox" at 282.2 million.



**REGISTER
NOW**

**MARCH 24 > 26, 2026
IN LILLE (FRANCE)
& ONLINE**

**FROM CREATION TO
INTERNATIONAL DISTRIBUTION**

True pay TV bleeds as AIS flexes entertainment muscle

Thai platform subs dive another 14.3% in 2025 to fewer than 1.1 million, ARPU drops

A glittery stage, wall-to-wall celebrity song and dance, and an effort at rebranding its subscription TV platform failed to spare True Corporation's pay-TV segment from a grim 2025. The big question facing the company now? Will the new content leadership structure put in place from January 2026 make a difference?

As we said in our "short announcement with big implications" note at the time, Birathon Kasemsri Na Ayudhaya's appointment as chief content and media officer was designed to unify True Corp's entire content empire, which means everything from TrueVisions and TrueID to online and digital/media tech.

The appointment signals a push to bring True's long-siloed fiefdoms under one roof – no small task in a politically complex corporate structure. Kasemsri reports directly to the board, with a line to group CEO Sigve Brekke, a veteran telco exec who assumed the role in May 2025.

Meanwhile, back to the True story from the latest earnings report... the group's pay-TV revenue fell 9.1% year on year to a little over THB6 billion/US\$172 million, dragged down by weaker subscription income and the loss of English Premier League (EPL) rights from May 2025.

Pay-TV subscriber numbers slid 14.3% to just under 1.1 million, while monthly ARPU dipped to THB283/US\$8. Pay-TV ARPU for the fourth quarter of 2025 declined 18.6% year-on-year.

Digital provided something of a ballast. Online revenue rose 2.2% to THB25.66 billion/US\$733 million, supported by 3.3% subscriber growth to 3.3 million. ARPU edged up 0.9% to THB500/US\$14, reflecting resilient broadband demand.

Overall service revenue excluding inter-connection eased 0.7% to THB164.8 billion, or about US\$4.7 billion, as digital gains failed to fully offset pay-TV contraction.

14.3% YoY decline in PayTV revenue due to lower subscription revenue; QoQ decline due to seasonal concerts in Q325



Still, the broader business stabilised. True posted fourth-quarter net profit of THB4 billion/US\$114 million, marking its fourth consecutive quarter in the black, as management doubled down on a three-year transformation plan spanning customer experience, growth, AI and organisational overhaul.

The strategy – branded "big" – involves "expanding household value through smart add-ons, targeting 2.0X growth beyond connectivity by 2028". Content brands bundled under this pillar include the rebranded TrueNOW along with rival MonoMax, True's own streamer TrueID, YouTube Premium, Netflix, iQiyi and Viu.

The Big move on AI is led by the "human-like conversations AI" called Mari; Mari's transactions grew 45% from 2023 to 2025, True said.

Meanwhile, rival AIS, which has been building out its entertainment business under the AIS Play brand, says entertainment

revenue was up 30% in 2025.

AIS presents video – including its AIS Play platform – as part of a digital strategy to building "adjacencies to engage customers" across mobile, fixed broadband and enterprise non-mobile. These comprise 77% of AIS' total revenue. The company bundles entertainment offerings with mobile (46.8 million subscribers) and broadband (5.2 million subscribers), and says these continue to drive ARPU. The all-in-one Play Ultimate (including sports/Premier League, Netflix, HBO Max, Viu, iQiyi and others) costs THB1,499/US\$42.83 a month.

Operational Summary: Full Year and Fourth Quarter 2025

	Q424	Q325	Q425	QoQ%	YoY%	2024	2025	YoY%
Mobile								
Total Customers ('000)	49,426	46,939	47,517	1.2	-3.9	49,426	47,517	-3.9
Prepaid Customers ('000)	34,210	31,872	32,352	1.5	-5.4	34,210	32,352	-5.4
Postpaid Customers ('000)	15,216	15,067	15,165	0.7	-0.3	15,216	15,165	-0.3
Blended ARPU (Baht/sub/month)	215	223	225	1.1	4.5	209	220	5.3
Pre-paid ARPU (Baht/sub/month)	121	130	133	2.6	9.8	114	127	10.7
Post-paid ARPU (Baht/sub/month)	426	421	422	0.4	-1.0	426	423	-0.8
Online								
Total Customers ('000)	3,152	3,223	3,255	1.0	3.3	3,152	3,255	3.3
ARPU (Baht/sub/month)	499	498	498	0.0	-0.3	495	500	0.9
PayTV								
Customers ('000 subs)	1,229	1,095	1,053	-3.9	-14.3	1,229	1,053	-14.3
ARPU (Baht/sub/month)	314	257	255	-0.5	-18.6	290	283	-2.5

Source: True Corporation



“I want people to have fun, not really bother about the message”

Indonesian filmmaker Edwin on horror fantasy feature *Sleep No More*

On one hand, Indonesian filmmaker Edwin has delivered a deeply creepy, darkly comic comment on labour, greed and capitalism in his latest film, *Sleep No More*. On the other, he really wants audiences to have fun with the feature, and not be overly bothered about the message.

“Our world,” he says, “is getting sicker and sicker”. And “it’s not improving; it is becoming normalised to the extent that it turns horrifyingly absurd. People are expected to grow body parts in order to survive long hours of slavery. For what and for whom? To fuel the greedy capitalism machine that only corrupts humanity and the environment. Why are we still doing all of this...”

Sleep No More (*Monster Pabrik Rambut*), which premiered on Valentine’s Day at the 76th Berlin International Film Festival, blends horror, dark comedy and surreal fantasy to confront what he sees as the grotesque normalisation of labour exploitation.

“We want to say that labour exploitation and inhuman working conditions are still an everyday reality, at least in my country and, I am sure, in many others,” he says.

A five-country co-production involving Indonesia (Palari Films, Beacon Film), Singapore (Giraffe Pictures), Japan (Hasaku Labs), Germany (In Good Company) and France (Apsara Films), *Sleep No More* is about two sisters in the aftermath of their mother’s sudden death at a wig factory.

Putri (Rachel Amanda) believes it was suicide induced by sleep deprivation. Her sister Ida (Lutesha) has a more sinister theory: demonic possession. When their youngest brother Bona (Iqbaal Ramadhan), born with a gift to regenerate his own body, catches the attention of a ghostly figure roaming the corridors of the factory, the sisters descend into the bowels of the haunted building and unravel the twisted strands of lies and deceit.

Sleep No More came on the heels of *Borderless Fog* (*Kabut Berduri*, 2024) for Netflix – and a yearning to return to the big screen.

“I kind of missed making something for the cinema,” he told *ContentAsia* in the run up to the Berlin premiere.

He also wanted to try his hand at horror. “Why haven’t I made any horror until now?”



Filmmaker Edwin (left); *Sleep No More*

It was just a matter of time,” he says, mentioning films from the 1980s and early 90s that influenced him as a child, along with a long-held taste for Japanese horror.

Sleep No More was co-developed with Indonesian author Eka Kurniawan, his co-writer on Locarno Film Festival winner *Vengeance is Mine, All Others Pay Cash*, whom Edwin describes as a “fan of the crazy horror genre”.

“I challenged him; let’s write something directly for cinema, an original story, not an adaptation from a book,” he says. The two talked about “a lot of different styles and horror forms, from the very scary to something silly. I think horror and comedy is also almost the same. It’s a difficult form,” he says.

“We also challenged ourselves not to make horror based on urban legend. Because Indonesia has a lot of ghost urban legend stories, which is very, very fun and interesting. But it’s already much explored in cinema.

“We wanted to make our own creation, a creature movie, which is something new for Indonesian cinema, especially in modern horror films.

“So it’s a fun way to start... quite challenging. We questioned ourselves about fear. What makes us afraid of something?”

Japanese writer Daishi Matsunaga came aboard while Edwin and Eka were going back and forth on the script. “We sent this to Daishi to get some kind of a new perspec-

tive, new eye, and then we developed into a different, more interesting direction.”

Looking for fearful moments, Edwin dug into his youth, when he was afraid not to be successful in working. “I was afraid to be jobless. As a young art student... There’s no guarantee after you graduate you will find a good job.”

“We started with the idea of doing anything you can to get money to stay alive.”

Sleep No More’s wig factory setting was part of an urban world – rather than the common rural village setting – created for the film. “It’s contemporary and it’s functional, and automatically we had the idea of a factory”. The setting was inspired by a town in central Java where the whole population works in a wig factory. “They collect real hair to make the wigs. And I was like, that’s quite interesting. And maybe it can be scary when you see piles of hair... intriguing as a visual. Imagine if you work alone in that factory, you know, hairs hanging around. Lifeless but also a living organism.”

Much has been made of the film’s social commentary – an Edwin trademark established with features like *Postcards from the Zoo*, *Posesif* and *Vengeance Is Mine, All Others Pay Cash*.

Just ahead of Berlinale, Edwin said he was less concerned with the messaging than about his audience having fun watching the film. “I want them to have fun and not really bother about what is it about, what is the statement. I just want them to have fun.”



ContentAsia's new interview series goes behind the trophies — into the decisions, risks and creative calls that turned short-listed ideas into ContentAsia Awards winners. As we countdown to the launch of this year's Awards, which take place in Bangkok on 27 August 2026, we lift the lid on how Asia's standout projects actually get made. Entries close on 30 March.

ContentAsia Awards' Focus: The Making of... Bilibili's *Crazy Delicious*

Chinese streaming platform Bilibili took an “anti-gourmet” perspective for documentary *Crazy Delicious* – winner of the ContentAsia Award 2025 for *Best Factual Entertainment Programme Produced for a Single Market in Asia* – using unusual foods as a lens to explore local culture. With season three now in production, producer Teng WeiQiong talks about how the series came into being, cow stomach and fried stones as food, documenting human perseverance, and key takeaways – “Food has no hierarchy...the ‘strange foods’ born of unique environments are among the most primal expressions of human life”.

Where did the idea come from?

Crazy Delicious is the result of a creative alignment between Bilibili Documentary and the production team. As documentary filmmakers, we travel frequently. When we want to quickly understand the customs and culture of an unfamiliar place, we often ask locals to take us to eat something that only people from that area would normally eat. We discovered that many foods locals consider ordinary or even mundane can be utterly shocking or emotionally intense for outsiders. This stark contrast in emotional response, as well as fundamentally different definitions of what “food” means, revealed a rich thematic space for exploration.

At the time, Chinese food documentaries were entering a highly competitive ‘red ocean’, with increasingly similar styles and narrative approaches. We realised that these “non-conventional” foods could serve as a unique and differentiating starting point.

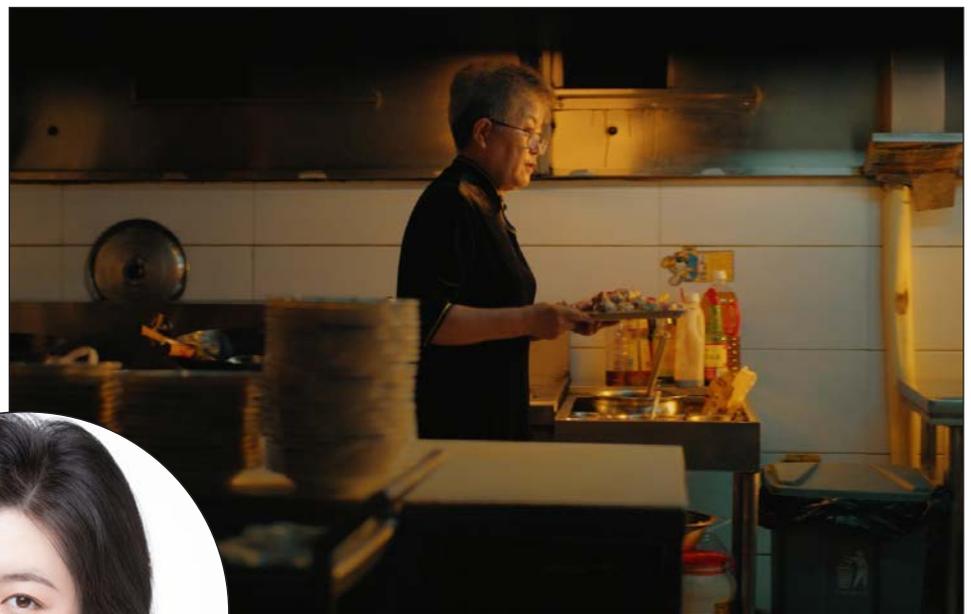
How difficult was it to find very unusual foods? Finding truly extreme foods is, by definition, extremely difficult. Fortunately, today's information networks and



self-media landscape allow us to access food-related information from remote or border regions during early research.

However, true understanding requires being on site.

Is there anything you filmed but decided not to include? Yes. One example is *Foshouluo* (佛手螺) – Buddha's hand snail/goose barnacle – a rare crustacean that grows only on steep, wave-battered sea cliffs, and can only be harvested manually. Our subject was a woman nearing 80. While both the food and the character were compelling, the harvesting process was extremely dangerous. Moreover, due to the barnacle's rarity and high market price, it is sold to restaurants. Internally, we debated whether it was appropriate to portray a food obtained at such personal risk for commercial value. Ultimately, we decided not to include it.



Producer Teng WeiQiong (left); *Crazy Delicious* S2

What food left the deepest impression on the production team?

The “aged pork” 陈猪肉 from Zhaba, Ganzi Prefecture in Sichuan (aka “stinky pork”). The word “stinky” barely captures its complexity. In an environment marked by extreme scarcity and harsh climate, locals processed an entire pig and hung it from rafters to naturally age for decades. It functioned as a “time capsule” against uncertainty, a silent symbol of family wealth, and the highest form of hospitality. Serving it meant offering not just food, but preserved time itself... While the crew visibly struggled on camera, beneath that discomfort lay a profound cognitive experience. We realised that so-called “strange food” is often born from extreme environments pressing against human survival. It is first a form of wisdom, and only then a culinary marvel.

Edited for space. The full interview – including the season three focus, how the idea of ‘crazy’ is evolving, the biggest surprises and the weight of reality – is [HERE](#)



Media Prima Content & TV Networks (MPCTN) is Malaysia's leading integrated television and content group. Portfolio includes free to air channels TV3, 8TV, TV9 and ntv7, alongside streaming platform Tonton, content studio Primeworks Studios, home shopping network WOWSHOP, and artist management and music label Alternate Records & Talents. MPCTN delivers high-performing local IP across broadcast, digital, film and commerce, driving strong audience reach, box-office success and sustained consumer growth.

Media Prima Content & TV Networks (MPCTN)
31, Jalan Riong, Bangsar, 59100 Kuala Lumpur, Malaysia
E: contentdistribution@mediaprima.com.my

Who's who...

Nini Yusof CEO, Media Prima Content & TV Networks

Devi Ponusami Manager, Content Distribution, Media Prima Content & TV Networks



Devi Ponusami

Trends & Outlook 2026

Scripted fiction will remain the primary growth driver, led by long-form series and the rapid expansion of micro drama, which deliver strong engagement and scale effectively across platforms. Films will continue to play a key role, particularly in mass-appeal genres that perform well across theatrical and digital windows. At the same time, hybrid docu-drama formats are gaining momentum, combining factual storytelling with cinematic treatment across investigative, social, travelogue and political engagement content."

Nini Yusof, Chief Executive Officer, Media Prima Content & TV Networks (MPCTN)

Genres

Media Prima Content & TV Networks (MPCTN) delivers programmes across multiple genres, with a defining strength in scripted drama. As Malaysia's leading drama producer, MPCTN specialises in long form and micro drama series, anchored in romance, melodrama and family centred storytelling, with flagship titles drawing average viewership of around three million and strong audience loyalty across Malaysia, Brunei and Singapore.

Beyond drama, MPCTN produces and distributes films in mass appeal genres including horror, comedy and action, designed to resonate widely as viewing habits continue to evolve across platforms. High-quality documentaries – recognised for a cinematic approach and focused on Islamic narratives, crime investigation, and educational content – further reinforce MPCTN's position as a trusted storyteller across formats.

Original production/co-production

MPCTN develops compelling, socially relevant original content rooted in real lives and everyday experiences, allowing audiences to connect authentically across platforms. MPCTN is actively involved in local production and regional co-production. Recent and notable collaborations include documentaries such as *Nomad Terakhir*, reality and variety collaborations like *Mr Player*, as well as drama productions including *Rumah Menanti Cahaya* and *Kicking of The Lemoi's Dream*. These projects reflect ongoing partnerships with Korea, China, Japan, Indonesia and Thailand, supporting cross-border creativity and extending the reach of Malaysian content across Southeast Asia.

Top shows are...

Separuh Nafas Cinta / Forced to the Altar

Abandoned on the eve of her wedding, Ariana is forced into a marriage of convenience with Hariz, her fiancé's younger brother. What begins as a six-month agreement turns into a quiet nightmare under one roof – ruled by a cruel, unforgiving mother-in-law. Trapped between duty and desire, Ariana and Hariz must survive love born out of sacrifice, pain, and impossible choices.

Cast: Ariana Yusof, Zazleen Zulkafli, Amri Dahlan (60x2/3 mins)

● Micro drama series (@dramasangat) TikTok

Keluarga Itu / That Family

Behind the respected image of a revered Tahfiz figure lies a family quietly unraveling. As Iman and Chempaka struggle to hold their household together, long-buried secrets begin to surface – testing faith, loyalty, and the true meaning of righteousness. When belief is put on trial at home, can virtue survive its hardest test?

Cast: Rosyam Nor, Umie Aida, Puteri Balqis
Genre: Drama (28x42 mins)

● No.1 Malay drama in 2025

● No.7 Google Trends of 2025 in Malaysia

● 1.2 billion social media reach (source: meltwater & sproutsocial)

● 11 million TV viewership in Malaysia

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.

The initial distribution is via email to our full database of over 12,500 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

Leah@contentasia.tv
(Americas/Europe)

Malena@contentasia.tv
(Asia Pacific/Middle East)

CJ@contentasia.tv
(China/Taiwan)



What's on where...

March 2026	2-5	Australian International Documentary Conference 2026 (AIDC)	Melbourne, Australia
	17-20	Hong Kong FILMART 2026	Hong Kong
	24-26	Series Mania Forum 2026	Lille, Hauts-de-France
	24-25	Sportel Asia 2026	Singapore
April 2026	23-28	Canneseries 2026	Cannes, France
	14-16	World Content Market 2026	Moscow
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
	20-23	31th Shanghai TV Festival 2026	Shanghai, China
	22-25	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
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
	21-1 Nov	37th Singapore International Film Festival (SGIFF) 2026	Singapore
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

* As of 20 February 2026

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

Bridgerton wins Thai streaming demand

Netflix series at 36.6x above av. market demand – Parrot



Bridgerton S4

Top 10 overall TV originals: Thailand

Rank	Title	Difference from Market Average (x times)
1	Jujutsu Kaisen	43.5
2	Bridgerton	36.6
3	A Knight Of The Seven Kingdoms	29.1
4	Fallout	26.7
5	Kamen Rider Zeztz	20.3
6	Hazbin Hotel	20.1
7	Stranger Things	19.6
8	Me And Thee	17.9
9	My Hero Academia	17.4
10	M Countdown	16.0

Top 10 digital originals: Thailand

Rank	Title	Platform	Difference from Market Average (x times)
1	Bridgerton	Netflix	36.6
2	Fallout	Amazon Prime Video	26.7
3	Hazbin Hotel	Amazon Prime Video	20.1
4	Stranger Things	Netflix	19.6
5	Heated Rivalry	crave (via HBO Max)	13.3
6	Khemjira	iqiyi	12.1
7	Pluribus	Apple TV+	11.6
8	Star Trek: Strange New Worlds	Paramount+	10.9
9	Landman	Paramount+	10.7
10	Mayor of Kingstown	Paramount+ (via MonoMax)	10.7

Date range: 2-8 February, 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



Editorial Director
Janine Stein
 janine@contentasia.tv
 Events Manager
CJ Yong
 cj@contentasia.tv
 ContentAsia Marketing & Awards
Heather Berger
 awards@contentasia.tv
 Design
Rae Yong
 Research
Rhealyn Rigodon
 iyah@contentasia.tv

Associate Publisher
 (Americas, Europe) and VP,
 International Business Development
Leah Gordon
 leah@contentasia.tv

Assistant Publisher
 (Asia/Middle East)
Malena Amzah
 malena@contentasia.tv

To receive your regular free copy of ContentAsia, please email contentasia@contentasia.tv

Published fortnightly by:
 Pencil Media Pte Ltd
 www.contentasia.tv

Copyright 2026 Pencil Media Pte Ltd.
 All Rights Reserved.