

Thailand's True, NTT DOCOMO Seal Content Deal

TrueVisions NOW Adds
Dedicated Japanese
Streaming Destination

About 125 Japanese TV shows make their way to Thai platform TrueVisions NOW this week in a first-of-its-kind deal backed by Japan's telco giant NTT Docomo. The long-term content agreement makes Thailand a hub for the latest "New Cool Japan" cultural export initiative. The slate, which launches on 25 March as part of a dedicated Japanese destination of TrueVisions NOW, involves dramas, variety shows and lifestyle programming drawn from 76 broadcasters/production companies across Tokyo, Osaka and Nagoya. New titles will be added to the dedicated Lemino Japanese Collection channel on a rolling basis.

The full story is on page 5



Prime Video's Biggest India Bet

54 Titles, Multiple
Languages, Loud Message
to Rivals

Amazon's Prime Video has announced its largest-ever Indian content slate – 54 series and films – strengthening India's position as a global content engine; tying up first-look deals with some of the country's most bankable talent; spreading the love more broadly to regional languages; highlighting theatrical ambitions; and boosting competitive stakes in an already wildly competitive market.

The full story is on page 4

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Moscow Calling: What's Attracting China's and Southeast Asia's Film Industries to the Russian Capital?

As government-backed cooperation agreements extend through 2030 and production costs climb across traditional shooting destinations, Moscow is positioning itself as Eurasia's most compelling alternative for Chinese and Southeast Asian filmmakers.

When Asian producers scout international locations, they typically look west to Hollywood or east to familiar Asian backlots. But a new contender is quietly reshaping the map: Moscow.

Russian capital has spent the past three years constructing one of Eurasia's most sophisticated film ecosystems. With purpose-built studio lots expanding annually, a 45% production rebate that rivals anything in the region, and high-level government cooperation frameworks already in place, Moscow is making a deliberate play for Chinese and Southeast Asian partnerships.

The question is no longer whether collaboration will grow - it's which producers will seize the moment first.

As the Moscow Film Cluster prepares to showcase its full capabilities at FILMART 2026 in Hong Kong (March 17-20, Booth 1E-A34), this is what Asian producers need to know about a production hub that's quietly becoming impossible to ignore.

The Infrastructure Proposition: More Than Just Soundstages

At the core of Moscow's offering lies Film Park, which has nearly doubled in size over the past year alone - from 180 to 356 hectares. With 35 permanent outdoor sets already constructed, including "Modern Moscow", "Moscow of Constructivism", "Brest Fortress", "Yurovo Airport" and "Vitebsk Railway Station," the park offers Asian productions the ability to shoot multiple time periods and geographical locations without leaving the city limits.

The scale of ambition becomes clearer when one considers expansion plans: by 2030, the park is projected to reach 1,110 hectares with 70 outdoor locations. Moscow's cultural leadership projects that 80% of all Russian films will utilize this infrastructure within five years.



Arcanar backlot at Film City



Virtual production at Film Factory

For Chinese and Southeast Asian producers accustomed to the comprehensive offerings of Hengdian World Studios, this model is immediately recognizable and reassuring. What makes this relevant for Asian productions: The ability to shoot European architectural periods (from medieval to Soviet constructivist) without expensive location travel. A single production can utilize the "Old Moscow" set for historical scenes and "Modern Moscow" for contemporary sequences, all within a 15-minute drive.

The Virtual Production Advantage

Perhaps the most technologically significant offering sits within the Film Factory: a 320-square-meter LED virtual production stage created by XOVP Studio, one of Russia's leaders in virtual cinematography. This facility, which Moscow has already demonstrated at the Shanghai International Film

Festival, allows filmmakers to create complex visual effects indistinguishable from location footage.

What makes this particularly relevant is the collaborative potential: Russian technical teams have developed specialized expertise in virtual production,

VFX, and post-production that can integrate seamlessly with Asian creative direction. The technical infrastructure exists; what's needed is creative partnership.

Russian studios have cultivated particular strength in genre films - especially science fiction, historical epics, and large-scale action sequences - supported by proprietary technologies and accumulated technical experience. For Chinese and Southeast Asian producers seeking to elevate genre production values, Russian technical teams offer a shortcut past the learning curve.

The Financial Calculation: 45% and What It Actually Means

The headline figure - a production rebate up to 45% - deserves closer examination. The structure combines a 30% cash rebate

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on qualifying Moscow expenses with an additional 15% in cost-offsetting advantages through hospitality offers, service discounts and additional financial supporting measures such as grants.

Launched in April 2025 specifically with international productions in mind, this rebate program represents one of the most competitive financial incentives in Eurasia. For Asian producers managing tight budgets in an increasingly cost-conscious market, the arithmetic becomes compelling: nearly half of eligible local spending returns to the production.

But the Moscow Film Commission sweetens the deal with services that rarely appear in budgets but consistently consume producer attention: free location scouting, permit assistance, street closure coordination, and dynamic filming support. These are the logistical headaches that Moscow explicitly removes from the producer's plate.

The Visual Palette: What's more beneficial

For Chinese and Southeast Asian cinematographers seeking to expand their visual vocabulary, Moscow presents something increasingly rare: a distinctly European aesthetic within reasonable travel distance from China.

The city offers layers of architectural history that simply don't exist elsewhere in Asia - medieval fortresses, Orthodox cathedrals with golden domes, Stalinist Gothic skyscrapers, Constructivist industrial buildings, and contemporary glass-and-steel business districts. All within a single metropolitan area.

This visual diversity allows Asian productions to shoot "Europe" without the costs and visa complications of pan-European shoots. A single Moscow-based production can access visual references ranging from St. Petersburg's imperial elegance to Soviet-era brutalism to hypermodern urban landscapes - often within the same day.

The Government Framework: Cooperation at the Highest Level

Cultural logic rests upon a political foundation. In May 2025, witnessed by the leaders of both nations, China's National



Modern Moscow backlot at Film City

Film Administration and Russia's Ministry of Culture exchanged the Action Plan for Co-Production Films Through 2030. This document formalizes cooperation across multiple dimensions: joint projects, mutual film distribution, film festival exchanges, archival preservation.

For producers considering long-term investments in cross-border production, this high-level endorsement matters. It signals that the bureaucratic pathways for co-productions - certification, distribution quotas, festival submissions - have been cleared at the highest levels.

The practical manifestation of this framework is the streamlined process for Russian-Chinese co-productions to receive national status in both countries, facilitating easier distribution and festival participation.

The Strategic Case for Chinese and Southeast Asian Producers

For Asian production considering Moscow, the value proposition can be summarized in five distinct advantages:

First, cost efficiency. The 45% rebate structure fundamentally alters production economics, allowing budgets to stretch further or resources to be redirected toward above-the-line elements.

Second, technical capability. From LED virtual production to specialized genre expertise, Russian crews offer world-class execution that can elevate Asian projects.

Third, logistical simplicity. The Moscow Film Cluster's integrated model - combining film commission services, studio facilities, location access, and post-production under one operational umbrella - reduces the fric-

tion of international shooting.

Fourth, governmental alignment. With bilateral agreements in place through 2030, co-productions benefit from streamlined certification and distribution pathways in both markets.

Fifth, visual diversity. Moscow offers Asian productions access to distinctly European visual aesthetics - architecture, urban planning, and natural landscapes that differ fundamentally from what is available elsewhere in Asia - expanding the creative palette for filmmakers.

Beyond the Transaction: Building Cinematic Bridges

The Russian-Chinese cinematic relationship has moved beyond experimental co-productions and festival curiosities. With bilateral agreements signed at the highest level and Moscow's film infrastructure expanding annually, the foundation for sustained collaboration is firmly in place.

For Chinese cinematographers seeking to expand their visual vocabulary, for producers looking to optimize budgets without compromising quality, and for studios aiming to access new markets - Moscow presents an opportunity that merits serious consideration.

The only question remaining is which producers will recognize the moment and act on it first.

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Prime Video's Biggest India Bet Yet

54 Titles, Multiple Languages, Loud Message to Rivals



Picture: Amazon MGM Studios

Picture: Himdee Shah

Prime Video has announced its largest-ever Indian content slate – 54 series and films – strengthening India’s position as a global content engine; spreading the love more broadly to India’s regional languages; highlighting theatrical ambitions; and boosting competitive stakes in an already wildly competitive market.

The decision to ramp up Indian production comes on the back of the country’s booming profile among Prime Video viewers around the world.

“A diverse mix of established storytellers and emerging creators are now shaping how audiences in India and across the world experience entertainment,” Prime Video says.

Shilangi Mukherji, Prime Video India’s director and head of SVOD business, said India ranked “among the top territories worldwide for attracting new Prime members” and that close to two-thirds of customers watched content in more than four local languages.

She added that over half of the most-watched Top 50 non-English titles on Prime Video globally in 2025 originated from India.

Prime Video hasn’t disclosed the dollar value of the new productions/acquisitions.

The slate announcements, made at the “Prime Video Presents” showcase in Mum-

The Traitors 2 (top); The Pyramid Scheme

bai, included new original scripted and unscripted series and films in Hindi, Tamil and Telugu; returning seasons of flagship franchises; and five theatrical films to be released under the Amazon MGM Studios banner.

The five Amazon MGM Originals showcased include True Story Films’ *Dilkashi*, about a couple “united by passion, torn apart by volatility and an obsessive third lover”, and Drongo Films’ *VIBE*, about a clueless slacker and his by-the-book best friend who find the fate of the nation in their hands when they accidentally stumble into a terrorist plot.

Six of the titles are licensed, including Annapurna Studios’ revenge drama *Dacoit* – *Oka Prema Katha* and director Vinay Kumar Sirigineedi’s *G2*, a sequel set six years after the events of the original film *Goodachari*.

The company also announced first-look production deals with two of Bollywood’s

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most bankable names: Hrithik Roshan’s HRX Films, contributing an original series (*Storm*) and film (*Mess*), and Alia Bhatt’s Eternal Sunshine Productions, with original film *Don’t Be Shy*. Both enter the streaming universe for the first time.

In addition to securing its content pipeline, the first-look deals potentially cut off oxygen supply to production relationships with rival platforms.

If there was any residue of doubt before Thursday’s announcement, the scale and composition of Prime Video’s new slate confirms Amazon’s progress well past the test-and-learn phase of its India entertainment strategy. The platform described the slate as reaffirming its “investment in India’s creative economy”.

The move is the company’s most overt foray into Bollywood’s traditional studio system. Insiders point out a “calculated escalation” in Amazon’s theatrical slate for India under the MGM Studios brand, saying it gives Prime Video leverage at every stage of a film’s commercial life.

Five films – including *Raftaar* starring Rajkumar Rao and directed by Aditya Nimbalkar, and *Dilkashi*, directed by Lijo Jose Pellissery with music by A.R. Rahman – will be distributed through Amazon MGM Studios India in cinemas before arriving on the streaming platform.

Headline original series are *The Revolutionaries*, directed by Nikkhil Advani and starring Bhuvan Bam and Rohit Saraf; *Matka King* starring Vijay Varma; *Raakh*, featuring Ali Fazal and Sonali Bendre; and *Vansh – The Kalyug Warriors*, billed as India’s first Hindi homegrown superhero series created for streaming.

Returning franchises include *Farzi S2*, *Panchayat S5*, and *Call Me Bae S2* along with the already-announced *The Traitors S2* as well as a Telugu version of the All3Media format.

Production houses working with Prime Video on the new slate include Banijay Asia (Indian adaptation of high-stakes social experiment format *The Alliance*); Dharmatic Entertainment (*Call Me Bae S2*, *Dono mile iss tarah*), D2R Films, Excel Entertainment, Tiger Baby Films, Emmay Entertainment, Abundantia Entertainment, The Viral Fever and Wallwatcher Films.

Amazon is also building something of a protective moat in committing to Telugu and Tamil titles (*Exam*, *Vadhandhi S2*, *Inspector Rishi S2*) alongside its traditional Hindi slate.

True, NTT DOCOMO Seal Content Deal TrueVisions NOW Adds Dedicated Japanese Destination

About 125 Japanese TV shows make their way to Thai platform TrueVisions NOW this week in a first-of-its-kind deal backed by telco giant NTT DOCOMO.

The long-term content agreement makes Thailand a hub for the latest “New Cool Japan” cultural export initiative.

The slate, which launches on 25 March, includes dramas, variety shows and lifestyle programming drawn from 76 broadcasters and production companies across Tokyo, Osaka and Nagoya. New titles will be added on a rolling basis.

The programmes will be available for free initially through TrueVisions NOW’s dedicated Lemino Japanese Collection channel.

Titles include Nippon TV’s *I’m Old Enough*, Fuji Television Network’s *Dr Ashura*, TV Asahi’s *Ossan’s Love* and *Heaven and Hell Soul Exchange* from TBS.

The Japanese content embrace is a high-profile move by True Corp’s newly installed chief content and media officer, Birathon Kasemsri Na Ayudhya, who said Thailand had been “entrusted as a strategic hub for soft power exchange” – language that may signal a quest to position TrueVisions NOW not just as a domestic streaming service but as a regional distribution node for Asian

content.

“This collaboration reflects True Corporation’s commitment to integrating digital technology, intelligent network infrastructure, and innovation with a comprehensive content ecosystem to elevate premium entertainment experiences for Thai audiences,” he said.

NTT DOCOMO senior EVP, Takeshi Saito, said the decision to prioritise Thailand was driven by the country’s “rapidly growing entertainment market”, long-standing cultural ties with Japan, and “advanced digital infrastructure”.

He framed the deal as a cultural bridge rather than a purely commercial one, with an ambition to build “the largest and most vibrant community of Japan enthusiasts in Thailand”.

The signing ceremony in Bangkok on Friday afternoon was attended by officials from Japan’s Ministry of Internal Affairs and Communications and the Japanese Embassy.

The announcement comes amid rising streaming competition in Southeast Asia, and increasing cross-border collaboration.

Financial terms of the deal were not disclosed.

Takeshi Saito



Birathon Kasemsri Na Ayudhya



Microdrama Mania Sweeps Cambodia

Authorities Back New "Tourism Content Ecosystem"



Nick Tan, OMG (left), Kim Minea, Cambodia Tourism Board

Cambodia has joined the microdrama race, tying up with Oceanus Media Global (aka OMG Studios) to roll out a "Microdrama-Led Tourism Content Ecosystem".

The initiative, part of Filmart's micro mania conversations, is being billed as "tourism reimaged" and is part of the country's stepped-up bid to grow its share of location services spend in the region.

Still at MoU stage, the deal with OMG "signals a shift away from traditional destination marketing," the newly minted partners said in Hong Kong during an event heavy with government-backed incentive messaging.

The microdrama initiative leverages "short-form storytelling, cross-border talent, and digital-first distribution to position Cambodia as a culturally rich, modern, and globally appealing travel destination".

The collaboration will draw on OMG's regional talent network, including its South Korean talent bureau (OMGT), to enable cross-cultural storytelling formats.

Officials talked about how the new strategy integrated storytelling, real-world locations and local partnerships into a scalable content ecosystem. Cultural landmarks, lifestyle venues, and experiential destinations across Cambodia will be "embedded into narrative-driven content, allowing audiences to discover the country through lived, emotional experiences".

"By embracing new storytelling formats and digital platforms, we are able to connect with new audiences and showcase the depth and vibrancy of Cambodia in a more engaging way," said Cambodia Tourism Board CEO, Kim Minea.

OMG boss Nick Tan talked about storytelling and the future of tourism marketing. "Through microdramas and cross-border collaboration, we are building a content ecosystem that allows audiences to experience Cambodia emotionally before they even arrive."

The first slate of microdramas is currently being developed. Details have not been released.

Come Film With Us: The Incentive Arms Race Heats Up

Governments, City Bosses, Studio Facilities Hang Out Their Finest in Hong Kong



Spotted @HK Filmart: Moscow's rebate

The stands at Hong Kong Filmart told their own story this year. Behind the flags and the finery, serious competition is underway in corridors of power to attract film and TV crews.

Although lower key than at Busan's Asian Contents & Film Market (ACFM) in

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2025, countries, cities and studio facilities at Filmart this year put incentives front and centre of their pavilions, showcases, stands... and T-shirts.

Malaysia kicked off the four-day extravaganza in Hong Kong with an hour-long session highlighting the country's box-office wins over the past year, grand plans to cement its role as a South-east Asian production hub, and a slew of incentives that include upsized rebates of hundreds of millions of dollars over five years covering both local and international productions across genres.

Azmir Saifuddin Motalib, CEO of Malaysia's National Film Development Corporation (Finas), outlined the country's attractions, pointing to box office record breakers, and industry boosting legislative and regulatory changes along with the approval of a RM300 million/US\$76 million budget for film rebates.

"These are some of the strengths we are pushing for the next five to 10 years," he said, talking too about regional initiatives that cover, among other sectors, technology. "We want to boost our local films not just within Malaysia but throughout the region," he said.

If Thailand, which has one of the most developed location services infrastructure in Asia, decided to focus on its Boys Love (BL) muscle this year, neighbouring Cambodia put its physical attractions front and centre of its presence in Hong Kong.

Cambodia's tourism team drew attention to iconic landmarks such as Angkor Wat, put stills of Angelina Jolie on screen as a testimonial to its attractions, and highlighted a new location scouting programme that covers on-ground costs, including accommodation and guide for five days.

Under the banner of "Cambodia, Your Next Film Destination", government agency the Cambodia Film Commission presented a list of pros, including easy visa and film permit application processes, low production costs, a "stable and peaceful land with friendly smiling people" and a "supportive

government".

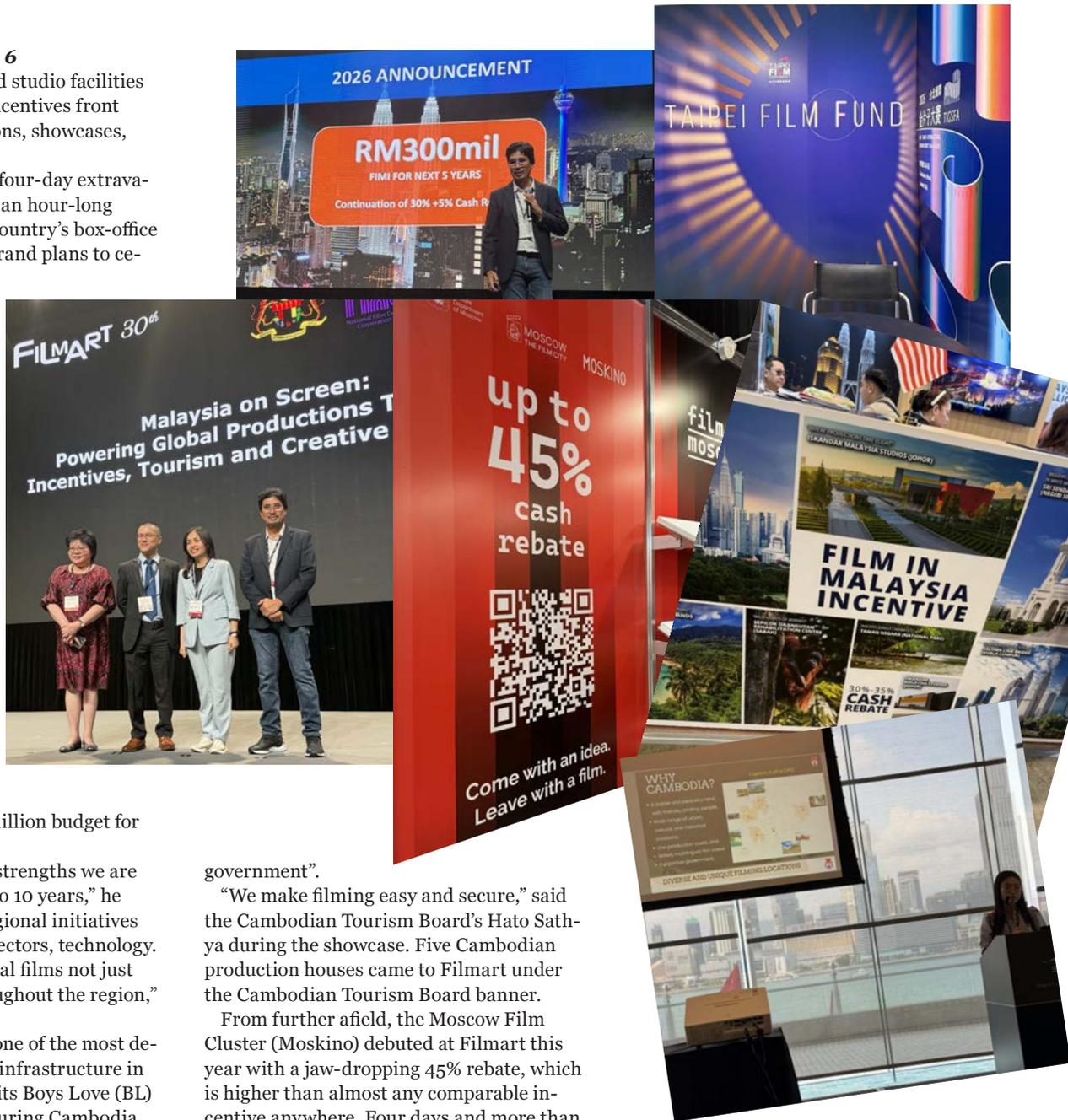
"We make filming easy and secure," said the Cambodian Tourism Board's Hato Sathya during the showcase. Five Cambodian production houses came to Filmart under the Cambodian Tourism Board banner.

From further afield, the Moscow Film Cluster (Moskino) debuted at Filmart this year with a jaw-dropping 45% rebate, which is higher than almost any comparable incentive anywhere. Four days and more than 100 meetings later, the delegation left Hong Kong enthusiastic about its prospects.

"Our presence at the market was highly productive," CEO George Prokopov told us as the show closed.

"For us, this participation was not merely about visibility; it was a strategic effort to position Moscow as a competitive and welcoming destination for international film production," he said, adding: "We look forward to building on the connections established in Hong Kong as we continue to foster cross-border collaboration.

Moscow isn't the only place looking to Asia. Slovenia stepped up with a Film in Slovenia campaign that promoted the



country as a place "where the Alps kiss the Mediterranean" and highlighted a cash rebate of up to 25% (and no minimum spend) for feature films, documentaries, TV drama and animation.

While incentive programmes have long played a crucial role in production decision making, their implementation in Asia has been uneven and rife with politics and false starts. At the very least, their higher visibility in Hong Kong this year signals a new era. Governments have seen the benefits. And they clearly want a piece of it.



ContentAsia's interview series goes behind the trophies, into the decisions, risks and creative calls that turned shortlisted ideas into ContentAsia Awards' winners. As we count down to the launch of this year's Awards ceremony in Bangkok on 27 August 2026, we lift the lid on how Asia's standout projects actually get made. Entries close on 30 March.

The Making of... *Hotel Saltwater*

Based on Chen Tseng-chih's 2017 book *Hotel Saltwater: Tai Chen-yao's Revolutionary Youth*, *Hotel Saltwater* (鹽水大飯店) is about an agricultural reform activist in the 1970s, when Taiwan was under martial law. The 2024 prime-time period drama was produced by PTS for Taigi TV. The TV series won the ContentAsia Award 2025 for Best Book-to-TV Adaptation Made in Asia. We spoke to director Cheng Wen-tang about the series...

What attracted you to this story? I'll say it's Mr. Tai (Tai, Chen-Yao, 戴振耀), the real-life inspiration from the original story. He and his friends used to fight not only for democracy but also for their aspirations in life. Although their fighting process was laden with obstacles and oppression, their dedication moved me deeply. Besides, their love stories are so romantic and filled with charming details. This is what attracted me most to this story.

Taiwan has produced a wave of politically themed dramas in recent years. Where does *Hotel Saltwater* sit within that broader creative movement? The creative team behind *Hotel Saltwater* aimed to fulfill our duty as Taiwanese citizens by telling unique stories of Taiwan. We did so to capture the spirit of our pioneers who fought for Taiwanese democratisation with determination and courage.

Was the TV series conceived primarily for a domestic audience or with international viewers in mind? Our ambition is to internationalise local stories. This series features a captivating ensemble cast. Elements such as romance tested by hardship and moral complexities of surviving and friendship betrayal, are all universal themes that are relatable to global audiences.

The series revisits Taiwan's martial law era. What responsibility did you feel in dramatising such a politically sensitive and still resonant period of history? Our core creative philosophy is to



Hotel Saltwater



Director Cheng Wen-tang

depict the social and political landscape of this significant era through the lens of vivid characters and storytelling.

Has audience response differed generationally? Based on the feedback from the majority of our viewers, audiences seemed to respond to this series without generational differences.

How did you balance historical authenticity with the need to create an emotionally accessible narrative for contemporary audiences? While remaining faithful to the historical timeline and events, we focused on crafting compelling human conflicts as well as creating charismatic protagonists.

What was the commissioning process? Was this project platform-driven,

broadcaster-led, or developed independently before attaching partners?

The creative team and the TV station co-developed this project.

How did you structure financing, and what role did public funding or platform partnerships play?

The series is a co-production by three entities, with Taigi TV Station (Taiwan Public Television Service Foundation) serving as the primary financier.

What were the biggest production challenges in recreating 1970s Taiwan?

We developed this series in a climate of creative freedom. Basically, everything went pretty well, thanks to our exceptional cast and the professional linguistic support from the TV station. The greatest challenge was location-scouting and reconstructing the sets.

Looking forward, do you see Taiwanese historical storytelling becoming more globally exportable? And what do you think needs to happen structurally for that to scale? We believe the priority is to establish professional, large-scale studios.



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 12,600 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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MOONBUG

Moonbug is an award-winning global entertainment company inspiring kids to laugh, learn, and grow. Home to some of the world's biggest kids' brands – including CoComelon, Blippi, and Little Angel – Moonbug makes enriching content available on more than 150 platforms worldwide, including Netflix, Disney+, BBC iPlayer, and YouTube Kids. Its brands also span music, audio, games, consumer products, and live experiences.

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Amrita Sindhu

Trends & Outlook 2026

“Omnichannel preschool is now the baseline. Young families move seamlessly between YouTube, AVOD, SVOD and linear, and expect trusted kids' brands to move with them. The opportunity is to activate the same IP across open and closed ecosystems, optimised for discovery, safe profiles and long-term retention rather than treated as silos.

Preschool is increasingly education-centric and co-viewing led. Commissioners and advertisers prioritise content that blends early learning, social-emotional development and cultural discovery in formats parents are happy to watch alongside their children, enabling curated “safe learning” hubs, themed rails and family-resonant brand partnerships.

360° IP ecosystems are now expected. Shorts, games, live experiences and location-based activations are core to keeping kids engaged within a platform's universe, unlocking sponsorship and retail, and helping local services stand out from global players.”

Asia focus in 2026

“Deepening distribution in Asia means dedicated channels (Moonbug Channel, Blippi & Friends), localised productions and robust on-demand libraries, plus branded partnerships and live or pop-up activations that keep Moonbug IP front-of-mind, helping clients drive acquisition, retention and sponsorship-led revenue around beloved children's brands.”

Amrita Sindhu, Head of Distribution and Partnerships, APAC

Genres

Moonbug Entertainment offers family entertainment in Asia, through a mix of curation of our current content on linear and digital platforms with regional partners, and original content and collaborations with local partners such as Mediacorp and Sanrio. Our stories focus on music-driven learning, early childhood development, and everyday life skills. Designed for children aged 0–6 and trusted by parents globally, Moonbug's portfolio combines high-quality storytelling, repeatable formats, and proven engagement across platforms.

These genres are distributed widely across linear television, AVOD and SVOD platforms, as well as branded digital and social channels, ensuring broad reach and consistent audience engagement across Asian markets.

Original production/co-production

Moonbug continues to develop local and locally relevant productions, collaborations, and formats for Asia, anchored by its globally recognised IP. Recent initiatives include a new multi-year global partnership with Sanrio to create a cross-over preschool series, titled *CoComelon Playdates with Sanrio Friends*, bringing Hello Kitty, Cinnamoroll, and other Sanrio characters together with JJ and friends. Debuting in 2026, the series is positioned as a major tentpole for Asian audiences.

Moonbug also works closely with regional channels and platform partners across Asia, including Moonbug Channel carriage with curated line-ups featuring *CoComelon*, *Blippi*, and *Little Angel*, supporting local scheduling, curation, and language versions.

Blippi's Singapore Adventures is a 20-episode co-produced live-action series with Mediacorp that takes Blippi to iconic Singapore locations. The series is tailored for regional families while remaining fully exportable to global markets.

Additional brand collaborations include partnerships with travel and lifestyle brands such as AirAsia, through *AirAsia Buds* animated shorts, telling Asia-based adventure and discovery stories designed for young children and families.

Top shows are...



CoComelon remains the world's most-watched preschool brand, with new episodes focused on early learning, emotional development, routines, and family moments, available in multiple Asian language dubs.

Blippi continues to perform strongly with new adventures that encourage curiosity, problem-solving, and real-world exploration, supported by extensive localisation.

Little Angel is a fast-growing preschool favourite featuring original songs that help children learn through everyday experiences, widely available in local Asian languages.

Two the Point with
Patrick Frater & Janine Stein



The 30th edition of Hong Kong Filmart closed on Friday evening with – as expected – microdramas and AI front and centre of the conversations; hot and cold running location incentives and production rebates; enthusiasm over high-end TV series and Chinese films; and free-flow BL/GL stars from Thailand.

The event opened last Tuesday with show organisers, the Hong Kong Trade Development Council (HKTDC), expectations of about 790 exhibitors from a record 38 countries and regions and 7,700 industry professionals from 50 countries and regions. The closing numbers published on Friday hit 8,000 delegates from 53 countries and regions.

About 40% of delegates were from Hong Kong and mainland China, and the others from Asia and the rest of the world. First timers included Belgium, Myanmar, Poland, Sri Lanka and Uzbekistan. The global mix also included Cambodia, Malaysia, Thailand and Vietnam along with Canada, France, Italy, Korea, the U.K. and the U.S., among others.

The four-day market featured about 40 different events, including content showcases, press conferences and panel discussions, organisers said, plugging the show as “exemplifying Hong Kong’s position as a centre for cultural and artistic exchange”.

A new initiative this year – Producers Connect – brought together more than 100 producers from around the world. The programme was jointly organised by Hong Kong’s Culture, Sports and Tourism Bureau, the Cultural and Creative Industries Development Agency, the Hong Kong Film Development Council and the HKTDC.

The post mortem – including the focus on microdrama and AI – is all in the latest episode of *Two the Point with Patrick Frater and Janine Stein*, recorded live at the Hong Kong Convention Centre on the final day of the market.

00:47-03:50 | Shiniest shows with the biggest buzz – PCCW Media’s *The Season*, which releases in June, & Fifth Season’s *The Night Manager Hong Kong*.

[Listen to our whole conversation with The Ink Factory’s Simon Cornwell about the adaptation here.](#)

Unconfirmed chatter puts the budgets for both at around US\$18 million, which is way more than normal spend in Asia.

05:17-06:12 | *Cold War 1994* film premiere, a prequel to the Hong Kong spy-action franchise, boasting a star-studded local cast alongside Hugh Bonneville and Aidan Gillen. A second prequel, *Cold War 1995*, is being planned.

06:12-08:23 | **Boys Love (BL)** and to a lesser extent **Girls Love (GL)** is where Thailand played to its strengths, although there was much more that Thailand brought this year. The BL/GL Showcase drew enough screaming fans for organisers to break out crowd-control barriers. Did they need them? Probably not, but it’s a classic fan-meet touch, which is what the genre and its preference for YouTube is really all about.

08:30-13:18 | **Microdrama** Who are you if you don’t have a microdrama – or plans to make/buy/launch one/some? Hurling from what seems like obscurity to some kind of maturity in about a year, a microdrama angle (or the illusion of one at the very least) was a must-have at Filmart. Traditional producers continue to pile in, including China’s Linmon and Singapore-listed mm2.

13:18-16:52 | **AI: A Tool, Not a Replacement** AI – zero surprise here – was a major theme, and woven into almost every conversation as a tool for (mostly) good. Who you really really want on your team right now are people who know how to prompt for best results.

16:52 – 24:32 | **Star Speakers:** Hong Kong filmmaker Peter Chan, clearly confident enough to say he’s scratching his head on where we go from here; his love/hate views on government subsidies; and why he is “starting to sound like an old fart now”.

24:51 – 26:55 | **iCable Revival** No, Hong Kong’s iCable – one of the first and once among the most powerful pay-TV operators in Asia – is not re-heating pay-TV (for one, it already relinquished its license). New bosses have put the revitalised free-TV biz in the hands of Ivy Wong and Cora Yim. The new iteration is young, trendy, and Cantopop-flavoured, with events and fan engagement built in.

26:55 – 31:17 | **Location Services & Government Incentives** A beauty pageant for film incentives and unique/unusual/varied physical filming locations, won by Russia with a high 45%, Malaysia’s RM300 million extended programme, and sweeteners such as Cambodia’s offer to pay for site recces. **(See page 6)**

2THE POINT

with Patrick Frater & Janine Stein



GREENLIGHTS & GROUND TRUTHS

ContentAsia's Conversations with Asia's Creators



Big Screen Bets:

Donovan Chan
on Vietnam Film Investments



PARAMOUNT X Warner Bros:

The Asia Angle



Nizam Razak

Papa Zola The Movie: A new dawn for Malaysian animation

Has He Cracked Streaming in Indonesia?

Mark Francis
on Vidio's Local Content Strategy



Lina Tan

Who Are Women Really Slaves To? Inside Malay-language Horror Film "Khadam" with Lina Tan



Rewriting the Spy Playbook: The Ink Factory's Asia Strategy with Simon Corrigan

A Billion Views & Counting: Scaling Asian Drama on YouTube with Studio 886's Dennis Yang



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



What's on where...

March 2026	24-26	Series Mania Forum 2026	Lille, Hauts-de-France
	24-25	Sportel Asia 2026	Singapore
April 2026	14-16	World Content Market 2026	Moscow
	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

Animation Sweeps Taiwan Demand

Frieren: Beyond Journey's End Leads – Parrot Analytics

Taiwan's two highest-demand titles for the latest week are anime – *Frieren: Beyond Journey's End* (30.3x) and *Jujutsu Kaisen* (30.2x). Their demand scores as per Parrot Analytics' data – are nearly double *Bridgerton's* 18.2x, suggesting anime has an exceptionally passionate fanbase in Taiwan that the streaming-only chart masks entirely.

Netflix is the clear demand leader in the digital rankings for the week of 2-8 March, accounting for six of the top 10 made-for-streaming titles in Taiwan. Apple TV+ has

two entries and Prime Video two.

The data shows a notable drop-off after the top three – *Bridgerton* (18.2x demand for the average show in the market), *The Art of Sarah* (16.4x), and *Can This Love Be Translated?* (16.2x) – with a roughly 2-point gap before *Monarch: Legacy of Monsters* at 14.3x. The top three are pulling significantly ahead of the rest.

The digital chart shows broad tastes – sci-fi, romance, adult animated comedy, thriller and horror/drama.

Top 10 overall TV originals: Taiwan

Rank	Title	Difference from Market Average (x times)
1	<i>Frieren: Beyond Journey's End</i>	30.3
2	<i>Jujutsu Kaisen</i>	30.2
3	<i>Bridgerton</i>	18.2
4	<i>The Art Of Sarah</i>	16.4
5	<i>Can This Love Be Translated?</i>	16.2
6	<i>Phineas And Ferb</i>	14.8
7	<i>A Knight Of The Seven Kingdoms</i>	14.4
8	<i>Monarch: Legacy Of Monsters</i>	14.3
9	<i>My Hero Academia</i>	14.2
10	<i>One Punch Man</i>	13.9

Top 10 digital originals: Taiwan

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Bridgerton</i>	Netflix	18.2
2	<i>The Art Of Sarah</i>	Netflix	16.4
3	<i>Can This Love Be Translated?</i>	Netflix	16.2
4	<i>Monarch: Legacy Of Monsters</i>	Apple TV+	14.3
5	<i>Stranger Things</i>	Netflix	13.8
6	<i>Slow Horses</i>	Apple TV+	12.3
7	<i>The Resurrected</i>	Netflix	12.2
8	<i>Hazbin Hotel</i>	Amazon Prime Video	11.3
9	<i>Black Mirror</i>	Netflix	11.2
10	<i>Fallout</i>	Amazon Prime Video	11.2

Date range: 2-8 March 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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