

Ramadan: “No Longer a One-Month Peak”

2026 Marks an Inflection Point for MENA Content Economy, new report says

2026 marks an inflection point for the content economy in the Middle East and North Africa, a new report by DICM says. “For decades, Ramadan has been the cornerstone of television in MENA, a period defined by appointment viewing, family rituals, and peak advertising revenues,” the report – Ramadan 2026: The Reinvention of MENA’s Content Economy – says. That is no longer the case.

The full story is on page 4



Mediacorp returns Malay talent show

Anugerah debuts on 25 August after five-year hiatus

Singapore’s Mediacorp is returning flagship Malay talent discovery competition – *Anugerah* – this year after a five-year hiatus.

The 10-week show debuts on 25 August on online platform meWatch and linear channel Suria, with digital exclusive content on TikTok, YouTube and social media platforms.

Online submissions run from 11 to 29 May, followed by live auditions on 6, 7 and 13 June. 30 finalists will compete for the grand prize of S\$25,000, awarded during the finale on 27 October.

The show is hosted by radio personality Fadli Kamsani and actress Lydia Asyiqin.

More at www.contentasia.tv

K-drama struggles in the U.S., U.K.

And the feeling is mutual, a look at Netflix’s rankings shows



Pictures: Netflix

Bloodhounds season 2

Parts of the world have fallen hard for Korean TV series – but the love story was decidedly one-sided in April. Meanwhile, in the U.S. and the U.K. – markets that top distributors’ wish lists – audiences are ice-cold on Korean blockbusters.

Across four weeks to 26 April, Korean content occupied 72% of Netflix’s top 10 TV titles in Korea. U.S. shows barely-barely registered, and only if you squinted at the list and cast your eyes down. European content didn’t appear at all. Not a lot from Asia either.

While Korean dramas consistently rank in Netflix’s global non-English TV charts, Netflix’s audiences in Korea remain uniquely uninterested in non-Korean content.

The April exceptions were Japanese anime and two U.S. series – *BEEF*, with its strong Korean theme, and U.S. crime drama, *The Cleaning Lady*, a thriller about a brilliant Cambodian-Filipino surgeon (played by French actress Elodie Yung) working as an undocumented cleaner in Las Vegas while trying to save her critically ill son.

Japanese anime series – *Jujutsu Kaisen*, *One-Punch Man*, *Daemons of the Shadow*

Realm and *Witch Hat Atelier* – maintained positions on Korean charts across multiple weeks, very occasionally reaching the top five. Even so, they remained marginal – accounting for roughly 20-30% of the top 10 across the four weeks we looked at.

China contributed one title – iQiyi period drama *Pursuit of Jade* – for one week in April.

The month opened with 80% of the top 10 titles in Korea filled by Korean shows, topped by boxing drama *Bloodhounds* season 2, with legal fantasy *Phantom Lawyer* at #2 followed by travel reality show, *Ready or Not: Texas*.

This dropped to 70% in week 2, with *Bloodhounds* S2 retaining its top spot; and 60% in week three, with *Bloodhounds* holding firm at #1. Week four (20-26 April) was back up to 70% Korean, with *Bloodhounds* pushed into second place by slice-of-life black comedy limited series *We Are All Trying Here*.

Korean streaming audiences are clearly not sampling the world. They’re not exploring what’s trending globally. The appetite for domestic content is so dominant it

Continued on page 2

What Korea Watched on Netflix in April



Source: Netflix Top 10 weekly rankings. Chart: ContentAsia

From Page 1

crowds out virtually everything else.

Korean producers meanwhile, struggling with soaring domestic production costs and bewitched by something they (and others) call “international stories” or “content for an international market”, are making a beeline for the U.S., and are attempting to crack Europe.

How’s that going?

In April, not so well.

Drilling down into country-specific rankings shows a starkly different story from the popular global streaming narra-

tive driven by the *Squid Game* halo.

Unless you consider *BEEF* to be Korean (which Netflix doesn’t), U.S. audiences didn’t watch a single Korean TV title in April for enough hours to make the top 10.

Turning to the U.K., which had no Korean titles on its Netflix top 10 for the first week of April (30 March to 5 April). For the following week (6-12 April), nothing again. What about the next week (13-19 April)? Zero. And the week of 20 April? Zero too.

The feeling is clearly mutual.

Korea's broadcast innovation re-org; KRW73b earmarked

Korea’s Broadcasting and Communications Commission has earmarked a total of KRW 72.767 billion for broadcast media sector R&D over the next five years through 2030. Eight new projects will participate in the “Digital Media Innova-

tion Technology Development Project (Innovation R&D)”.

This year’s priority has been to integrate and re-organise 14 “previously fragmented” innovation projects, the commission said.

Harsh Deep Chhabra joins Gaurav Banerjee at SPNI

Harsh Deep Chhabra is joining Gaurav Banerjee’s leadership team at Sony Pictures Networks India as head – strategy & new business, the Mumbai-based company said at the weekend. He joins

SPNI from Godrej Consumer Products, where he served as Global Media Head. Chhabra previously worked at Mindshare (GroupM, WPP), Zee Entertainment, Turner International and Radio City.

AI3 MEDIA INTERNATIONAL

DELIVERING UNMISSABLE CONTENT

CHANNEL 4’S MOST STREAMED FACTUAL DRAMA SINCE 2021

DIRTY BUSINESS

SPOTLIGHTING THE GLOBAL WATER POLLUTION CRISIS



THE GUARDIAN



TIME OUT



THE INDEPENDENT



THE TELEGRAPH



THE TIMES



THE DAILY MAIL

100%

ROTTEN TOMATOES

SOURCE: CHANNEL 4



Philippines' GMA takes to the high seas

Philippines' network GMA sets sail this month in a new distribution partnership that puts its international channels on board commercial vessels around the world.

Under the agreement, Home2US Communications and tech partner FrontM will deliver GMA Pinoy TV and GMA Life TV to Filipino seafarers across global shipping fleets.

The collaboration aligns with GMA's 2026 theme, "The Heart of Global Pinoys" and targets Filipino maritime workers who spend extended periods away from home.

GMA Pinoy TV will carry flagship news and entertainment programmes, including magazine show *Kapuso Mo*, *Jessica Soho*, *24 Oras*, *Family Feud Philippines* and *Bubble Gang*, while GMA Life TV features lifestyle content spanning travel, food, and culture.



Tencent, IMDA align on "digital wellness"

Mainland Chinese tech giant Tencent and Singapore government agency, the Infocomm Media Development Authority (IMDA), launched a digital wellness campaign at the weekend, aiming to help families "build healthier relationships with gaming and digital technologies".

The campaign – "Beyond the Screen: Healthy Digital Play" – positions gaming not as a threat but as a tool for connection, fostering communication, teamwork and strategic thinking when guided by constructive routines.

Under the agreement unveiled on 2 May, Tencent will co-develop educational content with IMDA and organise four community outreach events expected to reach 4,000 participants across the region.

The company is also committing S\$25,000/US\$18,500 to the Digital for Life Fund, matched dollar-for-dollar by the Singapore government to support digital wellness projects.

Social service organisations from five Southeast Asian countries were at the launch event in Singapore, signalling a regional shift in how policymakers and tech companies frame digital play.

Debut Films Win Focus Asia @ Udine Awards go to Chinese-American, Malaysia-S'pore features



Focus Asia

First-time filmmakers swept the board at Focus Asia 2026, which closed in the Italian town of Udine on Friday with two debut features claiming festival prizes.

Naked in Glendale, a Chinese-American coming-of-age film directed by Hao hao Yan, scooped the inaugural White Light Focus Asia Award, worth US\$20,000 in post-production services.

Produced by Jane Zheng (Seesaw Productions) and Julia Xu (Q&AEntertainment), *Naked in Glendale* is about a 12-year-old Chinese model student and her inexperienced teacher who develop secrets as they relocate to a Christian school in the U.S. under an Elite Education programme.

Somewhere in the South, the Malaysian-

Singaporean debut from director Ce Ding Tan and producers Edward Lim (Evil Genius Studio) and Anthony Chen (Giraffe Pictures), won the award from Taiwanese government agency, TAICCA.

The film tracks a political campaign that descends on a small Malaysian town. When its tiger mascot becomes an unexpected celebrity, a restless young man is forced to become the tiger himself to keep it.

The 11th edition of the Focus Asia event – part of the annual Far East Film Festival (FEFF) – drew over 200 industry participants from 40 territories, hosting 13 projects in development, 6 works in progress, and nearly 250 one-on-one meetings across three days of panels, case studies and networking.

CONTENTASIA INSIDER
 Daily News about Asia's content industry
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Ramadan: “No Longer a One-month Peak”

2026 marks an inflection point for MENA content economy, new report says

2026 marks an inflection point for the content economy in the Middle East and North Africa, a new report by DICM says.

“For decades, Ramadan has been the cornerstone of television in MENA, a period defined by appointment viewing, family rituals, and peak advertising revenues,” the report – Ramadan 2026: The Reinvention of MENA’s Content Economy – says.

No more. “What was once a broadcast-dominated season has transformed into a sophisticated, multi-platform content ecosystem, one that reflects deeper shifts in technology, audience behavior, and monetisation strategies,” the report says.

Ramadan 2026 also marked a new phase in platform competition. “Rather than fragmentation, the market is moving toward consolidation through bundled offerings,” the research paper shows. These mix local Arabic originals, Hollywood blockbusters and premium international series in a single integrated subscription.

Citing data from the eCinema Report, DICM says about 244 original series – a 68% year-on-year increase – were produced across 17 Arab countries this year. “This growth signals a structural shift: Ramadan is no longer a one-month peak, but a strategic battleground for sustained audience engagement.”

Viewership patterns in 2026 highlight a decisive shift toward digital platforms. While traditional TV remains relevant, especially among older audiences, Connected TV (CTV) and streaming services now dominate consumption habits, with 56% of MENA viewers preferring digital-first viewing.

Ramadan’s unique lifestyle continues to shape engagement, the report says. Peak viewing occurs between 8pm and 2am, reflecting post-Iftar routines and late-night social habits. Average daily viewing surpassed five hours, with a 32% spike on the first day of Ramadan compared to the previous week.

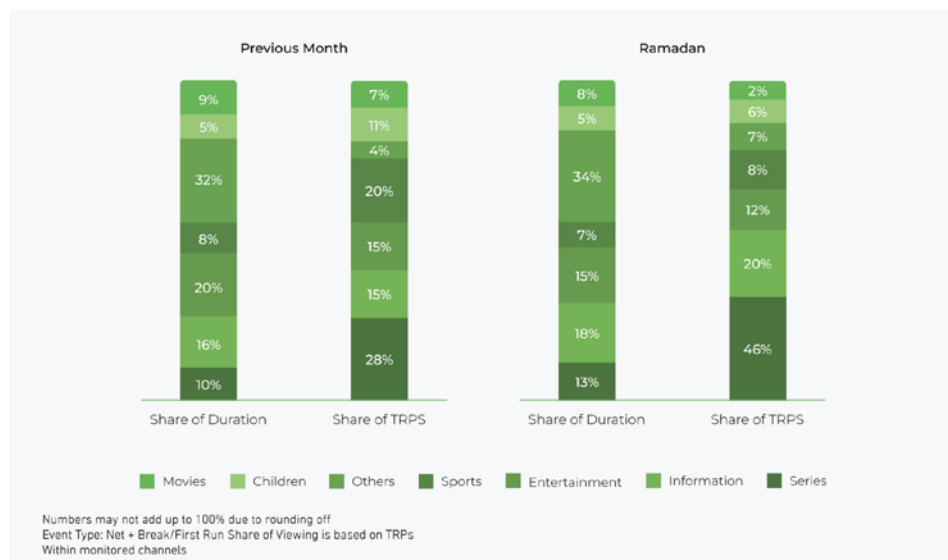
“The message is clear: Ramadan audiences are no longer platform-loyal, they are content-loyal,” the report says.

Drama continues to be the undisputed driver of engagement. In Saudi Arabia, series-driven TV ratings nearly doubled, reinforcing scripted content as the core of Ramadan programming.

Across the region, content preferences remain rooted in cultural relevance.

GENRE VIEWING SHIFTS DURING RAMADAN

- TRP share of Series surges from 28% to 46%, making it by far the dominant content type during Ramadan.
- TRP share of Movies drops sharply from 7% to just 2%, as audiences consolidate around drama series.



Ramadan 2026: The Reinvention of MENA’s Content Economy/DICM, MRC Saudi

Egypt leans into social dramas and star-led productions, while Qatar emphasizes religious and historical narratives, and Morocco blends family series and comedy.

At the same time, a noticeable shift is underway.

“The industry is moving away from large-scale historical epics towards family melodramas, psychological thrillers, and light comedies with social themes. “This reflects both changing audience tastes and economic realities, as producers prioritise efficiency without compromising engagement,” the report says.

In Saudi Arabia, Ramadan 2026 reinforces a clear trend: series dominate audience attention.

Television Rating Point (TRP) share for series surged from 28% to 46%, making them the primary driver of viewing during the season. TRP share is the percentage of total TV viewing time that a particular content category (in this case, series) captured during a specific period.

In contrast, movies declined sharply from 7% to just 2%, as audiences shifted toward ongoing, episodic storytelling rather than one-off content. Other genres like entertainment, information, sports, and children’s

programming remain present but play a supporting role, with significantly lower engagement.

The report pinpoints the dominance of the 15-minute drama format as “perhaps the most significant structural change in Ramadan 2026”.

“Once experimental, it has now become the industry standard,” the report says, adding that this shift is driven by multiple factors. These include faster storytelling with no filler episodes; viewer preference for shorter, bingeable content; cost efficiency, allowing more titles and talent diversity. “For younger audiences especially, the 30-episode format is increasingly seen as outdated,” it says.

In addition, mobile-first, bite-sized vertical storytelling is emerging as a fast-growing content format, with strong awareness translating into active consumption.

Another turning point this year is the clear rise of audio content, with double-digit increases in consumption.

“For broadcasters, platforms, and producers alike, the question is no longer just what to air during Ramadan, but how to build content ecosystems that sustain engagement long after it ends,” the report says.

Muller leads MPA production boost

Association strengthens Asia-Pacific film & TV advocacy

The Motion Picture Association (MPA) today named Paul Muller as VP, production policy, Asia-Pacific, reporting to Trevor Fernandes, SVP and deputy MD, head of policy and government affairs, Asia-Pacific. The appointment is effective immediately.

In his new role, Muller will lead the MPA's engagement with governments across the Asia-Pacific region "to advance policies that support the production of local and international film and television, strengthening the region's position as a globally competitive production hub", the MPA said in its announcement.

Muller retains his role as CEO of the MPA's Australia New Zealand Screen Association (ANZSA), where he has been a key advocate for improvements to Australia's screen production incentive system.

This has contributed to a record AUD\$2.6 billion/US\$1.8 billion investment in scripted screen content. In New Zealand, his work to support a more streamlined incentive framework underpinned NZD\$1.25 billion/US\$800 million in international production investment, help-



Paul Muller

ing expand employment and skills across the screen sector.

Before he joined ANZSA, Muller held senior commercial leadership roles in the global entertainment industry, including VP & MD of Paramount Home Media Distribution Australia for a decade. He previously worked for EMI Music and Universal Music in the Netherlands.

From CEO to Chilli Farmer

The Rise and Fall of a Microdrama Star

About 200 titles into his microdrama acting career, 28-year-old leading man Zhang Xiaolei's script these days is filled with chilli peppers. The actor has, he tells local platforms, swapped his days in front of the camera for life on a farm in the northwestern Chinese province of Qinghai.

Blame AI, which he says has decimated his once-lively, if short-lived, earnings as a CEO/boss in microdramas. These days, he sells his chillies at a rural market for RMB4/US\$0.59 per kg.

AI remains microdrama production's hottest topic. Some think AI will be able to do everything, from idea to final product. Others aren't so sure. No one says some use of AI to increase speed and efficiency is unwelcome.

And then there's the animated *Fruit Love*

Island which, copyright violations aside, attracted global attention and millions of views.

"I'm happy to use AI," FlareFlow executive producer told ContentAsia for a recent episode of podcast "Greenlights & Ground Truths". "But not totally AI. AI is a tool... you teach the AI. It can't do everything".

In Qinghai, Zhang says AI has replaced him. From a full calendar, he had one booking this year.

Zhang describes 2023 to 2025 as the golden age of microdramas, according to reports in mainland publications and Hong Kong daily news platform, the South China Morning Post (SCMP).

"I slapped people while acting but I was slapped in the face by reality," the SCMP quoted his Chinese social media as saying.



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

Making the Numbers Work with *Miracle 100*'s Satoshi Shiba

ABC TV Japan's entertainment show *Miracle 100* – winner of the ContentAsia Award 2025 for Best Factual Entertainment Programme Made in Asia for Multiple Asian and/or International Markets as well as the award for Best Variety Programme – is a multi-generational singing gameshow where teams of amateur and celebrity performers must have a combined age of exactly 100, and aim to score a perfect 100 from the audience and panel. We spoke to ABC TV producer, Satoshi Shiba, about making the numbers work.

What's the trick to finding groups that make up exactly "100"? The first key was broad and creative research. We looked widely for distinctive people, relationships and backstories that could lead us to memorable combinations. The second was careful and persistent communication. In some cases, contestants themselves became part of the process of completing the group. For example, one contestant was a late-blooming idol chasing what she felt might be her last shot, and she worked very hard herself to find the right partner. For us, it was never enough that a group simply added up to 100 numerically. We wanted groups that also felt emotionally right for the format.

There was a case where a dog was included to make the total reach 100... The dog combination felt genuinely surprising, charming and fun. We also considered other possibilities, such as babies. So yes, that kind of flexibility definitely helped broaden the casting possibilities. At the same time, we were very careful not to let the concept become too loose or feel like "anything goes".

How many people did you look at before finding the ideal combinations? That was one of the biggest challenges. We were not simply looking for strong singers or performers. We were looking for groups with real story value – groups where you could feel the bond, the history and the connection between the members. We also wanted variety across the line-up. We considered



Miracle 100, ABC TV Japan; Producer, Satoshi Shiba (inset)

around five times as many groups as those who eventually appeared in the programme.

How did the creative partnership between Japan, Korea and Singapore shape the final format? The original idea came from our Korean partner, but we felt strongly that we needed to answer one important question: why 100? That same point was also raised by our Singaporean partner. Through conversations, we developed a stronger thematic interpretation of the format: this is a once-in-a-lifetime competition, where the same combination of people can only ever appear once, and where that uniqueness creates what we saw as a kind of festival of miracles. That became the conceptual heart of the ABC TV version.

The original title is 100, while the Japanese ABC TV version was produced as *Miracle 100*. What was the reasoning behind adding "Miracle"? For us, the word "Miracle" expressed the deeper meaning we wanted to give the show. We did not

want it to feel like a concept driven only by numbers. We wanted it to feel like a unique celebration – a special event created by unrepeatable combinations of people, stories and relationships. "Miracle" captured that idea, so it became part of the title in Japan.

The format also calls for 100 jurors. How difficult was it to manage this many jurors? One of the practical challenges was that the score differences between performances were often narrower than expected, which made it more difficult to create clear contrast. At the same time, every contestant came with a meaningful story, so we wanted to avoid creating a judging atmosphere that felt unnecessarily harsh. We did not want participants who had worked hard and prepared seriously to leave feeling discouraged, even if they did not win. We wanted it to be the kind of competition where people could still feel, "I'm glad I was part of this".

Adapted from the original version of this article, published on ContentAsia's dedicated Awards platform on 27 April 2026. Access ContentAsia Awards Focus here



How one Italian festival changed Asian Cinema

with Thomas Bertacche & Sabrina Baracetti

The Asia Angle Cannes vs Udine

with Patrick Frater & Janine Stein



Absol Bai

Sixty Seconds to Tears: Inside the Microdrama Hustle



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

with Anne Chan



Ding Zhong

Nezha 2 The Truths Behind A US\$2.25B Success with Chris Chan



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

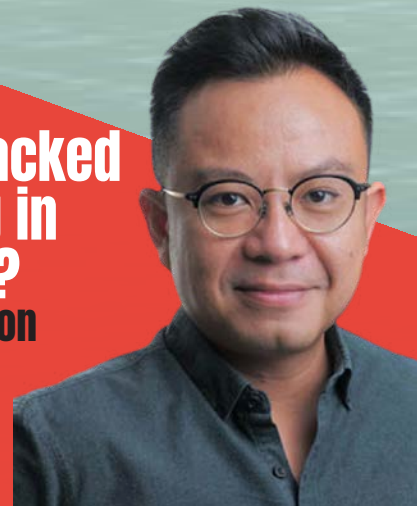


Big Screen Bets

Donovan Chan on Vietnam Film Investments

PARAMOUNT X Warner Bros The Asia Angle with Patrick Frater & Janine Stein

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





BEC World Public Company Limited (BEC) is Thailand's leading entertainment powerhouse, producing and distributing premium Thai-language content for over 56 years. As the operator of Channel 3 and the streaming platform 3Plus, BEC delivers top-rated dramas, news, and variety shows, producing over 500 hours of new programming annually featuring Thailand's biggest stars. Through its global licensing network and 3Plus's AVOD and SVOD services, BEC brings the best of Thai entertainment and authentic Thai culture to audiences in Thailand and worldwide.

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Genres

We offer a variety of genres, including romance, comedy, drama, fantasy, and LGBTQ+.

Asia focus in 2026

“Our focus in 2026 is to expand BEC's regional footprint through strategic partnerships, co-productions, and talent-led franchises, while strengthening our digital ecosystem via 3Plus. At the core of everything, we remain committed to maintaining the highest content quality as Thailand's leading content creator – delivering premium, culturally authentic stories that resonate across Asia and beyond.”

Tracy Ann Maleenont, Assistant to Group COO, BEC World PLC

Top shows are...

Brothers / สองหัวใจ

Dom, a talented young boxer, goes undercover to infiltrate the powerful crime empire of Oab, a key figure in a nationwide syndicate. As the mission grows more dangerous, Dom's wife Fon – a determined police officer – enters the criminal world to protect him. There, she unexpectedly reunites with Oab, her first love, who vanished years ago and now wants her back. As loyalties blur between duty, love, and betrayal, the trio is pulled into a dangerous web of secrets. Meanwhile, a ruthless cop named Champ manipulates events from the shadows. As the truth emerges, their lives collide in a high-stakes battle that will change everything.

Trailer



Wrong Side of the Rainbow /

รักหักหลัง

Pie thought she had finally moved on when she married Pun, the kind man who mended her broken heart. But her world unravels when Win – her first love and the one who left her shattered – reappears as Pun's close friend. Old passions reignite, exposing buried secrets that threaten to destroy everything Pie has built. As truth, betrayal, and desire collide, Pun, Pie, and Win are forced to confront the past and the painful choices that bind them. In this tangled web of love and lies, can they find forgiveness – or are some wounds too deep to heal?

Trailer



Beneath the Lies / ตะวันลวง

Rawee and Phakorn grew up together, not by blood but as brothers, sharing a bond closer than family. However, their relationship begins to unravel when Alyssa, the woman they both love, enters their lives. As a secret love triangle forms amidst the turmoil, Phakorn suddenly falls ill, prompting Rawee to uncover that he is the rightful heir to a vast fortune. With the power to save his brother's life, Rawee sacrifices everything, believing this will lead to a happy resolution. Yet, what seems like closure is merely the start of a tangled web of lies that will alter their lives forever.

Trailer



“At BEC World, we are fundamentally a content company dedicated to producing TV serials and movies that resonate in Thailand and the ASEAN region. We constantly strive to be the best storytellers in the industry. Our diverse range of productions features tentpole titles that highlight Thailand's rich history and culture, as well as popular genres like ROM-COM, drama, and BL/GL, all of which have garnered international fans.”

*Tracy Ann Maleenont
Assistant to Group
COO, BEC World PLC*





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 12,900 verified addresses, with links to the enhanced listings to our full database every two weeks.

Advertising Opportunities
Double/single page enhanced listings, quarter-page logo listings, full-page display ads. Premium add-ons available for additional visibility

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(China/Taiwan)



What's on where...

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	31st Shanghai TV Festival 2026	Shanghai, China
	22-24	37th Sunny Side of the Doc 2026	La Rochelle, France
	23-24	DW Global Media Forum 2026	Bonn, Germany
	24-26	Telefilm Vietnam 2026	Ho Chi Minh City, Vietnam
	28 June-4 July	4th Da Nang Asian Film Festival 2026	Da Nang, Vietnam
August 2026	19-22	Beijing International Radio, TV & Film Exhibition 2026	Beijing, China
	27	ContentAsia Awards 2026	Bangkok, Thailand
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
	14-16	BCWW 2026	Seoul, Korea
October 2026	6-15	31st Busan International Film Festival (BIFF) 2026	Busan, Korea
	10-13	Asian Contents & Film Market 2026	Busan, Korea
	10-11	MipJunior 2026	Cannes, France
	12-15	Mipcom 2026	Cannes, France
	21 Oct-1 Nov	37th Singapore International Film Festival (SGIFF) 2026	Singapore
	26 Oct-4 Nov	39th Tokyo International Film Festival 2026	Tokyo, Japan
	28-30 Oct	TIFFCOM 2026	Tokyo, Japan
November 2026	6-9	Taiwan Creative Content Fest 2026	Taipei, Taiwan
	10-11	DICM 2026	Madinat Jumeirah, Dubai
	28-30	JAFF Market 2026	Indonesia
December 2026	1	ATF 2026 - ATF Leaders Dialogue	Singapore
	2-4	ATF 2026 - Market & Conference	Singapore
March 2027	23-25	Series Mania Forum 2027	Lille, Hauts-de-France

* As of 30 April 2026

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

Netflix wins China-based demand

Single Title Triumph for Prime Video – Parrot Analytics



Bloodhounds season 2, Netflix

Top 10 overall TV originals: China

Rank	Title	Difference from Market Average (x times)
1	<i>The Boys</i>	41.0
2	<i>Bloodhounds</i>	21.2
3	<i>Legend Of Zang Hai</i>	20.2
4	<i>Frieren: Beyond Journey's End</i>	19.5
5	<i>Game Of Thrones</i>	19.3
6	<i>Daemons Of The Shadow Realm</i>	18.6
7	<i>Can This Love Be Translated?</i>	18.0
8	<i>Attack On Titan</i>	17.8
9	<i>Jujutsu Kaisen</i>	17.7
10	<i>A Record Of Mortal's Journey To Immortality</i>	17.7

Top 10 digital originals: China

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>The Boys</i>	Amazon Prime Video	41.0
2	<i>Bloodhounds</i>	Netflix	21.2
3	<i>Can This Love Be Translated?</i>	Netflix	18.0
4	<i>A Record Of Mortal's Journey To Immortality</i>	Bilibili	17.7
5	<i>Dorohedoro</i>	Netflix	17.5
6	<i>The Immortal Ascension</i>	Youku	17.0
7	<i>Wu Fu Lin Men</i>	Mango TV	16.8
8	<i>Witch Hat Atelier</i>	Tokyo MX	16.7
9	<i>The Mandalorian</i>	Disney+	16.5
10	<i>How Dare You!?</i>	iqiyi	16.4

Date range: 13-19 April 2026

The total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is 10 times more in demand than the average TV show in this market



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