

Tanoe, Hamka Feud Flares

Indo Update: Courts, Cops
& Plunging Share Prices

Indonesian mogul Hary Tanoesoedibjo and his MNC media conglomerate are lighting up social media streams and news headlines as separate long- and longer-running cases resurface, and speculation runs rampant about plunges in MNC Group company share prices.

The full story is on page 2



Astro Swings to US\$7M Loss

Platform Focus on
Adjacent Businesses

Astro Malaysia continues to court post-pay-TV consumers, dropping contract requirements from its X3 pack starting Dec 2026 and focusing on strengthening adjacent businesses, particularly streaming service Sooka. Astro is highlighting future focus areas as it swung to a Q2 net loss of RM28.8M (US\$7M) from a net profit of RM15.9M a year earlier.

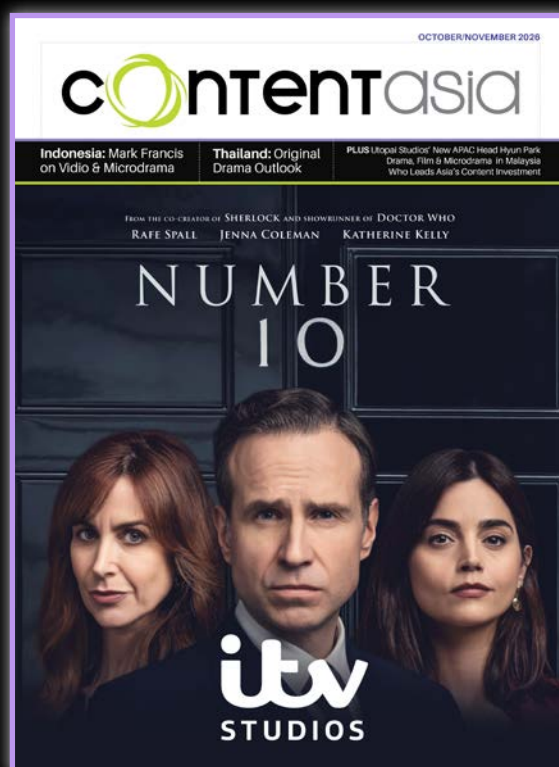
The full story is on page 4



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What's inside....

Indonesia: Mark Francis on Vidio & Microdrama

Thailand: Original Drama Outlook

PLUS Utopai Studios' New APAC Head Hyun Park
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Tanoe, Hamka Feud Flares

Indo Update: Courts, Cops & Plunging Share Prices

Info and comment about Indonesian mogul Hary Tanoesoedibjo and his MNC media conglomerate are flooding social media and news platforms in Indonesia as separate long- and longer-running cases resurface, and speculation runs rampant about plunges in MNC Group company share prices.

Somewhere in the middle of robust social media activity about the how, the why and the karma, financial voices say the share-price crash is the result of the Indonesia Stock Exchange's adjusted trading price rules, which came into effect at the end of September. Others aren't so sure, citing a 14.55% drop in MNCN on 24 September – four days before the new floor took effect and sent three of the companies (BABP, BCAP and KPIG) down 14% and MSIN down 10%.

The longer-running of the two legal fights, dating back to 1999, involves Jusuf Hamka, whose toll-road company CMNP bought US\$28 million of negotiable certificates of deposit from Bank Unibank,

arranged by MNC Asia Holding.

The certificates could not be cashed and in April this year the Central Jakarta District Court held Tanoe and MNC Asia Holding jointly liable. The court ordered Tanoe/MNC to pay the US\$28 million plus 6% annual interest from 2002 plus Rp50 billion (approx US\$2.8 million) in non-material damages for a total of about Rp531 billion (approx US\$29.7 million) before interest. MNC appealed to the Jakarta High Court in May.

The fight got even nastier late last month, when Hamka accused Tanoe of fraud, claimed trillions of rupiah in unpaid VAT, and used a derogatory nickname for MNC's bank.

Tanoe rejected the accusations, said the nickname damaged public trust in the bank, and said he filed a police report on 30 September accusing Hamka of defamation. Hamka replied that he was simply warning shareholders.

The second case involves an MNC Bank

More on Page 3

iQiyi's AI Films hit RMB8 million

Chinese Streamer Promotes AIGC Benefits

iQiyi's AI film series "The Ferry Man" passed RMB 8 million (US\$1.2 million) in cumulative revenue-sharing box office as of 23 September, the Chinese streamer said this month. The disclosure coincides with the release of the third instalment – "The Ferry Man: The Dream of the Princess" – on both domestic and international services.

The first two films, "The Ferry Man: Butterfly Dream" and "The Ferry Man: The Dream of the Celestial Maiden" – both produced by iQiyi and Singapore-listed production house GHY Culture & Media – launched simultaneously on 22 August on both platforms.

iQiyi, which shares revenue with production partners based on viewership, said the series recovered its full production cost in the first week and passed RMB 8 million within the first month. The production budget and details of the revenue split were not disclosed.

The three lead actors licensed their likenesses and recorded their own voiceovers. Digital character assets, scenes and props were built as standardised, reusable assets, which iQiyi said would keep the third film visually consistent and lower its production costs.

Talking about AIGC, producer Zhichao Li said the first two films went from project initiation to launch in less than four months.

AI significantly improved efficiency during the preparation and production stages, including generating visual assets for concept design, he said, adding that script development and post-production remained largely in line with traditional film and TV workflows.

"The Ferry Man" is an existing IP spanning long-form drama, online films, musicals and short-form series, drawing on mythology, folklore and contemporary themes.

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MNC: From Page 2

branch manager who alleges assault by Tano in July. The woman filed a police report and took her allegations – including being slapped, having a shoe put into her mouth and being forced to remove items of clothing – to social media. MNC said the accusations were slander and an attempt to divert attention from an investigation into her for alleged theft of bank funds.

All this unfolded as MNC's pay-TV company, MNC Sky Vision (MSKY), faces a separate petition for suspension of debt payment obligations filed on 22 September by Ascot Group Holdings at the Central Jakarta Commercial Court.

The claim is Rp73.47 billion (approx US\$4.1 million) including interest, according to MSKY's filing to the Indonesia Stock Exchange. The first hearing was set for 1 October; the outcome of the hearing had not been confirmed at press time.

MSKY, which reported first-half revenue down 40.4% to Rp120.04 billion (approx US\$6.7 million) and a net loss of Rp71.22 billion (approx US\$4 million), said the claim was below 20% of its equity and would not materially affect operations.

ABS-CBN Greenlights Next Steps Philippine Media Company to Remain Lopez Led

Philippine media conglomerate ABS-CBN's shareholders have approved next steps after the new Ps 6 billion (approx US\$96 million) investment announced in August, and the company has committed to remaining Lopez-led while it rebuilds.

The new investments are from companies representing three branches of the Lopez family – Crème Investment Corporation, Mantes Corporation and Presta Holding Company Inc, as well as Lopez Inc and new investor I&C Holdings Corporation.

The shareholders have also approved increasing the ABS-CBN Board of Directors from seven to nine members to accommodate representatives of the additional investors.

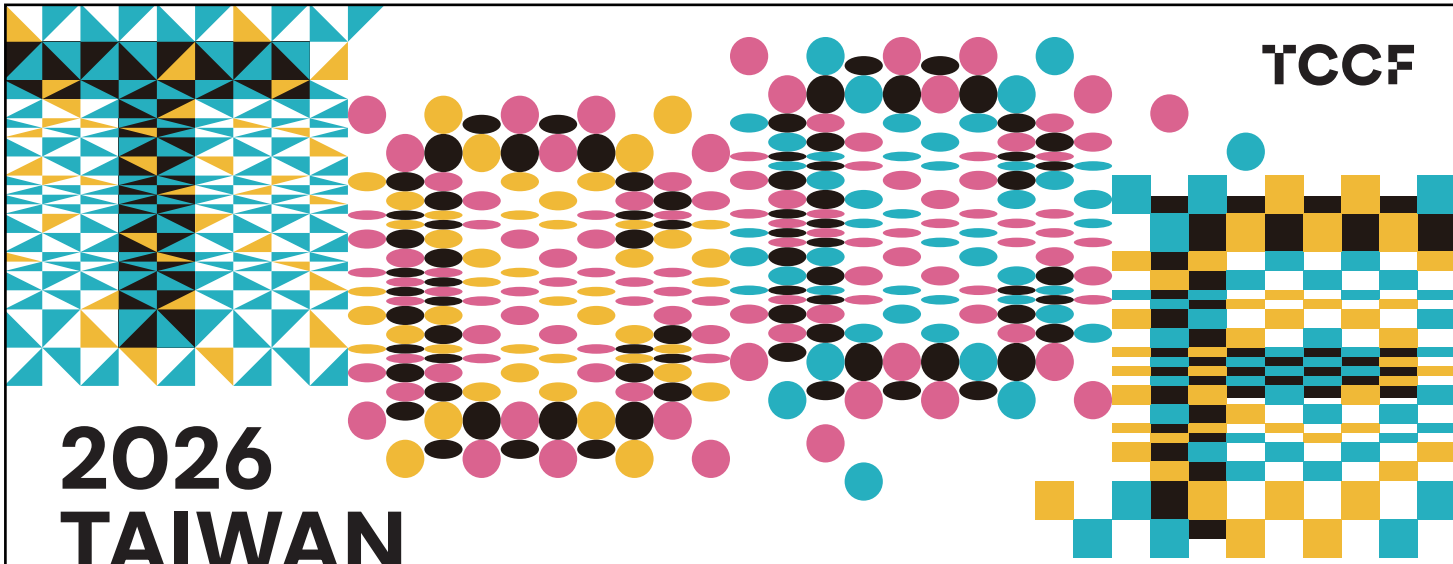
The proposals were approved by stockholders representing 83% of ABS-CBN's outstanding voting shares. The changes are being submitted to the Securities and Exchange Commission for approval.

The company said the new investments were part of its continuing efforts to build the new ABS-CBN, which continues to reach audiences across television, streaming, digital, film, music, live events and international markets.

As part of the restructure, ABS-CBN said mid-September that it was cutting approx 200 jobs – 7% of its workforce.

The Manila-based platform said that while recovery efforts were well under way, industry-wide challenges had "affected our recovery efforts and we expect these challenges to continue".

"We are in the process of re-building and re-creating ABS-CBN towards a new future as a global storytelling company," it said, adding that the Middle East conflict, high inflation and low economic growth had led to weaker advertising and consumer spending.



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Astro Swings to US\$7M Net Loss, Focus on Adjacent Biz

Countdown to no-contract packs as consumer viewing habits continue to shift

Astro Malaysia Holdings continues to court post-pay-TV consumers, dropping contract requirements from its new low-cost X3 pack from December 2026 and focusing on strengthening adjacent businesses, particularly streaming service Sooka.

X3, which has no box or installation costs, starts at RM39.99 (US\$9.79) a month, which is less than half the RM93.70 (US\$22.93) average monthly revenue per residential pay-TV subscriber that Astro reports.

In its Q2 (May-July) earnings report, Astro highlighted future focus areas as it swung to a net loss of RM28.8M (US\$7M) from a net profit of RM15.9M (US\$3.9M) a year earlier.

Q2 revenue was RM634M (US\$155.2M), down from RM683M (US\$167.2M) a year earlier.

Content costs in Q2 were RM219M (US\$53.6M), down from RM232M (US\$56.8M) in Q1 (February to April).

Astro said it had RM420.7M (US\$103M) in contracted commitments for film library and programme rights at 31 July, down from RM472.5M (US\$115.6M) at 31 January. Of that, RM275.9M (US\$67.5M) is covered by guarantees Astro has given to programme rights vendors, against RM346.7M (US\$84.9M) at 31 January.

Astro said it produces over 10,000 hours of new content a year, spanning dramas, Originals, animation and movies. In the year to end Jan 2026, Astro produced 11,600 hours.

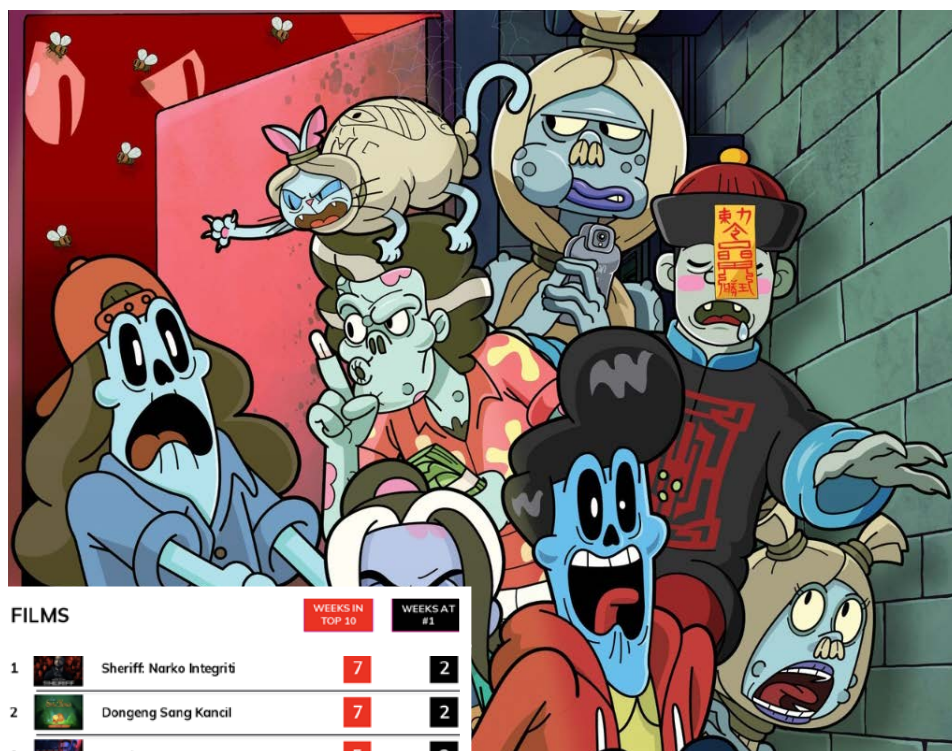
Movie unit Astro Shaw holds a 52% share of Malaysia's box office so far in 2026, with RM59.7M (US\$14.6M) of RM115.7M (US\$28.3M) in local gross box office.

Astro Shaw and its partners were behind the three highest-grossing local films of the year so far: "Tarung: Unforgiven" (RM23.6M), "Polong" (RM15.6M) and "Malaikat Malam" (RM14.3M).

Q2 advertising expenditure (adex) was RM53M (US\$13M), down from RM61M (US\$14.9M) a year earlier, and RM68M (US\$16.6M) in Q1. Astro said the decline reflected brands moving away from traditional media.

Within adex, radio revenue was RM22M, television RM18M and digital and addressable advertising RM13M.

For the first half, television adex fell 19% and radio fell 1%, while digital adex rose 6%.



"Kisah Bawah Tanah"

FILMS			WEEKS IN TOP 10	WEEKS AT #1
1		Sheriff Narko Integrity	7	2
2		Dongeng Sang Kancil	7	2
3		Banduan	5	2
4		Magik Rompok	5	2
5		Papa Zola The Movie	4	3
6		Polis Evo 3	4	2
7		Malaikat Malam	4	2
8		Kahar Kapla High Council	4	1
9		Malbatt: Misi Bakara	3	2
10		The Experts	3	1

Astro Films in Netflix Malaysia Top 10. Chart: Astro

Astro's share of television adex was 22%, down from 24%, and its share of radio adex was 71%, down from 75%.

Drawing attention to challenging pay-TV subscription trends, the company reported a 2.7% drop in its TV base as of end July to 5.09M households from 5.23M a year earlier. Astro's share of Malaysia's TV households now stands at 61%.

Pay-TV ARPU at the end of the second quarter was RM93.70, down RM2.60 from a year earlier and RM0.20 from Q1.

Sooka's VIP paying base, meanwhile, grew 52% year on year. Monthly active users rose to 1M from 948,000, and registered users

rose to 4.29M from 3.37M.

Total minutes streamed on Sooka rose 45% to 1.08B in the first half of FY2027 from 744M in the same period the previous year.

On-demand service Astro Go isn't faring as well. Astro Go's connected account monthly active users fell 13% to 441,000 from 508,000 in the first half of the 2027 financial year from the same half the previous year, and its monthly active viewing users fell 19% to 345,000 from 428,000. Minutes streamed on Astro Go fell about 15% to 1.1 billion from 1.3 billion.

On linear television, Astro had a 69% viewership share, down 2 percentage points, against 31% for free-to-air channels. Average daily linear viewers on Astro fell to 7.1M from 8M, and free-to-air fell to 3.8M from 4.1M.

Average daily time spent with Astro linear channels fell to 2 hours 15 minutes from 2 hours 23 minutes, and free-to-air fell to 1 hour 54 minutes from 1 hour 55 minutes. Astro said its subscribers spent 84% of their watch time on local and vernacular content – up 2 percentage points year on year.



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Nippon TV's "Woman – My Life For My Children" heads to Greece's Alpha TV

The Greek adaptation of Nippon TV's "Woman – My Life for My Children" releases as "Mia Gyneka" on national broadcaster Alpha TV as well as on online platform HbbTV on Wednesday (7 Oct). Alpha TV previously adapted the Japanese media company's "Mother" ("Na me les mama"). The series is about a single mother's unconditional love for her children against harsh economic realities.



Singapore's IMDA, TikTok Launch Microdrama Training Programme

Singapore's Infocomm Media Development Authority (IMDA) has tied up with TikTok Singapore on a programme to develop microdrama expertise across live-action and AI-animated formats.

The IMDA-TikTok Microdrama Programme, announced on 1 October, is part of the IMDA's Digital Content and Capability Development (DCCD) programme launched earlier this year.

The initiative will support the development and production of 50 to 100 episodes of one to three minutes.

The first run will benefit media professionals from 20 accredited companies, with the potential to scale to a wider pool in future editions.

IMDA says 87% of people in Singapore aged 15 and above access top social media video sites such as TikTok, Instagram, YouTube and Facebook on a weekly basis, with an increasing share of that time spent watching and engaging with short-form content.

RRK Releases First iQiyi Original

Indonesian Prodco Ramps Up Streaming Output



"Dalam Suka Dan Dusta"

Indonesian production house Ruang Rangkai Kata Pictures (aka RRK Pictures) has just released its first original project for Chinese streamer iQiyi, expanding its streaming footprint with a racy story about a celebrity couple and their open marriage.

The 10-episode series, "Dalam Suka Dan Dusta", stars Acha Septriasa and Darius Sinathrya as a couple who unwittingly embark on a path with terrible consequences when they decide on a secretly open marriage because a public split could devastate their daughter and their commercial contracts.

Produced with Unlimited Production and directed by Hanny Saputra, "Dalam Suka Dan Dusta" is RRK Pictures second premium drama this year after a series for

Netflix, and theatrical feature "Titip Bunda Di Surgamu" released in February.

RRK Pictures was set up by Utoyo Suci Utama and Denny Djulianto in 2023.

Speaking ahead of the "Dalam Suka Dan Dusta" release at the end of September, Septriasa said her biggest challenge was "to understand Citra without judging her".

The series also stars Ciccio Manassero as Citra's younger love interest and Shania Gracia as the ambitious Vania.

iQiyi's head of original content in Indonesia, Ikhsan Sasmita, said the theme of open marriage is rarely discussed in Indonesia.

"Open marriage is a taboo subject that people tend to avoid discussing, even though it has become part of the relationship dynamics found in modern society," he said.



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Chunghwa Pushes Japan Slate

"kiDnap GAME" Premiere Leads Latest Content Messaging



Pictures: Fuji TV

"kiDnap GAME"

Chunghwa Telecom premieres Japanese commercial broadcaster Fuji Television's survival drama "kiDnap GAME" exclusively tomorrow (6 Oct) as part of a ramped-up international slate the Taiwanese telco is promoting. The show streams every Tuesday on MOD and Hami Video as part of Chunghwa's expanded content strategy.

Chunghwa's involvement is part of a sprawling network of alliances Fuji TV forged for the ambitious series.

These include Hong Kong's PCCW Media/MakerVille and Korea's SimStory, which are also part of the 28 countries airing the show. PCCW Media's streaming platform Viu will distribute the series as a Viu Original across its markets in Asia, the Middle East and South Africa.

The series stars Japan's Kento Sakaguchi as a brilliant detective driven by an unshakable, burning sense of justice, alongside South Korea's Lee Joon-gi as a highly sought-after surgeon pushed to the brink when his young daughter is kidnapped.

"kiDnap GAME" is about a wave of simultaneous abductions paralysing seven major Asian cities: Tokyo, Seoul, Taipei, Singapore, Bangkok, Naha and Manila. As sensational headlines grip the globe, the families of the victims receive a chilling email: "How far are you willing to go

to save your loved one? Only one can be saved."

The cast also involves Taiwan's Golden Bell Award-winning actress Alice Ko; Stanley Yau of MakerVille-managed Hong Kong boy band MIRROR; Singapore's Carrie Wong; the Philippines' Joel Torre; and Thailand's Praew Narupornkamol Chaisang.

"kiDnap GAME" is described as Fuji Television's most ambitious international series to date. Production started in November 2025, and filming took place in Tokyo, Hong Kong, Seoul, Taipei, Singapore, Bangkok and Manila.

Chunghwa used the opportunity to flag additional Japanese exclusive releases this month, including writer/director Yutaka Matsushige's "The Delicious Way" and feature film "The Magician in the Maze".

The telco's Japanese slate also includes body-swap comedy "The Housewife" and "Hostess Swap Lives" from 9 October; and "My Sweet Home" starring Yuriko Ishida on 31 October.

"kiDnap GAME" represents "a definitive synergy of cross-border financing and creative collaboration," some of the partners said in previous conversations about the show.

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ReelShort inks multi-year exclusive partnership with Asia Productions; new deal fast-track Asia-Pacific expansion as microdrama engagement hits new highs

U.S. microdrama platform ReelShort has inked a multi-year global partnership with Asia Productions to fast-track expansion in the Asia-Pacific region. Kong-based AR Asia Productions has attracted 395.2 million views, with "True Heiress vs. Bee", hit record views. "True Heiress" has attracted 395.2 million views, with "Found A Homeless Billionaire Husband for Christmas" not far behind at 382.4 million. "How to Turn a Silver Fox" at 282.4 million.



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Portico Media is a Taiwan-based media and entertainment hub specializing in digital TV channel distribution, targeted media verticals and the parent company behind the global streaming service, GagaOOLala. Over two decades, Portico Media has introduced 30+ international TV channels to Taiwan, working with major media companies including NBCUniversal, Paramount Global, A&E, Rock Entertainment and Blue Ant. In 2017, the company launched GagaOOLala, the LGBTQ+, BL and GL streaming platform, that currently hosts over 1,600 titles and serves 6 million members worldwide.

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Nicolas Lin

Trends & Outlook 2026/2027

“In 2026, the focus is on **AI-powered localisation and dubbing**, acquiring and marketing **vertical microdramas** and expanding online and offline fan engagement through regional and global **fan meetings and events**.”

Focus in 2026/2027

“Key priorities include developing GagaOOLala's **Spanish-language UI/UX** for LATAM, building a comprehensive **data lake** to better target global audiences and adapting to the evolving **SEO, AEO and GEO landscape**.”

Jay Lin,
Founder and
Chief Executive
Officer



Portico Media is a leading distributor of international linear TV channels in Taiwan. The company distributes 19 premium international channels and over 1,500 hours of VOD content to Taiwan's digital TV ecosystem reaching over 4.2 million digital cable and 2 million IPTV households. Portico Media works with some of the world's biggest media networks to bring the widest range of international programmes to Taiwan through 64 IPTV, digital cable and MSO operators, including CHT MOD, Kbro, TWM Broadband, Home+, TBC and more as well as major streaming platforms such as Hami Video, MyVideo, friDay Video, CATCHPLAY+, LiTV, and LINE TV.

Based in Taiwan, **GagaOOLala** offers the widest range of legally licensed, international LGBTQ+, BL and GL content, along with its own original productions, to audiences worldwide. The platform currently hosts over 1,600 titles, including films, series, shorts, microdramas, documentaries, animation and variety shows, with new, curated content added on a weekly basis. The platform's newest features include **Verticals**, GagaOOLala's offerings of vertical microdramas and **Discover**, a designated content discovery hub featuring trending clips and highlights.

Target Audience

Portico Media serves broad audiences across Taiwan through internationally recognised and celebrated entertainment, lifestyle, news, movies, kids, family, factual and scripted programming, with offerings tailored to different demographic and interest groups.

GagaOOLala targets LGBTQ+ and queer audiences as well as BL and GL fans worldwide, particularly Gen Z and Millennials, who are seeking diverse, inclusive stories with strong Asian representation.

Content Strategy

Portico Media partners with leading global media brands and content providers including Paramount Global, NBCUniversal, A&E Networks, Rock Entertainment, Blue Ant, CinemaWorld and Al Jazeera to bring established international IP and premium programming to Taiwan across linear, VOD, IPTV, cable and streaming platforms.

GagaOOLala focuses on Asian and international LGBTQ+, BL and GL content with a strong emphasis on titles from Taiwan, Thailand, Japan, South Korea and other markets from Asia. Its strategy combines offering licensed titles with original productions and new weekly arrivals to strengthen its position as a trusted global destination for LGBTQ+, BL and GL entertainment.



What's on where...

October 2026	6-15	31st Busan International Film Festival (BIFF) 2026	Busan, Korea
	10-13	Asian Contents & Film Market 2026	Busan, Korea
	10-11	MipJunior 2026	Cannes, France
	12-15	Mipcom 2026	Cannes, France
	21 Oct-1 Nov	37th Singapore International Film Festival (SGIFF) 2026	Singapore
	26 Oct-4 Nov	39th Tokyo International Film Festival 2026	Tokyo, Japan
	28-30 Oct	TIFFCOM Market 2026	Tokyo, Japan
November 2026	6-9	Taiwan Creative Content Fest 2026	Taipei, Taiwan
	10-11	DICM 2026	Madinat Jumeirah, Dubai
	28-30	JAFF Market 2026	Indonesia
December 2026	1	ATF 2026 – ATF Leaders Dialogue	Singapore
	2-4	ATF 2026 – Market & Conference	Singapore
February 2027	12-17	Canneseries 2027	Cannes, France
	21-26	The London TV Screenings 2027	London, U.K.
March 2027	8-11	Australian International Documentary Conference 2027 (AIDC)	Sydney, NSW, Australia
	15-18	Hong Kong Filmart 2027	Hong Kong
	19-26	Series Mania Festival 2027	Lille, Hauts-de-France
April 2027	13-15	World Content Market 2027	Moscow, Russia
May 2027	26-28	Busan Content Market 2027	Busan, Korea
June 2027	7-10	Nem Dubrovnik 2027	Croatia
	22-23	DW Global Media Forum 2027	Bonn, Germany
	23-25	20th Content Tokyo 2027	Tokyo, Japan
	29 Jun-1 July	Telefilm Vietnam 2027	Ho Chi Minh City, Vietnam
August 2027	18-21	August Beijing International Radio, TV & Film Exhibition 2027	Beijing, China

* As of 2 October 2026

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

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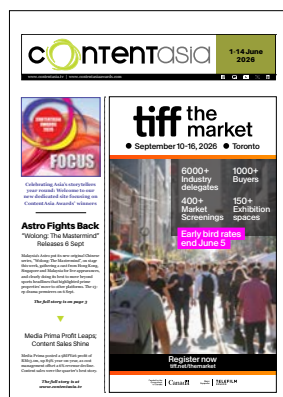
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Anime Runs Strong in the Philippines

Overall TV Originals, Digital Originals Top Demand Charts



"Jujutsu Kaisen" (Crunchyroll) and "Hazbin Hotel" (Prime Video)

Top 10 Overall TV Originals: Philippines

Rank	Title	Difference from Market Average (x times)
1	Jujutsu Kaisen	37.7
2	Lanterns	27.9
3	Game Of Thrones	25.0
4	Bleach	24.9
5	My Hero Academia	24.7
6	Hazbin Hotel	22.7
7	Stranger Things	22.7
8	Reacher	21.8
9	Someone, Someday	21.2
10	Dara-san Of Reiwa	20.6

Top 10 Digital Originals: Philippines

Rank	Title	Platform	Difference from Market Average (x times)
1	Hazbin Hotel	Amazon Prime Video	22.7
2	Stranger Things	Netflix	22.7
3	Reacher	Amazon Prime Video	21.8
4	Widow's Bay	Apple TV	18.5
5	Lioness	Paramount+	17.8
6	Stuart Fails To Save The Universe	HBO Max	17.1
7	Ted Lasso	Apple TV+	15.8
8	Heated Rivalry	crave	15.6
9	Crew Girl	Netflix	15.6
10	The Pitt	HBO Max	15.5

Date range: 14-20 September 2026

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



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