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## Myanmar's 1st period drama under way

Canal+ greenlights  
*Beneath the Glass Sky*

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*The full story is on page 2*

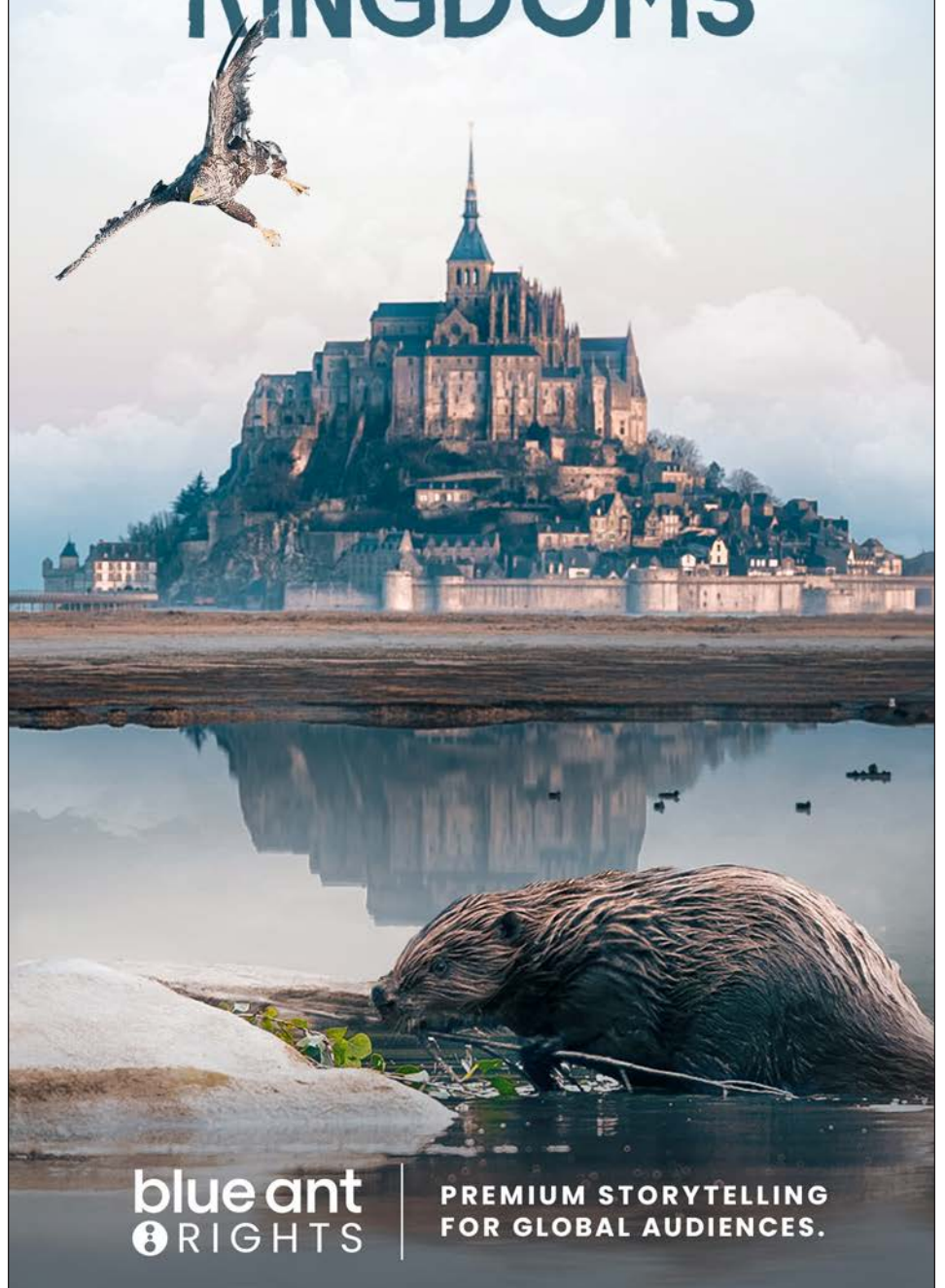
## ContentAsia Awards Focus: Taiwan's Wei-en Song 宋偉恩 on his winning role

*A Second Chance of Life* is a touching drama about a young man battling leukemia who transforms his struggle into a movement to help others fight blood cancer.

*The full story is on page 5*

DISCOVER THE WILD WITHIN  
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# EUROPE'S WILD KINGDOMS



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# Myanmar's 1st epic drama under way

Canal+ greenlights 2 seasons of *Beneath the Glass Sky*



Actress Gone Pone Gyi; Damiano Malchiodi, Canal+ Myanmar Channels & Content Director; producer Nora Ko; May Wah Lwin, Senior Manager, Channels Editorial, Canal+

Myanmar's first multi-season period drama – *Beneath The Glass Sky* – heads into production this month, creating the first fictional universe of its kind and kicking off Canal+ Myanmar's long-term franchise plans.

Two 24-episode seasons have been greenlit, with options to extend the story to different parts of the sprawling fictional kingdom of Mahaw Thein Kha, a world of warring provinces, palace intrigue, and elaborate power structures.

Season one is in pre-production, with principal photography scheduled to run from June to October. The premiere is scheduled for December 2026, with a second 24-episode season slated for June 2027.

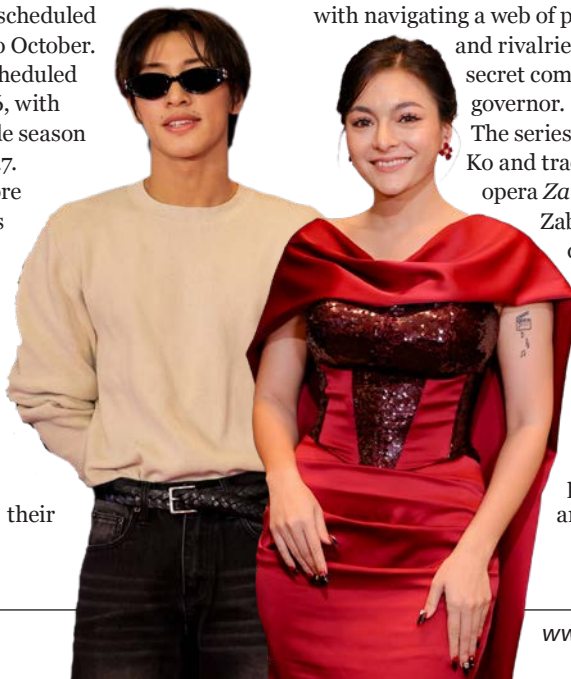
Built around a core metaphor of a glass palace – grand but permanently on the edge of collapse – the story promises to pull back the silk curtain on the lives of high-ranking women who live in opulence but trade their

peace for power, “facing crushing pressures to remain perfect”.

*Beneath The Glass Sky* opens with a dying governor realising that his eldest son is too sickly to rule and his youngest, Lin Nyana, is too distracted by pleasure to lead. To secure the state's future, he launches a high-stakes competition to find a consort to guide the young prince. Rupa Sanda survives five grueling trials to win the position, but her victory is short-lived and she is forced into exile with ruthless middle brother, Ye Thura, who seizes the throne in a bloody rebellion. Along with navigating a web of palace conspiracies, and rivalries, she carries a secret commitment to the late governor.

The series stars May Mi Ko and traditional Myanmar opera *Zat Pwal* star Aung Zabu in his TV drama debut.

Award-winning Burmese designer Shar Tra has taken on wardrobe design, signalling the scale of the production's visual ambitions.



Aung Zabu (left) & May Mi Ko

Picture: Canal Plus Myanmar

**CONTENTASIA MarketDailies**

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contentasia@APOS  
Thursday, 26 June 2025

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Tuesday, 2 December 2025

ReelShort inks multi-year exclusive partnership with AR 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 Kong-based AR Asia Productions to fast-track expansion in the Asia-Pacific region. The agreement comes as ReelShort's top shows, including "True Heiress vs. Bee", hit record views. "True Heiress" has attracted 395.2 million views, while "Found A Homeless Billionaire Husband for Christmas" not far behind at 282.2 million. "How to Tame a Silver Fox" at 282.2 million.

# Dead centre: Screenplay Films kicks off zombie feature

Film version of Indonesia's *Zona Merah* starts shooting tomorrow

Indonesia's Screenplay Films starts shooting the feature film version of its blockbuster zombie original streaming series, *Zona Merah*, tomorrow (Tuesday, 7 April).

The move levels up an experiment that gave Indonesia's largest streaming platform, Vidio, its first zombie drama, and kicks off what could set an expanded path forward for the Jakarta-based production house.

While ghosts, vampires and shrouded corpses have long been an Indonesian horror staple, the zombie addition is a break from tradition. Film insiders say the expansion signals shift toward more ambitious and visually complex local storytelling.

*Zona Merah* the series was released on Vidio in November 2024 and, four episodes in, became the #1 entertainment title for both audience reach and engagement during its initial run. Vidio also said at the time that the series was the top driver of all new subscribers to the platform across both entertainment and live sports over the same period.

The eight-part series is about a journalist and a female laborer who unite to uncover the truth that will bring down a corrupt governor as the rapidly multiplying universe of the 'undead', guided by the sense of smell, close in.

"We see this as the beginning of expanding a world that started as a streaming series into the cinematic space – a first for Screenplay Films," Wicky Olindo, producer and CEO of Screenplay Films, told *ContentAsia* ahead of filming.

He added that the film, if successful, could also be a "potential blueprint for future projects".

In the pre-filming press material released ahead of the Easter weekend, Screenplay Films promised "a much bigger scale, a more cinematic look, and a story that pushes the intensity to a whole different level.

The adaptation promises to plunge audiences into "a world that's bigger, darker, and far more unforgiving. As the story expands, the conflicts become more intricate, the characters more deeply layered, and the sense of chaos spirals to new extremes".

Survival, the press pack says, "is no longer just a fight – it's a desperate, relent-



Aghniny Haque reprises her role in *Zona Merah The Movie*



"We want audiences to feel unsafe in their cinema seats – darker and more unsettling than anything we've created before."

Sidharta Tata  
Writer / Director, *Zona Merah*

less battle against the rising threat of the undead. With the stakes pushed higher than ever, the film delivers [an] experience that goes far beyond what the series could contain".

"We want audiences to feel unsafe in their cinema seats – darker and more unsettling than anything we've created before," said writer and director Sidharta Tata.

Co-director is Fajar Martha Santosa, who also leads the overall development process.

Both filmmakers have proven action and horror track records.

"*Zona Merah* already has a strong foundation in its world-building and storytelling from the series. With the film, we aim to elevate everything to the next level—emotionally, in terms of conflict scale, and in the overall visual experience," Tata said.

Series stars Aghniny Haque, Andri Mashadi, Maria Theodore, Devano, and Lukman Sardi reprise their roles for the film.

New characters include Luna Maya, who also takes on a role as executive producer, along with Bryan Domani, Shindy Huang, Myesha Lin and Derby Romero.

The shoot runs to May. The release date has not been confirmed.

## Asian films take 87% of viewing hours on Netflix top 10

India sets the pace with four spots on non-Eng film rankings, incl #1 for *Mardaani 3*



*Mardaani 3* (top); *Thin Red Line*

Asia dominated Netflix's global non-English film chart for the week of 23-29 March, claiming seven of the top 10 spots – including the top three – in a performance that once again underscores the region's ability to travel far beyond domestic markets.

The seven films attracted 87% of the total 58.9 million hours spent globally on the top 10 titles.

The two European titles ended the week with a share of just under 10%, followed by a single Latin American feature with 3%.

India in particular set the pace for the week, placing four titles in the chart – *Mardaani 3* in top spot in its first week on the list, long-running hit *Dhurandhar* at #4 in its 9th week on the top 10, *Border 2* at #6 and the India-South Korea feature *Made in Korea* at #7.

India's performance on the global rankings highlights the country's multi-genre reach across female-led action, period action epic, war and cross-cultural coming-of-age.

In contrast, South Korea contributed one and a bit entries – the documentary *BTS: The Return* in its debut on the rankings and

its share of *Made in Korea*, which has been on the top 10 for three weeks.

*BTS: The Return* premiered on 27 March, running alongside live concert *BTS The Comeback Live I Arirang*. The film offers a behind-the-scenes look at band members as they regrouped in the studio to record *Arirang*.

Yash Raj Films' *Mardaani 3*, released theatrically in India on 30 January, made the top 10 in 18 countries, including Canada and Australia.

Directed by Abhiraj Minawala, the third film in the franchise stars Rani Mukerji as daredevil cop Shivani Shivaji Roy who risks everything in a race against time to save 93 missing girls.

Thailand and Indonesia each placed one title on the latest weekly top 10.

From the creators of Netflix blockbuster *Hunger*, Thai thriller *The Red Line* is about a group of women who fall victim to a call-center scam. When the police fail to help, they team up to investigate and take justice into their own hands, determined to win their lives back. The film, starring Nittha

Jirayungyurn, Esther Supreeleela, Chutima Maholakul and Tonhon Tantivejakul, released on Netflix on 26 March. *The Red Line* was directed by Sitisiri Mongkolsiri and co-written by Kongdej Jaturanrasmee and Tinnapat Banyatpiyaphoj.

Cahaya Pictures' Indonesian comedy horror feature, *Pesugihan Sate Gagak* (2025), from directors Etienne Caesar and Dono Pradana is about a lucrative business that turns into a terrifying trap when three friends invoke an ancient crow satay ritual and supernatural customers start patronising their food stall.

The three non-Asian entries – Spain's *53 Sundays*, France's *Sous écroux*, and the Mexico-Venezuela co-production *It Would Be Night in Caracas* – held the bottom tier of the chart.



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 go behind the scenes of Asia's standout projects. 2026 entries close at on 14 April.

## The Making of... *A Second Chance of Life*

Taiwanese series *A Second Chance of Life* is a touching drama about a young man battling leukemia who transforms his struggle into a movement to help others fight blood cancer. We spoke to actor **Wei-en Song** 宋偉恩 about his ContentAsia Award-winning role as the warm, optimistic and genuinely caring Chu Yi, who carries emotional scars from his mother's death and has a strained relationship with his father. *A Second Chance of Life* was directed by Huang Chang-zuo for the Tzu Chi Culture and Communication Foundation.

**What made you take this role?** Chu Yi has such a fascinating and unique life story. I felt a real connection with him, and that's why I chose to give this challenge a shot.

**What did you predict would be your biggest challenge in bringing this role to life? Was this the case – or were there different challenges?** I must admit that shaving my head while in such a sickly state of battling cancer was a daunting task that I initially feared. However, I later discovered that it actually served as a significant boost to my performance and that of my co-stars. It was both a surprise and a blessing.

**Thinking back, is there anything you might have done differently with this role?** I made a very personal choice to keep the farewell scenes in the final two episodes calm and joyful. This was my parting gift to Chu Yi.

**Is there anything in particular you did to connect with this character?** I spent a lot of time immersing myself in Chu Yi's world – searching through every article and video I could find, and sitting down with his family and friends to hear their stories.

**One of the most powerful moments in the series is Chu Yi's reconciliation with his father. How did you approach portraying such a deeply personal and emotional relationship?** I believe many



Wei-en Song 宋偉恩

adults are still like children at heart, experiencing phases of rebellion and defiance. But then, in a single moment or through a specific event – be it a 'man's talk', a fleeting look, or a slight smile—that 'knot' in the heart quietly unravels. I didn't approach the performance with any specific design or technique; I simply engaged in a sincere, raw exchange of emotions with my senior, Tsung-hua Tuo.

**What do you hope audiences remember most about Chu Yi's journey?** Chu Yi's passion, madness, unyielding spirit, and boundless love.

**What kinds of responses have you received from viewers? Did you expect this?** I was deeply moved to hear that my performance encouraged fellow patients. It has made me feel even more grounded in my mission and social responsibility within the performing arts.

**What did you discover about yourself while bringing this character to life and how do you think the role changes you as an actor?** From the filming of *A Second Chance of Life* in 2024 to this very day, the project and the character 'Chu Yi' have profoundly reshaped my values in both life and work. They taught me the impermanence of life and the preciousness of dreams. I've become braver in chasing my aspirations and more willing to listen to and embrace my true inner voice, learning to no longer be bound by insignificant opinions or obstacles.

**What kinds of characters or stories are you most interested in exploring next?** I want to spend more time with multidimensional characters who have real depth, and use my platform to give a voice to the marginalised.

**What are you working on now?** I am currently filming the series *The Specter in Samaji*, a family-friendly suspense crime drama. It incorporates local travelogue elements, and we hope to introduce the beautiful island of Taiwan to audiences all around the world.

# 2THE POINT

with Patrick Frater & Janine Stein



## GREENLIGHTS & GROUND TRUTHS

ContentAsia's Conversations with Asia's Creators



### How To Tame a Billion \$\$\$\$ Business with Anne Chan



### Nezha 2 The Truths Behind A US\$2.25B Success



with Chris Chan

### Big Screen Bets

Donovan Chan on Vietnam Film Investments



Nizam Razak

### Papa Zola The Movie: A new dawn for Malaysian animation



Lina Tan

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



### PARAMOUNT X Warner Bros The Asia Angle

### Has He Cracked Streaming in Indonesia?

Mark Francis on Vidio's Local Content Strategy



### Asia's Screen Economy Reset:

Who Wins the Next 5 Years? In conversation with MPA's Vivek Couto





An independent, integrated global entertainment company, Boat Rocker Studios' mission is to tell stories and build iconic brands across all genres and media. With offices around the world, Boat Rocker brings end-to-end creative expertise, robust business operations, and global franchise capabilities across Scripted, Unscripted, Documentary, and Kids & Family. Its services span production, distribution, and brand & franchise management. In partnership with Industrial Brothers, Boat Rocker develops, produces, and exploits Industrial Brothers' original animated series for preschool and family audiences.

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### Who's who...

**Henry Or** SVP, Strategic Partnerships, Asia

**Fabien Ching** Senior Manager, Global Sales & Licensing, Asia



Fabien Ching

### Asia focus in 2026

“While continuing to distribute our catalogue is a key focus, we are proud to present our first international co-production drama with our Japanese and Finnish partners and are excited to foster new potential co-production opportunities. We've also closed numerous scripted format deals in Asia for our own IP and third-party deals for Chinese remakes. This is now a core line of business for Boat Rocker Studios in Asia. We will be representing international studios, helping them bridge their content with the east via our strong connections in the region.”

Henry Or, SVP, Strategic Partnerships, Asia, Boat Rocker Studios



### Genres

Scripted, Factual, Kids & Family (live action & animation), Feature Documentary

### Original production/co-production

Boat Rocker Studios has partnered with Japan's AX-ON, a subsidiary of Nippon TV, and Finland's ICS Nordic to co-produce *Blood & Sweat*, a new eight-part premium scripted crime thriller series for Japanese streamer Wowow and Finland's Nelonen. The series is set to air in Japan in April 2026 with Boat Rocker distributing the series globally.

### Trends & Outlook 2026

“Mega-media consolidation seems unlikely to end any time soon. We will likely see consolidation extend to the production industry with M&A occurring at indie studios. We'll see more format remakes and co-production between diverse territories, as many producers have become risk averse and are looking to share the cost and rights with partners, and draw on the success of proven formats. While the use of AI in content production has become more common than ever, the industry might start discussing protocols for its usage to avoid ambiguity and protect creatives.”

Henry Or, SVP, Strategic Partnerships, Asia, Boat Rocker Studios

### Top shows are...

#### *Blood & Sweat*

Two detectives from different cultures embark on a joint investigation into a mysterious serial murder case that stretches from Finland to Japan. Genre: Scripted, Thriller. Episodes/length: 8x45 mins

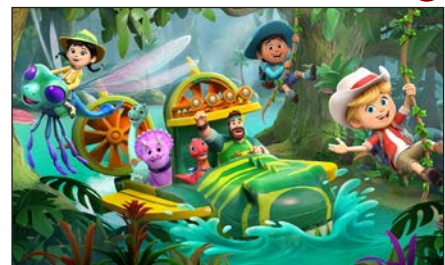


*Blood & Sweat*

Trailer

#### *Dino Ranch: Island Explorers*

The Cassidy clan head to the mysterious Dino Island, home to Uncle Jack Cassidy and lots of new dinosaur species. Genre: Kids & Family, Animated. Episodes/length: 52x11 mins



*Dino Ranch: Island Explorers*

Trailer

#### *Great Estates*

Using cutting-edge drone and aerial photography, *Great Estates* reveals Britain's most magnificent country houses and palaces from an entirely new perspective. Genre: Unscripted, Lifestyle. Episodes/length: 4x60 mins



*Great Estates*



# 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](http://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**  
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[CJ@contentasia.tv](mailto:CJ@contentasia.tv)  
(China/Taiwan)



## What's on where...

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
March 2027	23-25	Series Mania Forum 2027	Lille, Hauts-de-France

\* As of 6 April 2026

The full list of events is available at [www.contentasia.tv/events](http://www.contentasia.tv/events)

# Indian originals sweeps local demand

## Prime Video takes six spots in Parrot Analytics top 10

Amazon's Prime Video dominated India's demand chart for the week of 16-22 March, with six of the top 10 digital originals. Four of these are Indian originals (*Aspirants*, *Panchayat*, *Mirzapur*, *Farzi*) – a strong vindication of Prime Video's long-running India content investment even before the announcement of the latest and largest made-in-India slate.

*Aspirants* sits at #1 with a commanding 52x the market average, well ahead of everything else. *Panchayat*, *Mirzapur*,

*Invincible* and *Farzi* all feature strongly with demand between 26 and 41x higher than average.

Anime is significant in the overall chart, with *One Piece* at #2 and *Jujutsu Kaisen* at #5.

Netflix holds its own with four titles in the digital top 10, including two in the top 3. Netflix's four titles in the digital top 10 are *One Piece*, *The Great Indian Kapil Show* (the streamer's sole Indian title on the list), *You* and *Stranger Things*.

### Top 10 overall TV originals: India

Rank	Title	Difference from Market Average (x times)
1	<i>Aspirants</i>	52.0
2	<i>One Piece</i>	48.6
3	<i>The Great Indian Kapil Show</i>	41.3
4	<i>Panchayat</i>	40.7
5	<i>Jujutsu Kaisen</i>	39.7
6	<i>Mirzapur</i>	33.4
7	<i>Game of Thrones</i>	33.3
8	<i>WWE Monday Night Raw</i>	28.1
9	<i>Invincible</i>	26.2
10	<i>Farzi</i>	26.1

### Top 10 digital originals: India

Rank	Title	Platform	Difference from Market Average (x times)
1	<i>Aspirants</i>	Prime Video	52.0
2	<i>One Piece</i>	Netflix	48.6
3	<i>The Great Indian Kapil Show</i>	Netflix	41.3
4	<i>Panchayat</i>	Prime Video	40.7
5	<i>Mirzapur</i>	Prime Video	33.4
6	<i>Invincible</i>	Prime Video	26.2
7	<i>Farzi</i>	Prime Video	26.1
8	<i>You</i>	Netflix	24.2
9	<i>The Boys</i>	Prime Video	23.6
10	<i>Stranger Things</i>	Netflix	23.1

Date range: 16-22 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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