



9-22 February
2026

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Happy Lunar New Year!

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Indonesia's Vidio hits SE Asia high Domestic streamer runs #2 to Netflix engagement across the region

Indonesian streamer Vidio's engagement was second only to Netflix in Southeast Asia for Q4 2025, Emtek, SCM & Vidio MD/ CEO Sutanto Hartono said in Jakarta on Friday night, kicking off a weekend extravaganza showcasing the platform's 2026 originals. Hartono's numbers are based on Media Partners Asia (MPA) analysis, which also showed that Vidio ranked No.1 in Indonesia by monthly active users in Q4.

The full story is on page 3

Netflix's Philippines moment

Seven original series & films showcased for 2026



Someone, Someday, Netflix

Netflix has started talking about seven Philippines originals on its 2026 slate, pretty much bringing the market out of shadows cast by the better-loved markets of Korea, Japan, India, Indonesia and Thailand, and bringing ABS-CBN/Dreamscape into its production fold with romantic drama *Someone, Someday*.

Executive produced by ABS-CBN stalwarts Carlo Katigbak, Cory Vidanes and Laurenti Dyogi, *Someone, Someday* is directed by Chad Vidanes and Dolly Dulu. The series is about the CEO of a dating app who unknowingly befriends someone out for revenge. No release date has been confirmed.

This afternoon's Philippines' slate announcement lists five series and two feature films, kicking off on 9 April with director Dolly Dulu's *18th Rose* – the story of a spirited teen dreaming of the perfect debut who makes a deal with a lonely newcomer.

Netflix's second film – the Jodi Sta. Maria starrer, *Ganito, Ganyan, Ganoon*,

directed by Cholo H. Laurel – releases on 13 August. The film is about a TV writer who ignites chaos when she returns home to her estranged mother.

Series kick off on 17 April with the Dominic Zapata-directed *The Master Cutter*, about a former scout ranger-turned-tailor and secret man-hunter who takes in a street-smart girl and her guardian, and is then hired to hunt the girl down.

The second series – *Balaraw* (24 September) – stars Janine Gutierrez in a family mystery set on an uncharted island. The series is directed by Rae Red.

Paskong Pinoy is set for a 3 December release. The anthology directed by Mark A. Reyes V features estranged friends, a snowy Christmas, office rivals and clashing sisters. Stars include Barbie Forteza.

The final series is director Erik Matti's *Buybust: The Undesirables*, set in a lawless dystopian city where a vengeful ex-cop and a corporate outcast unite to confront a ruthless drug lord after a senator's daughter is murdered.

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INCOGNITO

STAR
CREATIVES THREE

Romance Drama
52 eps. x 45 mins.

It's Okay to Not Be Okay

STAR
CREATIVES CJ ENM STUDIO
DRAGON

Romance Drama
Approximately 30 eps. x 45 mins.

ABS-CBN
STUDIOS

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Harbour Rights seals Euro, Latam distribution deal for COL microdramas

Hong Kong-based global distributor Harbour Rights today (9 Feb) launched its microdrama offering for Europe and Latin America as part of a partnership with the international division of the China-listed vertical drama specialist, COL Group. The deal, announced this



Prince's Rules Broken?

afternoon (9 Feb) swells Harbour Rights' mobile-first vertical drama slate by more than 1,000 titles in English, Chinese, Korean and Japanese, including series from U.S.-focused platform, FlareFlow. Additional language versions coming soon include Hindi, Turkish and Arabic.



SPH Media picks Taboola to drive multi-platform engagement

Nasdaq-listed Taboola has signed an exclusive multi-year partnership with Singapore's SPH Media to power content recommendations and audience engagement across its digital portfolio. SPH Media titles include *The Straits Times*, *Lianhe Zaobao*, *The Business Times*, *Berita Harian*, *Tamil Murasu* and *Stomp*. SPH Media says the deal combines Taboola's AI tech with SPH Media reach. The media platform says it connects with 86% of Singaporeans aged 15 and above weekly.

Indonesia's Vidio hits SE Asia high

Domestic streamer runs #2 to Netflix across the region



Indonesian streamer Vidio's engagement was second only to Netflix in Southeast Asia for Q4 2025, the managing director and CEO of Emtek, SCM & Vidio, Sutanto Hartono, said in Jakarta on Friday night, kicking off a weekend extravaganza showcasing the platform's 2026 originals.

Hartono's numbers are based on Media Partners Asia (MPA) analysis, which also showed that Vidio ranked No.1 in Indonesia by monthly active users (MAUs) in Q4. Vidio's MAU's came in at 40+ million, ahead of Netflix (#2), Viu (#3) and mainland Chinese streamer



iQiyi (#4).

There are wins for the Indonesian industry as a whole in subscriber numbers, and revenue. Total OTT subs were up 17% to 26.8 million in 2025 and annual revenue increased 22% year on year, Hartono said.

Vidio's nine 2026 originals are *Algojo*; *Rangga & Cinta*; *Di Luar Nurul*; *A dan Z*; *InsyaAllah Cinta*; *Ganteng-Ganteng Genteng*; *Roh Halu – The Series*; *Jakarta Undercover The Series*; *Jagal Begal* and *Bad Guys 2*.



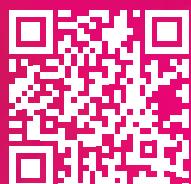
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Bound by Love tops Ramadan slate

High hopes for Egyptian drama across Arabic footprint



Bound By Love

Dubai/Cairo-based production house S Productions is counting down to the Ramadan release of its new drama *Bound By Love* (*Ala Ad El Hob*) across free-TV and streaming platforms in Egypt, Saudi Arabia, Lebanon, regional network OSN, Fujairah TV in the UAE, and India-based Arabic broadcaster ZEE Alwan.

Ramadan remains the Muslim world's most lucrative entertainment window, and typically commands premium budgets and commercial slot pricing.

The 30-episode psychological drama, a collaboration with Egypt's United Media Services (UMS), is S Productions' largest show to date.

The cast is led by Egyptian stars Nelly Karim and Sherif Salama. According to market analysis published by Co-Production Salon, production houses across 17 of 22 Arabic-speaking countries contribute consistently to the annual Ramadan slate of scripted drama (*musalsalat*). Across platforms, the season typically sees more than 200 original Arabic scripted productions launch across the region, CoProduction Salon says. Egyptian-dialect titles represent over a quarter of new seasonal releases.

S Productions has in the past produced Arabic versions of scripted series such as *Jane the Virgin*, *Why Women Kill* and *The Affair*.

Astro slashes rates in 11-week subscription specials

Malaysian media platform Astro has launched two promo packs that cut prices by 20%-30% and throw in kids for free. The offer runs until the end of April 2026.

Today's specials are led by an "epic" pack for RM159.99/US\$40 a month that

includes movies, series, sports and kids' content and access to eight streaming apps, including Netflix, Prime Video, iQIYI and beIN Sports.

The Astro One Sports pack now costs 30% less at RM69.99, with a kids pack worth RM9.90 thrown in.

contentasia MarketDailies

@ Hong Kong Filmart
17-20 March 2026

Be Included.

Contact CJ at cj@contentasia.tv

HBO Max adds TVING branded hub across Asia Pacific; WBD, CJ ENM promise Korean drama co-production

We're at... ATF STAND FA-02

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THE HACK

LIVE NOW

Tuesday, 2 December 2025

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 inched a multi-year global partnership with Hong Kong-based AR Asia Productions to fast-track expansion in the Asia-Pacific region. The agreement comes as ReelShort's top shows, including "True Heiress vs. Bee," hit record views. "True Heiress" has attracted 395.2 million views, while "Found A Homeless Billionaire Husband for Christmas" not far behind at 382.3 million.

"Who are women really slaves to?"

RedComm's Lina Tan on horror, romance and the realities of daily life

Malay-language horror feature, *Khadam*, releases theatrically this year. We spoke to Lina Tan, the founder and power behind Malaysian production House Red Communications, which has held the project dear since before Covid. RedComm is producing *Khadam*, with support from Komet Productions, China's Sil-Metropole, India's Applause Entertainment, and Indonesia's MAGMA Entertainment. Directed by Shamyl Othman, the film is about a woman who, after the death of her mother, reluctantly inherits her family's saka – a spiritual inheritance with dark and mystical undertones. The film uses the genre to ask quite an uncomfortable question – who are women really a slave to?

What drew you and RedComm to *Khadam*? The script was written in 2018 by Fariza Azlina (*Songlap*, *Kami*), at a time when she was kind of in a dark space in her life. She sent it to me, I read it overnight, and the next morning I called and said yes... I could immediately relate to what she was writing about. We started pitching it in 2019. It was originally called *Saka* – a legacy term used in Malay culture. We got it funded and then as we were going into pre-production in January, February, March, we were hit by COVID. I only kickstarted the project last year when Komet Productions (founded by Izham Omar, who was in the earlier pitch in a different role) approached me and asked if the script was still available. So that's how we got working on it.

How did the funding come together?

Komet invested and brought in other investors. By then his vision was regional production. His funding model gives me an opportunity to work in a new way... and it really opens up a whole fresh perspective.

RedComm is not known for horror... Horror is a genre that is well-loved across every Asian country. Every country has their own horror. And I think being a horror genre helps very much. And I think we



Izham Omar, Komet Productions and Lina Tan at the 2025 JAFF Market in Yogyakarta

also had an Indonesian factor in there. At that time, we had already confirmed our cast – top Indonesian actress and scream queen, Aghniny Haque, and Malaysia's A-lister Remy Ishak. I think this combination helped funding.

How uncomfortable were you moving into a new genre? "We're known for romcom and also for our female-centric films or TV shows, women and children. So for me, the genre justifies the story that we want to tell... and horror is a popular genre. *Khadam* made sense because the story really is about the responsibilities, the sacrifices, sometimes the horrors that women face, whether it comes from a daily walk in the streets, or from their husbands or children who they cannot handle or just the circumstances around them, when you don't have help and when you're trying to be a good daughter, you're trying to be a good mother, you're trying to be a good wife. I think there many horrors women face.

How did you balance that everyday horror with expectations of blood & gore?

There is plenty of gore, and a lot of scares... and an underlying spookiness throughout the film because we set it in a Malay village. It's isolated from the rest of the world, by the river. There's a cave. There are elements that go bump in the night. But the underlying theme is about a woman who's trying to deal with real life and her inheritance and trying to protect her child.

Do have a release date? 2026, probably mid-year. Right now, interestingly, we're not fighting against Hollywood. In the last year, local Malaysian films have outperformed Hollywood. That's quite an interesting change that it's quite nice for the locals.

Lina also speaks about the biggest challenges facing Malaysian filmmakers, changes in the country's film production environment, storytelling influences, the advantages (and disadvantages) of horror, what's next for RedComm and much more.

Watch the full interview on



or listen on





26 January-8 February 2026

Page 7.

ContentAsia's new interview series goes behind the trophies – into the decisions, risks and creative calls that turned shortlisted ideas into ContentAsia Awards winners. As we countdown to the launch of this year's Awards, which take place in Bangkok on 27 August 2026, we lift the lid on how Asia's standout projects actually get made. Entries open from 19 February to 30 March.

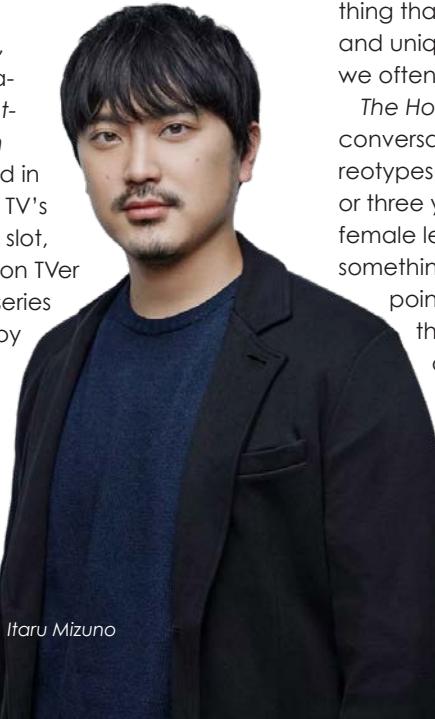
ContentAsia Awards' Focus: The Making of... *The Hot Spot*

Single mother Kiyomi Endo works at a hotel at the foot of Mount Fuji. Her daily reality is pleasantly monotonous. She goes to work, is cordial but not close with colleagues, and hangs out with childhood friends from her hometown. She thinks her older and unremarkable co-worker, Mr Takahashi, is annoying. Until one evening he saves her from what would almost certainly have been a fatal traffic accident... and, in the vein of Japanese series *Rebooting*, her whole existence is upended and her life becomes anything but ordinary.

It turns out that Mr Takahashi, played by Kadota Akihiro, is an alien. He asks her to keep his secret – which of course she doesn't because by now she thinks he is both annoying and crazy. This changes when he snaps a coin in half in front of her and her friends. In doing so, a force for good in the world is unleashed and *The Hot Spot* earns its place on Nippon TV's roster of premium titles with international reference points and ambitions.

The Hot Spot, written by Baka-rhythm (*Rebooting*, *Beethoven*, *Netsuzou*), aired in 2025 in Nippon TV's Sunday drama slot, and streamed on TVer and Hulu. The series was acquired by Netflix.

Director Itaru Mizuno, who won Gold for Best Director for *The Hot Spot* in the 2025



Itaru Mizuno



The Hot Spot

ContentAsia Awards, says the idea was to leverage some of the elements of *Rebooting* – another ContentAsia Awards winner – to create a series with broader international appeal.

A fan of U.S. entertainment like *E.T.*, *Stranger Things* and *J.J. Abrams Super 8*, Mizuno says his "style is to bring something that is not real, something unreal and unique, to ordinary life, that's what we often do".

The Hot Spot is part of a broader conversation that shifts on-screen stereotypes of women's stories. "Until two or three years ago, every story with a female lead had to have romance or something like that," Mizuno says. "Our point of view is 'why do we need that?'. We had this stereotype of a female story – that we need romance and love and work-life balance. We tried to create something that works not only for women but for men too."

The litmus test for *The Hot Spot* was whether the dia-

logue worked regardless of whether the characters were male or female. "That's what we wanted to do... to depict a human life, not a man's life or a woman's life". Erasing gender bias in this way is new for Japanese audiences, Mizuno says.

The production's biggest challenge was credibly portraying the superpowers of a middle-aged male alien – for instance, running fast or jumping high – on a realistic budget.

What is his favourite scene? He picks the opening sequence of episode eight. "Most of the series is a comedy, with a light tone and the aim to make the audience laugh and have fun," he explains. "But in episode eight, the main character realises that the hotel is going to close, and she also realises how much she likes it. That was a very emotional moment and a very important sequence for the entire series".

The full story is at <https://www.contentasia.tv/features/unreal-engines-contentasia-awards-winner-japanese-director-itaru-mizuno-gender-balance-and>



The Big List Digital Directory 2026

ContentAsia's Big List is the only directory of its kind, fully focused on Asia with lists of the top content providers, services, channels, platforms and people in key markets, including streaming/OTT/online players, free-TV broadcasters, pay-TV platforms, production houses, streaming/broadcast tech, regulators/associations and others.

The directory, distributed monthly, offers video value-adds as part of ContentAsia's Screening Room.

The Big List's enhanced listings appear across multiple platforms, including year-round visibility at ContentAsia's online destination at www.contentasia.tv.

The initial distribution is via email to our full database of over 12,500 verified addresses, with links to the enhanced listings to our full database every two weeks.

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The Big List: Singapore



Viaplay Content Distribution, Viaplay Group's international division, delivers the best of Nordic and distinct European storytelling worldwide through three complementary models: content sales, the Viaplay Film & Series SVOD product, and Viaplay Select. The specialty SVOD service offers thousands of premium hours via partners such as Amazon Prime Video Channels, Comcast, Roku, Xumo, Canal+ (Polska), Rogers, while Viaplay Select provides a curated "service within a service" to streamers and PayTV Platforms now in 30+ markets.

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Monty Ghai

Asia focus in 2026

Asia is central to Viaplay's international growth strategy as streaming bundles and telco partnerships reshape the region's media landscape. Viaplay Select and Viaplay Film & Series provide partners with curated Nordic and European storytelling that helps them stand out in crowded markets while delivering high-quality content with built-in efficiencies. Our collaborations have included WOWOW in Japan, LGU+ in Korea, Mola in Indonesia and SBS in Australia. With rising demand for scripted formats, local adaptations, Nordic Noir, true crime and sports documentaries, Viaplay is well positioned to support partners across Asia in 2026."

Vanda Rapti, EVP
Viaplay Select & Content Distribution

Genres

Our inventory spans high-end series and feature films across Nordic noir, crime, thriller and drama, alongside bold young-adult content and sports, lifestyle and crime documentaries. We specialise in distinctive European storytelling with emotional depth, authenticity and strong international appeal.

Two standout productions from our 2025 slate

A Life's Worth – A Viaplay-Arte co-production set during the Bosnian conflict, exploring moral dilemmas within a forgotten European war. Starring Edvin Ryding, the drama has already earned international festival recognition.
Vanguard – An SVT-N8 co-production distributed by Viaplay. Starring Jakob Offebro, this sweeping drama spans the 1970s and 80s, beginning in New York and charting the rise of a visionary who reshaped media and telecoms – real-life Succession meets Wolf of Wall Street.

Trends & Outlook 2026

“ Asia's media landscape will be shaped by accelerating cord-cutting - with tens of millions of subscribers expected to transition away from linear pay TV, alongside the rise of operator-led streaming bundles. Buyers are increasingly focused on adaptable IP, co-production opportunities, and format sales that balance risk with creative ambition. Distinctive, character driven storytelling remains in demand, while consolidation, aggregation, and smarter deal structures will define the next phase of growth, creating new opportunities for collaboration across the region.”

Vanda Rapti, EVP Viaplay Select & Content Distribution

Trailer

Top Shows are...

Jana – Marked for Life

When Sweden's top migration official is murdered, emotionally guarded prosecutor Jana Berzelius is drawn into a case that hits close to home. A mysterious boy at the crime scene bears the same scar as Jana, unlocking traumatic memories of her past as a child soldier. To stop a killer, she must confront the secrets she has buried. Based on Emelie Schepp's bestselling novels, with over 3 million copies across 30 countries. Genre: Crime, Thriller, Nordic Noir. Episodes/length: 6x45 mins



Trailer

Ronja, the Robber's Daughter S1–2

A landmark Nordic fantasy, Ronja brings Astrid Lindgren's classic to life with cinematic scale. In a mystical forest, Ronja forms a forbidden bond with Birk, the son of a rival clan, triggering a family feud as a ruthless bailiff threatens them all. Genre: Kids, Family, Fantasy, Adventure. Episodes/length: 12x45 mins (2 seasons)



Trailer

Verstappen – Anatomy of a Champion

This series offers unprecedented access to Max Verstappen, tracing his journey from childhood prodigy to one of Formula 1's defining champions through intimate interviews. Genre: Biography, Sports Documentary. Episodes/length: 3x45 mins



Trailer

What's on where...

February 2026	22-24	Mip London 2026	London, U.K.
	22-27	The London TV Screenings 2026	London, U.K.
March 2026	2-5	Australian International Documentary Conference 2026 (AIDC)	Melbourne, Australia
	17-20	Hong Kong FILMART 2026	Hong Kong
	24-26	Series Mania Forum 2026	Lille, Hauts-de-France
	24-25	Sportel Asia 2026	Singapore
April 2026	23-28	Canneseries 2026	Cannes, France
	14-16	World Content Market 2026	Moscow
May 2026	14-15	LA Screenings Independents 2026	Los Angeles, U.S.
June 2026	8-11	Nem Dubrovnik 2026	Croatia
	10-12	20th Busan Content Market 2026	Busan, Korea
	16-18	APOS 2026	Bali, Indonesia
	17-19	19th Content Tokyo 2026	Tokyo, Japan
	20-23	31th Shanghai TV Festival 2026	Shanghai, China
	22-25	Sunny Side of the Doc 2026	La Rochelle, France
	23-24	DW Global Media Forum 2026	Bonn, Germany
	24-26	Telefilm Vietnam 2026	Ho Chi Minh City, Vietnam
August 2026	19-22	Beijing International Radio, TV & Film Exhibition 2026	Beijing, China
	27	ContentAsia Awards 2026	Bangkok, Thailand
September 2026	10-13	Gwangju Ace Fair 2026	Gwangju, Korea
	14-16	BCWW 2026	Seoul, Korea
October 2026	6-15	31st Busan International Film Festival (BIFF) 2026	Busan, Korea
	10-13	Asian Contents & Film Market 2026	Busan, Korea
	10-11	MipJunior 2026	Cannes, France
	12-15	Mipcom 2026	Cannes, France
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

Jujutsu Kaisen, Stranger Things win SG

Crave's Heated Rivalry on HBO Max makes top 3 digital



Stranger Things 5

Top 10 overall TV originals: Singapore

Rank	Title	Difference from Market Average (x times)
1	Jujutsu Kaisen	69.1
2	Stranger Things	54.9
3	Frieren: Beyond Journey's End	32.8
4	Spongebob Squarepants	29.7
5	Hazbin Hotel	27.4
6	Saturday Night Live	26.9
7	Heated Rivalry	26.3
8	Sesame Street	25.4
9	Game Of Thrones	23.9
10	The Voice (US)	22.6

Top 10 digital originals: Singapore

Rank	Title	Platform	Difference from Market Average (x times)
1	Stranger Things	Netflix	54.9
2	Hazbin Hotel	Amazon Prime Video	27.4
3	Heated Rivalry	crave	26.3
4	Invincible	Amazon Prime Video	18.7
5	Percy Jackson And The Olympians	Disney+	18.7
6	Fallout	Amazon Prime Video	18.1
7	Bridgerton	Netflix	17.4
8	Pluribus	Apple TV+	17.2
9	The Pitt	Max	17.0
10	The Boys	Amazon Prime Video	16.4

Date range: 19-25 January, 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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