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Japan Rules GagaOOLala's BL Rankings

Chinese Dramas Sweep
Top Three Spots; Taiwan
& Japan Lead GL Top 10

Japan dominates GagaOOLala's 2025 Global Top 10 BL Series, taking six of the 10 spots on the international LGBTQ+ platform's ranking of the year's most popular boys' love (BL) titles although ceding to Chinese-language titles for the top three places.

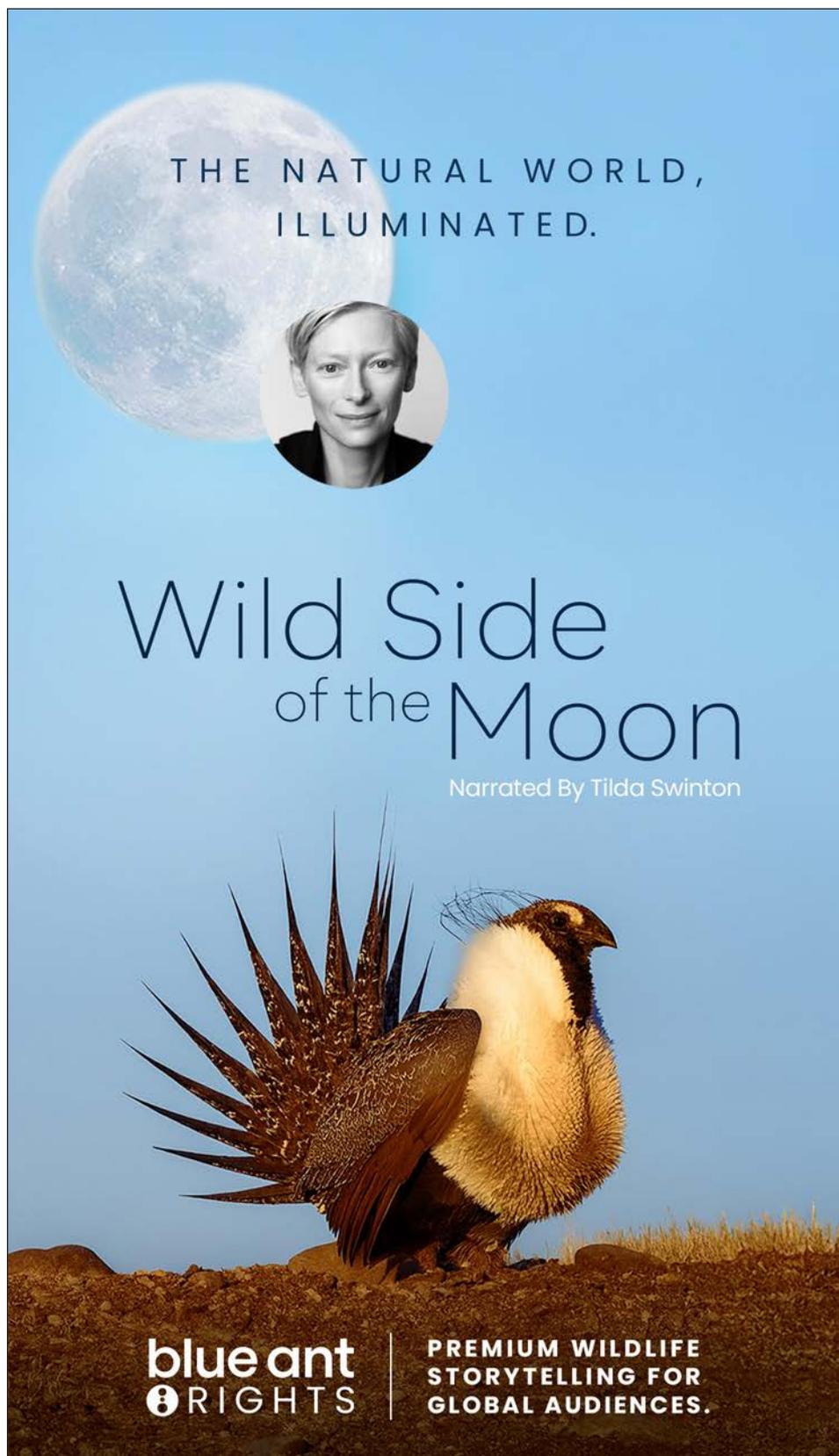
The full story is on page 4

April Premiere for Japan's *Girl From Nowhere*

First International Remake
for GMM Studios' Thriller

The Japanese version of *Girl From Nowhere* premieres on Fuji Television's FOD on 24 April. The remake signals Japan's growing relationships with producers around the world and comes ahead of the special focus at Series Mania this month on Japanese co-production with international partners.

The full story is on page 2



April Premiere for Japan's *Girl from Nowhere* Adaptation

First International Remake of GMM Studios' Thai Mystery Thriller



© GMM Grammy PCL / Fuji Television Network, Inc.

Arisa Nakajima, *Transfer Student Nanno*

The Japanese version of Thai thriller, *Girl From Nowhere*, premieres on Fuji Television's FOD platform on 24 April, giving Thailand's GMM Studios its first international adaptation of the series.

The remake signals Japanese media companies growing relationships with producers around the world and comes ahead of the special focus at Series Mania in France this month on Japanese co-production with international partners.

International distribution and licensing rights (ex Japan) for the Japanese adaptation – *Transfer Student Nanno* – across all windows are held exclusively by GMM Studios International, with global sales handled via ONE31.

In their announcement this morning, GMM Studios International and Fuji Television said the six-episode series adapted stories from season one of the original

Thai production.

The four Japanese directors involved are Yukihiro Tsutsumi (*20th Century Boys* live-action trilogy), Kazuyoshi Kumakiri (*My Man*), Yoo Youngseon (*The Wrath*), and Miyuki Hatanaka (*Kimba and Onigiri: Two in Love, Alike Yet Different*).

20-year-old newcomer, Arisa Nakajima, debuts as Nanno, a mysterious transfer student with a chilling ability to see through human weaknesses and hidden truths. Each time Nanno arrives at a new school, she delves into the dark secrets of the teachers and students she encounters, luring them into choices that expose their desires, obsessions, and abuses of power, unraveling the school's established order.

Girl From Nowhere, created by SOUR Bangkok, premiered on Thailand's GMM25 in 2018, and was picked up by Netflix for its international slate. The 2021 sequel,

Girl From Nowhere 2, ranked on the Netflix Top 10 non-English-language charts in markets including Brazil, South Korea, Taiwan, Hong Kong, and across South-east Asia. The Thai story world continues with *Girl From Nowhere: The Reset*, set in a new universe and currently releasing weekly episodes on Channel ONE HD 31 and the oneD streaming platform in Thailand, and on Netflix worldwide.

Ekachai Uekrongtham, chief content officer and managing director of GMM Studios International, said the Japanese adaptation was “part of our broader strategy to grow the series into a global IP and drive multi-platform transmedia expansion”.

Fuji Television executive producer, Kenichiro Hobara, described the original Thai series as a “completely new kind of drama – one that cannot be found in Japanese school series”.



NHK WORLD PREMIUM is NHK's flagship Japanese-language subscription service, offering a curated selection of the best programming from Japan's public broadcaster. Following the recent release of its OTT distribution rights to streaming providers worldwide, the channel is now well positioned to expand its global digital footprint, unlock new platform partnerships, and meet growing international demand for premium Japanese content across OTT ecosystems.

Japan International Broadcasting Inc.
 Shibuya First Tower 8th Floor
 1-2-20 Higashi, Shibuya-ku
 Tokyo 150-0011, Japan
 W: <https://nhkworldpremium.com/en/operator>

Who's who...

Hiroshi Maeda
 President and CEO

For enquiries regarding NHK WORLD channels, please contact the dedicated team at:
 E: nhkworld_asialatam@jibtv.com

Expanding NHK's Digital Reach

“By opening streaming distribution to platform operators worldwide, JIB aims to extend NHK's reach beyond traditional broadcast carriage. In particular, across Asia and Latin America, we see this as an opportunity to further strengthen our presence in key growth markets.”

Hiroshi Maeda,
 President & CEO

Channels & Services

NHK WORLD PREMIUM and NHK WORLD-JAPAN are the international services provided by NHK, Japan's public broadcaster. **NHK WORLD PREMIUM** is the international Japanese language channel, offering a curated selection of programming tailored for dedicated viewers worldwide. Content includes documentaries, news, current affairs, lifestyle programmes and entertainment shows, all presented in Japanese. **NHK WORLD-JAPAN**, meanwhile, is a 24/7 English language channel delivering news, current affairs, documentaries and features that showcase Japanese life and culture to global audiences. Both channels are exclusively distributed worldwide by NHK's subsidiary, Japan International Broadcasting Inc. (JIB).

Target Audience

NHK WORLD PREMIUM serves Japanese nationals overseas and Japanese-language learners worldwide, while NHK WORLD-JAPAN targets English-speaking audiences interested in Japan, particularly regional influencers in key markets.

Top Titles

NHK NEWS 7 is NHK's flagship evening news programme, covering the day's major stories in depth. Combining on-site reporting and interviews, the show delivers a comprehensive and multi-faceted perspective on current events.

Grand Sumo

Sumo is without a doubt, one of the most Japanese of sports, boasting a history of more than 1500 years. Today, the sport is known as "Grand Sumo". People come to watch the competition and experience the excitement.

Brothers in Arms is a sweeping historical drama about two brothers rising from humble beginnings to help shape a nation. In 16th-century Japan, Koichiro lives contentedly as a village farmer until his older brother Tokichiro returns home. Now a vassal to the young local lord Oda Nobunaga, Tokichiro urges Koichiro to join him so they can become samurai and make their mark on the world. After a fateful encounter with Nobunaga, Koichiro witnesses the lord's bold and daring tactics in defeating the formidable Imagawa Yoshimoto. Inspired, he chooses the path of the samurai – a decision that leads the brothers into a life of relentless trials and hardship during an era of warlords and social upheaval.

With Mother is an educational entertainment programme for children aged two and above. Featuring songs, exercises, puppet shows and animation, the series supports emotional development, self-expression, language skills and physical growth in young children.



Japan Rules GagaOOLala's 2025 BL Rankings

Chinese-Language Dramas Sweep Top Three; Taiwan & Japan Lead GL List

Japan dominates GagaOOLala's 2025 Global Top 10 BL Series, taking six of the 10 spots on the international LGBTQ+ platform's ranking of the year's most popular boys' love (BL) titles although ceding to Chinese-language titles for the top three places. Chinese series *Revenged Love* was #1, followed by Hong Kong's *Desire* and Taiwan's *Secret Lover*.

On GagaOOLala's GL (girls love)/lesbian series rankings, Taiwan and Japan dominate. At #1 is Taiwanese drama *Fragrance of the First Flower S2*, reinforcing the strong reputation the original series built for sensitive, character-driven storytelling. The sequel's success reflects both the strength of Taiwan's LGBTQ+ production environment and the demand for more mature, emotionally nuanced GL narratives.

Overall, GagaOOLala's 2025 GL list reflects a genre that is expanding both geographically and creatively, with Taiwan and Japan leading the charge while other Asian markets begin to develop their own GL storytelling ecosystems.

Top BL series *Revenged Love* signals the continued appetite for Chinese-language BL storytelling despite regulatory constraints on overt same-sex narratives across much of the region. Many recent productions lean on coded storytelling, emotional intensity and online fandom engagement, allowing the genre to maintain strong cross-border appeal even when domestic distribution conditions are complex.

Hong Kong's *Desire*, ranked second and billed as "the world's first omegaverse mpreg drama series", reflects the territory's long screen tradition of exploring diverse relationship themes. Hong Kong BL titles often lean toward more mature storytelling and urban settings, distinguishing them from the school-centred narratives that used to dominate.

Taiwan's *Secret Lover* in third place highlights the island's continuing leadership in LGBTQ+ storytelling in the Chinese-language market. Taiwan has become one of the most consistent producers of openly queer narratives in Asia, supported by progressive social attitudes and a strong track record of BL and LGBTQ+ drama that resonates with global audiences.

Together, the three titles underscore the diversity of the Chinese-language BL land-



Pictures courtesy of GagaOOLala



Revenged Love (top); *Desire* (left)

scape, each of the markets bringing different creative freedoms, tones and storytelling approaches to the genre while serving a shared regional and international fan base.

But the real story in the 2025 rankings is Japan's dominance.

Japanese entries include *Our Youth*, *When It Rains, It Pours*, *School Trip: Joined a Group I'm Not Close To*, *At 25:00, in Aka-saka S2*, *Love Sea: The Home for Lovers* and *Love in the Air – Premonition of Love*.

Japan's dominance signals a shift in the competitive landscape as producers refine storytelling, broaden themes and tap into international demand. The strong showing also underscores Japan's increasingly confident role in the BL ecosystem, a space historically associated most strongly with Thailand's prolific production pipeline.

The top five Japanese series – *Our Youth*, *When It Rains, It Pours*, *School Trip: Joined a Group I'm Not Close To*, *At 25:00, in Aka-saka S2* and *Love Sea: The Home for Lovers* – illustrate the breadth of Japan's BL storytelling. These balance introspective romance with everyday realism and character-driven narratives – hallmarks of the genre in Japan.

At the softer end of the spectrum is *Our Youth*, which leans into themes of emotional awakening and first love. The title reflects a familiar strength of Japanese BL: understated storytelling that focuses on internal conflict and quiet character development rather than overt melodrama.

When It Rains, It Pours follows a similar emotional register but signals a slightly darker tone, suggesting stories shaped by complicated relationships, vulnerability and the messy realities of adult life. Japanese BL increasingly explores these more mature emotional landscapes, expanding beyond school-set romances.

In contrast, *School Trip: Joined a Group I'm Not Close To* draws on slice-of-life storytelling rooted in everyday social situations. The long, almost conversational title reflects a distinctly Japanese narrative style that emphasises awkwardness, self-reflection and gradual relationship building.

The second season of *At 25:00, in Aka-saka* highlights another key development in the BL ecosystem: successful titles evolving into ongoing franchises. The continuation indicates sustained fan demand and the rise of BL properties as repeatable IP.

Our full analysis – including Thailand, Korea and GL (girls love) – is [HERE](#)

Countdown to Hong Kong Filmart

Government Muscle Drives China-Heavy Market



Picture: BEC World

Brothers, Ch3/BEC World

The four-day Hong Kong Filmart opens on Tuesday (17 March) with heavy government messaging from across Asia and mainland China in particular and robust creative flag-waving from Taiwan, South Korea, Malaysia, Thailand and Cambodia.

Korea's KOCCA-sponsored showcase kicks off the conversations along with a discussion organised by mainland China's International Cooperation Department of the National Radio and Television Administration and hosted by the National Cultural Export Base – China (Zhejiang) International Cooperation Zone for Film and Television Industries.

The opening China session looks at “premium content production, innovation enabled by technology, and global collaboration in communication” with prominent industry leaders sharing “forward-looking perspectives and hands-on expertise”.

Other official mainland agencies take to the stage with a range of promotional activities. These include the Shanghai Municipal Administration of Film and Television; the Fujian Film Industry promotion body; Guangdong, which highlights upcoming film productions and showcases the province's filming advantages; and Guangzhou/Hong Kong, with a presentation that includes film and television industry support policies.

Sichuan authorities take the mic in a session themed “Tapestry of Tianfu – Cinema of Sichuan”, designed to showcase Sichuan's film and television development and highlight its filming resources, along with signing ceremonies and announcements of new productions. “The promotion aims to deepen Sichuan-Hong Kong cooperation

Continued on page 6

contentasia
MarketDailies
 @ Hong Kong Filmart
 17-20 March 2026
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Warner Bros Discovery (WBD) and CJ ENM have signed a multi-year "strategic partnership" that gives Korean streaming platform TVING a branded hub on HBO Max across Asia Pacific and promises original Korean drama co-production for global distribution.

The number of titles involved has not been disclosed. The new partnership kicks off on 6 November with the HBO Max.

The TVING destination launches an announcement out of...

ContentAsia @ ATF 2025
 THE HACK
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 Tuesday, 2 December 2025

ReelShort inks multi-year exclusive partnership with AR Asia Productions; new deal fast-track expansion in the Asia-Pacific 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 views. "How to Tame a Silver Fox" at 282.2 million.

Continued from page 5

and empower high-quality “Sichuan-Made” screen productions to reach global audiences,” the body says.

Malaysia has secured an opening morning slot for government bodies – the Ministry of Communications, FINAS and Malaysia Tourism – which are driving a discussion entitled, “Malaysia on Screen: Powering Global Productions Through Incentives, Tourism and Creative Excellence”.

Cambodia’s pitch from the Department of Cinema and Cultural Diffusion and the Cambodia Tourism Board (CTB) centres around ambitions as Southeast Asia’s emerging film hub. Cambodia, it says, “is ready for full production partnerships”.

Thailand plays to its strengths in a 90-minute Boys’ Love (BL) and Girls’ Love (GL) showcase that involves talent from about 10 productions plus a discussion on trends shaping the genre. A second session looks more broadly at Thai content, and pitches the country’s international collaboration strengths.

Taiwan, meanwhile, presents its story under the banner of government agency, the Taiwan Creative Content Agency (TAICCA).

Commercial voices from Asia as well as other parts of the world follow government positions, kicking off with Chinese production powerhouse Linmon Pictures’ slate reveal for 2026-2027; and Youhug Media, which presents a range of C-drama, including *The Awakening*.

Winsing Animation, fresh from the official selection of its original animated feature *Into the Mortal World* for MON-STRA – Lisboa Animation Festival and the 2026 WAFF – Wellington Animation & Film Festival this month, is at the market pushing its international momentum as well as animation as a universal storytelling medium. Ahead of the festivals, director Ding Zhong talked about the film’s emotional storytelling, Chinese cultural expression, and themes of family and courage.

Winsing, which showcases its 2026 animation slate at Filmart, is part of the Guangdong Pavilion and will formally introduce the new *GG Bond* film, *Race Through Time* scheduled for mainland China release in May 2026.

Supported by trademark country pavilions, a wide community of regional and international distributors have signed up for Filmart, swelling genre options and bringing with them high hopes for new leads across Asia.

Blue Ant – part of the Canadian Pavilion



Picture: Winsing Animation



Picture: Blue Ant Rights

Into the Mortal World, Winsing Animation (top); *The Philippines*, Blue Ant Rights (left)

at Filmart – says its presence in Hong Kong comes on the back of its newly expanded APAC team and a slew of FAST channel deals in the region. Bruno Liporoni has joined APAC MD Jon Penn as VP, international sales for ANZ/Japan, and Jason Soh, Asia VP for distribution, has added China and Korea to his existing remit. Blue Ant shows at Filmart include three-part factual series, *The Philippines*; nine-episode *Passport Properties*; and *Becoming Elephant: The Orphans Of Reteti*.

A priority for BEC World, which is part of the Thailand Pavilion, is new prime-time Channel 3 drama, *Brothers*, starring Nadech Kugimiya, James Ma and Amanda Obdam. The series is about a talented young boxer who goes undercover to infiltrate a powerful crime syndicate. When his police officer wife steps in to save him, she confronts her past love, igniting a dangerous love triangle.

Asia’s indie film conversations coalesce around the regional Asian Film Alliance Network (AFAM), which leads a session called “International Coproductions in an Evolving Film Industry Landscape” moderated by secretary general Lorna Tee. Speakers are filmmakers Peter Chan, Anthony Chen (Giraffe Pictures), Ron Dyens (Sacrebleu Productions), Janet Yang (Janet Yang Production) and Shamin Yusof (Skop Productions).

Given China’s dominance in the micro-drama space, the exhibition floor is bound to be awash with talk about cliffhangers, how to make billions before someone dies, and innovation to fast-track output.

The multi-panel short-drama symposium on Thursday afternoon rides this wave, promising to outline “Opportunities of Globalisation and Collaborations in the Greater Bay Area”. The China-listed COL Group is also there with a clear promise: “From Zero to Vertical: Launching a Microdrama Platform in 30 Days”.

AI, predictably, is given prime-time status at this year’s Filmart, including the AI Academy stream and sessions. Participants include Chinese production giant Mei Ah, which says it will unveil its “revolutionary” AI short drama strategy. This harnesses the company’s film/IP library. “We’re reinventing classic films as irresistible short drama for worldwide audiences,” the company says, teasing its first project slate and its evolution to an “AI-driven content powerhouse”.

ManyMany Creations is in Hong Kong talking about using AI in *Nine Awake*, a sci-fi short tracing an astronaut’s awakening in a retro-futuristic Hong Kong space station. The company’s talking points include ways to “harness generative tech in animation pipelines while preserving artistic control, IP integrity, and narrative vision to redefine Hong Kong’s creative future”.

Other AI evangelists at Filmart include Raymond Tsang (Alibaba Cloud International); Yuhang Cheng (Midjourney China Lab); Kling AI’s Jing Wu; Wayne Tam on Wuji’s AIGC filmmaking pipeline; and Pan YuYing, content director at MiniMax Hailuo AI.



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, which takes place in Bangkok on 27 August 2026, we lift the lid on how Asia's stand-out projects actually get made. Entries close on 30 March.

The Making of... *Deep Current: Architecture of Taiwan*

TaiwanPlus factual series, *Deep Current: Architecture of Taiwan* – winner of the ContentAsia Awards 2025 Best Factual Programme Made in Asia for Multiple Asian and/or International Markets category – is an eight-episode docuseries tracing the fusion of history and global influences on Taiwan's architecture. The winning episode – *Missionaries' New World* – explores the impact of Protestant and Catholic missions, from European missionaries to the visionary works of I.M. Pei and Japan's Kenzo Tange, all of whom left lasting footprints on Taiwan's landscape. We spoke to director C.F. Fu about the series...

Where did the idea come from? "As a filmmaker, I've always felt that architecture quietly shapes our lives. Buildings stand there longer than we do. Even if they're not permanent, they outlast individual lifetimes. Taiwan's geography is unique – positioned between the Asian continent and the Pacific. Different cultures have passed through, settled, ruled, and built here. Each era left physical traces. When we ask, 'What is Taiwan's cultural identity?' we're really confronting something fluid and evolving. In the series, I think of it like the Kuroshio Current flowing past the island – constantly moving, yet deeply defining. That became an important metaphor for us."

Were there surprises during research? For example, the story about asking the gods for help building Luce Memorial Chapel... "That story is wonderful. Luce Memorial Chapel at Tunghai University was completed in 1963, at a time when thin-shell structures were part of a global architectural movement. You can trace connections back to Le Corbusier's Philips Pavilion in Brussels in 1958, and later to I.M. Pei's design for the chapel. But in postwar Taiwan, building something that technically ambitious was extraordinary. Resources were limited, construction technology was still developing. So the idea that someone might ask the gods for advice – it reflects something uniquely Taiwanese. Of course, the chapel has stood



Deep Current: Architecture of Taiwan



Director C.F. Fu

for nearly 70 years. It was built with rigour and care. But it's such a striking structure that it invites these stories."

How deliberate was the framing of interviews? "Very little is staged. When I meet someone, I immediately respond to their personality – how they speak, how they carry themselves. That instinct guides where I place the camera. Then the architecture itself – the light, the scale of the space – determines the rest. I don't over-design interviews. These are architects and scholars, not actors. If it feels too arranged, it loses authenticity."

How did you decide the order of churches in the episode? "Architecture is always connected to power – religious, political, or economic. So I asked: What does architecture born from simple faith

look like? Where does belief become space? Interestingly, many Catholic missionaries who arrived in Taiwan after 1949 chose to build in Taitung, on the island's less developed east coast, far from political centres. There, they created more than 40 modernist churches. Some were designed by major European architects, including Justus Dahinden and Gottfried Böhm. These are remarkable works of modernism, yet many people in Taiwan barely know they exist. So the sequence reflects both geography and philosophy – from margins to centres, from belief to form."

Did you exclude anything because the audience is international? "No. I believe Taiwanese architecture makes the most sense when viewed within the global movement of 20th-century modernity. When you frame it within that larger context, it becomes accessible – not local, but part of a shared architectural history."

*Edited for space. The full interview – including music, sound design and hopes for audience take-aways – is **HERE***



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.

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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Leah@contentasia.tv
(Americas/Europe)

Malena@contentasia.tv
(Asia Pacific/Middle East)

CJ@contentasia.tv
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What's on where...

March 2026	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
	21-1 Nov	37th Singapore International Film Festival (SGIFF) 2026	Singapore
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

* As of 5 March 2026

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

2THE POINT

with Patrick Frater & Janine Stein



GREENLIGHTS & GROUND TRUTHS

ContentAsia's Conversations with Asia's Creators

PARAMOUNT X Warner Bros: The Asia Angle



What moved Asia in the last week?

Streaming Shifts, Festival Signals, Box Office Shifts

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



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

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



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



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



Anime, drama dominate Philippines

Jujutsu Kaisen, Bridgerton top demand – Parrot Analytics



Liam Daniel/Netflix © 2025 Netflix Inc

Bridgerton

Top 10 overall TV originals: Philippines

Rank	Title	Difference from Market Average (x times)
1	Jujutsu Kaisen	68.1
2	Bridgerton	45.9
3	Game Of Thrones	40.3
4	A Knight Of The Seven Kingdoms	36.8
5	Hazbin Hotel	32.5
6	Pinoy Big Brother	29.9
7	Stranger Things	28.6
8	House Of The Dragon	27.8
9	The Walking Dead	27.6
10	The Art Of Sarah	27.2

Top 10 digital originals: Philippines

Rank	Title	Platform	Difference from Market Average (x times)
1	Bridgerton	Netflix	45.9
2	Hazbin Hotel	Amazon Prime Video	32.5
3	Stranger Things	Netflix	28.6
4	The Art Of Sarah	Netflix	27.2
5	Heated Rivalry	crave	25.0
6	Can This Love Be Translated?	Netflix	19.7
7	The Pitt	Max	16.7
8	One Piece	Netflix	15.9
9	Fallout	Amazon Prime Video	15.6
10	Invincible	Amazon Prime Video	15.3

Date range: 16-22 February 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



Editorial Director

Janine Stein

janine@contentasia.tv

Events Manager

CJ Yong

cj@contentasia.tv

ContentAsia Marketing & Awards

Heather Berger

awards@contentasia.tv

Design

Rae Yong

Research

Rhealyn Rigodon

iyah@contentasia.tv

Associate Publisher

(Americas, Europe) and VP, International Business Development

Leah Gordon

leah@contentasia.tv

Assistant Publisher

(Asia/Middle East)

Malena Amzah

malena@contentasia.tv

To receive your regular free copy of ContentAsia, please email contentasia@contentasia.tv

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