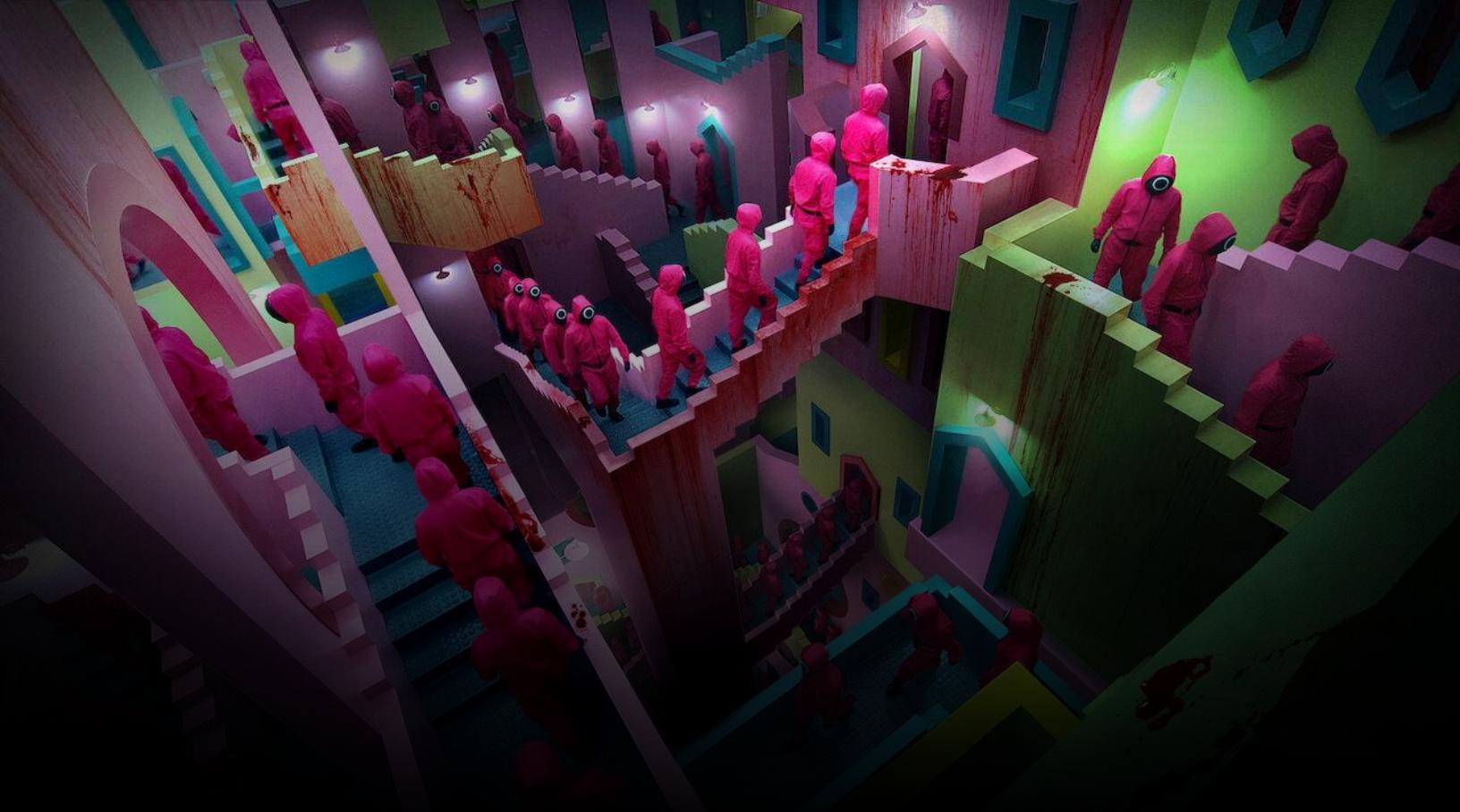


WHAT AUDIENCES LOVED IN 2025

And What It Was Worth





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TV SERIES 2025

In a maturing streaming market, 2025 was the year TV had to prove its value. Platforms leaned hard into paid-sharing crackdowns and ad-supported tiers to stabilize revenue as subscriber growth slowed, and viewers became more selective. Netflix reported record sign-ups following its password-sharing enforcement, while Disney, Amazon and Warner Bros. all shifted aggressively toward bundled offerings and AVOD expansion to keep audiences within their ecosystems.

The result was a landscape driven less by volume and more by eventization: fewer shows, bigger cultural swings, and titles engineered to travel globally. International content continued its transformation from “breakout exception” to structural center. Korean series alone now make up a significant share of Netflix’s most-watched non-English titles, with *Squid Game* remaining the platform’s most successful global franchise and anchoring a broader Hallyu wave. Anime and genre storytelling accelerated their rise from fandom niches to mainstream global drivers. Analysts cited *Solo Leveling* as one of the most influential new anime titles in years, reinforcing the medium’s position as one of streaming’s most exportable formats.

At the same time, legacy IP continued to deliver extraordinary scale. *Stranger Things* Season 5 produced Netflix’s biggest-ever English-language launch, generating nearly 60M views in five days, briefly overloading infrastructure in some regions, and pulling the entire back catalog back into global Top-10 charts. This section uses Parrot Analytics’ global demand data to map the year’s defining TV landscape.

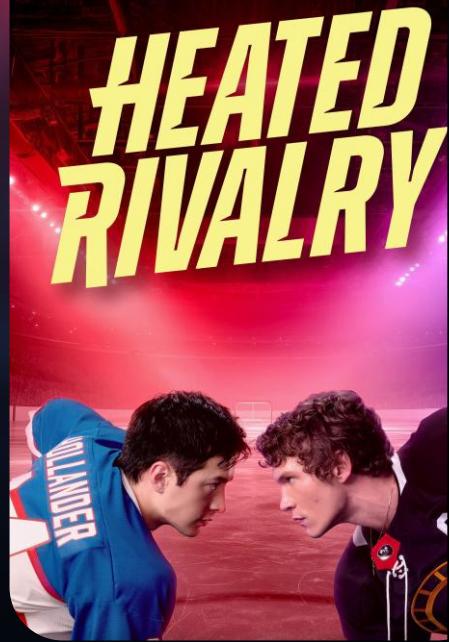
“ Parrot Analytics estimates [*Stranger Things*] has brought in 2 million new subscribers and over \$1 billion in revenue for Netflix since 2020.

TIME

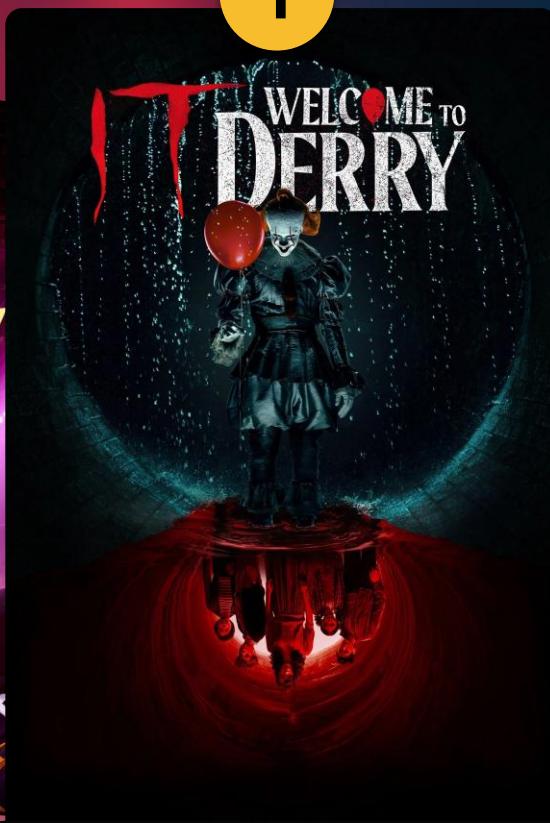
1

2

3



102.23x
EXCEPTIONAL



202.96x
EXCEPTIONAL



101.63x
EXCEPTIONAL

NEWCOMERS OF THE YEAR

Rank	Title	Rank	Title
4	Genie, Make A Wish (다 이루어질지니)	10	Ironheart
5	Alien: Earth	11	Dexter: Resurrection
6	Bon Appetit, Your Majesty (폭군의 셰프)	12	The Manipulated (조각도시)
7	When Life Gives You Tangerines (폭싹 속았수다)	13	Tougen Anki (桃源暗鬼)
8	Adolescence	14	Dynamite Kiss (키스는 괜히 해서!)
9	Pluribus	15	Last Samurai Standing (イクサ ガミ)

Based on peak demand for scripted new-series launches between 1 January and 31 December 2025 (excl. Kids & Family content)

INDUSTRY HIGHLIGHTS: BEST NEWCOMERS



Adolescence: The “one-take” Netflix limited series that broke into linear-style mass reach

Adolescence didn't just arrive as “another buzzy Netflix UK crime drama” — it landed as a format flex and a mainstream penetration story. The show's continuous-take approach made it feel closer to prestige theatre than conventional TV, and that formal ambition became part of the marketing engine: people weren't only recommending the plot, they were recommending the craft. Commercially, it did something streamers still struggle to do consistently in the UK: it crossed over into the same national conversation space as BBC/ITV tentpoles. BARB reported Episode 1 drew ~6.45m viewers in its debut week, making it the first streaming title to top the UK's weekly TV ratings — a symbolic moment for “streaming as primary TV,” not just an alternative. This is reflected in Parrot's own data, with the show peaking domestically at number 1 for demand for 14 consecutive days, and number 3 globally.

On-platform performance backed up the hype. Netflix reporting and trade coverage placed it at ~96.7m views in its first weeks, pushing it onto Netflix's “most popular” lists and sustaining conversation beyond a single weekend spike — the key difference between “big launch” and “new institution.”

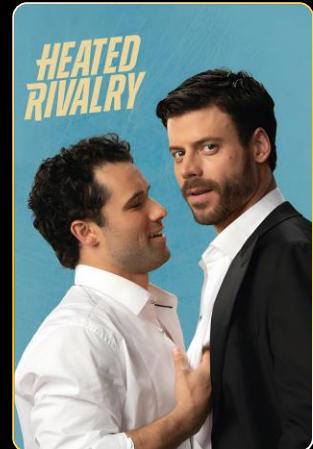
Awards then turned momentum into legitimacy. The series picked up major top-tier recognition (including Golden Globes wins in limited-series categories), which matters because it converts a breakout limited series into repeatable value for the platform: talent deal-flow, brand halo, and a stronger case for future “event” commissions in the same creative lane. What makes Adolescence feel like a true “newcomer impact” story, though, is cultural spillover: the show became a reference point in public debate about online radicalization, misogyny, and teen safety — even being positioned for use in schools and broader civic discussion in parts of Europe. That's rare air for a four-episode limited series, and it's the kind of impact that keeps a title relevant long after completion rates flatten out.

Heated Rivalry: A Canadian-born romance that “hacked” global streaming via fandom

Heated Rivalry is a clear example of a breakout driven by audience momentum rather than marketing scale. It launched within a defined niche, then expanded into wider viewership through sustained word-of-mouth and social engagement. Crucially, its demand built over time instead of peaking at release, signaling strong completion rates and low churn — the performance pattern platforms increasingly value when assessing long-term franchise potential.

In Canada, it reportedly became Crave's biggest original series on record, with Deadline describing ~400% growth in its initial window. That domestic dominance became the proof point enabling global licensing and “found hit” positioning on larger platforms.

That kind of trajectory is exactly what turns a licensed acquisition into a strategic franchise candidate (spinoffs, longer-term renewals, international rollouts). It also generated platform-level value beyond simple viewing: coverage around the renewal framed it as a meaningful driver of new viewers (a crucial internal KPI for subscription services). The show's quick Season 2 confirmation reinforced that this wasn't just “viral noise,” but a title with enough retention/brand upside to justify continued investment.



1

2

3



80.59x
EXCEPTIONAL



92.18x
EXCEPTIONAL



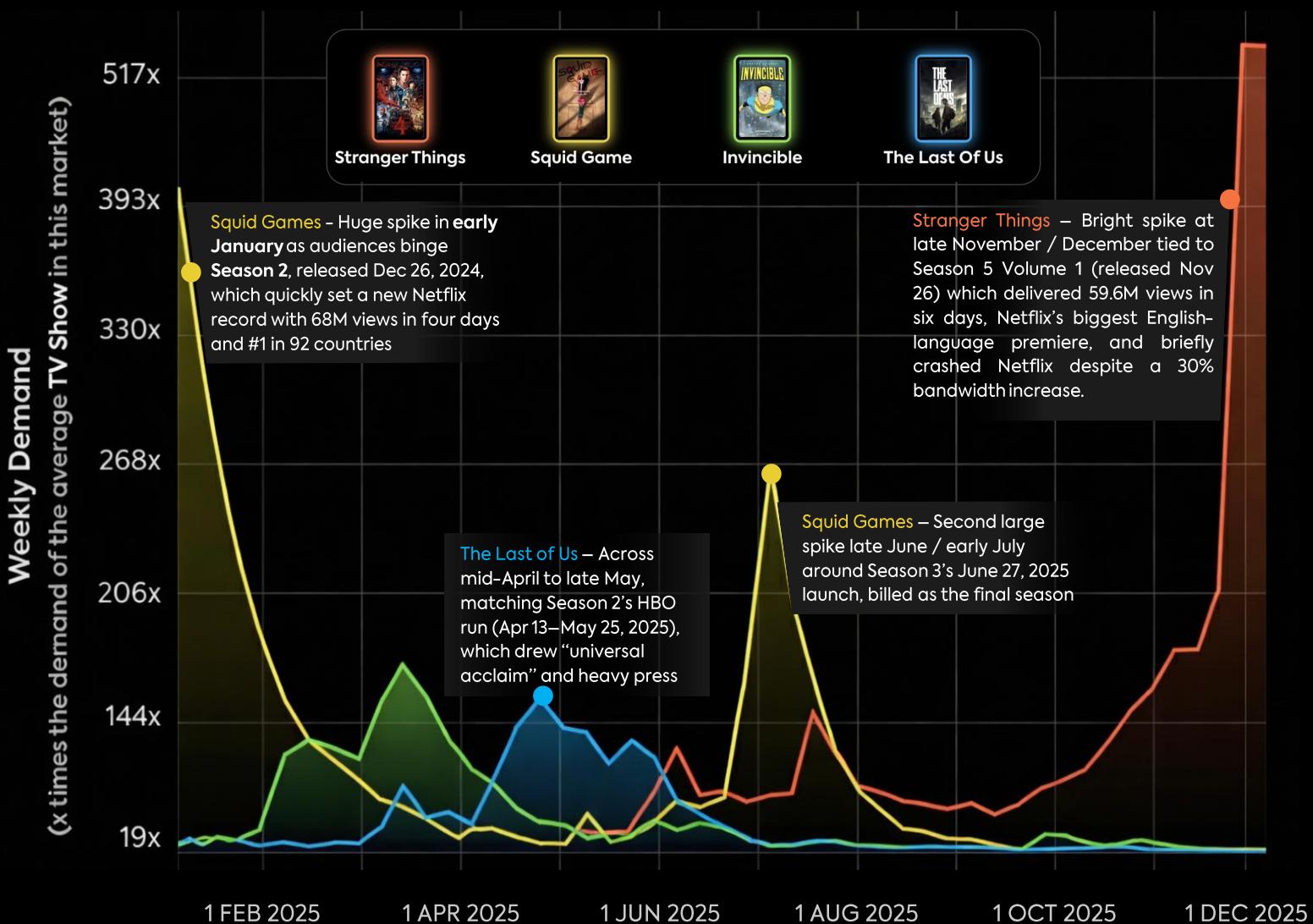
57.41x
EXCEPTIONAL

TV SERIES OF THE YEAR

Rank	Title	Rank	Title
4	The Last of Us	10	Reacher
5	Hazbin Hotel	11	The Boys
6	Invincible	12	Severance
7	Black Mirror	13	Jujutsu Kaisen (呪術廻戦)
8	Solo Leveling	14	The White Lotus
9	Attack on Titan	15	Rick and Morty

Based on average demand for scripted series with episodes released between 1 January and 31 December 2025 (excl. Kids & Family content)

Time-Series: Weekly Demand for the Biggest Shows



Squid Game and *Stranger Things* behave like global tentpoles, with towering spikes around their launches that dwarf everything else. It also shows how *Squid Games* continues to drive the Korean content machine.

“ In the five years from 2020 to 2024, Parrot Analytics calculates that Korean TV series have been responsible for **\$8 billion in streaming revenue** for Netflix globally. ”

NIKKEI Asia

The Last of Us and *Invincible* illustrate the power of weekly appointment viewing, sustaining elevated demand over several weeks as episodes roll out.

Supply–Demand Genre Quadrant



In 2025, high-concept, franchisable genres consolidated their dominance. Japanese animation, action fantasy, superhero series and crime drama all sit firmly in the high-demand half of the chart, and anime in particular over-performed relative to its supply — a pattern reflected directly in this year's global top 15, where *My Hero Academia*, *Solo Leveling* and *Attack on Titan* all featured prominently. Their presence underscores how 2025 continued anime's transformation from niche fandom to mainstream global engine.

Meanwhile, categories like talk shows, lifestyle reality, and broad romantic or family dramas appear structurally oversupplied in 2025, generating steady baseline engagement but rarely converting into breakout hits. This mismatch between volume and demand mirrors what we saw in year-end rankings: few titles from these genres gained meaningful traction beyond domestic markets.

The “opportunity zone” points toward where the next generation of globally scalable hits may emerge. Action Animation shine as a reflection of the growing Anime sector, whilst Procedural Dramas remain reliably consumed TV formats globally despite limited supply. In a year marked by cautious commissioning and fewer big-budget gambles, these under-served but high-impact genres offer a clear blueprint for where platforms might successfully invest in 2026.

Stranger Things: At The Peak Of Its Powers

Travelability of *Stranger Things* By Peak Demand in Markets (2025 YTD)

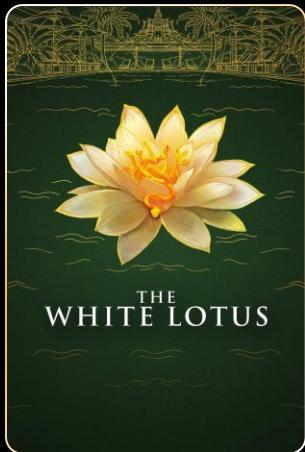


- **Global peak power:** In 2025, *Stranger Things* peaked at an average ~583x the global series demand, out-spiking *Squid Game*'s ~438x peak. That's consistent with its history of setting Netflix records; Season 5's first four episodes pulled 59.6M views in six days, the biggest English-language premiere in Netflix history.
- **Platform-breaking demand:** Volume 1's launch on Nov 26 briefly crashed Netflix worldwide, despite the streamer boosting bandwidth by 30%. Outage reports crossed 14,000 in the US alone.
- **Everywhere, all at once:** Ahead of the drop, all four previous seasons simultaneously re-entered Netflix's global Top 10, something no other series has done.
- **Truly global travelability:** Past seasons were already the most-watched Netflix title in 83+ countries, and Season 5 reportedly dominated Top-10 charts across 80–90 markets during launch week, according to Netflix.

“ From 2020 to the second quarter of 2025, “*Stranger Things*” earned more than \$1 billion in global streaming revenue for Netflix and was responsible for more than 2 million new subscriber acquisitions, according to estimates from Parrot Analytics. ”

Los Angeles
Times

INDUSTRY HIGHLIGHTS



The White Lotus: Prestige TV That Rewired Tourism

By 2025, The White Lotus is a hit HBO anthology, as well as a case study in how TV demand turns into real economic impact. Parrot Analytics' Streaming Economics estimates Seasons 1–2 generated \$109.05M for Max from Q3 2021–Q3 2024, driven largely by subscriber retention.

“Parrot Analytics' Streaming Economics estimates the [White Lotus] first two seasons generated \$109.05 million for Max alone between the third quarters of 2021 and 2024.”

THE WRAP

Season 3's Thailand setting has already sparked a “White Lotus travel moment,” with set-jetting fuelling spikes in searches and bookings for Koh Samui and other filming locations. And the pattern isn't new: Expedia data links earlier seasons to roughly 300% travel-demand increases to Hawaii and Sicily within 90 days, while searches for Four Seasons resorts reportedly jumped 425%, with some properties selling out for months. In short, White Lotus demand doesn't stop at attention, it shows up in flights, hotel ADRs, and even food delivery (UK Thai takeaway orders reportedly jumped after the Thailand season aired). It's prestige TV functioning like a global lifestyle brand, with tourism boards and hotel groups treating each new season as a de facto marketing campaign.

Solo Leveling: From Korean Webtoon to World-Dominating Anime

Solo Leveling shows how fast “niche” IP can become a global default. Born as a Korean web novel and webtoon, it turned into Crunchyroll's most-watched new anime of 2024 and quickly became one of the platform's most-rated series — proof of demand that goes beyond views into nonstop community activity and repeat engagement. That intensity matters because anime is now a real revenue engine

“Last year, Crunchyroll's global streaming revenue from anime titles totaled \$1.4 billion, according to data from Parrot Analytics.”

Los Angeles Times



What makes Solo Leveling interesting for a 2025 story is how it blurs traditional borders inside Asia while traveling globally. The IP is Korean, but the anime production is led out of Japan; distribution runs primarily through global platforms like Crunchyroll; the fanbase is fiercely transnational, spread across North America, Latin America, Europe and MENA as much as Korea or Japan. Coverage from Forbes has previously framed it as “2024's best new anime... stupidly simple and so much fun,” foregrounding its accessible power fantasy structure over deep lore. That simplicity is exactly why it scales: you don't need pre-existing cultural fluency to understand “weakest guy becomes the strongest.”

And the pipeline isn't stopping at animation. In late 2025, reports surfaced that Netflix is pursuing a live-action Solo Leveling adaptation, with commentators arguing that this is another example of the “anime-to-flagship-property” pipeline reshaping the industry. In other words: Solo Leveling isn't just a top-10 title by demand; it's a template for how IP born in web fiction and webcomics can now move through anime, live-action and games to become globally recognized brands.



MOVIES 2025

2025 was the year global film consumption fully stabilized into a hybrid theatrical–streaming ecosystem, with audiences gravitating toward eventized releases, culturally rooted blockbusters and music-driven cross-media phenomena. Worldwide box office revenue continued its multi-year recovery, with analysts projecting \$42 billion in 2025, up from \$33.9B in 2023 and nearing pre-pandemic levels. But box office alone no longer defines success. According to Parrot Analytics, the industry's top films now generate a significant share of their total value on streaming platforms, where long-tail viewing, fandom-driven repeat engagement, and subscriber impact often rival — or exceed — theatrical returns.

“ In 2022, movies represented roughly 27 percent of total streaming revenues. By 2024, that share had climbed to nearly 50 percent. ”

Hollywood
REPORTER

Franchises again dominated the cultural conversation in 2025, with titles like DC's *Superman*, *Jurassic World*, and *Captain America: Brave New World* performing strongly across global demand and box office charts — proof that large-scale IP still delivers when paired with clear positioning and focused marketing. At the same time, regional megahits broke into the global mainstream: Indian films such as *War 2*, *Sikandar*, and *Good Bad Ugly* ranked among the world's most demanded titles, while music-driven hybrids like *K-Pop: Demon Hunters* showed the growing power of fandom ecosystems. Together, these films highlight a landscape where Hollywood tentpoles and regional blockbusters compete on equal footing, and global audiences reward not just scale, but emotional resonance and community.



67.71x
EXCEPTIONAL

73.4x
EXCEPTIONAL

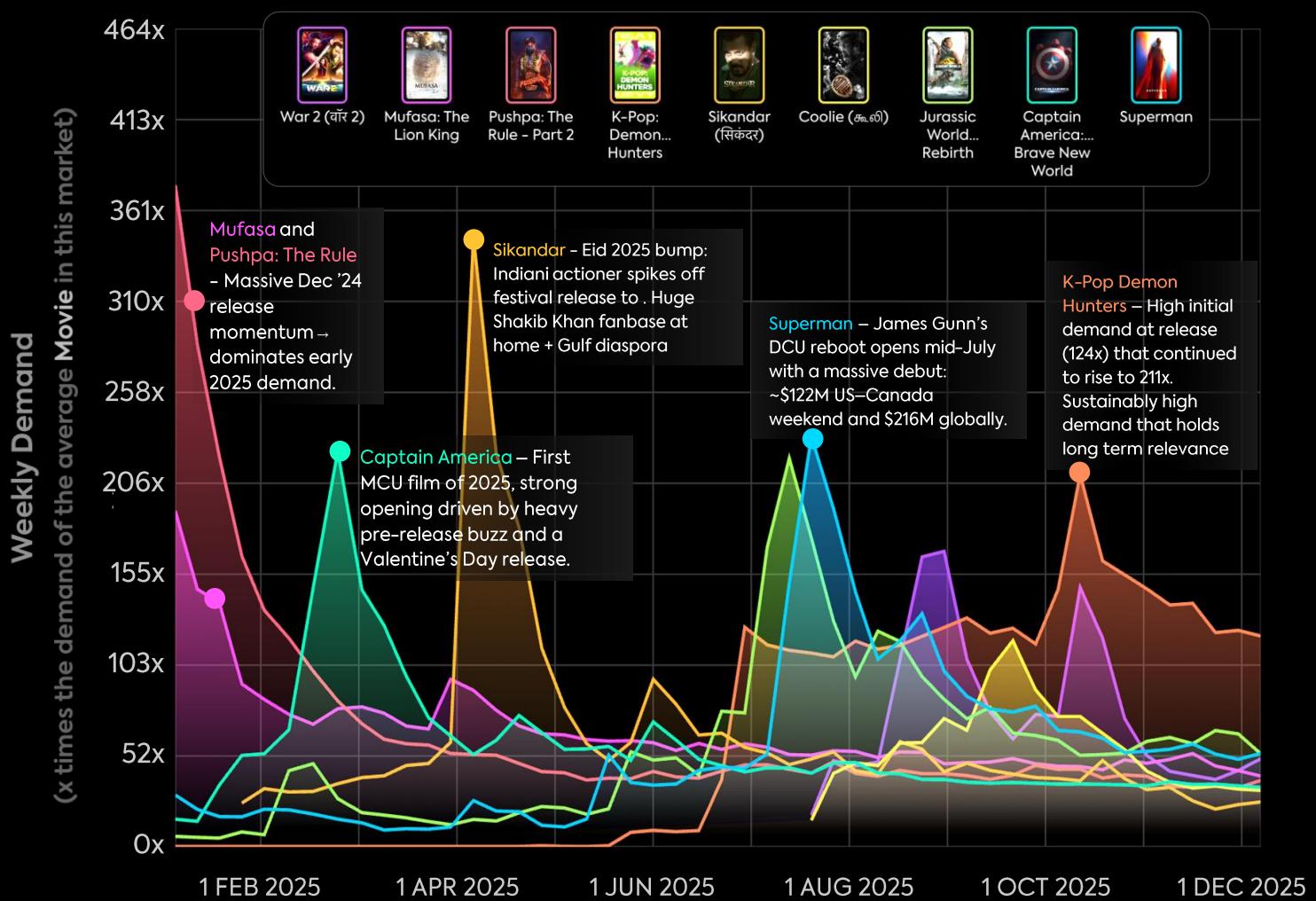
63.53x
EXCEPTIONAL

MOVIES OF THE YEAR

Rank	Movie	Rank	Movie
4	Sikandar (सिंकंदर)	10	Thunderbolts*
5	Jurassic World Rebirth	11	Good Bad Ugly
6	Captain America: Brave New World	12	Kantara A Legend: Chapter 1
7	Coolie (கூலி)	13	Final Destination: Bloodlines
8	Superman	14	Sinners
9	Saiyaara	15	Game Changer

Based on average demand for movies released between 1 January and 31 December 2025.

Time-Series: Weekly Demand for the Biggest Shows



Parrot's 2025 time-series data shows a movie landscape defined by event-driven demand spikes, where theatrical releases, festival windows and global streaming drops created short, intense bursts of worldwide attention. Titles like *Sikandar* generated some of the highest global demand multipliers of the year, whilst *War 2*'s Independence Day 2025 release drove a strong pan-India opening, with estimates showing the film crossing ₹200–225 crore domestic within its first week, powered by Hindi–Telugu crossover appeal and the YRF Spy Universe's brand equity. This aligns with broader market shifts: by 2025, India had become the largest theatrical market by admissions, with international viewership for Indian films rising sharply. Meanwhile, Hollywood blockbusters (*Superman* peaking at 232.9x, *Jurassic World Rebirth* at 220.4x) reinforced the year's cinema rebound. Global box office revenue climbed to \$19.8B, up ~7% over 2024, signaling stabilization after years of volatility. Streaming-first releases also reshaped the year. *K-Pop: Demon Hunters* (peak 211.1x) became Netflix's most-watched film ever with 325M+ views, proving digital-first titles can outperform theatrical IP in global reach.

2025 was a hybrid year: theatrical recovery, streaming dominance, and unprecedented internationalization — where the world's biggest movies no longer came from one market, one language, or one release model.

Sustainable Success: K-Pop: Demon Hunters



#1

▲ +1661

K-Pop: Demon Hunters achieved the peak rank of #1, moving up in their ranking by 1611 from 01 Jan – 02 Dec 2025 in the WW market

When *K-Pop: Demon Hunters* landed on Netflix on June 20, 2025, it arrived with modest expectations: an animated musical-action hybrid inspired by K-pop aesthetics, produced by Sony Pictures Animation and distributed globally via streaming. Within weeks, it had detonated into 2025's defining pop-culture event. By late August, the movie had become the most-watched Netflix film in history, surpassing 236 million views and overtaking every previous Netflix original or licensed blockbuster.

At the heart of its success was the soundtrack. The fictional idol group HUNTR/X transcended the film itself and functioned like a real K-pop act. The breakout track "Golden" surged across global platforms, breaking into the Billboard Hot 100 and amassing hundreds of millions of streams across Spotify and Apple Music. Several other songs from the soundtrack charted simultaneously, a rarity for a film-based musical property. This musical dominance created a feedback loop: fans streamed the soundtrack, returned to rewatch the film, shared clips across TikTok and Instagram, and fueled a viral choreography trend. Analysts credited this behavior with the unusually strong repeat viewing curve that kept demand elevated long after release. Projections by entertainment trade outlets suggested the movie could hit half a billion cumulative views before the end of 2025, which is a milestone no animated film had previously approached on a single platform.

Then came the turning point that transformed a streaming success into an industry anomaly: the sing-along theatrical release. Netflix and Sony launched a limited-run karaoke-style edition, inviting audiences to experience the soundtrack communally. It debuted at #1 at the U.S. weekend box office, the first time a Netflix-affiliated film has ever topped the charts and extended the title's cultural lifespan by reigniting interest in the music. Critics and fans praised *K-Pop: Demon Hunters* not only for its genre-blending animation but for its ability to channel the mechanics of global K-pop fandom: emotional storytelling, kinetic visuals, charismatic "idols," and music that rewards repetition. In a year defined by hybrid viewing habits, cross-cultural hits and global fandom mobilization, *K-Pop: Demon Hunters* set a new template for how movies can travel, chart, and dominate in the streaming era.

Sikandar: Travelability Deep-Dive

Travelability of Sikandar By Peak Demand in Markets (2025 YTD)



When *Sikandar* was released on 30 March 2025, timed for the Eid window worldwide, expectations were sky-high. Directed by A.R. Murugadoss and headlined by Salman Khan and Rashmika Mandanna, the movie hit theaters across India and major global markets — a classic “mass-entertainer” setup.

- **Strong Opening, Big Visibility:** According to box-office trackers, *Sikandar* opened with ₹27.5 crore on Day 1, and Day 2 actually saw a slight increase, showing swift uptake from fans. By Day 8, some reports indicated the film had crossed the ₹100 crore barrier domestically. The heavy pre-release marketing, combined with the Eid timing, helped ensure maximum opening-weekend visibility, a classic high-impact release strategy.
- **Diaspora & Global Market Reach:** The geographic “travelability” data provided shows *Sikandar* registered noticeable demand across Gulf countries, parts of Europe, Canada and Australia, regions with significant South Asian diaspora. That suggests the film’s appeal extended beyond India, leveraging diaspora circuits effectively. This reinforces a key strength of the 2025 theatrical ecosystem: diaspora-driven global demand, a pathway for regional films to compete on international visibility even if not all audiences engage deeply.

What *Sikandar*’s 2025 Run Tells Us — Lessons for Regional / Pan-Market Films: Festival-aligned release coupled with star power remains a valid formula. When timed and marketed correctly, even regionally rooted action films can mobilize high demand globally. Additionally, diaspora markets matter, sometimes as much as domestic returns. Global demand for films with cultural ties can be significantly boosted by diaspora audiences. Yet without broader cross-cultural appeal, strong word-of-mouth, or differentiated hooks (e.g. streaming release, soundtrack virality), films risk sharp drop-offs post launch.

INDUSTRY HIGHLIGHTS



Coolie: Regional Star Power, Pan-India Strategy

Coolie is a standout from the 2025 list because it demonstrates how regional-language cinema, when executed with scale, star power, and smart release strategy, can penetrate global demand charts. Directed by Lokesh Kanagaraj and starring mega-star Rajinikanth along with an ensemble including Nagarjuna, Upendra and Shruti Haasan, Coolie released worldwide on 14 August 2025, in multiple languages and markets. Financially, Coolie concluded with a worldwide gross reportedly between ₹514–675 crore, making it one of the highest-grossing Tamil films ever, and a top global-demand film in 2025. In India alone, it crossed ₹260 crore net by Day 12 despite a dip after its opening spree. Overseas, it grossed about US\$20.35 million (₹179 crore), making it among the top five internationally grossing “Kollywood” films in non-domestic markets.

Its success signals several important 2025-era trends: first, a pan-India + multi-language release strategy (Tamil original, but dubbed into Hindi, Telugu, Malayalam, Kannada), enabling maximum audience reach. Second, the enduring star-vehicle model: Rajinikanth’s presence, combined with commercial-genre sensibilities (action, drama, mass-entertainer tropes), still pulls audiences across generations and geographies, proving star-driven regional cinema remains commercially viable even in a franchise-heavy global market.

Third, Coolie’s performance shows that non-Hollywood, non-Western films are no longer back-catalogue curiosities — they’re part of the global demand fabric. For 2025, Coolie maps to demand data the same way a Marvel or DC blockbuster might: strong opening spikes, sustained run in multiple markets, and cultural buzz beyond national borders. Coolie underscores that global demand isn’t a Western monopoly. Regional-language cinema, properly scaffolded with stars, strategy, and wide release competes, succeeds, and earns its place on worldwide demand charts.

F1: When sports IP becomes premium cinema

Despite ranking just outside Parrot’s top 15 movies of the year, F1: The Movie remains a standout example a successful adaptation of sports-related IP. Rather than faking the sport on soundstages, the production embedded a fictional team into real Grand Prix weekends, shooting at circuits including Silverstone, Las Vegas, Yas Marina and others, with Pitt and Idris actually driving modified cars on track between real F1 sessions. Custom lightweight IMAX-grade cameras were built to capture in-car footage at racing speeds; a level of technical ambition widely covered in F1 and cinematography press. The result: around \$631 million global box office, making it the highest-grossing auto-racing film ever, Apple’s biggest theatrical success and the top-earning film of Pitt’s career.



Apple has already signaled active discussion of a sequel, treating it as a cornerstone sports IP. The company’s exclusive ownership of Formula 1 broadcasting rights in the US (starting from 2026) positions the title as a strategic funnel rather than a one-off hit: a theatrical-first release that converts global sports viewers into long-term Apple TV+ subscribers, effectively reversing Netflix’s Drive to Survive playbook by moving from cinema scale into platform retention.

F1 The Movie stands for the premium sports drama: a project where authenticity, technical innovation and a global fanbase for the underlying sport combine into sustained worldwide demand rather than just opening-weekend hype.



UNDER 30 **TALENT 2025**

2025 was defined by a reshaped global talent landscape, where youth-driven digital behavior, creator-led influence, and hyper-organized fandoms collectively determined who captured global attention. Audiences under 32 continued to dominate the cultural conversation, driving demand spikes across music, creators, fashion, and entertainment. Nowhere was this more visible than in the rise of K-pop, with groups like ENHYPEN, Stray Kids, BTS, TWICE, BLACKPINK, and Seventeen clustering at the top of global rankings thanks to powerful Gen-Z female fandoms whose streaming, social activation, and touring engagement create outsized global visibility.

At the same time, creator-economy figures reshaped what “talent” means. MrBeast exemplified this shift, turning digital influence into business influence through major expansions into telecom and fintech, a move that broadened his demographic reach into older male audiences and positioned him alongside traditional entertainment heavyweights.

Western pop talent remained strong but less extreme in demographic concentration, with artists like Billie Eilish, Dua Lipa, and Sabrina Carpenter appealing across genders without the fan-intensity of K-pop groups.

Together, 2025’s top talents highlight a cultural environment where youth behavior determines momentum, creators compete with global idols, and traditional celebrity pathways are increasingly shaped by digital-first ecosystems.

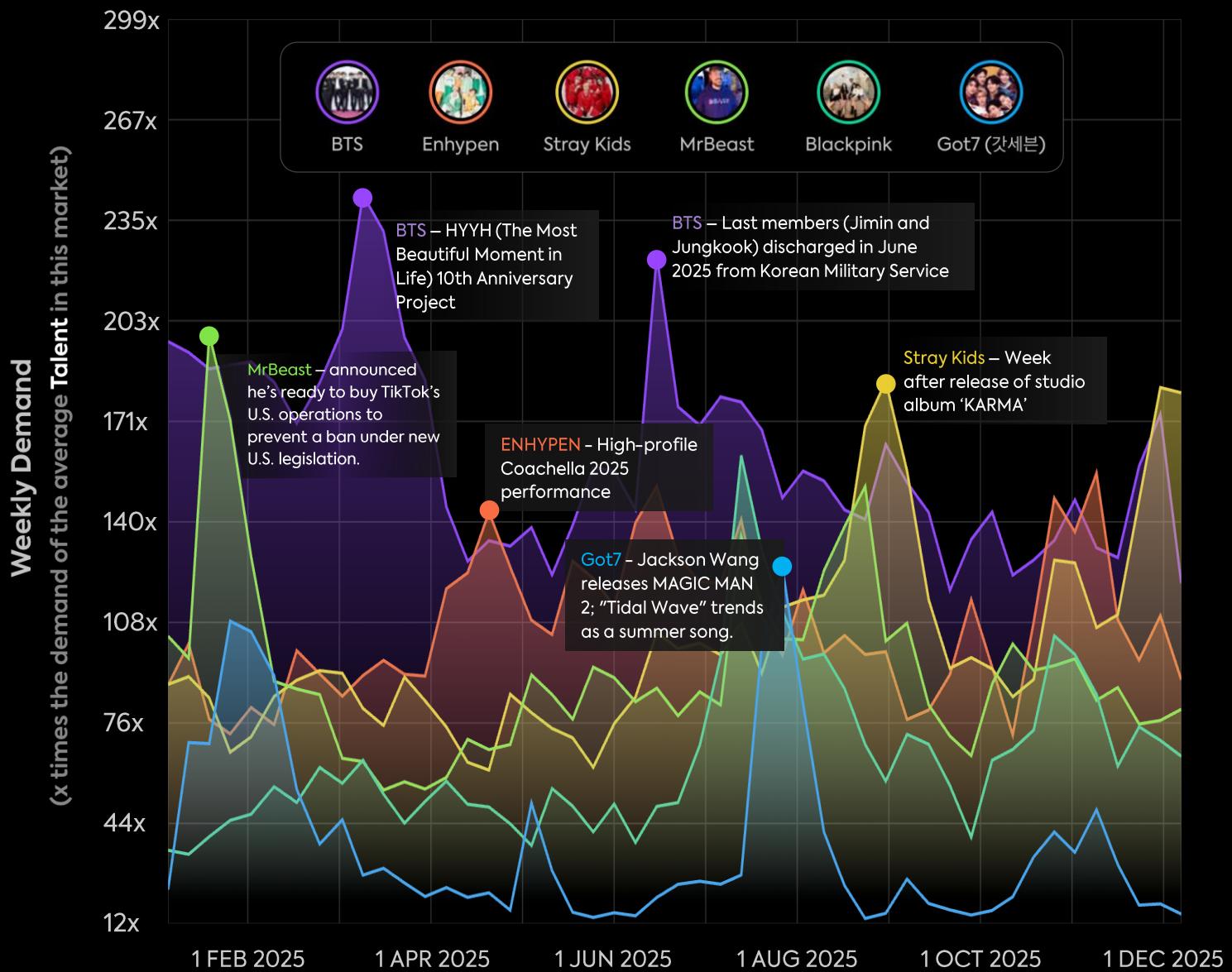


TALENTS OF THE YEAR UNDER 30

Rank	Talent	Rank	Talent
4	MrBeast	10	Twice (트와이스)
5	Blackpink	11	Rashmika Mandanna
6	Sydney Sweeney	12	Got7 (갓세븐)
7	Sabrina Carpenter	13	Metawin Opasiamkajorn
8	Seventeen	14	NCT 127 (엔씨티 127)
9	Billie Eilish	15	Dua Lipa

Based on average demand between 1 January and 31 December 2025 for talents aged 30 or younger, as of Dec 31st, 2025.

Time-Series: Weekly Demand for the Biggest Talents

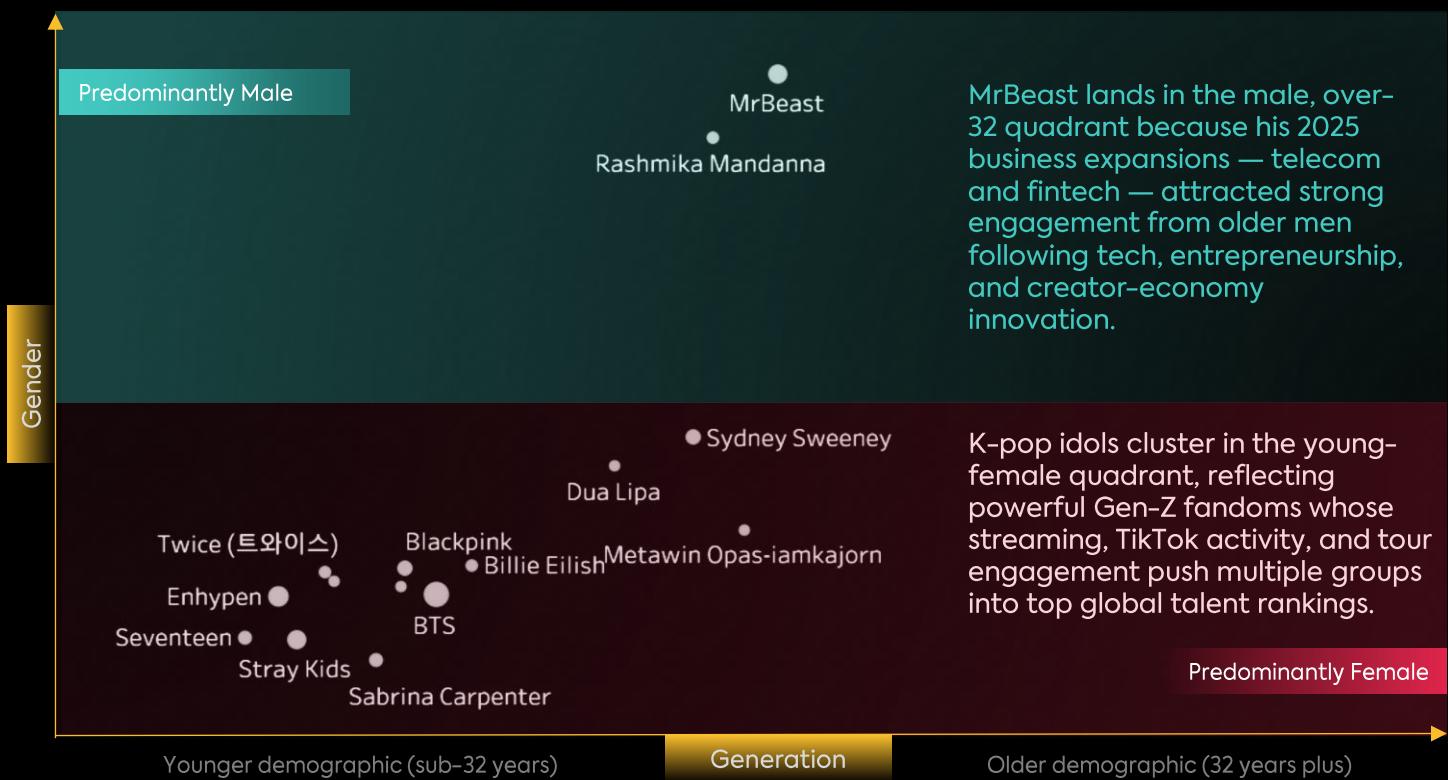


The 2025 talent landscape was driven by global “event moments” rather than traditional release cycles. BTS remained the year’s anchor, with major spikes around FESTA season and member milestones despite limited group activity.

Fourth-gen K-pop surged: ENHYPEN peaked with Coachella and world-tour expansions, while Stray Kids’ album promotions and festival headlines triggered major global lifts. MrBeast proved the creator economy’s power, with viral mega-videos and the launch of Beast Mobile and his fintech ventures generating blockbuster-level peaks.

BLACKPINK’s spikes came from high-impact solo projects, and GOT7’s from solo careers and reunion speculation. Overall, 2025 showed that the biggest talent moments now come from whoever can generate cultural ignition, anywhere, across any platform, at any time.

Demographic Quadrant Analysis



2025's global talent landscape was overwhelmingly shaped by audiences under 32, with youth culture determining not just which stars peaked, but which categories dominated. The spread of K-pop, creator-led entertainment, and youth-centric pop reaffirmed that Gen-Z is the primary engine of global digital attention.

K-pop continued its unparalleled globalization narrative, placing an extraordinary number of groups in the top talent rankings. Acts like BTS, Stray Kids, ENHYPEN, TWICE, BLACKPINK, and Seventeen owe much of their success to hyper-organized Gen-Z female fandoms capable of driving coordinated streaming pushes, trending cycles, meme culture, and transnational touring economies.

MrBeast redefined the creator economy, surpassing traditional entertainment boundaries and becoming one of the few talents with strong representation among older men. His 2025 expansions (telecommunications brand Beast Mobile, fintech platform, banking service) positioned him closer to a tech entrepreneur than a YouTuber, broadening his demographic reach.

Western pop artists held a stable but less fan-intensive position, with talents like Billie Eilish, Dua Lipa, and Sabrina Carpenter appealing across genders but without the concentrated youth-fan momentum of K-pop acts. Their demand spikes were tied to releases, tours, and film/TV placements rather than fandom mobilization. Older female audiences remained underrepresented, revealing a structural reality: they consume content but do not drive digital conversation — the key ingredient for global demand.

Metawin Opas-iamkajorn: A Regional Powerhouse Who Broke Into the Global Top 15

Travelability By Peak Demand in Markets (2025 YTD)



Metawin Opas-iamkajorn's rise to #13 among the world's top talents of 2025 (36.32x average demand) is a case study in how regional depth, not global uniformity, can still generate world-class demand. The travelability map shows his strongest markets clustered in Southeast and East Asia, where he reaches "Exceptional" levels in nearly every major territory. His highest peaks come from Thailand (132.11x), Hong Kong (106.11x), Singapore (104.89x), Philippines (103.6x) and Indonesia (100.11x) — a concentration of markets with highly active fandom cultures and strong cross-border distribution of Thai dramas. Even outside his core region, he records exceptional demand in Japan (89.02x), India (87.79x) and the United States (82.72x), showing measurable traction beyond Asia.

Metawin's ascent is rooted in a multi-vertical presence that extends far beyond acting. After breakout roles in *2gether: The Series* and *F4 Thailand: Boys Over Flowers*, he became a major fashion figure and entrepreneur. In 2025 he appeared at Prada's Fall/Winter Menswear show in Milan, ranking among the top four global celebrities in earned media value (EMV) for the event — a milestone that significantly boosted international visibility. He also maintains global brand partnerships with luxury houses such as Prada and Tiffany & Co., elevating him from regional star to pan-Asian fashion icon.

This combination of hyper-dominance in Asia, high fashion visibility, and massive social-media engagement explains how Metawin achieved top-15 global status despite limited Western penetration. His 2025 profile shows that regional fandom intensity, when spanning multiple high-population, high-engagement markets, can rival even globally distributed stars.

INDUSTRY HIGHLIGHTS —



MrBeast: Reaching Even Further

MrBeast sitting among K-pop megastars and global pop icons in the talent ranking is basically the 2025 story in one screenshot: an internet-native creator now competes head-to-head with the biggest names in music and film. In 2025 Jimmy Donaldson's channel passed 450M+ subscribers, making it by far the single most-subscribed YouTube channel in the world. YouTube and industry write-ups now consistently frame him as the most influential creator on the platform, with multiple records for views, challenge videos and overall reach.

What makes his appearance in the top talent rankings beyond justifiable is that the “MrBeast universe” is no longer just videos. In 2025, his holding company Beast Industries confirmed a major diversification push:

- Beast Mobile, an MVNO phone service built on top of existing telecom networks, aimed squarely at his massive fanbase.
- A forthcoming financial services platform (“MrBeast Financial”), pitched as a fintech app mixing banking, crypto, credit tools and financial-literacy content for his audience. Expansion of consumer brands like Feastables chocolate and food concepts such as MrBeast Burger and Lunchly, where the videos function as a global marketing engine rather than the core business.
- The launch of Beast Land, a temporary MrBeast-themed park in Riyadh's Boulevard City. Part of Riyadh Season,
- So, when data shows MrBeast at “exceptional” demand levels, dozens of times higher than the average talent, it's capturing more than just viral stunts. It reflects how a single creator brand can: Drive TV-scale audiences without a network
- Launch a telecom and fintech play off the back of attention Compete with the biggest mainstream industry figures for influence

Rashmika Mandanna: From Pan-Indian Blockbusters to a Viral Feminist Drama

Rashmika Mandanna's presence in the top 15 sits at the intersection of pan-Indian blockbusters and a newer wave of explicitly feminist, OTT-driven storytelling. On one side of her 2025 ledger is *Pushpa 2: The Rule*, the 2024 Telugu action sequel that became one of the highest-grossing Indian films ever made, setting multiple box-office records and cementing the “Pushpa” franchise as a global theatrical phenomenon. Its continued life on Netflix and broadcast TV through 2025 kept both the franchise and Rashmika's character Srivalli highly visible across India and the diaspora. But the story of 2025 for Rashmika is arguably *The Girlfriend*, a mid-budget Telugu romantic drama that became a talking point precisely because it interrogates toxic relationships rather than glorifying them.



The film opened in November 2025, earned solid box office (just over ₹29 crore) and quickly moved to Netflix, where it sparked a wave of commentary about control, emotional abuse and women's autonomy in modern India. Rashmika herself has said that *The Girlfriend* made her “truly feel successful” in a way that mega-hits like *Pushpa* and *Animal* didn't, because women were telling her they saw their own lives in the film.

From Rankings to Winners: The Global Demand Awards

Every year, Parrot Analytics crowns the official winners of the Global Demand Awards – the world's first unbiased, 100% audience-powered, data-driven entertainment awards, honouring the most in-demand and value-driving TV series and movies across 25 global categories.

Built for an attention- and profitability-focused era, the Global Demand Awards cut through the noise by spotlighting the titles that generate the most sustained engagement and fandom worldwide, with winners determined purely by our empirical audience demand system (the same standard used by Guinness World Records), not voting committees.

The rankings in this recap are designed to complement that view: here we focus on sustained excellence throughout the year, taking the top 15 series, films, and talents under 30 years old in 2025 by average demand (Jan 1–Dec 31). The use of time series data helps to highlight the peak demand of the same categories, bringing attention to the content and people who generated demand above and beyond their competitors. For the best Newcomers in TV, peak demand was used to capture the impact these releases had on the market, measuring their ability to break through and command attention.

Together, these perspectives reveal both the titles that spiked hardest at launch and the stories that sustained their momentum over time. The official winners of the 8th Annual Global Demand Awards will be announced in January 2026.





About Parrot Analytics

Parrot Analytics is the global leader in media and entertainment analytics. We help studios, streaming services, networks, production companies, sports leagues, film funds and government agencies make smarter decisions in today's attention economy by measuring over 2 billion audiences worldwide. Our AI-powered solutions solve the industry's most critical problems, including valuing content, talent, and sports.

The collage includes:

- Bloomberg:** "Japanese anime soared to 2023 global revenue" by Gaurav Reddy.
- The Economist:** "Dynamo's titles have made more than \$600m for Netflix, Parrot Analytics reports."
- The New York Times:** "The Instigators" helped Apple TV+ add 50,000 subscribers - according to Parrot Analytics.
- Deadline:** "Apple TV+ Series Has Made More Than \$200M For Streamer - Report" by Max Goldstein.
- WSJ:** "In US subscription or Disney+ among princess according to Parrot Analytics"



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