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*The full story is on page 2*

## "No difference between before & after #1"

Dangal TV boss Manish Singhal on the linear channel's rise & rise

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## Telegram, X in crosshairs

### Indonesian regulators threaten blocks for online gambling, pornography

Indonesia's Ministry of Communication and Informatics is on the warpath against online gambling and pornography – and owners of TV rights, and particularly expensive sports rights, could benefit.

In the latest crosshairs are social media platforms Telegram, based in Dubai, and X (Twitter).

Both global services are popping up in Indonesian headlines and in top-level policy discussions for enabling the distribution of content that domestic regulators deem inappropriate.

Taking a tough stand, the ministry is threatening to block Telegram and X in Indonesia if they don't come to the table on managing content.

Indonesian officials have been telling local and regional media that Telegram is so far the only platform not toeing the Indonesian government's line on online gambling.

Sources in Indonesia say Telegram has already been notified of the looming block if it does not remove gambling-related content, and has been given until this week to respond.

X, on the other hand, has raised regulatory ire for new policies that formally allow users to show sexually explicit content, including pornography or content "intended to cause sexual arousal", as long as it is clearly labelled. This includes AI-generated imagery. In May this year, X said that "sexual expression, whether visual or written, can be a legitimate form of artistic expression".

Driving the latest initiative for Indonesian regulators is the director-general of application and informatics, Semuel Abrijani Pangerapan, whom Telegram will know from July 2017, when Indonesia took a hard line on failure to meet government requirements.

At the time, the ministry ordered local ISPs to block 11 domains related to the web-based Telegram site. The ministry said the sites were being used to spread radicalism and terrorism content.

Earlier this month, Pangerapan was quoted in local news site, Kompas.com, as saying that Telegram has been warned to remove 600 pieces of content.

The platform will be blocked in Indonesia if a third warning letter is ignored.

Indonesia's TV rights holders and platforms, meanwhile, are keeping a close eye on the government's anti-online gambling/pornography initiatives, pushing for an expansion of the programmes to include online video piracy.

Indonesian platform Vidio is at the forefront of the latest battle, celebrating two arrests in the past three months for illegal distribution of local drama titles on Telegram channels.

Vidio is also involved in a large-scale in-house operation to protect its sports rights.

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## Marupok AF comes home

Philippines' theatrical opening for Quark Henares' film



Marupok AF (Where is the Lie?)

After more than a year of travelling the international film festival circuit as *Where is the Lie?*, director Quark Henares' *Marupok AF* comes home with a theatrical opening in the Philippines tomorrow (19 June).

Inspired by a controversial real-life Twitter thread that shocked the Philippines during the pandemic lockdown, *Marupok AF* is a coming-of-age story about the horrors of online dating.

The film follows hopeless romantic Janzen Torres (played by EJ Jalorina), who finds another chance at love when she matches with the handsome Theo Balmaceda (Royce Cabrera) on a dating app. On the day they are supposed to meet, Theo ghosts her, leading Janzen into an intricate web of deceit, lies and cat-fishing led by sociopathic mastermind, Beanie Landridos (Maris Racal).

Reviewers have called the film everything from "Quark Henares' best film" (Wanggo Gallaga, Clickthecity.com) to "a compelling and revealing look into real-life online drama and the ongoing struggle of trans people in the Philippines" (Rose Ho, The Asian Cut).

Co-written by Henares and John Bedia, the 90-minute feature sought "to understand why bad things hap-

pen to good people," Henares says, adding that the film offers no clear answers. Instead, he says, it hints at possible motives.

"We also wanted to show Janzen's coming of age. The character (and the person she's based on) was initially very apolitical, unconcerned about gender issues or trans rights," he says.

"When she finally became a victim of online violence, she realised that there was a community around her just waiting for her – ready and willing to give their support. Her struggle went viral, and everyone from members of the trans community to allies took their part in destroying the sadistic director's career. *Where is The Lie?*, then, became the story of Janzen's political awakening, and her call to arms."

Henares says the film is told from three points of view, each with its own look and feel.

*Marupok AF* was produced by Armi Rae Cacanindin, Pauline Zamora and Kren Villaflor Yap for Anima Studios and Kroma Entertainment.



Director/co-writer Quark Henares

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## Nachiket Pantvaidya takes top Sony Pictures India role



Nachiket Pantvaidya

Veteran India production exec, Nachiket Pantvaidya, will lead Sony Pictures International Productions' (SPIP) in India as the company looks at producing/releasing its biggest local slate for the Indian market over the next two years.

The announcement of his appointment as India GM, SPIP – India, was made today (18 June) by Shebneem Askin, EVP, creative production and head of SPIP, the local-language production arm of Sony Pictures Entertainment's Motion Picture Group.

Pantvaidya, who retains his role as CEO, Sony Entertainment Talent Ventures, will work alongside Shony Panjikan, GM and head of Sony Pictures Releasing International, India.

In today's announcement, Pantvaidya talked about the redefinition of movie-making parameters across both business and creative in India.

He said the company was "aiming to scale our output to not only match audience expectations, but also to ensure that the right cohorts get to see the movie of their choice on the distribution medium of their choice".

Pantvaidya has worked for Balaji Telefilms, Sony Entertainment Television, Star Plus and Fox Television Studios, among others.

## Nerd Girl grows up, S3 returns to Vidio Screenplay Films' teen drama upsized for new season



Ashira Zamita plays Suki and Michael Olindo as Aldi in *My Nerd Girl 3*

Indonesian streaming platform Vidio returns one of its most popular titles – teen romance *My Nerd Girl* – for a third season on 21 June.

Produced by Jakarta-based Screenplay Films, the eight-episode *My Nerd Girl 3* was directed by Angling Sagaran and Panca Arka Ardhiarja.

Vidio says the third season has a more solid and complex story development than the first two series, which were both set among teens at school, and that the introduction of new characters makes the storyline more lively.

Vidio doesn't release engagement figures, but said last week that the hashtags #MyNerdGirl1 and #MyNerdGirl2 on TikTok had attracted more than 1.3 billion views as of May 2024.

*My Nerd Girl 3* sticks with lead characters, Rea (played by Naura Ayu) and Reyhan (Devano Danendra), who are now in their second year of college, with a more layered story line that revolves around friendship, love and mystery.

Rea is more mature, tries to avoid

problems, and wants her college years to be calm and problem-free. Her plans are disrupted when Suki's (Ashira Zamita) party turns into a tragedy and Rea is once again faced with a major conflict involving the people closest to her.

The three men in Rea's life are Reyhan, Asta (Fadi Alaydrus) and brother/gang leader Dante (Yesaya Abraham), a tough rebellious but relatable figure. New student Ziva (Saskia Chadwick) also complicates Rea and Reyhan's relationship.

The driving theme is change. "Growing up, entering college, the characters want to be free, try new things, and meet new people. Unfortunately, new negative influences are inevitable, such as parties at clubs and addiction to illegal drugs," Vidio's originals VP, Dian Lasvita, says.

*My Nerd Girl*, adapted from a Wattpad story, debuted on the domestic streamer in 2022, with season two following last year. The third season premiere follows a seven-day subscribers-only access period, which kicked off on 14 June.



## Netflix greenlights a second season of *The Great Indian Kapil Show*

Netflix has renewed *The Great Indian Kapil Show* for a second season. The current season finale is on 22 June. The entertainment series ranked one of Netflix's top two shows in India since its release and is the first Indian series to command a place on the global top 10 non-English TV list for five weeks. Season two dates have not been revealed.



## Korea's Kenaz partners in French Webtoon Academy

Média-Participations subsidiaries, animation/webtoon company Ellipse Studio and webtoon platform Ono, have partnered with Korean webtoon studio Kenaz to launch the first Webtoon Academy outside of Asia. The 13-week free programmes aim to train 12 artists a year in webtoon-specific storytelling. Média-Participations' CEO, Julien Papelier, said the aim was to "encourage the emergence and training of new French-speaking authors in this medium".



## Fetch TV, BBC Studios renew channels deal

Australia's Fetch TV and BBC Studios have extended their channel partnership agreement for six BBC channels – BBC UKTV, BBC Earth, CBeebies, BBC Kids and BBC Brit, and new channel BBC Drama, which is a replacement for BBC First. The channels will sit alongside BBC News and Britbox on Fetch.

## TV3 returns *I Can See Your Voice* Malaysia's Media Prima shakes up format for season 7



From left: *I Can See Your Voice* Malaysia S7's hosts Izzue Islam and Shiha Zikir with panelists Bell Ngasri, Naim Daniel and Riena Diana

Media Prima's TV3 returns the local adaptation of Korean entertainment reality format, *I Can See Your Voice*, for a seventh season this weekend, building on a property that has delivered cumulative 14 million free-TV viewers over six seasons.

The 11-episode *I Can See Your Voice* Malaysia premieres on the country's leading free-TV/broadcast network on Sunday, 23 June, at 9pm, with a simultaneous streaming debut on Media Prima's revitalised Tonton platform.

Season six hosts, Izzue Islam and Shiha Zikir, are back, with an entirely new group of permanent panelists, new producer Ikha Arnisyra, an expanded group of guest artists to include actors and comedians, as well as the introduction of four themes – horror, Bollywood, rock and retro.

The set up and stage are also all-new, and some participants will take to the stage as duos.

Last season's executive producer, Jamil Bin Hassan, continues to lead season seven.

TV3 is promising an "even noisier" season, sponsored by telco, CelcomDigi.

If the contestant who makes it to the final round is an impersonator, he will win a cash prize of RM3,000/US\$636. While real singers may have the opportunity to join Alternate Records & Talents and record singles with famous composers.

Guest artists this season include Sharif Zero, Chacha Maembong, Amy Mastura, Janna Nick and Khai Bahar.

*I Can See Your Voice* Malaysia is among a raft of entertainment programmes that has built Media Prima's loyalty in this space.

# “There is no difference between before & after becoming #1”

Dangal TV boss Manish Singhal talks about the linear channel's rise & rise again

Dangal TV – a free, ad-supported, linear television service – recently became India's most-viewed channel. Launched more than 15 years ago with a name that literally means wrestling and/or riot, its footprint expanded to a bouquet of entertainment services, including a streaming platform with seven million subs. Vanita Kohli-Khandekar spoke to Manish Singhal, MD of Dangal owner, Enter10 TV.

## How and why did you launch a general entertainment channel (GEC)?

In the 1990s we used to distribute Ayurvedic products and apparel. To help propel that business, we launched a tele-shopping channel in 2001 that we converted into a music channel in 2006. When we were running the music channel, the genre had an audience share of 12%. When we studied further, we realised that movie channels have a viewership share of 18%. Though the content costs for each of them was different, all the other costs were the same. And there's a larger market to address. We shifted to the movie category in 2008. Then we studied it again. The total viewership of Hindi GEC was 35%. There wasn't that much competition in Hindi GEC then and the genre had an even larger market. At the same time, movies were getting very competitive with 22-25 channels. There were only 12-13 Hindi GECs. We were a free-to-air channel, but that was not a big advantage then because all the big networks (Star, Sony, Zee and Viacom18) were there.

## What aided Dangal TV's rise to number one?

In 2015, the Broadcast Audience Research Council (Barc) was set up to create and run a currency for TV viewership. Its sample and coverage were much better than the earlier Television Audience Measurement (TAM). As a result, rural homes and states where the coverage had been poor, started getting better representation in the



Manish Singhal (left), Mann Sundar/Beautiful Heart (above)



sample. About 70% of the homes we reach are through DD Freedish (India's state-owned free direct-to-home platform, which now reaches 58 million homes or over 240 million Indian viewers, largely in the Hindi heartland). This then started reflecting on our ratings. Then in 2019, the four large networks withdrew from DD Freedish (apparently to protect their pay business). That is how we became the number one channel.

## What were the learnings before and after you became number one?

There is no difference between before and after 2019. We were doing exactly what we did before – running a 24-hour TV channel. How to programme the channel, what show should come after which, that is what we do even now. The only big change is that more money is now being demanded (by cable operators) to place the channel.

## What is the Enter10 portfolio like now?

Where does the bulk of your revenue (US\$73 million in the financial year end-

Channels	Language	Share (%)
Dangal	HINDI	2.9
STAR Maa	TELUGU	2.7
STAR Plus	HINDI	2.7
Sun TV	TAMIL	2.6
SONY SAB	HINDI	2.0
STAR Pravah	MARATHI	1.9
Zee Telugu	TELUGU	1.9
Colors	HINDI	1.9
Goldmines	HINDI	1.8
STAR Vijay	TAMIL	1.6

Data available to 30 April 2024. All India 2+ Source: BARC and Lodestar UM

## ing March 2024) come from?

We have five channels. Dangal TV (original programming), Dangal 2 (a library channel for Hindi general entertainment), Bhojpuri Cinema, for which we produce 25 to 30 films a year. Then there is movie channel Enterr10 and Enterr10 Bangla. About 70% of the revenue is from Dangal TV and the rest is from the other channels. In January this year we launched Dangal TV in the U.K. We are planning Dangal Odia and Telugu. Also we have a one-year old streaming service with seven million subscribers.





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## What's on where...

June 2024	17-18	DW Global Media Forum 2024	Bonn, Germany
	24-27	Sunny Side of the Doc 2024	France
	24-28	29th Shanghai TV Festival 2024	Shanghai, China
July 2024	3-5	15th Content Tokyo 2024	Tokyo, Japan
August 2024	20-24	Beijing International Radio, TV & Film Exhibition 2024	Beijing, China
	27	AVIA: Korea in View 2024	Seoul, Korea
	29	AVIA: Japan in View 2024	Tokyo, Japan
<b>September 2024</b>	<b>3-5</b>	<b>ContentAsia Summit 2024</b>	<b>Taipei, Taiwan</b>
	<b>5</b>	<b>ContentAsia Awards 2024</b>	<b>Taipei, Taiwan</b>
	24-26	APOS 2024	Bali, Indonesia
	26-29	Gwangju Ace Fair 2024	Gwangju, Korea
October 2024	5-8	Asian Contents & Film Market 2024	Busan, Korea
	10	AVIA: Vietnam in View 2024	Ho Chi Minh, Vietnam
	18-20	MipJunior 2024	Cannes, France
	21-24	Mipcom 2024	Cannes, France
	30 Oct-1 Nov	TIFFCOM 2024	Tokyo, Japan
November 2024	12-13	Dubai International Content Market (DICM)	Madinat Jumeirah, Dubai
	20-22	16th Content Tokyo 2024	Chiba, Japan
December 2024	3	AVIA: OTT Summit 2024	Singapore
	3	The ATF Leaders Dialogue 2024	Singapore
	4-6	Asia TV Forum & Market /ATF 2024	Singapore
February 2025	23-27	Mip London 2025	London, U.K.
	24-28	The London TV Screenings 2025	London, U.K.
March 2025	17-20	Hong Kong FILMART 2025	Hong Kong
	25-27	Series Mania Forum 2025	Lille, Hauts-de-France

# Home-team wins for Korean titles

## 2 U.S. shows break into demand top10 – Parrot Analytics

Non-Korean programmes received only a teeny bit of love in Korea's demand stakes for the week of 17-23 May, according to Parrot Analytics.

Amazon Prime Video's U.S. adult animated comedy series, *Hazbin Hotel*, was one of two non-Korean titles on the week's list, coming in at 19.8x difference from demand for the average digital programme in the market for the week.

The U.S. version of *Saturday Night Live* did even better, at 22.6x, giving it eighth place on the overall list.

The week's winner was tvN record-breaking romcom, *Queen of Tears*, which reached a nationwide rating of 24.85% for its final episode on 28 April. The KRW56-billion/US\$49 million Studio Dragon drama streamed on local platform Tving as well as on Netflix in some regions. *Queen of Tears* is the third most popular Korean drama ever after *The World of the Married* and *Reborn Rich*.

*Hazbin Hotel* tied with Netflix's *A Killer Paradox*, which was second by a few percentage points to *Parasyte: The Grey*, also on Netflix.

### Top 10 overall TV shows: Korea

Rank	Title	Difference from Market Average
1	<i>Queen Of Tears</i> (눈물의 여왕)	36.1
2	<i>Running Man</i> (런닝맨)	31.7
3	현역가왕	30.8
4	<i>Lovely Runner</i> (선재 업고 튀어)	28.4
5	불타는 장미단	28.1
6	<i>Song Stealer</i> (송스틸러)	24.4
7	<i>The 8 Show</i> (더 에이트 쇼)	24.0
8	<i>Saturday Night Live</i>	22.6
9	<i>Girls Band Cry</i> (걸즈밴드크라이)	21.9
10	<i>Parasyte: The Grey</i> (기생수: 더 그레이)	21.2

### Top 10 digital originals: Korea

Rank	Title	Platform	Difference from Market Average
1	<i>Parasyte: The Grey</i> (기생수: 더 그레이)	Netflix	21.2
2	<i>A Killer Paradox</i> (살인자ㅇ난감)	Netflix	19.8
3	<i>Hazbin Hotel</i>	Amazon Prime Video	19.8
4	<i>The Seasons</i> (더 시즌즈)	KBS2	19.7
5	<i>Chicken Nugget</i> (닭강정)	Netflix	19.5
6	<i>A Shop For Killers</i> (킬러들의 쇼핑물)	Disney+	19.2
7	<i>Moving</i> (무빙)	Disney+	19.0
8	<i>The Impossible Heir</i> (로얄로더)	Disney+	18.7
9	<i>The Worst Evil</i> (최악의 악)	Disney+	18.4
10	LTNS	Tving	18.3

Date range: 17-23 May 2024

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 ten times more in demand than the average TV show in this market



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