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23-29 November 2026

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Jae Chang to Lead Skydance APAC Sales

James Gibbons' Regional Picks Still Under Wraps

Veteran Warner exec Jae Chang has been tapped to head APAC sales for Skydance as part of a global team announced internally out of the U.S., according to a staff note seen by ContentAsia. Chang will report directly to David Decker, head of global content sales, in the U.S.



Jae Chang

Chang's role under Warner Bros Discovery was SVP and head of APAC content licensing for APAC and managing director for Korea.

Asia boss, James Gibbons, has not yet announced his teams in the region.

At the end of October, JB Perrette, co-chair and chief business officer, Skydance DTC and co-chair and chief business officer, Skydance TV, told staffers that Gibbons would lead Skydance in the region as president and managing director, APAC and MENA, with Paramount's Beverley McGarvey and WBD's Jason Monteiro and Shonali Bedi under him.

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What's inside....

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Singapore Film Festival Head Jeremy Chua **& More**

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ABS-CBN, GMA Ditch "Pinoy Big Brother Collab 3.0" Livestreams; Online Abuse Blamed

Philippines programmers ABS-CBN and GMA stopped all livestreams from the "Pinoy Big Brother Collab 3.0" house this weekend, saying netizens misused the feed to spread false stories and stir up hate against some housemates.

"Unfortunately, irresponsible netizens have misused or taken advantage of the livestream to maliciously create false stories that are libelous. These twisted narratives that malign some of the Housemates and instigate hate against them spread a toxic environment online," the two said in a prepared statement.

They condemned cyberbullying, coordinated online harassment, threats and abuse on social media and said their decision was for the safety and well-being of the housemates and their families.

StarHub, M1 to Merge

Singapore telcos StarHub and M1 are merging in an all-share deal that will serve 4.1 million customers in Singapore. The companies say they are targeting S$110M (US$85.3M) in annual run-rate cost synergies by 2030.

Announcing the deal this morning (24 Nov), StarHub CEO Nikhil Eapen said "four operators competing for the same mature market will no longer deliver the infrastructure Singapore needs next, and consolidation is the answer".

The merged group will bring together Premium, Digital and Value brands across mobile, broadband and digital services.

StarHub will issue about 651.7 million new shares to M1's shareholders, representing about 27.4% of StarHub's enlarged share capital.

The merger needs approval from Singapore's Infocomm Media Development Authority and the Ministry of Digital Development and Information.

Subject to these approvals and other conditions, completion is expected by 1H 2027.

Korea Leads Mediacorp Short-list

S$20K prize + Potential Pickup for Pitch Winner



From left: "The Meat Proxy", Thailand; "Namsadang Boys", Korea

Three series from Korea and one each from Thailand and Malaysia have been picked for the final round of this year's Mediacorp Pitch at ATF on 3 December.

The winner will receive a S$20,000 (approx US$15,000) cash prize and the possibility of co-producing the series with Mediacorp.

This year's shortlist leans toward thrillers and fantasy, with one romance set in Singapore. Three of five – "Missing Call", "Namsadang Boys" and "My Ex's Honeymoon" – involve the past catching up in some way with the present.

Korea's "Missing Call" from Nonsense Formats is about a former 119 operator who uses missed emergency calls from the past to save people who have already died, only to discover that every life she changes is leading her back to the one call that destroyed her own life.

Also from Korea, "My Ex's Honeymoon" from Studio Dalgam is about a Korean tour guide in Singapore who is hired for a week-long private tour by a couple on honeymoon, only to discover that the groom is her ex and the bride has no idea.

The third pitch from Korea is "Namsadang Boys" (Contact Media Corp) about a Joseon crown prince and troupe leader who wakes up in the body of an unknown idol.

The only Thai drama in the pitch – "The Meat Proxy" from Chamade Film Co – is also the sole entry built around AI. The series is about a 16-year-old coding prodigy, haunted by childhood abuse and severe social anxiety, who blindly relies on an AI dating coach to win over a rebellious senior art student, only to discover the app was secretly engineered by an elite clique using him in a sadistic wager.

Malaysian indie phoSumpro!'s series is "White Coats", set in an elite medical school where a gifted transfer student threatens a perfectionist's lifelong hold on first place. A dead body forces into the open how a system built to train healers taught them to harm.

The pitch is part of Mediacorp's ongoing regional co-production mission, including a NT$500,000 (approx US$16,000) prize for Seika Works' 12-episode China/Japan project, "The 16th Night Kitchen", during November's TCCF pitch in Taiwan. The series, set in a small kitchen on the border between the living and the dead, is about an amnesiac who for hundreds of years has cooked last meals for people crossing over, until one night the kitchen must serve one story it cannot cook away – his own.

The top three markets for Singapore's projects announced in the past year are Taiwan, Korea and Japan, with Thailand hovering on the edges of possibility signalled by the three-year MoU announced this time last year with the One 31 Company. Partnerships with Taiwan are led by Gala Pictures, Sanlih Television and TVBS, along with Three-Giant Production on supernatural romance/mystery "See You At 11pm" (夜半11點學校見), which premieres in 2027.

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Tokyo Swindlers" Returns to Netflix



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Netflix has confirmed a second season of 2024 Japanese crime thriller "Tokyo Swindlers", with Go Ayano returning as Takumi Tsujimoto and Etsushi Toyokawa back as Harrison Yamanaka. Hitoshi One also returns as director and screenwriter.

One of Netflix's most successful Japanese live-action titles to date, "Tokyo Swindlers" ranked in the Global Weekly Top 10 for Non-English Series for five consecutive weeks and entered the Top 10 in 15 countries.

The first season was #100 on Netflix's ranking of all titles watched in the second half of 2024, with 76.2 million hours viewed from July to December, and was the only Japanese live-action drama in the top 100 titles. The other Japanese shows were anime series "Dan Da Dan" at #38 and "Demon Slayer: Kimetsu no Yaiba: Hashira Training Arc" at #92.



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APAC Boosts Natural History, Lifestyle

Bomanbridge Media Heads to ATF with 500 Hours Sold



"Worlds Wildest"

Platforms across the Asia-Pacific region, including mainland China, Korea, Japan, Hong Kong, Taiwan, Thailand, Australia and India, have picked up more than 500 hours of factual programming ahead of December's ATF market in Singapore from Sonia Fleck's Singapore/London-based Bomanbridge Media.

Chinese platforms acquired about 150 hours of natural history programming for linear television and digital platforms, making China the top buyer.

Titles include Doclights' "World's Wildest" (6 x 60'), "Mara: Rebirth" (2 x 60'), exploring the wildlife of Kenya's Maasai Mara after the great migration has moved on, and one-hour special "Leopard Dynasty: The Rise of Rana".

Although nowhere near China, broadcasters in Thailand acquired approx 70 hours, including Paramount's action-adventure animated series "PAW Patrol" seasons 8 and 9 (52 x 30') and "Rubble & Crew" season 2 (26 x 30'), both of which went to Thai PBS. TrueVisions acquired more than 30 hours of factual programming, including "Reverend Gadget's Garage".

India followed, led by Discovery India with a factual package of more than 40 hours, including "World's Wildest" and "Extraordinary Wild Animals" (6 x 60'), which examines the survival strategies of wildlife across some of the planet's most extreme environments.

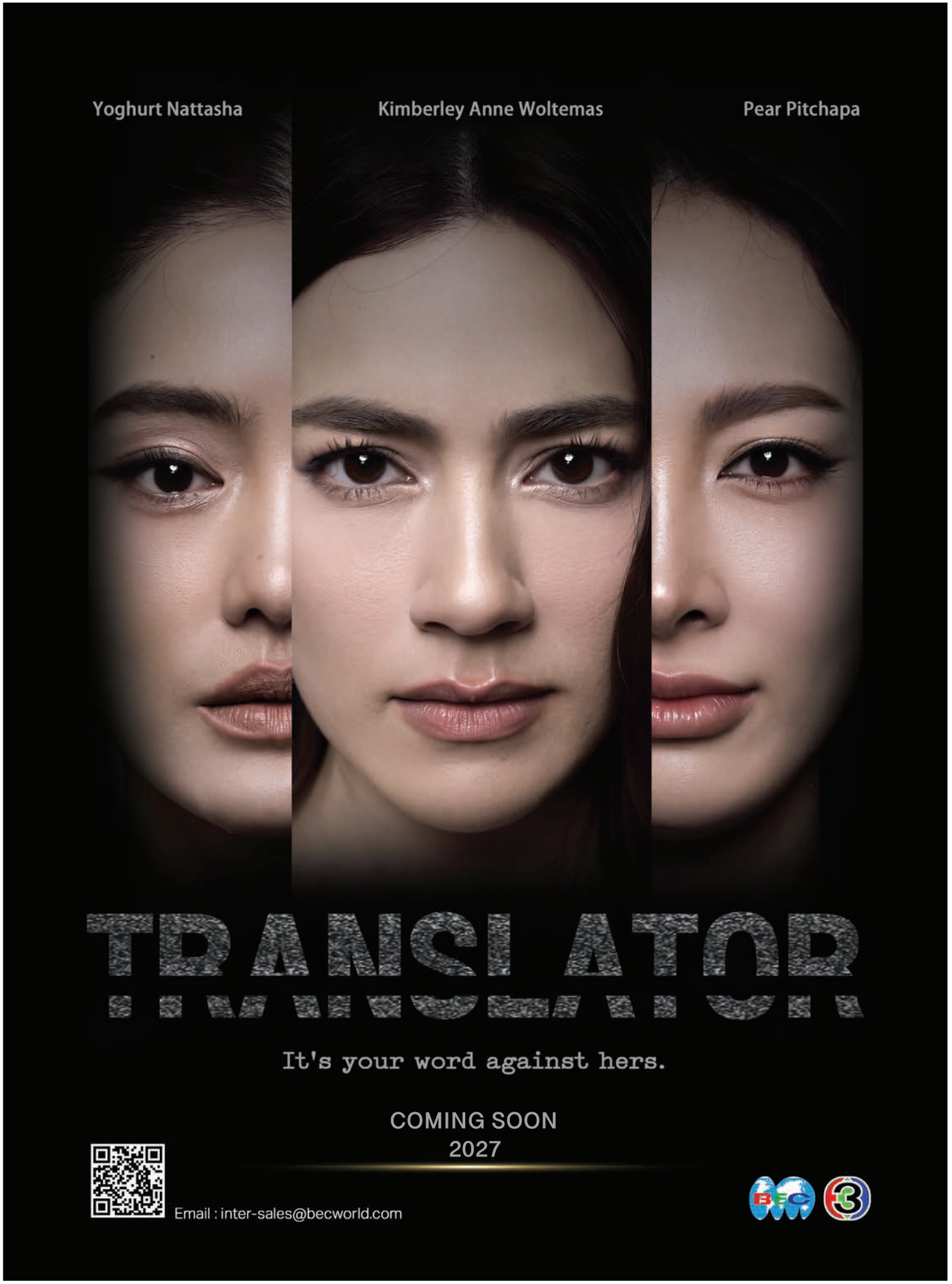
In Hong Kong, both TVB and Now TV picked up premium arts shows as part of the approx 35 hours heading to the market, while Korean pubcaster KBS added more than 30 hours to its upcoming lineup, including Terra Mater Studios' "San Diego: America's Wildest City" about the wildlife thriving alongside the city's human population.

Taiwan's PTS acquired about 15 hours, including the three-part "Our New World", examining the impact of climate change on ecosystems. Meanwhile, Taiwan's Da Ai TV put its hand up for Jane Goodall documentary "Science of Hope".

Skydance (Warner Bros. Discovery Asia) leads pan-regional deals, with, among others, the six-part "Secrets of Ancient Structures", and BBC Studios Asia licensed the three-part "Uncharted Amazon with Ash Dykes", which follows the British explorer's expedition through Suriname's remote rainforest.

In Australia, SBS acquired "Thai Street Food: Best Kept Secrets" (6 x 30') for SBS Food, alongside one-off special, "Deep Ocean: Kingdom of the Coelacanth".

Separately, in the Middle East and North Africa, Asharq Discovery acquired a pan-regional wildlife package.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India's NFDC, Sony Pictures Networks India Plan Five-Language Pitch

Sony Pictures Networks India (SPNI) has tied up with India's National Film Development Corporation (NFDC) on an original fiction and non-fiction pitch open to writers, creators and production houses across India.

The two organisations signed a MoU in Goa at the weekend during the International Film Festival of India (IFFI).

Eligible concepts for the WAVES Bazaar × SPNI Content Creator Submission Initiative can be in Hindi, English, Tamil, Telugu and Bangla.

Submissions are open across formats including fiction series, premium TV+ content, reality shows, game and competition formats, talent-based programmes and other unscripted concepts.

SPNI MD and CEO, Gaurav Banerjee, said in the announcement that the more avenues had to be created for voices to be heard and for ideas to find a platform.

Philippines Tops APAC Fraud Networks – Sumsub

Asia Pacific accounts for a third of the world's fraud networks as identity fraud grows more complex, according to the just-published sixth annual Identity Fraud Report by AI-powered trust platform Sumsub.

The Philippines recorded the largest number of networks in the region (17% of APAC networks), closely followed by India, while the largest single network was detected in Thailand, with 3,018 linked users

Close to a million confirmed fraud attempts were recorded in the APAC region, the highest of the six regions included in the new report.

"The Rules" Hits #1 in 4 Viu Markets

Thai Horror Thriller Ranks on Top 10 in Six Countries



Picture: Viu Original

"The Rules"

Viu's new Thai horror thriller, "The Rules" (กฎหลังเที่ยงคืน / "Kot Lang Thiang Khuen") was the regional streaming platform's top show in Thailand, Indonesia, Malaysia and the Philippines for the week of 9-15 November.

The eight-episode series from production house BeBrave didn't do as well in Hong Kong and Singapore, placing #5 after shows like "Lament of Autumn", "Dragon Ball Super: Beerus", "Oh! My Guard" and "One of a Kind Romance".

Viu has not disclosed viewing details.

"The Rules", presented as a Viu Original, premiered on 28 October.

The series, starring Note Jirapat and Mable Siriwalee, is about a night-shift worker surviving a mysterious convenience store governed by a set of strange, inviolable rules. When broken, these rules unleash supernatural deaths. Night after night, Kanin is forced to confront the uncanny forces within the store and the sins he once committed, from which there is no escape.

No other programme on Viu's top 10 for the week led more than one market. "Running Man" (2026) ranked first in Singapore and "The Lament of Autumn" was #1 in Hong Kong.

Running second to "The Rules" in Thailand for the week was Thai BL series "Make It Right" in Thailand. Indonesia went with Korean romcom "Oh! My Guard" in second place, while Viu audiences in Malaysia put home-grown Viu Original thriller "Nowhere To Hide" ("Bayangan Dendam") at #2. In the Philippines, Viu's #2 for the week was Chinese romance "The Best Thing".

"Oh! My Guard" was the only other programme to chart in all six Viu markets. The title ranked second in Indonesia, third in Hong Kong, sixth in Malaysia, seventh in the Philippines, ninth in Thailand and 10th in Singapore.

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Coupang Play's K-beauty contest returns

Korean streaming platform Coupang Play is counting down to the return of makeup survival show "Just Make Up" for a second season on Friday, 27 November. The competition series pits top Korean makeup artists competing for a prize of KRW300M (approx US$223,000). The platform is promising a return with "overwhelming scale", including a format with five MCs compared to just one in the debut season. "Just Make Up" S2 is directed by Shim Woo-jin and Ju Mi-rye. The show is produced by Coupang Play and Studio Slam.

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Taiwan's "PAI PAI" Wins Japan Prize

PTS' Stop Motion Animation beats 400+ entries



Picture: NHK Japan

PAI PAI Typhoon's Coming

Taiwanese stop-motion animation "PAI PAI Typhoon's Coming" has won this year's Japan Grand Prix prize.

Organised by Japanese public broadcaster NHK, the Japan Prize is an international competition dedicated to educational media.

"PAI PAI Typhoon's Coming", produced by TurnRhino Original Design Studio for Taiwan Public Television Service Foundation, features a 10-year-old girl who turns everyday troubles into whimsical adventures. Mixing humour, heart and emotional growth, the series captures the joys of childhood and the warmth of rural Taiwan.

In the winning episode, a typhoon is approaching, and Pai Pai is excited about having a day off from school. However, her friends seem to have different feelings...

The Grand Prix Japan Prize is presented to the most outstanding work among the four winning works of each division.

This year's competition received 415 entries from 59 countries and regions.

The division winners, announced in September, included "Bugboy", which won the Award for the Best Work in the Youth Division, and "Mr. Nobody Against Putin", which won the Award for the Best Work in the Lifelong Learning Division.

The Greek-French-Danish production "Bugboy" from Anemon Productions/ Flach Film Production and Toolbox Film is a documentary about a shy teenager with misaligned eyes who struggles to connect with others after his parents' traumatic divorce. Finding refuge in the world of insects, he bonds with a cricket named Isabella, who inspires him to reimagine his place in the world.

According to the production notes, the programme shows that "through a portrait of transformation and self-discovery, the film reminds us that even the smallest creatures can help us find where we belong".

From Made in Copenhagen and PINK, "Mr. Nobody Against Putin" is about a teacher who films what is really happening in his school as Russia launches its full-scale invasion of Ukraine and primary schools across the country are transformed into recruitment stages for the war. Featuring rare footage, this documentary reveals how war gradually reshapes schools, children, and society.

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MNC SkyVision Proposes Debt Restructure Under PKPU

Indovision reports 36,742 active subscribers as revenue falls 44.8%

Indonesia's MNC SkyVision (aka Indovision) says it plans to repay creditors in stages from operations under a debt restructuring plan after a court placed the pay-TV operator under a temporary suspension of debt payment obligations (PKPU) on 5 November.

In a 17 November reply to questions from the IDX, the company reported 36,742 active subscribers as of 30 September 2026, including 5,000 new subscribers. Churn was 2% and average revenue per user (ARPU) was Rp59,000.

The Commercial Court at the Central Jakarta District Court granted the temporary PKPU for 43 calendar days, until 17 December. MNC Group partner Ascot Group Holdings filed the application. The company's accounts show a US$4M claim from Ascot and a trade payable to Ascot of Rp71,992M, which the company says relate to the same transactions.

Since the ruling, the company says, MNC SkyVision has been working with court-appointed administrators to inventory and verify creditor claims, and negotiating with Ascot and other suppliers.

The settlement plan covers a debt restructuring, but the company gave no amounts, terms or schedule. Asked what happens if creditors reject the plan, the company said only that it remained optimistic suppliers will approve the plan.

The balance sheet at 30 September shows cash and cash equivalents of Rp2,109M (approx US$118,000) against current liabilities of Rp490,522M (US$27.4M).

Revenue fell 44.8% in the first nine months of 2026. Programme retransmission revenue dropped 42.8%, from Rp244,142M (US$13.6M) to Rp139,646M (US$7.8M), which the company attributed to falling subscriber numbers amid competition from over-the-top (OTT) services and free content on YouTube, Facebook and TikTok. Advertising revenue fell 48.3%.

Most payables remain unpaid. Related-party trade payables total Rp203,741M (US$11.4M), with Rp196,376M (US$11M) – 96.39% – outstanding.

Of that, Rp128,832M (US$7.2M) is owed to PT MNC Pictures for content production.

Third-party trade payables total Rp132,302M (US$7.4M), with Rp116,202M (US$6.5M) – 87.83% – outstanding.

Collections also seem low. Related-party trade receivables stand at Rp68,706M (US$3.8M), of which 39.91% has been collected. PT Digital Vision Nusantara accounts for Rp48,419M (US$2.7M), or about 70.5%, of that amount. Third-party trade receivables stand at Rp109,375M (US$6.1M), with 10.19% collected.

MNC SkyVision targets 18% subscriber growth in 2027 compared with the end of 2026, by adding dealers, electronics retailers and partnerships with banks and cooperatives.

The company is also renegotiating agreements with programme suppliers, and says no agreements carry minimum payment obligations.

Samsung Ads Ramps Up in Asia

Samsung Electronics advertising division, Samsung Ads, is opening up programmatic buying of Samsung TV Home Screen inventory for the first time, with access for advertisers in Southeast Asia in first half 2027.

The capability lets advertisers plan, target and activate Samsung Home Screen placements through demand-side platforms and existing buying workflows.

Samsung Ads announced the move at its NewFront for Southeast Asia in Singapore on 19 November.

Samsung Ads also said Video Masthead and 3D Video, two new creative formats for the TV Home Screen, are in beta and will be available to advertisers across Southeast Asia in Q1 2027. Video Masthead puts video on the Home Screen when viewers turn on their TV.



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Trends & Outlook 2026/2027

"Asia is a market constantly evolving, creating trends and technologies that often go on to expand worldwide.

The key trends shaping Asia's audiovisual market will be driven by the continued migration from linear to digital. We will see more AVOD/SVOD hybrids evolving into new models, as FAST evolved from AVOD, expanding digital channel opportunities on platforms such as YouTube and Bilibili in China.

In my opinion, vertical drama will reach its peak and begin to decline by 2027. Its growth has been incredibly fast, but so has the supply, which is now beginning to match audience demand.

Genre's preferences will remain relatively stable, with drama, thrillers, horror and sci-fi dominating clicks and audiences continuing seeking escapism through stories where love and kindness prevail, and the good people always win.

Asia focus in 2026/2027



"Asia remains a key growth territory, we keep actively developing relationships with broadcasters, pay-TV operators, streaming platforms and digital partners across the region.

Our proposition is particularly well suited to Asian markets where romance, family entertainment, Holiday programming and accessible female-skewed thrillers can complement locally produced programming.

Carolina Pribanic, Sales Manager for Asia, Africa, Australia, New Zealand and Portugal

Genres

Romance and romantic comedy Feel-good romance and romantic comedies designed to appeal to broad audiences and provide strong repeat value, especially made for daytime TV and suitable for all ages.
Christmas and holiday A sweeping catalogue of Christmas and holiday movies ranging from romantic Christmas stories and royal celebrations to family-oriented festive entertainment. The Christmas offering is one of the company's strongest international propositions.
Thrillers A substantial collection of female-skewed thrillers, mystery, and crime dramas, including contemporary "woman in peril" narratives, domestic suspense and true-event inspired stories, along with book to screen movies.
Series An expanding series slate including crime, thriller, drama and comedy titles.

Co-Production: Building International Scripted Partnerships

STUDIO TF1 AMERICA is also expanding its role in international co-production. *The Sunshine Murders* marks an important step in this strategy, bringing together STUDIO TF1 AMERICA and New Zealand-based Cork Films on a scripted crime series commissioned by Channel 5 in the UK. Set between Athens and New Zealand, the series follows two very different half-sisters who form an unlikely crime-solving partnership.

The Sunshine Murders is currently on Amazon Prime Video, trending in several countries, including UK, New Zealand and Europe.

Top shows are...

Romance Me in the Wilderness

Trailer



When Paige, a disillusioned corporate worker, embarks on a journey to find her estranged aunt in the wilds of the Everglades, she encounters unexpected challenges and rekindles her love for nature – and possibly a romance with a rugged park ranger – while facing an urgent decision about her family's land that could change her future. Genre: Romance, Family, Comedy. Episodes/length: 1x90 mins. Featuring Brittany Marsicek.

Ann Rule: Kidnapped in Her Own Home: The Martha Carelli Story

Trailer



INSPIRED BY TRUE EVENTS – A devoted mother is taken hostage by a volatile fugitive hiding in her home. To protect her family, she must outthink and emotionally manage him while in constant danger. Survival becomes a psychological chess match – and the aftermath demands even greater strength. Genre: Thriller, Drama, Crime, Action. Episodes/length: 1x90 mins. Featuring Stana Katic.

Yes, Christmas

Trailer



When stressed-out single mom Dorothy falls under a magical holiday curse that forces her to say "yes" to every Christmas request, she's thrown into a whirlwind of festive chaos. But with the help of her cheerful neighbour Walter, she just might rediscover the joy of the season. Genre: Family, Holiday, Christmas. Episodes/length: 1x90 mins. Featuring Camille Stopps.

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What's on where...

November 2026	28-30	JAFF Market 2026	Indonesia
December 2026	1	ATF 2026 – ATF Leaders Dialogue	Singapore
	2-4	ATF 2026 – Market & Conference	Singapore
2027			
February 2027	12-17	Canneseries 2027	Cannes, France
	21-26	The London TV Screenings 2027	London, U.K.
March 2027	8-11	Australian International Documentary Conference 2027 (AIDC)	Sydney, NSW, Australia
	15-18	Hong Kong Filmart 2027	Hong Kong
	23-25	Series Mania Forum 2027	Lille, Hauts-de-France
April 2027	13-15	World Content Market 2027	Moscow, Russia
May 2027	26-28	Busan Content Market 2027	Busan, Korea
June 2027	7-10	Nem Dubrovnik 2027	Croatia
	22-23	DW Global Media Forum 2027	Bonn, Germany
	23-25	20th Content Tokyo 2027	Tokyo, Japan
	27 June	5th Da Nang Asian Film Festival 2027	Da Nang, Vietnam
	29 June-1 July	Telefilm Vietnam 2027	Ho Chi Minh City, Vietnam
July 2027	1-3	Bangkok International Content Market (BICM) 2027	Bangkok, Thailand
August 2027	18-21	August Beijing International Radio, TV & Film Exhibition 2027	Beijing, China
October 2027	16-17	MipJunior 2027	Cannes, France
	18-21	Mipcom 2027	Cannes, France
November 2027	2-5	Taiwan Creative Content Fest 2027	Taipei, Taiwan
	22-23	Dubai International Content Market (DICM) 2027	Madinat Jumeirah, Dubai

** As of 20 November 2026*

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

Indo Powers Urge TV Improvements

Call for a Broader Focus than Compelling Storylines

Improving Indonesian television dramas (sinetron) required more than simply focusing on compelling storylines, Indonesia's media authorities said this month, calling for a greater focus on educational messages, narrative logic and how violence was portrayed.

The issues were highlighted during a focus group discussion on the Indonesian Broadcasting Index (IPI) for the TV drama category. The discussion was organised by the Indonesian Broadcasting Commission (KPI).

KPI vice chairperson Evri Rizqi Monarshi said television dramas deserved particular attention because of their extensive reach.

"TV dramas are not merely entertainment programmes. They also shape public perspectives and convey social and cultural values. Their reach is extraordinary. We hope that what is presented will not simply be something to watch, but also serve as a source of guidance, particularly in protecting the public," she added.

Previous findings from the Television Broadcast Programme Quality Index (IKPS TV) indicated that TV dramas remained a category requiring attention.

Four expert contributors participated in the discussion: Firdaus from West Sumatra, Dr Agus Darma Yoga Pratama from Bali, Mohamad Annur Tri Putra from Central Sulawesi and Marleen Muskita from Maluku.

They identified four key areas requiring improvement: educational messages that appear merely superficial, portrayals of violence in storylines, inconsistent application of censorship and implausible plots.

Firdaus observed that educational messages in some TV dramas often appeared to be included merely as an afterthought. He argued that every episode should offer viewers something meaningful. Such lessons need not be reserved for the conclusion of an entire series but could instead be incorporated at the end of each episode, he said.

He cited several positive values already depicted in television dramas, including obeying traffic regulations, encouraging religious observance, discouraging dishonesty, cultivating the habit of expressing gratitude and promoting solidarity. These values, he said, should be given greater prominence so that audiences could take away meaningful lessons.

Mohamad Annur expressed similar concerns, urging broadcasters not to focus solely on producing commercially successful TV dramas but also to consider their impact on viewers, particularly children He emphasised the need to strengthen the educational dimension of television dramas.

The second area of concern related to the portrayal of violence. Agus cited scenes depicting methods of harming others using syringes, poisoning, sleeping pills and electric shocks. He also identified instances of explicit verbal bullying in several programmes, and urged broadcasters to exercise greater caution as well as to depict consequences of wrongdoing. He also raised concerns about portrayals of infidelity that appear to normalise such behaviour, as well as scenes involving the disclosure of personal information on social media.

The inconsistent application of censorship also came up, as did the need to conceal product brands in scenes involving dangerous activities. In one programme, for example, a poisoning scene prominently displayed a chocolate brand without obscuring its identity.

According to Agus, clearer guidelines were needed on which elements should be censored, particularly for programmes broadcast during time slots accessible to teenagers. He emphasised that broadcasters are responsible for implementing censorship measures.

The fourth area of concern related to the plausibility of storylines. Firdaus argued that fictional narratives should still follow a logical structure. He cited examples of programmes that appeared to focus more on martial arts techniques and fighting than on the sport that was supposedly their central theme. Implausible storylines, he warned, could ultimately convey messages that lack educational value.

Marleen added that several television dramas continued to feature divorce, infidelity and physical confrontations, despite attracting audiences beyond adults, including homemakers and children. She urged that findings from programme evaluations should not remain merely observations but should lead to concrete follow-up measures to ensure public protection.

Agus also expressed hope that television dramas would conclude with meaningful lessons for viewers.

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