



Summer break!

Our next newsletter will be in your inbox on 12 September. See you then!

Antv bets on Indian drama to keep #1 slot

Indonesian station beats back broadcast giants

Indonesian free-TV station Antv premieres Indian series *Jamai Raja (King of Hearts)* this week, betting again on a genre that has helped drive the small station to the top of the country's ratings charts.

The David-and-Goliath situation plays out against the backdrop of real-life drama as the long-running tug of war over MNCTV/TPI resurfaces.

You'll find the whole story on page 2

Turner kicks off mobile-first series

No longer just a pay-TV business, says president Ricky Ow

Turner has commissioned its first mobile-first video series in Asia, taking the regional organisation another step into a future built on relevance and engagement across all platforms.

You'll find the whole story on page 7

the contentasia summit

#keepcalm and stream on

This year's ContentAsia Summit takes a long deep breath, channels its inner Zen, and then dives right into the twists and turns of Asia's latest content story, an epic tale of drama, separation, destruction, reflection, creativity, innovation, technology and – ultimately – transformation and growth.

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Indonesia's Antv bets on Indian drama to keep #1 slot

Antv beats back broadcast giants as industry watches MNCTV vs TPI drama resurface

Indonesian free-TV station Antv premieres Hindi series *Jamai Raja* (King of Hearts) this week, betting again on a genre that, combined with a strong local slate, has helped drive the small station to the top of the country's ratings charts.

In a David-and-Goliath situation, the Bakrie Group-backed Antv pushed RCTI into second place overall on 21 July with a share of 16.5 against RCTI's 14.5 and MNCTV's 12.6. SCTV was fifth with 11.2, according to Nielsen (all people) data.

Antv's acquisition and distribution manager, Gunawan, declared victory on Facebook, posting an image of station positioning with the headline "when the smaller becomes the leader".

By individual programme for the day, RCTI drama *Dunia Terbalik* was number one. Antv took second and third with

locally produced dramas, *Jodoh Wasiat Bapak* and *Kecil-Kecil Mikir Jadi Manten*.

Tobali Putra Productions' horror/comedy sinetron, *Jodoh Wasiat Bapak/Jodoh Pengantar Jenazah* premiered in April this year. The story centers on Adam (Adly Fairuz) who takes over his father's funeral home business. Adam also has the ability to communicate with the dead.

Five of the titles on Antv's 21 July schedule were Indian, including Zee TV's *Punar Vivah*, and four titles from Viacom-TV18 joint venture Colors TV channel.

Indonesia's top three ratings/share spots are traditionally held by RCTI, SCTV and Indosiar. RCTI is owned by the MNC Group. Indosiar and SCTV are operated by Surya Citra Media (SCM).

Jamai Raja, produced by Zee TV in India, is a long-running story of lovers Roshni

and Siddharth in their pursuit of happily ever/never after told over 701 episodes.

The drama ran on Zee in India from 2014 to 2017. Antv is stripping *Jamai Raja* daily in a 10am slot.

Other Indian series Antv has aired this year include Star India soap opera, *Yeh Hai Mohabbatein*.

Antv's battle to claim and keep the top spot runs alongside an escalating industry-watch for the next installment of the long-running tug of war over MNCTV (formerly known as TPI) and whether or not the daughter of the late President Suharto, Siti Hardiyanti Rukmana (Tutut), will manage to regain control this time.

The real life drama dates back about 15 years. Earlier this month, local reports said Tutut loyalists had taken over MNCTV's broadcast HQ following a court decision in their favour.

Market	Target	Activity			
ALL-Markets	Total Individuals	Non Bedtime Viewing			
			Date	21/07/2017	
No.	Description (grouped)	Channel	Level 2 \ Variable	(r) TVR	Share
1	DUNIA TERBALIK	RCTI	Series:Drama	5.1	22.3
2	JODOH	ANTV	Series:Drama	3.7	20.4
3	KECIL-KECIL MIKIR JADI MANTEN	ANTV	Series:Drama	3.6	14.2
4	ANAK LANGIT	SCTV	Series:Drama	3.3	13.8
5	NADIN	ANTV	Series:Drama	3.2	15.7
6	MAHABHARATA	MNCTV	Series:Drama	2.8	11.6
7	BINTANG PANTURA 4 KUIS SARIMI2	IVM	Filler:Quiz	2.7	10.7
8	UPIN & IPIN	MNCTV	Children:Series Anim/Puppe	2.7	17.6
9	PILIH-PILIH 4	IVM	Entertainment:Talent Search	2.5	12.7
10	TOP TUKANG OJEK PENGKOLAN	RCTI	Series:Drama	2.5	11.4
11	7K PENYESALAN SUAMI YANG MENIN	IVM	Movie:Drama	2.3	17.7
12	AFC U23 CQ:MONGOLIA VS INDON(L	RCTI	Sport:Match	2.3	16.3
13	PESBUKERS(C10)	ANTV	Entertainment:Comedy	2.3	13.0
14	NAKUSHA	ANTV	Series:Drama	2.3	17.8
15	SWARA GINI	ANTV	Series:Drama	2.2	21.2
16	GALI LOBANG TUTUP LOBANG	SCTV	Series:Drama	2.2	12.2
17	7J MENGEJAR CINTA AYAH KE SURG	IVM	Movie:Drama	2.2	17.2
18	JODOH(R)	ANTV	Series:Drama	2.0	26.0
19	KUIS MIKROFON PELUNAS U LUWAK	IVM	Filler:Quiz	2.0	8.9
20	MIKROFON PELUNAS HUTANG	IVM	Entertainment:Reality Show	1.9	9.4

Source: Nielsen, Total Individuals (ALL-Markets) Universe: 54,133,423 Sample: 8,218

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How much: SGD 248 (approx USD 180)
per person

More info: janine@contentasia.tv or
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A bit about Joanna Bloor... and where you can find out more.

People Accelerator, Futurist/Tech-
nology Nerd, Belief Agent for Brave
and Curious Women, founder of The
Amplify Lab and co-creator of #lady-
badassery.

Joanna works with executives from a
wide range of industries to craft their im-
pactful vision, develop a custom strategy
to aspiration, and provide the tools and re-
sources to activate their plan so they become
a champion for their own vision.

There's more at <http://joannabloor.com/services/executives/>



iQiyi's *The Rap of China* hits 170 million views after four episodes

Chinese platform iQiyi's hip-hop music talent show, *The Rap of China*, has topped 170 million views only four episodes in and less than a month after its premiere, the streaming platform says.

The series debuted on 24 June. New episodes stream at 8pm on Saturdays.

iQiyi has put a RMB200 billion/US\$29.6 billion tag on the production, which it says is the highest ever for online variety shows in China.

The Rap of China's four judges are Taiwan singer-songwriter Chang Chen-yue, Taiwan rapper MC HotDog, Chinese singer-actor Kris Wu Yifan and pop star Wilber Pan.

Amazon India scores with *Inside Edge*

Amazon Prime Video's first Indian original, *Inside Edge*, became the seven-month-old video platform's most-watched programme a week after its debut on 10 July.

The series, set in the worlds of cricket and entertainment, has also become the second-best performing original for Amazon, with more percentage of unique streamers in its home market than any other show except *The Grand Tour* in the U.K.

StarHub unveils new originals slate Trio of shorts kick off latest content agenda



Love in Transit

Singapore platform StarHub has unveiled a trio of original short-form titles in the run up to the country's National Day on Wednesday, 9 August.

The three productions are part of a broad slate, including telemovies and infotainment, that the platform has promised as part of its commitment "to commissioning content that speaks to the hearts of all Singaporeans".

Love in Transit, *Timescapes* and *Paper House* premiere on 1 August and will be aired free on StarHub's mobile service, StarHub Go.

Love in Transit, told over 10 episodes, is set in Singapore's different modes of transport. Two episodes will be released

a week from 1 August.

Timescapes, directed by Ervin Han, is a collection of stand-alone animated short films underpinned by family, relationships, the passage of time and the bond between generations. One episode will be released every week. The first episode tracks a violin across the past 80 years in Singapore.

Short film *Paper House* is a film adaptation of *Paper Story*, a short story by Singapore novelist Dave Chua and comic artist Koh Hong Teng about an Indian teenager experiencing the complex traditions and relationships within a big Chinese family when he shoots a documentary of his best friend's grandfather's funeral.



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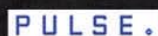
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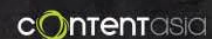
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KDDI selects TiVo remote recording, voice control

Japan's KDDI has added TiVo's remote recording service to its G-Guide and chosen new voice control features, giving it the ability to "deliver one of the most advanced entertainment discovery experiences in Japan".

The remote recording service and mobile application, G-Guide xD, allows subscribers to record programmes from their smartphones. This is the first time the application will be available in Japan.

The new G-Guide on KDDI's cable-plus set-top boxes increases consumers ability to discover programming. KDDI deployed the system on its IPTV boxes last year.

16 August debut for StarWorld's Bolt of Talent

FOX Networks Group premieres new reality show, *Bolt of Talent*, on 16 August. The series, announced in April, has eight singer-songwriters from Southeast Asia competing for a record deal and a world tour with Michael Bolton.

The Voice Teens hits 36%

The semi finals of *The Voice Teens* on ABS-CBN in the Philippines hit national TV ratings of 33% on 22 July, rising to 36.1% the following day. The local adaptation of the Talpa format was the top show of the day on both days, according to audience data from Kantar Media.

Malaysia's Astro picks up tvN Movies

New carriage deal tops good month for linear in Asia



Like for Likes, tvN

Malaysia's Astro has picked up CJ E&M's tvN Movies, capping the best month in ages for linear channels in Asia.

New carriage deals were also announced for HGTV, E! Entertainment, and Da Vinci Learning on KT olleh TV in Korea, MTVph on Solar Entertainment in

the Philippines, and three Viacom channels on Malaysia's HyppTV.

tvN Movies' new agreement, which kicks off on 1 August, includes carriage on Astro TV as well as Astro Go. The launch line up includes *A Werewolf Boy*, *Fabricated City* and *My Annoying Brother*.



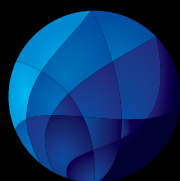
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Big Bang Theories

Pay-TV needs a fresh & sexy story. In the first of a series tracking entertainment brands as they chase their tales, *ContentAsia* talks to Turner head Ricky Ow about mobile video, the IP grail, relevance, killing old thinking, and ditching pay-TV descriptions

Turner has commissioned its first mobile-first video series in Asia, taking the regional organisation another step into a future built on relevance and engagement across all platforms.

Now into his fourth year at the regional media business, Turner's Asia Pacific president, Ricky Ow, says investment in originals has increased significantly compared to three years ago. He won't put a dollar figure or even a percentage on the size of the rise. But he will say that there is an outsize determination to own quality IP.

The short-form mobile series is a hybrid cooking/lifestyle co-production. The pilot is in production. Other details remain under wraps for now.

The mobile-first shorts are part of an original production initiative that has two key drivers. The first is Turner's kids services and the second is a commitment to IP ownership. In the next 18 months, "there will be a significant increase in content that we are delivering to our channels and platforms," Ow says.

This includes entertainment content for WarnerTV supported, for instance, by the production deal with Singapore-based mm2 Asia for five feature films.

Ow says the entertainment originals will "help Warner TV to become more relevant in the marketplace and will help us to grow in terms of reaching out to new and bigger audiences".

"We believe linear channels will con-

tinue and Turner channels are strong and well-curated and have a role, but we also believe they need updating to be more relevant to the consumer," Ow says.

The made-for-mobile short-form and the new film initiatives are two examples of Ow's approach to investment in original content as an important component of Turner's future business.

"Experimental" is not a term Ow responds well to. "We don't consider these to be experimental... We are very clear about what we are doing and all of the initiatives have revenue targets attached," he says.

Originals for each of the regions – including India, where Turner operates Pogo and Japan – are customised, continuing the shift from regional to sub-regional. "We've always customised for different regions, but this is the first time we have been so co-ordinated," Ow says.

The golden age of original production is not without challenges. The biggest of these are sustaining growth and attracting new audiences.

"We need to come up with good ideas and investment, to be innovative. And secondly we need to keep working to get new audiences so that we can

expand and keep the momentum".

Channels remain a core part of the business, driving the bulk of current profit and revenue. The killer difference in today's environment is the shift to skinny bundles. "We are positioning to be in the skinny bundle," Ow says.

At the same time, originals allow Turner to own all rights and "allow us to look beyond" to, for instance, distribution across every platforms and, beyond that, to manage each piece of content as a franchise.

"Besides the revenue from syndication, it's important to look beyond. We need to look at each piece of content as IP. And then decide how we manage that franchise in an overall environment where people can watch so many things in so many places. We have to be relevant across all platforms."

And stay true to an expanded slate that runs from kids, which involves multi-element franchise management, to Korean, where the cycle is much faster.

There's also the investment in Vietnamese online platform POPS Worldwide, which gives Turner direct-to-consumer access and insights.

"The old thinking is that you want to keep everything in one place. The new thinking is 'how do you make your content exciting and relevant by building a 360 proposition around it'."

In 2016, Turner recorded 1.7 billion touch points in Asia Pacific across TV, online, apps, Facebook and YouTube. "We no longer measure ourselves by ratings," he says, adding: "Today we measure ourselves by touchpoints".

Another thing he no longer does is describe Turner as a pay-TV business. In his own words: "We are about consumers and content and getting those joined together."



Ricky Ow

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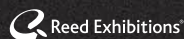
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Cambodia

In numbers

Population..... 15.7 million
 Households..... 3.2 million
 TV households..... 2.9 million
 TV penetration..... 68%
 Avg household size..... 5
 Internet subs (fixed/mobile)..... 5.8 million
 Mobile phone users..... 21.2 million
 Mobile phone penetration rate..... 135%

Source: National Institute of Statistics, Telecommunication Regulator of Cambodia

Free TV

Apsara Television (TV11)

Apsara Television is a private television channel in Cambodia, offering news, entertainment, talk shows, variety, lifestyle, kids, history and sports (boxing) programming. Launched in 1996, the broadcaster is operated by the Apsara Media Group.

Bayon TV/Bayon News/ETV News

Bayon Television owns and operates three TV channels – Bayon TV, Bayon News (BTV-News) and ETV News. Bayon Television was established in 1998 and broadcasts from its main station in Phnom Penh to about 15 provinces. Bayon News and ETV News offer local/international news.

Cambodian Television Station Channel 9 (CTV9 HDTV)

General entertainment channel CTV9 was established in 1992 and is a 100% Cambodian private sector company.

CTN/CNC/MYTV/CTN International

Cambodian Broadcasting Service (CBS) operates three local channels – Cambodian Television Network (CTN), Cambodian News Channel (CNC) and MyTV – and international service, CTN International. 24-hour flagship channel, CTN, launched in March 2003, prides itself on introducing local viewers to international formats such as *Minute to Win It* and *Who Wants to be a Millionaire*. CTN also co-produces international movie/drama series and entertainment content. CNC is a hybrid 24-hour news and entertainment news ser-



CTN's weekend concert/variety show *Reatrey Kamsan* (Entertainment Tonight)

vice. MyTV, launched in 2009 as a youth service, rebranded in 2013 as a modern channel targeting the 15-49 age group offering local/foreign drama, concerts and variety shows. The three channels have 40% market share nationwide. CBS also operates a TVC production subsidiary (since late 2014), which was merged with an acquired production company Legend Tiger Investment in April 2017; a talent management subsidiary, which launched in May 2017 and has around 50 talents; and a radio station FM 94 MHz, which was acquired in early 2017 and is currently undergoing development (July 2017).

Hang Meas HDTV (HM HDTV)

Cambodia's first high-definition (HD) broadcaster, Hang Meas HDTV, transmits a 24-hour schedule to 24 cities/provinces. Content includes Korean and mainland Chinese drama series, and formats such as *The Voice Cambodia*, *Cambodia Idol* and *Cambodia's Got Talent*. Launched in Feb 2012, Hang Meas HDTV is part of the Hang Meas Group, a multimedia company, which is also involved in production, content, radio and talent management.

National Television of Kampuchea

State-owned broadcaster, National Tele-

vision of Kampuchea (TVK), launched in Dec 1963, closed during the civil war in the 1970s and resurrected at the end of 1983. The schedule includes local news, educational shows, entertainment and sports, with some acquisitions from China and Singapore. TVK also cooperates with foreign TV stations/media services such as China's CCTV and Japan's NHK. The broadcast philosophy is to publicise peace, human rights and democracy, promote government policies, and convey public opinions for the people.

Phnom Penh Television (TV3)

Phnom Penh Television (TV3) was established in 1996 as a joint venture between KCS Cambodia Limited and Phnom Penh Municipality. In 2012, the station became a wholly owned company of KCS. TV3 offers local content, including news, TV series, game shows, sports, lifestyle, music, concerts and talk shows.

PNN TV Station

Established in 2015 by the L.Y.P. Group, PNN TV boasts a US\$10-million production complex consisting of five studios equipped with equipment worth US\$10 million. Over 50% of PNN TV's schedule is locally produced, including game shows,

variety shows, talk shows and news. Some content is acquired regionally. The station claims a 95% reach across Cambodia.

Southeast Asia Television (SEA TV)

Established in 2009, Southeast Asia Television (SEA TV) is a 24-hour commercial station airing mostly education, news, religion, variety/concert and lifestyle content. Select content is accessible online. The station does not carry foreign programming.

Channel 5 (TV5) Cambodia

Channel 5 (TV5) carries mostly local entertainment, including news and sports (boxing). TV5 was licensed by Cambodia's Ministry of Defence in 1995 and is owned by the Royal Cambodian Armed Forces. The station operates as a joint venture with Cambodian post-production company, MICA Media, which is part of Thailand's Kantana Group.

Pay TV

Cambodia Cable Television

Cable TV operator, Cambodia Cable TV (CCTV), offers 60+ local/international TV channels (includes music, local/foreign movies and sports content) and 40+ all-digital music/audio channels. Monthly subscription is US\$10 with a one-time US\$50 installation fee for new customers. Launched in 1995, CCTV is a subsidiary of Taiwan's Taichung Cable Company (owner of Formosa Television in Taiwan). CCTV services 96% of the Phnom Penh area.

Cambodian DTV Network

DTH pay-TV operator Cambodian DTV Network (CDN) is a subsidiary company of Thailand's satellite operator Thaicom, offering 42 SD/HD TV channels to mainly rural areas across 24 provinces in Cambodia. CDN claims 300,000 households reach.

OneTV Cambodia

OneTV launched as a joint project between the international holding GS Group



Arpeapipea Chamleak (*Strange Marriage*), a Khmer drama on CTN, and is the channel's current most popular show

and Cambodia's Royal Group in Sept 2012 and became a wholly owned subsidiary of The Royal Group in March 2016. OneTV now offers 80 channels to households in multiple provinces/cities, covering about 70% of the country. OneTV has five in-house channels – OneTV Info Channel, OneTV Classical Karaoke, OneTV Modern Karaoke, OneTV Cinema and OneTV Sa-bay. The full pack costs US\$8 a month for all 80 channels with six months free usage and a one-time US\$115 installation fee.

Phnom Penh Municipal Cable Television (PPCTV)

Founded in 1995, Phnom Penh Municipal Cable Television (PPCTV) offers 100+ local/regional/international TV channels. The pay-TV platform also operates free-TV nationwide channel, CTV 8 HD, since January 2013 as well as internet broadband in some areas.

Broadband/Online

Amazon Prime Video (Cambodia)

Streaming service Amazon Prime Video launched in Cambodia in Dec 2016 as

part of its Asia/global push.

KhmerLive.tv

Online portal, KhmerLive.TV, offers live-streaming content from four Cambodian TV stations – Bayon TV, Bayon TV News, TVK and TV3 – and 18 radio stations, as well as catch-up content spanning news, politics, entertainment/music, game shows, lifestyle and sports. The aim is to provide Cambodian TV/radio access to people living in and outside of Cambodia.

Komsan.TV/Digi

Komsan.TV is an online TV subsidiary of broadband internet operator Digi, established in 2008 by DTV Star. Komsan.TV, launched in 2013, carries more than 5,000 titles (TV series, live TV, movies, anime, sports and kids). Komsan.TV is offered free to Digi subscribers in Phnom Penh, bundled as part of Digi's Digi World pack, which also includes online shopping and online games/news services. Fibre-optic cable broadband subscriptions cost from US\$15.99 a month for a 6Mbps connection to US\$29.99 for 8Mbps connection.

Production

Bophana Center Production

Bophana Center's production services include equipment rental, sound recording, and film/sound editing as well as post-production for short films, documentaries, fiction, corporate movies and commercial videos. Co-founded by Cambodian filmmakers Rithy Panh and Ieu Pannakar in 2006, the centre works closely with the Cambodia Film Commission. The organisation also acquires film, TV content, photography and sound archives on Cambodia from around the world and offers public access to this heritage. To date, the centre has 2,000+ videos (670 hours), 847 audio archives (209 hours) and 157 series of photos, each containing between 20 and 100 photos.

Cambodia Film Commission

The Cambodia Film Commission (CFC) is a non-profit organisation supporting production activity. Backed by the Ministry of Culture and Fine Arts of Cambodia, CFC provides complimentary production services that include location scouting, information/advice, casting/crew network and logistic support.

C.G. Groups

C.G. Groups (Creative Generation Groups) is a video production company involved in TV and promotional video production.

FXLab

FXLab produces motion graphic, animation and digital effects for ads, movies and branded creative content.

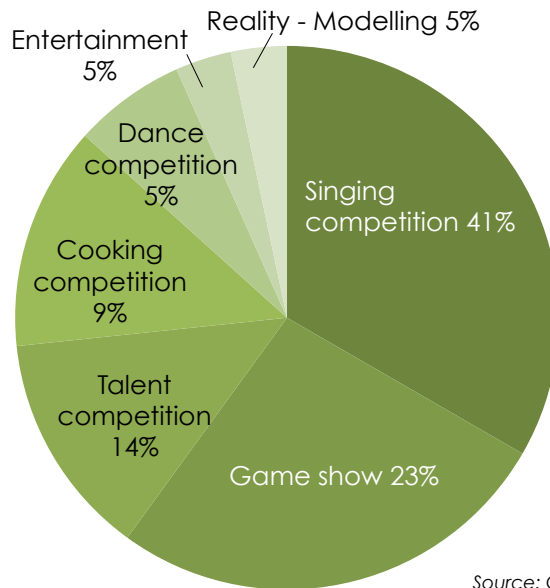
Hanuman Films

Established in 2000, Hanuman Films specialises in TV/film production services in Cambodia and the Mekong region, including script review (with regards to sensitive filming areas/issues), securing permits/paperwork/visa, location scouting, casting, equipment rental and post production.

Khmer Mekong Films International

Established in July 2006, film/TV company Khmer Mekong Films International (KMF),

Cambodia's Q1 2017 formats by genre



Genre	# of titles	%
Singing comp.	9	41%
Game show	5	23%
Talent comp.	3	14%
Cooking comp.	2	9%
Dance comp.	1	5%
Entertainment	1	5%
Modelling comp.	1	5%
Total	22	100%

Source: ContentAsia's Formats Outlook, Q1 2017

specialises in the production of TV drama, documentary, commercials and films for local theatrical release. KMF is also the producer of *Taste of Life*, the first 100-episode drama series in Cambodia, funded by the U.K. government and managed by BBC World Service Trust.

Rock Production

Founded in 2007, Rock Production is a multi-media entertainment, TV/movie production and distribution company. The production division produces documentaries, drama series, talk shows, variety shows and music videos, among others, for local broadcasters and pay-TV channels.

Shoot International Media Production

Launched in 1996, Shoot offers production services (film, TV documentaries/TV commercials), including technical support for international crews, equipment rental and translation.

Tunsay Khmer

Tunsay Khmer is a Cambodian registered television and film production services company created in 2013. Services include transportation and supplies, filming permits and finance/commerce consultations.

Regulators

CDC

The Council for the Development of Cambodia (CDC), the highest decision-making level of the government for private/public sector investment, is chaired by the Prime Minister and composed of senior ministers from related government agencies.

Ministry of Culture & Fine Arts

The Ministry of Culture and Fine Arts' missions include the supervision of TV content to ensure that traditional values are maintained and cultures preserved, to promote artistic creations and cultural exchanges.

Ministry of Information (MOI)

Cambodia's Ministry of Information (MOI) is responsible for regulating information sources in the country, as well as issuing operating licences to TV/radio stations, publishers and related media entities.

Ministry of Posts & Telecommunications

The Ministry of Posts and Telecommunications is charged with promoting network infrastructure connectivity and accessible services of posts, telecommunications and the information, communications and technology sectors.

What's on where...

August 2017	30 Aug-1-Sep	BCWW	Seoul, South Korea
September 2017	7-8	ContentAsia Summit	Singapore
	21-24	Gwangju ACE Fair 2017	Gwangju, South Korea
October 2017	10-12	APSCC	Tokyo, Japan
	14-15	MIP Junior	Cannes, France
	16-19	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2017	6-9	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	12-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	U.S.
March 2018	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore

Netflix kills online competition in India

Double win for *13 Reasons Why*

Netflix is killing digital competition in India, with nine of the top 10 digital originals, according to Parrot Analytics demand-expressions data for the week of 13-19 July.

Teen suicide drama *13 Reasons Why* topped the Digital Originals list by a long shot and was in the top three on the Overall TV Shows charts.

The only non-Netflix show on the digital list was Hulu's *The Handmaid's Tale*, which recorded about 11% of the demand expressions of *13 Reasons Why*.

Game of Thrones topped the overall list with nearly double the number of demand expressions recorded for classic sitcom *Friends*.

U.S. drama is clearly the favourite genre (although legal drama *Suits* airs in India on Viacom's Comedy Central), with eight of the top 10 places on the overall list. The eight titles combined recorded 1.2 billion demand expressions.

Note: Local/regional content in this country is still being onboarded by Parrot Analytics

Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Game Of Thrones	383,210,218
2	Friends	196,968,320
3	13 Reasons Why	184,951,569
4	Suits	158,198,148
5	The Flash	117,775,430
6	The Big Bang Theory	99,553,635
7	Sherlock	93,694,026
8	Quantico	77,067,942
9	Prison Break	76,687,934
10	Pretty Little Liars	74,828,094

Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	13 Reasons Why	Netflix	184,951,569
2	House Of Cards	Netflix	68,719,635
3	Narcos	Netflix	63,608,957
4	Castlevania	Netflix	48,680,312
5	Stranger Things	Netflix	39,264,102
6	Marvel's Iron Fist	Netflix	30,128,906
7	Orange Is The New Black	Netflix	24,936,657
8	Daredevil	Netflix	21,613,149
9	The Crown	Netflix	21,273,268
10	The Handmaid's Tale	Hulu	20,742,124

Date range: 13-19 July 2017

Market: India

Demand Expressions™: Total audience demand being expressed for a title, within a country. [Audience demand reflects the desire, engagement and consumption of content, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.]



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