

HBO Max Asia rollout pushed to 2H 2023 – sources

No new date confirmed as Warner Bros Discovery preps integrated platform

The Asia rollout of Warner Bros Discovery's HBO Max is believed to have been pushed back by about a year to second half 2023, according to industry sources. HBO Max was widely expected to make its appearance in Asia towards the end of this year. Previous Asia plans are likely to have been adjusted in the wake of Warner Bros Discovery's commitment to a single global offering.

The rest of the story is on page 6



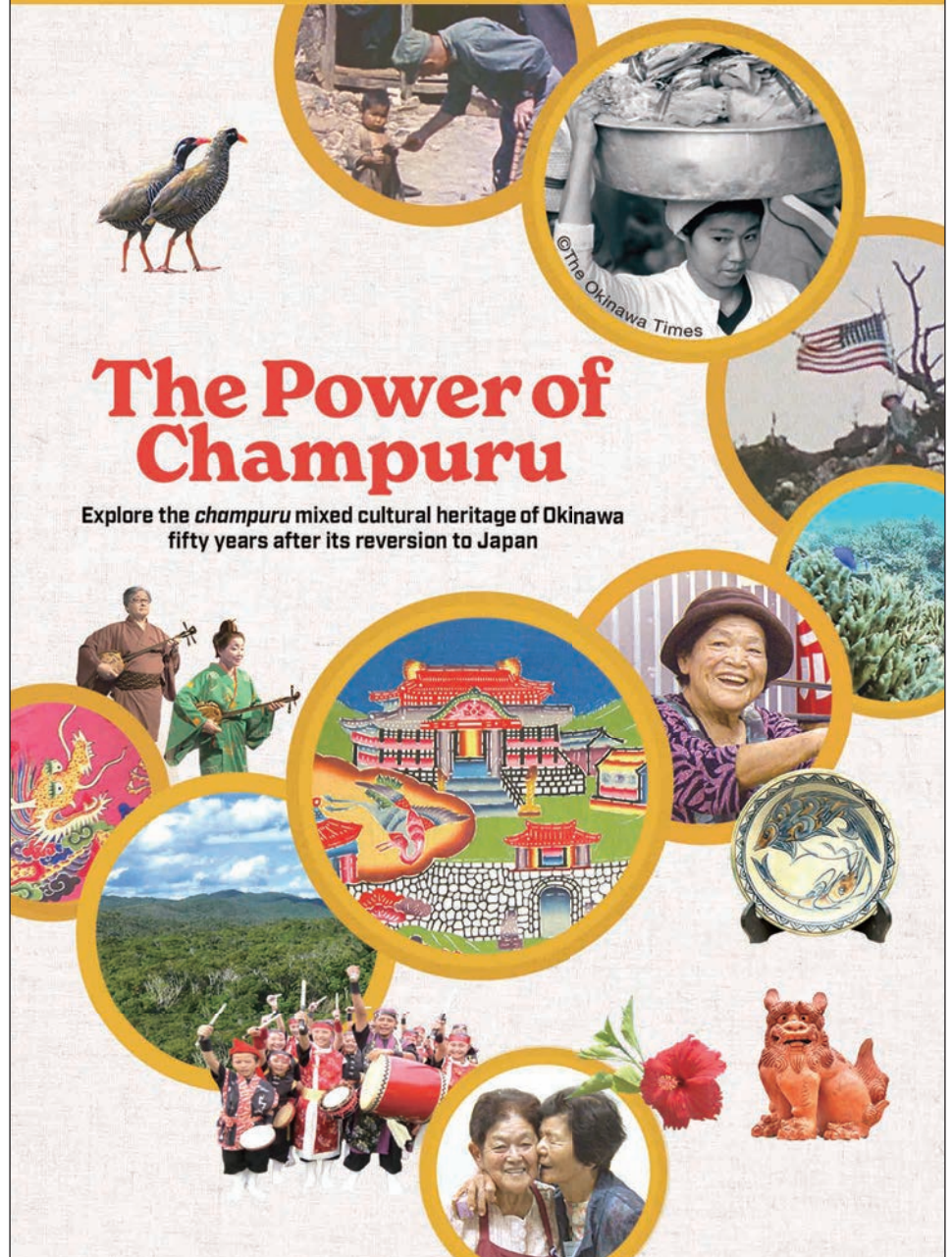
Mediacorp Studios returns to pre-pandemic production levels

Studios' in-house slate swells to at least 18 dramas in 4 languages for 2022/3

Mediacorp's production division, Mediacorp Studios, is back up to its pre-Covid levels, with 18 shows in four languages in its originals pipeline for release in 2022/3, Studios' bosses said this month on the sidelines of the company's latest content showcase. The slate does not include shows commissioned or acquired from third-party production houses.

The full story is on page 3


NHK WORLD - JAPAN



The Power of Champuru

Explore the *champuru* mixed cultural heritage of Okinawa fifty years after its reversion to Japan

▶▶ Watch Now



The international service of Japan's public media organization NHK.
Available now on OTT, Cable, DTH, DTT and IPTV
 For distribution inquiries, please contact nhkworld_asialatam@jibtv.com

India dominates Disney APAC production; about 28% of non-U.S. production is in Asia

More than 70% of Disney's original shows in the pipeline for Asia Pacific are in India, Christine McCarthy, senior EVP and chief financial officer, said during the company's earnings call this month.

McCarthy said the company had about 500 local shows in the pipeline outside of U.S./English-speaking markets. Of the 140 titles greenlit for Asia Pacific, 100 are in India.

The company has not disclosed where the remaining 40 are, but said the regional total included Southeast Asia.

The 500 non-English production McCarthy mentioned include 200 in Latin America and 150 in EMEA.

Disney also said a little over half of its eight million global net adds for Disney+ in Q2 were from Indian service Disney+ Hotstar, which benefited from the start of the new Indian Premier League (IPL) season. Disney+ ended the quarter with nearly 138 million global paid Disney+ subscribers.

In Asia, Disney seems to have been slow and steady on its local content/original production announcements since its big reveal in late 2021.

The most recent announcement was in April, when Disney+ said it had added rights to Japanese drama, *Gannibal*, to its Star Originals slate, and said it was producing an eight-episode Indonesian version of BBC Studios' *Dr Foster with Screenplay Productions* for low-cost platform Disney+ Hotstar.

Gannibal, scheduled to stream this winter, is based on Masaaki Ninomiya's manga series about a police officer (played by Yuga Yagira) in a rural village who attempts to put the pieces of his life back together at the same time as upholding law and order.

These followed the end-March announcement of an Indian version of Sophie Petzal's Irish thriller-mystery, *Blood*, in association with All3Media International for Disney's Hotstar Specials. The show is produced by Reliance Entertainment's Dreamers & Doers Co.

★★★★★
"An unforgettable tale"
THE TIMES

★★★★★
"A complete triumph"
RADIO TIMES

**THE THIEF,
HIS WIFE AND
THE CANOE**

STORY FILMS

all3media_int
@all3media_int
all3mediainternational.com

An unbelievably true story

**All3
MEDIA
INTERNATIONAL**

Mediacorp Studios returns to pre-Covid production schedule Originals slate swells to at least 18 shows in four languages for 2022/3

Mediacorp's production division, Mediacorp Studios, is back up to its pre-Covid production schedule, with at least 18 shows in four languages in its originals pipeline for release through the rest of this year and into 2023, Studios' bosses said this month on the sidelines of the company's latest content showcase.

The slate does not include shows commissioned or acquired from third-party production houses. Mediacorp's third-party originals, including shows such as *This Land is Mine* (Weiyu Films) and *The Last Madam* (Ochre Pictures), are commissioned, funded and supervised completely separately from Mediacorp Studios.

Mediacorp Studios' flagship new Chinese dramas include *Your World in Mine*, *Dark Angel*, *The Unbreakable Bond* and romcom, *Love at First Bite*, starring My Star Bride's Xu Bin and Chantalle Ng.

The Unbreakable Bond, which premiered this month, stars James Seah, Ayden Sng and Chantalle Ng in the story of the heir to a medical empire whose life is saved through deception.

Love at First Bite, which started filming this month, is the story of a young girl with dreams of becoming a professional chef who keeps getting into "accidents" whenever her boss at the kitchenware company is around. Despite their run-ins, the two grow close.

The series releases on Singapore's largest broadcast channel, Channel 8, in a prime-time weekday drama slot in December 2022, with an on-demand window on streaming platform meWatch.

Your World in Mine premieres in July in Channel 8's 9pm drama slot. The series will also stream on demand on meWatch.



The Unbreakable Bond, Mediacorp Studios for Channel 8 Singapore/meWatch

The 20-episode family drama, executive produced by Chong Liung Man, stars Huang Biren and Yao Wenlong as a middle-aged couple with three children, including a son with a mental disability.

Dark Angel, executive produced by Michael Woo, follows in Channel 8's 9pm premium drama slot from September.

The series stars Zoe Tay as He Ziyuan, a contented housewife whose world is thrown into disarray when her husband (played by Rayson Tan) is murdered in their home one night. Determined to avenge his death, she becomes a lawyer and starts investigating. Qi Yu Wu stars as Zhu Wei, her husband's friend and colleague – and her biggest suspect.

Mediacorp Studios' new slate also includes the results of the first scriptwriting competition, *Rising Stories*, in partnership with Dennis Yang's Taipei-based produc-

tion indie, Studio76.

Two concepts were chosen from the more than 500 submissions to be development into drama series.

Both are currently in production and will be released in 2023 across Mediacorp's broadcast/streaming entertainment platforms.

Mediacorp Studios is also tapping young creator talent from the digital arena for, for example, shows such as recently released drama-tainment series, *The Interns*, which streams on the Mediacorp Drama YouTube Channel and meWatch.

Launched as a digital-first title, *The Interns* is produced by Trevi Monk/Studio Monk), which is part of Mediacorp's Bloomr.sg content creator environment, and tapped talent from Mediacorp's talent agency TCA as well as online personalities such as Lim Xixi, Juhi Nars and David Eung Hao.

the contentasia
summit

SAVE THE DATE

22-23 August 2022 Online + Content Showcases
24-25 August 2022 In-Person, Bangkok + Live Online
Until 25 September 2022 On-demand

Contact: rsvp@contentasia.tv
www.contentasiasummit.com

Vidio originals soar in Indonesia; but sports reigns supreme – AMPD Research

Indonesian streaming platform Vidio's originals – *My Love My Enemy* and *My Nerd Girl* – were among the top five streamed titles in Indonesia in April, along with Netflix's Korean dramas and Disney+'s *Moon Knight*, according to the latest data from Media Partners Asia's (MPA) AMPD Research Indonesia survey.

The top five drama titles by total minutes consumed in Indonesia for the month were led by *My Love My Enemy*, produced by PT Sinemart Indonesia (SinemArt), at number one.

This was followed by Netflix's Korean series *Hospital Playlist*; *My Nerd Girl*, produced by Screenplay Films from @Aidahharisah's Wattpad story; *Crazy Love*; and superhero *Moon Knight*.

But it was Vidio's UEFA Champions League matches that had the widest reach in April, AMPD said.

Overall premium video consumption was led by Korean content at 31%, followed by, Indonesian (29%), U.S. (16%), Chinese (10%) and Japanese (10%) titles.

Netflix's top 25 titles represent 75% of platform consumption in April 2022, AMPD says. Ten of the top 25 titles originate from Korea, of which six are in the top 10. Eight Japanese anime titles featured in the top 25.

Both of Disney's new Korean originals released in March/April 2022 – *Crazy Love* and *Soundtrack #1* – performed strongly in terms of total minutes and reach.

Acquired local movies (2021 and older) continue to draw consumption.

TBS, Naver, Shine seal webtoon JV New production house, Studio Toon, set up in Korea



From left: Keita Iwamoto (Shine Partners), Takashi Sasaki (TBS Television), Kim Junkoo (Naver Webtoon)

Japan's Tokyo Broadcasting System Television Inc (TBS) has tied up with Korea's digital comics platform, Naver Webtoon, and six-year-old Japanese manga production company Shine Partners to set up joint-venture webtoon production house, Studio Toon, in Korea.

The new studio, headquartered in Seoul, will be set up this month and begin operating in June this year.

Studio Toon, headed by Shine Partners president Keita Iwamoto, is the TBS group's first company established in

South Korea.

Announcing the venture, TBS said it aimed not only to enter the webtoon production business, but also to enhance its content aimed at global audiences.

The new venture will develop original webtoons with Japanese and Korean creators, and adapt these into TV dramas, anime and other content, the companies said.

Shine Partners is best known for webtoons *Revenge Love* and *It Always Rains on Big Days*.

Arnaud Frade joins Nielsen APAC

Data/research veteran Arnaud Frade has joined Rob Gilby's Nielsen Asia Pacific (APAC) team as senior vice president and head of commercial growth.



Arnaud Frade

Nielsen is billing the appointment as a continuation of its regional investment under Gilby, who was appointed Nielsen's Asia Pacific president in October last year.

the contentasia
summit

SAVE THE DATE

22-23 August 2022 Online + Content Showcases
24-25 August 2022 In-Person, Bangkok + Live Online
Until 25 September 2022 On-demand

Contact: rsvp@contentasia.tv
www.contentasiasummit.com

mip | **china**

28 June - 1 July 2022
Hangzhou, China,
and/or Online

Where Global and Chinese Content Meet

MIP China Partnership Forum provides over 3 days of pre-scheduled meetings between global content providers and Chinese & Asian TV channels & platforms.

Register Now at
www.mip-china.com



HBO Max Asia rollout pushed to 2H 2023 – sources

No new date confirmed as Warner Bros Discovery preps integrated platform

The Asia rollout of Warner Bros Discovery's HBO Max is believed to have been pushed back by about a year to second half 2023, according to industry sources. HBO Max was widely expected to make its appearance in Asia towards end-2022.

Previous Asia plans are likely to have been adjusted in the wake of Warner Bros Discovery's commitment to a "singular streaming global offering that will blend the powerful legacy of WarnerMedia and Discovery," the company said, adding that further details would follow later this year.

"In the meantime, we continue to remain focused on growing our existing services including HBO Go in Southeast Asia," the company added.

Long-established on-demand platform, HBO Go, has a presence in eight markets – Singapore, Malaysia, Philippines, Indonesia, Thailand, Taiwan, Hong Kong and Vietnam.

Word of the new timetable runs alongside the firming up of the global streaming team under J.B. Perrette, CEO/president for global streaming & interactive entertainment.

In a note to staff, Perrette said Jason Monteiro would be leading the co-ordination of Warner Bros Discovery streaming activities in APAC, reporting directly to him and liaising with APAC teams led by Clement Schwebig and James Gibbons.

Taiwan up 40% at Cannes film market

Taicca leads delegation of 39 studios, 92 film/projects



Incantation

Taiwan's film community returns to Cannes this week with its first post-pandemic in-person country pavilion under the banner of the Taiwan Creative Content Agency (Taicca).

The Taiwanese government-backed agency showcases 92 films and projects from 39 studios and companies during this year's Marché du Film (17-25 May).

The total number of participating works is up 40% from last year, "a reflec-

tion of Taiwan's abundant production capabilities," Taicca said on the eve of this year's event.

Participating works include director Kevin Ko's horror thriller *Incantation*, which topped the local box office with over US\$3 million this year.

The Taiwan slate also include glove puppetry adventure film *Demigod: The Legend Begins*; and *Legend of Sun Walker*, Taiwan's first 3D immersive animated feature.

the contentasia
summit

SAVE THE DATE

22-23 August 2022 Online + Content Showcases
24-25 August 2022 In-Person, Bangkok + Live Online
Until 25 September 2022 On-demand

Contact: rsvp@contentasia.tv
www.contentasiasummit.com

Top billing for international collaborations at Udine film fest Tough? Sure. But there are still opportunities in China, filmmakers & co-producers say

International collaborations were top of mind in the Italian city of Udine during this year's 24th annual Far Eastern Film Festival (FEFF), headlined by Sino-Italian co-production, *The Italian Recipe*.

Described as "Roman Holiday with Chinese flavours" in the official catalogue, the romcom by mainland Chinese director Zuxin Hou is about a young Chinese couple who forget their asymmetric identity/cultural backgrounds and share a night of joyful memories in Rome. Hou travelled from China to attend the world premiere of her debut feature.

The Italian Recipe was one of 72 titles from 15 countries/territories screened during the nine-day festival, which aimed to promote East-West links through its focus on popular Asian cinema. After two pandemic-hit online/hybrid editions, FEFF this year returned to a full on-ground event.

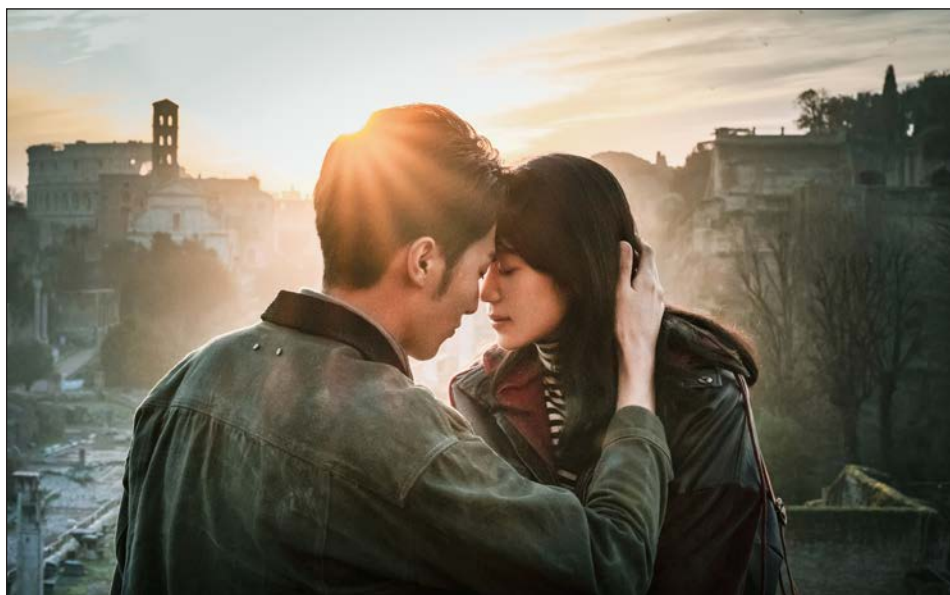
The film's commercial potential, plus the cultural and tourism bonuses, drew the attention of European regional funders, including the Lazio International Cinema Fund and the Roma Lazio Film Commission, which endorsed the project.

Cristiano Bortone, *The Italian Recipe*'s Italian producer and founder of production house Orisa Produzioni, said he was drawn to the project's obvious commercial potential as well as the chance to explore opportunities with Chinese partners, including Fun Age Kaixin Mahua Pictures and Beijing WD Pictures.

"To balance the different priorities from each side is not easy," he said, adding that "*The Italian Recipe* is a perfect example of combining the best of the European opportunities – regional funds, support from local television and government, and lots of sponsors – with Chinese equity."

Overall, China played a strong hand across the FEFF programme, with seven Chinese films in competition.

In addition to the world premiere of *The Italian Recipe*, *Nice View*, *Too Cool to Kill* and *Manchurian Tiger* made their international premieres, while *Hi, Mom* and *I Am What I Am* took their European bows.



The Italian Recipe

Fresh from its acclaimed Berlinale run, *Return to Dust* also met Italian audiences for the first time and picked up second place in the audience awards, while *Too Cool to Kill* took the third.

Liuying Cao, co-founder and head of international sales at Parallax Films, was among the Chinese attendees at this year's Focus Asia industry event, which gathers professionals from both Asia and Europe to network, exchange views and develop partnerships.

Speaking on a panel about Asian film distribution, Cao pointed out that although there were currently numerous international funding platforms available to Chinese projects, co-productions still faced obstacles, mostly associated with policy and censorship.

"International projects are hesitant to welcome Chinese co-producers as they are afraid that once a Chinese company is on board, they have to go through Chinese censorship procedure – even when the filmmaker is a non-Chinese," she said.

Since January this year, films from Mainland China must collect two certificates to be eligible to participate in overseas festivals.

Apart from the "dragon seal", which is granted after content censorship, a Per-

mit for Public Projection of Films is now also required.

This implies that selected films must be technically completed, which means Chinese films "lose the opportunity to harvest overseas funds to polish their post-production after the festival tour, which was common in the past," Cao explained.

"It makes my job as a sales agent tougher. On the one hand, I have to spend more time negotiating with producers and filmmakers about distribution plans; on the other hand, the lengthy censorship period and its uncertainty cost many new films their windows to sign up for festivals," she added.

Bortone, who jokes about seeing himself almost as "Chinese producer", seemed less daunted. "Some foreign producers are afraid of censorship. This is surely an issue. But if one is keen to work in China, there are still plenty of suitable topics and legit genre movies that can be made. It just requires a certain degree of patience." – by Zhu Zijiao

Zhu Zijiao attended the Far East Film Festival as part of its 2022 Campus programme for aspiring writers and critics.

Cambodia

In numbers

Population	15.55 million
Households	3.39 million
Avg household size	4.8
TV households	2.4 million
Internet subs	17.56 million
Mobile phone subscribers	19.34 million
Fixed tel subscribers	40,023

Source: National Institute of Statistics, Telecommunication Regulator of Cambodia (population in 2019, households in 2021, Avg HH size in 2018, TV HH in 2008 Census), Telecommunication Regulator of Cambodia (internet, mobile, fixed tel in Feb 2022)

Free TV

Apsara Television (TV11)

Apsara Television is a private television channel in Cambodia, offering news, entertainment, talk shows, variety, life-style, kids, history and sports (boxing) programming. Launched in 1996, Apsara Television 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 and international news. Bayon also owns and operates radio service Bayon Radio.

Cambodian Television Station Channel 9 (TV9)

General entertainment channel TV9 was established in 1992 and is a 100% Cambodian private sector company. Offers mostly local content and Thailand drama series.

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



Bayon TV's classic drama series *Snake Daughter*, premiered on 2 May 2022, airs Mondays & Tuesdays

introducing local viewers to international formats such as game shows *Divided \$1* (2021), *Minute to Win It* (2015), and *Who Wants to be a Millionaire* (2013/2015); as well as reality cooking *MasterChef Cambodia S1/S2* (2018/2020). CTN also co-produces international movie/drama series and entertainment content. CNC is a hybrid 24-hour news and entertainment news service. 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. CBS is owned/operated by The Royal Group, which is also a parent company to pay TV platform One TV.

Hang Meas HDTV (HM HDTV)

Cambodia's first HD broadcaster, Hang Meas HDTV, transmits a 24-hour schedule to 24 cities/provinces. Content includes Korean and Chinese drama series, as well as locally adapted formats such as *The Voice Cambodia S1/2*, *Cambodia Idol S1/2*, *Cambodia's Got Talent S1/2* and multiple seasons of *Killer Karaoke*

Cambodia. Launched in Feb 2012, Hang Meas HDTV is part of the Hang Meas Group, a multimedia company also involved in production, content, radio and talent management.

National Television of Kampuchea (TVK/TVK2)

State-owned broadcaster, National Television of Kampuchea (TVK), launched in Dec 1963, closed during the civil war in the 1970s and was resurrected at the end of 1983. The schedule includes local news, education, entertainment and sports, with some acquisitions from China and Singapore. TVK2, launched in April 2020, is a collaboration between the Ministry of Information and the Ministry of Education, Youth and Sports (MoEYS). The aim is to promote distance learning and e-learning as part of the country's Covid-19 containment measures. The broadcaster's philosophy is to publicise peace, human rights and democracy, promote government policies, and convey public opinions for Cambodians. TVK also operates about 25 radio stations.

Photo: www.facebook.com/BayonTelevision

Phnom Penh Television (TV3)

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

PNN TV Station

Established in 2015 by the L.Y.P. Group, PNN TV has a US\$10-million production complex consisting of five studios. Over 50% of PNN TV's schedule is locally produced, including game shows, variety shows, talk shows and news. Some content is acquired regionally. Locally adapted formats include game show *Family Feud Cambodia S1/2*. The station claims a 95% reach across Cambodia.

TV5 Cambodia

Channel 5 (TV5) carries mostly local entertainment content, including in-house drama series, 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, part of Thailand's Kantana Group.

Pay TV

Cambodian DTV Network

DTH pay-TV operator Cambodian DTV Network, offers more than 100 SD/HD TV channels mainly to rural areas in 25 provinces across Cambodia.

Digital Sky

Digital Sky launched as a joint project between the international GS Group and Cambodia's Royal Group in Sept 2012 and became a wholly owned subsidiary of The Royal Group in March 2016. Digital Sky offers upwards of 70 digital channels (DVB-T service branded as One TV, US\$8 a month) and 265+ satellite channels (branded as Sky One, one-time fee of US\$85) to households in multiple provinces/cities, covering about

70% of the country. In-house channels include OneTV Sabay, OneTV Drama, OneTV Kids and OneTV Music.

Phnom Penh Municipal Cable Television (PPCTV)

Founded in 1995, Phnom Penh Municipal Cable Television (PPCTV) offers 70+ local/regional/international TV channels for US\$10 a month (or US\$50 for six months, US\$100 a year). The pay-TV platform also operates in-house channels, including PPCTV 6/9/10 and CTV 8 HD, which carries local/Chinese, Thai and Korean content; as well as internet broadband services.

Online/OTT

KhmerLive.tv

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.

PPCTV World

PPCTV World (formerly PPCTV Anywhere) launched in 2016 by cable TV/internet service provider Phnom Penh Municipal Cable Television (PPCTV). The mobile platform carries live streaming content and select catch-up content for US\$2.95 a month.

Production

802 Films Production

802 Films Production is a full fledged film and video production company. Services range from script writing, visualisation, permits sourcing to sound mixing, motion graphics and music composition. Production credits include the co-pro of 2021 Cambodia's first sci-fi film, *Karmalink*, about a 13-year-old boy and his street-smart female friend who team up to search for a gold statue from the boy's past lives, while traveling across

town and also back in time. 802 aims to produce at least three feature films a year.

Anti-Archive

Anti-Archive is an independent Phnom Penh-based production company established in January 2014, producing and co-producing fiction and documentary content. Production credits include drama *Sunrise in My Mind* (2020) and film *White Building* (2021), about 20-year-old Samnang, who faces the demolition of his lifelong home in Phnom Penh and the pressures from family, friends, and neighbours which arise and intersect in this moment of sudden change.

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 for public access.

Cambodia Film Commission

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

Hangmeas Production

Hangmeas Production, the production subsidiary of Cambodia's media conglomerate Hang Meas Video company, produces formats such as *The Voice Cambodia*, *Cambodian Idol*, *X Factor Cambodia*, *Cambodia's Got Talent*, *Killer Karaoke Cambodia*, *The Mask Singer Cambodia*, *I am A Singer Cambodia* as well as local drama series, news and live concerts.

Hanuman Films

Established in 2000, Hanuman Films' services include script review, securing permits, location scouting, casting, equipment rental and post production. The company is mostly known for feature films *The Last Reel* (2014) and *Beyond the Bridge* (2016), as well as its involvements in Hollywood movie *Tomb Raider* (2018) and Australian film *Wish You Were Here* (2012).

Khmer Mekong Films

Established in July 2006, Khmer Mekong Films produces TV drama, factual programming and theatrical films. KMF's TV drama projects include 30-episode family drama *Brotherhood* (2019) for PNN, and *Lucky Mother*, a six-episode drama produced for CARE Cambodia to educate women about healthy pregnancies. Feature films include musical rom-com *360 Degrees* (2020) and thriller *Fear* (2019). Factual credits include *Making It Beautiful* (2017/2018), on environmental protection targeting younger audience; *Facing Justice* (2018), which covers Khmer Rouge Tribunal proceedings; and *Breaking the Silence* (2017), about sexual violence under the Khmer Rouge.

Kongchak Pictures

Founded in 2014, Kongchak Pictures is a one-stop film production house provid-

ing services ranging from pre-production to post-production, as well as design services for feature films' promotional content. Kongchak Pictures was involved in feature films *White Building* (released 7 April 2022) and *When Mom Gets Old* (2022), among others.

Rock Production

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

Shoot International Media Production

Shoot, established in 1996, offers production services, including technical support for international crews, pre-/post-production, equipment rental and translation.

Regulators**Council for the Development of Cambodia (CDC)**

The Council for the Development of Cambodia (CDC) is the highest decision-making body for private/public

sector investment. CDC is chaired by the Prime Minister and composed of senior ministers from government agencies (Cambodian Investment Board, Cambodian Special Economic Zone Board).

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, as well as to promote artistic creations and cultural exchanges.

Ministry of Information (MOI)

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

Ministry of Posts and Telecommunications

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

Adapted from ContentAsia's
The Big List 2022

Be included!

ContentAsia's directory listings are updated continuously.

If you would like to be included, send your details to
Malena at malena@contentasia.tv

contentasia Screenings



www.contentasia.tv/screenings



Be included, contact:

Leah at leah@contentasia.tv (Americas and Europe)
 Masliana at mas@contentasia.tv (Asia, Australia and Middle East)
 CJ Yong at cj@contentasia.tv (Taiwan and China)

www.contentasia.tv



contentasia

What's on where...

May 2022	31	AVIA: Satellite Industry Forum	
June 2022	1-3	BroadcastAsia / CommunicAsia	Singapore
	20-21	DW Global Media Forum	Bonn, Germany + Online
	20-22	2022 Shanghai TV Festival	Shanghai + Online
	28 June-1 July	MIP China	Online
	29 June-1 July	Content Expo Tokyo	Tokyo, Japan
August 2022	22-25	ContentAsia Summit	In-Person, Bangkok + Online
	26	ContentAsia Awards	Online
	31 Aug - 2 Sept	BCWW	
September 2022	1	AVIA: Korea in View	
	22-25	Gwangju ACE Fair	Gwangju, Korea
	27-29	APOS Singapore	In-Person, Capella Singapore + Live Streamed
October 2022	5	AVIA: Indonesia in View	
	15-16	MIP Junior	Cannes, France
	17-20	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2022	7	AVIA: Policy Roundtable	
	8	AVIA: The State of Piracy Summit	
	9-10	AVIA: Asia Video Summit	
	23-24	Dubai International Content Market	Dubai
	29-30	APOS Mumbai	In-Person, Mumbai + Live Streamed
December 2022	7-9	Asia TV Forum & Market (ATF)	Singapore
April 2023	17-20	Mip TV 2023	Cannes, France

Netflix drops off Thailand's demand map

Disney+ crushes competition, Thai Ch3 BL show soars

Much as it did in Singapore for the week of 19-25 April, Disney's *Moon Knight* crushed competition in Thailand for the week of 3-9 May. But that's not the week's biggest surprise, according to the latest demand data from Parrot Analytics.

That belongs to Netflix, which totally, if not completely, dropped off the demand map, scraping into the digital top 10 with a single title – *Stranger Things* – at number 9.

Netflix is clearly being hammered in Thailand as streaming competition rises.

According to its own top 10 for 2-8 May, Netflix's #1 TV series in Thailand is Mez Tharatorn/GTH's 2013/4 romcom, *ATM 2: Koo ver Error Er Rak*, followed by Thai broadcaster PPTV's *You Are My Heartbeat*.

The series closest to *Moon Knight*'s heels on Parrot Analytics for the week was BEC World/Channel 3's BL series, *Secret Crush on You*, by Idol Factory.

Top 10 overall TV shows: Thailand

Rank	Title	Difference from Market Average
1	<i>Moon Knight</i>	21.6x
2	<i>Secret Crush On You (แอบหลงรัก)</i>	18.5x
3	<i>WandaVision</i>	12.8x
4	<i>Masterchef Thailand</i>	12.8x
5	<i>Spy X Family (สไปไฟファミリー)</i>	11.7x
6	<i>Devil Sister (แฉับร้ายให้นายไม่รัก)</i>	11.7x
7	<i>The Mask Singer (เดอะแมสค์ซิงเงอร์ หน้ากากนักร้อง)</i>	11.2x
8	<i>I Can See Your Voice Thailand</i>	11.0x
9	<i>Cutie Pie (นึ่งเขี้ยกั๋นหัวว่าซื่อ)</i>	10.1x
10	<i>Who Rules The World (且试天下)</i>	9.7x

Top 10 digital originals: Thailand

Rank	Title	Platform	Difference from Market Average
1	<i>Moon Knight</i>	Disney+	21.6x
2	<i>WandaVision</i>	Disney+	12.8x
3	<i>Who Rules The World (且试天下)</i>	Tencent Video	9.7x
4	<i>Star Trek: Picard</i>	Paramount+	8.4x
5	<i>Triage (ทริอาช)</i>	AIS Play	8.3x
6	<i>Cupid's Last Wish (พินัยกรรมกามเทพ)</i>	Disney+ Hotstar	7.8x
7	<i>The Book Of Boba Fett</i>	Disney+	6.8x
8	<i>Tokyo Vice</i>	HBO Max	6.7x
9	<i>Stranger Things</i>	Netflix	6.4x
10	<i>Halo</i>	Paramount+	6.1x

Date range: 3-9 May 2022

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



contentasia

Editorial Director

Janine Stein
janine@contentasia.tv

Assistant Editor

Malena Amzah
malena@contentasia.tv

Events Manager

CJ Yong
cj@contentasia.tv

ContentAsia Marketing & Awards

Heather Berger
heather@contentasia.tv

Design

Rae Yong

Research

Rhealyn Rigodon
iyah@contentasia.tv

Social Media

Emma Tziporah

Associate Publisher (Americas, Europe) and VP, International Business Development

Leah Gordon
leah@contentasia.tv

Sales and Marketing (Asia)

Maslina Masron
mas@contentasia.tv

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

Published fortnightly by:
Pencil Media Pte Ltd
www.contentasia.tv

Copyright 2022 Pencil Media Pte Ltd. All Rights Reserved.

contentasia

Daily news with
ContentAsia Insider
email mas@contentasia.tv
for subscription details