

**Commercial distribution of comedies on
management skills
for small enterprises**

**Pilot experiences in rural Cambodia
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I. HISTORY OF DISTRIBUTION AND TRAVEL IN CAMBODIA

To understand distribution in Cambodia, we must look at a brief history of the development of the country's infrastructure. Moving goods from the producer to the consumer depends on the physical makeup of a country's road structure. The effectiveness and speed of distribution must be measured, in part, by how well roads are established and connected in a territory. Understanding the infrastructure of Cambodian roads will underscore the pricing and profit margin of any given product.

War torn countries, such as Cambodia, are not known for good infrastructure. Cambodia has been in civil strife for three decades. When the genocidal Khmer Rouge seized control of the government in 1975, not only were people slaughtered, but free movement was killed as well. Travel was forbidden and the movement of goods and services was restricted. Although Cambodia has entered a new era of uncertain stability, the movement of goods is still irregular, if not in a state of mess.

With the defeat of the Khmer Rouge, a socialist government took control of Cambodia and continued to restrict the movement of goods and services. Limited movement was allowed with strict control from the government, according to Dy Chum Dean, a member of the Educational Council of Cambodia.

"There were special forms for traveling. You had to have permission from the governor, district leaders, commune leader and village leader just to visit your sick relatives. And there were check points at every bridge and village," said Dy Chum Dean, who was a university student at the time of the Khmer Rouge occupation.

The need for travel forms gave rise to the selling of these documents, recalled Keat Sophear, a producer for the government mouthpiece TVK, National Broadcasting of Kampuchea.

"As soon as you were given travel permission, you had made money. I used to sell it [the travel form] for twice my wages. Everyone wanted to be cameraperson, even though it was a dangerous job and sometimes [demanded] traveling to the frontline. But because of the privilege [of traveling], it was worth it," said Keat Sophear.

In 1990, when Cambodia began to open up to the idea of a free market economy, more movement was permitted throughout the country. But travel restrictions came in different forms, through land mines littering parts of the country's road networks, as well as bandits attacking convoys of goods.

Not long ago, bandits frequently threatened to rob equipment, and road repairs could not be done without the protection of armed personnel. Because Cambodia's political and social climates have been insecure for so long, little long-term thought has been given to the repair and maintenance of the road infrastructure.

Today there are no restrictions on the movement of goods and services in Cambodia. However, distributors and manufacturers must deal with a myriad of potholes and unforgiving bridges when moving their products from point A to point B.

People have created a distribution system out of necessity. This hard-to-define system does work, but it demands that consumers pay a high price for the purchase of a simple product, such as a VCD or a newspaper. In some instances, the goods move through five to 10 different middlemen before coming to rest in the hand of the consumer.

Two separate networks of distribution have been created. One distribution network moves primarily between provincial towns and Phnom Penh along an established road structure. Another, more 'ad hoc' structure of distribution, exists in remote villages where services are not reliable but are affordable when functioning.

II. METHODS AND SAMPLING

FIT Cambodia, with the financial support of the International Labor Organization, implemented a multi-media approach to Business Development Service (BDS). FIT Cambodia developed a comedy called "I the Boss," which depicts the trials and tribulations of managing a small restaurant in Cambodia.

In Khmer, "I the Boss" has two translations. It can mean that if you succeed, you will become a boss. Or it can mean that if you fail, you will become a slave to the boss.

The aim of the comedy is to provide usable business skills to small business owners and to explore using existing commercial distribution networks to reach rural communities. The comedy was released onto the market with other materials produced by the main distributor, Raskmei Stung Sanker.

This study aims to review and assess the effectiveness of the product and its distribution. For the study, 600 businesses in rural and urban settings were interviewed. The study does not intend to be an in-depth analysis about rural businesses. It considers the following:

- The effectiveness of commercial distribution networks for delivering VCD/DVD materials to satellite towns and rural communities.
- Data about the profile of wholesalers and retailers.

- The movement of "I the Boss" comedy, and the challenges its distribution faces.
- Data on how the comedy is being used.
- Estimation of how many people use the comedy.
- How urban and rural businesses view the comedy.
- Customer recommendations on how to improve future episodes.
- The effectiveness of the current promotion and pricing structure.

The study relied on information given by the main distributor, Rasksmei Stung Sanker (RSK), or "Shinning River of Sanker." The name of the company is a well-known river that passes through Battambang province in the northwestern region of Cambodia.

RSK originated in northwestern Cambodia, where its distribution networks are well established and have an outlet in Pailin, formerly a stronghold of the Khmer Rouge.

Having some direction from RSK, interviewers were expected to travel along the highway that runs between Phnom Penh, Battambang, Pailin and Poipet. Interviewers stopped to meet villagers or medium and small enterprise (MSE) owners that had seen the comedy VCD.

The study was very much pot luck. Interviewers were allowed to stop as often as they felt, as long as they left between 20 km and 50 km between each survey site. Spacing out interviews like this helped to avoid surveying towns with the same business nature and offered a different picture of business in rural Cambodia. (Please see map for the location of highways, towns and villages where the survey took place.)

Other findings in this report came from interviews conducted with RSK marketing and delivery teams. The owner of RSK offered great cooperation, as the business also would like to identify the weaknesses of the existing distribution networks and determine how to solve these shortcomings. Apart from this, information was gathered at random in market locations and villages.

III. LIMITATIONS OF THE SURVEY

Interviewers faced many problems. Shortfalls of the survey strategy became apparent once interviewers began to cover the provincial towns. We would have liked to conduct "one-on-one" interviews, where the respondents are at ease during the conversation. But this was not possible, as many of the interviews took place in crowded market places, where the respondent were busy at work conducting sales pitches with their customers. As stated by one interviewer in Poipet market, "We could only asked the retailers/wholesalers questions between sales, and sometimes we were interrupted by jokes shouted from friends who were shopping right next to the respondents."

In addition to this difficulty, the incessant heat of the markets, which typically have low roofs and are constructed from plastic tents and aluminum material, further disrupted interviews. Interviewers who were not accustomed to the heat had to come out of the market after one or two interviews. The loud noise in the market also made it difficult for both interviewers and respondents to concentrate, especially when people were asked to recommend changes for future episodes.

Another drawback was the location of the interviews. Some locations were very remote, such as Leech Market in the **Cardamom** Mountain region in Pursat province. Here, interviewers face a different problem: For unknown reasons, respondents felt it was necessary to have a local official by their side when answering questions about their business. In this case, it was truly difficult to get a proper and truthful answer about how much they paid their staff. Here, village chiefs or Leech Market officials nominated many of the interviewees, thus the sample becomes very controlled, and the results were very restricted.

To this day, some remote villages in the mountains abide strictly by communist systems or ideologies. In two village markets, officials wanted to know to which political party we belonged. Interviewers had to show their identification and student cards to prove that they did not have any political affiliation. This situation was encountered in Leech Market and the small villages and towns surrounding this mountainous region, where residents have no experience with such interviews.

Interviewers experienced great mistrust from local officials. In some instances, over-zealous officials replied on behalf of the interviewees, especially when they felt that the questions might reflect on how they managed their local market. This occurred when interviewers asked personal opinions. Officials and interviewees also exhibited distrust when interviewers requested information regarding the size of families and staff, as these results could be used to get information for future elections. Cambodia has experienced nearly a year of political deadlock following a national election that saw voter intimidation and vote buying. Under these conditions, in-depth interviews could not take place or were impossible to manage.

Others complications arose from the vehicles carrying interviewers to difficult locations such as Pailin and the Cardamom Mountains. Interviewers arrived at the locations half-sick and with backaches, as the road is riddled with potholes. With 30 people packed into a pick-up truck built for a maximum of 10 people, the health and mindset of the interviewers was compromised.

Literacy plays an important role in the survey results. Due to low literacy rates throughout Cambodia, interviewers had to repeat the same question two to three times. In addition, many respondents wanted the interviewers to write on their

behalf. This presented both advantages and disadvantages. It helped busy interview subjects, such as retailers and wholesalers, express themselves more freely because they could continue making sales rather than write responses to questions. But for interview subjects who could not read and needed assistance writing their answers, it was impossible to know whether respondents' verbal responses matched the written responses recorded by the interviewer. This could not be avoided, however, as many respondents could read but not write proper Khmer. This does not mean that interviewers were dishonest, but that the accuracy of survey results inevitably are affected, and must be questioned, when one person speaks and another records.

Survey subjects in urban centers were pleased to give opinions without prompting, although bars of soap were available for interviewees who demanded an incentive. Residents in rural villages or urban provincial towns behaved differently, however. They believed that with each survey completed, they deserved a small gift in return. It also was felt that they had to have something whenever someone expressed his or her opinion.

Years of bribery and extortion have taught many Cambodians to demand a prize for their support, help or information. This practice could not be avoided during the survey, as MSE owners in rural society are very suspicious of people visiting their shops early in the morning during business hours. It is said that if the early bird does not buy anything from the seller or give the seller any benefit, than the seller will be met with bad luck for the whole day. MSE owners take great offense if this belief is not respected. Because sellers commonly prescribe to the belief, known as "Khaow Chey," interviewers had to be sure to give a small gift to retailers and wholesalers during morning interviews.

Survey results were further affected by the limited capacity of the interview teams. Although three regions in the south were known to sell the "I the Boss" comedy, the southern region was not surveyed, as it was financially impossible to cover. Surveys generally represent behaviors and attitudes from rural communities in the country's northwest.

Many business activities were left out of the survey. Although we classified all types of activities- formal and informal, small and large- as private businesses, some survey subjects were not sure whether farming was a business. Also, for interviewees involved with more than two activities, we referred only to the business that occupied most of the interviewee's daily routine. For example, in the Cardamom Mountains, where most farmers do both handicrafts and pig farming, we usually categorized their business as "pig raising."

Another noteworthy issue that affected the survey was the fear exhibited by interviewees in Pailin. Many people in towns in and around Pailin were afraid to talk because they thought they were being investigated for selling pirated copies of VCDs. Many people were reluctant to give their names and telephone

numbers, but they were happy to provide the number and location of their business premises.

IV. PROFILE OF RESPONDENTS

Survey results include the interviews of 600 people, who were broken into different categories and locations: Businesses involved with the distribution of the VCD in Phnom Penh and in rural Cambodia, and consumers that knew about or had watched the VCD in Phnom Penh and in rural Cambodia. Common traits emerged amongst the interview subjects.

The most active VCD consumers were aged between 18 and 35 years old. Most people who purchased the VCD either had a junior or senior high school education. The younger the consumer, the higher the level of education. Most of the interviewees were married, and the average household consisted of five to 10 people.

If the business could afford to pay a staff, the average staff size was between one and three people. Only a small percentage of the businesses had staffs of up to 10 people. On average, staff salaries ranged between US\$10 and US\$20 per month. There was no indication that more women or men occupied the work force, as survey results recorded a nearly 50/50 gender ratio. Men do tend to be paid more. In the few cases where women were paid more than men, the salary was commensurate with seniority. There was no indication that businesses preferred their staff to be men or women, as long as the staff was able to attract customers. This was found to be true for VCD wholesalers and coffee shop and restaurant owners.

Of the 600 businesses that we approached, only 244 businesses had seen the "I the Boss" VCD comedy. These 244 both distributed and used the comedy. The report is based on the people who have watched the comedy.

V. DISTRIBUTOR DEMOGRAPHICS

- **Wholesalers (7)**

A fine line exists between wholesalers and retailers, as wholesalers often behave like retailers by selling their VCDs to consumers. For this survey, we define "wholesaler" as a VCD seller that has a small stock or warehouse of VCD/DVDs and does not approach other VCD outlets for products. Wholesalers usually have many different types of VCDs for sale at their shop or stall.

The majority of people [53 percent] in the wholesale business were aged between 26 and 35 years old. Eighteen- to 25-year-olds comprised the second largest group of wholesalers [20 percent]. It is interesting to note that women were more active in the wholesale business than men.

About 46 percent of the wholesalers surveyed had a junior high school education, while 40 percent had a senior high school education. Only three percent of wholesalers had better than a senior high school education.

About 66 percent of wholesalers were married. Household sizes averaged between five and 10 people.

One to three staff members assisted most wholesalers [60 percent]. Seventy-three percent of the wholesalers could afford to pay their staff, offering between US\$10 and US\$20 per month. Some wholesalers state that they could not afford to pay their workers.

- **Retailers (11)**

In this survey, "retailers" are VCD/DVD re-sellers that keep few products in stock and must buy products from larger outlets for resale to their consumers. In this case, retailers often displayed only the cover of a VCD and, when asked for the displayed product, they would approach other wholesalers for assistance. This practice is called "Pov," and means that a small fee is added to the product's cost before it reaches the hands of the consumer.

The demographics of the retailers are not very different from the wholesalers. Retail was dominated by 18- to 25-year-olds [38 percent]. Twenty-five percent of retailers were between the ages of 26 and 35 years old, while the 36- to 45-year-olds made up 20 percent. Finally, 46- to 55-year-olds made up 15 percent of retailers surveyed.

Women were major players in the retail business, making up 70 percent of the survey subjects. Men only accounted for 29 percent of retailers. On average, most retailers had a senior high school education, followed by a junior high school education. The average household ranged between five to 10 people.

Retailers are loners. They do not have any staff to help with the business. All retailers owned and operated their own business. Retail is a competitive market and, very often, the local competition is set up in the stall next door. Therefore, owners like to be present for all sales to be able to make quick decisions regarding the flexibility of prices. Good bargaining can make or break a business in the market place.

VI. USER DEMOGRAPHICS

- **MSE Owners/Display Purposes (20)**

This category deals with the people who purchased the VCD comedy for display as a business activity. Users include hotel owners, restaurant owners, coffee

shop owners, cable TV operators, bus and taxi drivers, and video cinema owners.

MSE owners that most actively used the VCD were aged between 26 and 35 years old, followed by 18- to 25-year-olds. More men [65 percent] than women were in business. Most MSE owners had a senior high school education and were married, with an average household of five to 10 people. The majority [53 percent] of MSE owners in the provinces tended to have a staff of between one and three people, while 33 percent of MSE owners staff between four and six people. Like wholesalers and retailers, MSE owners offer an average monthly salary of US\$10 to US\$20.

- **MSE Owners/Personal Use (31)**

This category includes the people who purchased the VCD comedy for their own use at home. They did not use the comedy to make money. Younger people were more likely to purchase the video for personal use, with 48 percent of consumers between the ages of 18 and 15 years. Older people were not so willing to buy the VCD for personal use. Only 25 percent of the people aged between 26 and 35 years old expressed a willingness to pay for the VCD for personal use only.

- **MSE Owners/Video Cinema/Cable TV (175)**

These survey subjects are people who have seen the comedy via a second party. They are business people who watched the comedy while they were traveling or staying at hotels where the comedy was played in their room.

VII. WHOLESALERS/RETAILERS

Most retailers and wholesalers sell many other products apart from VCDs. Some rent VCDs and VHS cassettes. A distinction must be made between items for sale and for rent. The quality of a rental VCD or VHS cassette generally is lower than a new product offered for sale. This is where the similarity ends between Phnom Penh and rural Cambodia retailers.

Phnom Penh wholesalers and retailers tend to focus most on the sale of VCDs, DVDs, and VHS cassettes. Only a small percentage of the survey subjects in Phnom Penh were actively involved in a side business. Most interviewees indicated that they were too busy to engage in other business activities.

This is a good sign, as it could mean that many people in Phnom Penh possess a VCD or DVD player. From our estimates, there are between 100 and 200 retailers of VCD/DVD materials at each of the public markets in Phnom Penh. This figure was obtained through interviews with the management of O' Russey

Market. This figure does not include shopping centers and houses that sell VCDs and DVDs.

There is no market barrier prohibiting one from entering the retail of VCDs and DVDs. Many VCD/DVD producers will sell their products on consignment if the shop owner has a good location. VCD retailers also benefit from the liquidity of their products. VCDs easily can be exchanged at any outlet throughout the city. Therefore, people can rent the materials over and over.

VIII. MAJOR FINDINGS

○ Distribution networks

The difference between the distribution networks of RSK and other production houses is minimal, as indicated by the wholesalers and retailer. The majority of survey respondents rate RSK's distribution scheme at the same level as other production companies.

At a glance, RSK can be said to have a "conventional distribution channel" because individuals generally own and operate the distribution stores. RSK does not have direct control of its channel. However, RSK's large regional wholesalers generally are related to the owner of RSK by either blood or marriage. In this sense, RSK may also practice a "vertical marketing system," as RSK owns many of the shops at the regional level especially in northwestern Battambang province. Thus RSK can only influence the circle of wholesalers that is related to the family or is considered a good friend of the family.

Naturally, this gives rise to a situation where the same products have different prices within the same region. For example, in the same market location in Phnom Penh, the comedy was sold for between US\$0.80 and US\$1.50. At some provincial markets, the comedy was being sold for US\$2.00. This indicates that two parallel channels are at work, or it indicates that the products are moving through many different people before reaching the end consumer.

If RSK works via a conventional distribution channel, retailers are of the greatest importance. Future distribution of the VCD comedy will depend heavily on the retailers, as they have direct contact with the consumers' decision-making process. In this scenario, new ways must be found to help the retailers deal directly with the VCD comedy, rather than with the wholesalers. Perhaps RSK and FIT Cambodia should be thinking creatively of ways to encourage retailers to promote the VCD comedy among the end consumers. Many VCD users indicated that they knew about the comedy through direct contact with the retailers or via the newspaper.

○ Potential promotional schemes

A new direction must be taken to promote the comedy to make it a recognizable product among end users. We should offer prizes or hold a competition for the best retailers that sell the most comedies. For example, any retailer that stocks more than 20 VCDs of the comedy could be entered into a lottery to win a home entertainment system, a computer, a free university education, or a free course with an educational institution. (Limits exist.) It is our goal to distribute at least 10,000 VCDs for each episode produced. If we are to achieve this goal, we must find a way to make retailers push the comedy to the end users. The possibility exists for this to occur.

However, in order to maximize the effects of a promotional scheme, "I the Boss" must be extended for at least 10 to 15 episodes to boost earning potential. Otherwise, the prize money awarded to the best retailers would be wasted. Such promotional schemes have been very successful for the retail of car tires and electronic goods. Award competitions will develop a sense of loyalty from the retailers to our comedy and will help lessen the appeal to conduct piracy activities.

The comedy may also be promoted via television advertising on CTN, the new station that broadcasts nationwide.

IX. RETAIL/WHOLESALE PURCHASING FREQUENCY AND PRICING

Market conditions in Cambodia are favorable for retail. There are few production companies making innovative materials for the market. Product differentiation is not strong- products are similar in looks and feel. Competition exists at every stage.

Due to these conditions, it is no surprise that the retail of VCDs, DVDs, and VHS cassettes is competitive, with products moving from one person to the next very quickly. Prices of any given product, including VCDs and DVDs, are prone to fluctuation. There does not seem to be a central controlling mechanism for the prices. There is no barrier to entering the market. Anyone with about US\$200 can start a VCD/DVD/VHS retail business in Cambodia.

The exchange of VCD/DVD materials is based on cash. There are no credit or consignment systems in this survey result, although conversation with distributors indicate that the practice exist in reality. Accounts are settled per purchase. For one line of VCDs, the maximum number a retailer can purchase is 10. Wholesalers may purchase more. On average, a wholesaler will buy about 200 VCDs of each title. Thus in one purchase, the wholesaler could spend between US\$700 and US\$1000, while the retailer would purchase fewer products at a slower rate.

X. FACTORS INFLUENCING CONSUMERS' DECISION TO BUY

Consumers learn about the comedy via direct contact with the VCD seller. Most survey subjects said they wanted to see eye-catching packaging. Interviewees said the front cover must feature a famous comedian on top of the other characters. Interviewees frequently mentioned Mr Koy and Mr Krem as recognizable comedians. Price and quality also were concerns for wholesalers and retailers, who added that some time would be needed for the audience to trust the production team.

To shorten the time needed to build confidence and trust, the VCD comedy should feature a recognizable and respected comedian. A pricing strategy must be developed to balance the high cost of a famous comedian with the consumers' demand for fair prices. RSK must somehow make the comedy available at the same price all over the country. Otherwise, piracy will take place. Even at 3,000riels [US\$0.75] per VCD, there are still some locations, such as Siem Reap province, where piracy is rampant.

Audiences are willing to pay 3,000riels [about US\$0.75] for a good quality VCD. In some areas, people are willing to pay 6,000riels [about US\$1.50]. There does not seem to be a market for any other product in Cambodia apart from the VCD.

XI. RETENTION RATES

Most of the respondents [62 percent] that had seen the comedy expressed a willingness to purchase future episodes. Thirteen percent of the respondents said they would be willing to buy future episodes if they featured the comedians Mr Koy and Mr Krem.

The general consensus among viewers has been that the storyline and the theme of the comedy are "good" and should have been "very funny," rather than just "funny."

Future characters must be screened more effectively, and the idea of using unknown actors will have to be shelved for a while unless the new comedian proves to be very funny and can read the lines better than a well-known comedian. Many viewers said the comedy feels too much like a stage production. Although the lines delivered are humorous, the VCD lacks the luster needed to make an audience burst out loud with laughter

XII. AUDIENCES/COMEDY USAGE

The VCD has turned up at interesting locations. In Pailin, the comedy is being broadcast on cable TV. The comedy also has been seen on TVs at some hotels in Battambang city. A large percentage of the rural audiences watched the comedy at the video cinema in their village. This was true for remotes locales, like the Cardamom Mountain region.

In one case, an interview subject said the comedy's soundtrack had been copied onto an audiotape to be played in a taxi. We tried to track down this particular taxi driver without success.

The majority of people who watched the VCD said they had seen it at a restaurant, coffee shop or on a bus. Mass showings like this will have a direct impact on the profitability of RSK sale figures. Cable TV broadcasts of the comedy are most worrying for RSK, as it has no control over the broadcast or means to charge viewers for the price of the comedy. This practice was noted only in Pailin and Banteay Meanchey provincial towns. RSK is not represented there; therefore they would have no knowledge of the broadcast. RSK must address the dilemma of mass showings sooner than later to prevent piracy and a massive loss of revenue.

The majority of people who purchased the comedy for personal viewing were Phnom Penh residents and Cambodians living in urban settings, like the main cities of Battambang and Banteay Meanchey provinces, and Poipet city, which borders Thailand.

Considering the different locations and ways the VCD has been shown, we figure that the rate of VCDs to viewers is 1:4. Thus, with current sales standing at about 9,500 copies, the total number of people in Cambodia that have seen the comedy is about 38,000.

XIII. MEMORABLE TRAITS

Sixty-one percent of the survey subjects liked the theme of the comedy. Only 38 percent of the interviewees remembered the comedian featured in the comedy. Eleven percent of the interviewees remembered the way the customers left the fictional Ta Mok Restaurant because they were neglected by the waiters. Eleven percent remembered the sequences where "Ta Mok," the owner, refused to serve his customers, causing them to slam the tables.

While 16 percent of the respondents recalled the comedy's business training, 10 percent remembered the lessons on how to hygienically serve customers with clean food and vegetables. Nine percent of the viewers recalled how to prepare a business to attract new customers.

XIV. RAPID MARKET APPRAISAL

Only 14 percent [35 people] of the interview subjects took the time to read the Rapid Market Appraisal. The RMA is a small book enclosed in the front cover of the VCD case. No reasons were given as to why people did not read the book. The people who took the time to read the book said that it has been very useful. Interview subjects noted that the print was too small for a middle-aged person to see clearly without hurting their eyes. People said they wanted to see other

books and requested that future publications be printed with larger script. This could be done, but FIT Cambodia would have to bear the extra expense.

XV. CONCLUSIONS

It is apparent that the retailers and wholesalers play an important role in the making and selling of the comedy. They have first-hand contact with the comedy's viewers.

Demand for the comedy is rising, as no production houses are willing to produce the comedy any longer. The VCD market generally lacks innovative storylines and acting. As pointed out by many viewers, the comedy's storyline is interesting and has the potential to be very entertaining and educational at the same time. A balance must be struck between developmental issues and comedy. How can we make developmental issues funnier and more entertaining?

The comedy has two distinct audiences that demand two distinct character types and storylines. Emerging trends show that provincial audiences purchased the VCD because they recognized the comedians, like the famous Mr Krem and Mr Koy, who are known for vulgar, base humor. But urban city audiences would like to see more intellectual characters, such as Mr Kuept and Mr Chab Cean, as they are seen to be more intellectually stimulating than Mr Krem and Mr Koy.

- **Product weaknesses**

Survey results indicate that the comedy has many strengths. Fifty-six percent of interview subjects said the comedy has a good storyline, while 79 percent said it is educational and helps to strengthen the knowledge of MSE owners in Cambodia. Twenty-three percent of survey subjects said the comedy did not have rude or derogatory jokes. Audiences in Siem Reap were pleased to see that the comedy had moved away from the traditional gender roles for women or sexual jokes, as is often seen on television and film. Although some scenes might be considered to have sexual overtones, our audience did not pick this up. Despite the positive feedback, most people encouraged the interviewers to work harder to improve the quality of the comedy.

- **Product strengths**

There are inherent weaknesses in the distribution networks. This problem is not uniquely related to RSK. It is an obstacle encountered by every company operating in Cambodia. Beyond the well-known towns and locations where the VCDs can be tracked, many products seem to disappear into the landscape. This problem cannot be avoided. Mr Koh Wor Hok, who distributes many well-known brands of food and beverages, testified that, "Beyond the three well-known towns and provinces, not much is known about what happened to the products."

This may come about because MSE owners who are managing these networks do not keep good records, or they do not possess the skills to keep records at all.

Within the distribution networks, there are conflicts that need to be examined in greater detail to prevent them from happening in the future. Some conflicts have occurred because RSK does not communicate enough with its retailers. The lack of control and communication was evident in the different pricing structures found in different towns and provinces. These differences lead to piracy in Siem Reap and Pailin city.

On one occasion in Battambang, "I the Boss" was recorded onto an audiocassette to be played in a taxi as a radio comedy. This is a unique way to avoid being detected for piracy. Although RSK will lose revenue because of this type of piracy, it can learn from the loss. Distributing the comedy as an audiocassette could be an effective means of presenting business information to MSE owners. The effectiveness of the tape was evident with one respondent who could recite the script from memory.

In Siem Ream Town, interview subjects felt the comedy was too expensive. One of the retailers bought an original VCD, duplicated it and offered it in the market for a cheaper price. When the interviewer pointed out that retailers could receive US\$0.80 for the original VCD, the retailer said he would like to get his hands on the original copies.

In Pailin city, near the Thai border, hotel owners and cable television operators said they purchased the comedy to show on their channels. RSK did not know about this until our team was on the ground to conduct interviews. Mass showings of the comedy can be a weakness, but it could also be a model for development organizations working to improve access to their products.

Many people have pointed out that the comedy is too much like a stage play. More work must be done to ensure that future episodes feature smooth transitions from scene to scene. In addition, to keep viewers happy, new or less experienced actors must be introduced at intervals and mixed with well-known comedians, so that viewers have time to adjust to new faces while maintaining their trust in the product's quality.

XVI. OPPORTUNITIES/RECOMMENDATIONS

The comedy has the potential to reach more people. Audiences are not saying that they do not want to receive developmental messages in the comedy. Instead, they are asking for the developmental messages to be funnier and delivered in palatable quantities, rather than in large quantities that must be forced down their throats.

Audiences overwhelmingly said they would purchase new episodes if they could see more of the notoriously funny comedians Mr Krem, Mr Koy and Mr Kuept. The emerging message has been that these three comedians can make any script funny.

A middle ground for humor, intellect and information must be found between rural and urban audiences. Mr Koy and Mr Krem are controversial figures due to the vulgar and often derogatory nature of their comedy. They are well liked in the provinces, but not appreciated in the city.

A new episode can be formulated so that all of the requested comedians are worked into a script using a storyline called "Recruiting the Right Staff." Characters disliked by the audience can be removed from the script.

Deep within the weakness of a product lies a golden opportunity. To find and polish this opportunity, RSK must commit more time to communicate with its own retail outlets, and to develop more trust with retailers, wholesalers and consumers.

As a starting point, RSK should implement the following simple and non-financial changes:

- Written summaries of the comedy must be provided so that retail outlets have a better understanding of what is in the VCD package. Better product knowledge usually leads to better sales figures. FIT Cambodia and RSK Production would need to create a "promotional presentation" of each new comedy, highlighting scenes from the comedy so that retail outlets can display them at their stores.
- Communication must increase between the main distributors and the outreach outlets, as far and as fast as financially possible, to inform them of new products and releases.
- An incentive scheme must be developed so that retail outlets will order more VCDs. Assurances of prompt delivery must be given to retailers in the outer limits.
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Video is an open medium, thus it has many applications and an extensive ability to reach a wide range of people. In the future, the plan is to produce new episodes, featuring the same restaurant and theme. In this familiar setting, new issues of concern from other ILO projects can be raised. The hope is that the educational issues would not dilute or kill the humorous nature of the VCD, so that the product could maintain its following of MSE owners. We should also aim to maintain, if not improve, the sales figures in order to make the activity cost effective.

The production team must overcome the fundamental challenge of addressing serious issues in a lighthearted manner. For example, how does one turn the

problem of child labor and harsh working conditions into a funny play without being crude?

With such a challenge in mind, we would like to present the following activities as possible ways to incorporate issues from other ILO projects within the Cambodian context. Please note that the following list of scenarios is not final, but rather that these are recommendations to be used as a starting point for other possibilities.

XVII. SCENARIOS FOR DEVELOPMENTAL VCD COMEDIES

○ HIV/AIDS

Workplace discrimination against people with HIV/AIDS is common. Discrimination can be both extreme and subtle. The scriptwriter has considered at length the challenge of portraying diverse forms of discrimination in a humorous manner. After much deliberation, the writer proposed introducing a character to the restaurant, where he or she will admit that he or she has HIV/AIDS. The ensuing comedy will examine how the restaurant worker, boss and customers react to this person.

○ Union membership

MSE owners in Cambodia are not known to belong to a representative workers' organization, and staff are rarely unionized. However, due to the dynamic working conditions that are developing in Cambodia, no manager or business owner can turn a blind eye to unions or workers' demands for fair conditions. Although unionization is a well-known topic of discussion, few businesspeople and workers know clearly about their rights.

To address this issue, the scriptwriter introduced a small union movement into the Ta Mok restaurant and examined how a traditional manager might handle a staff that wants to unionize.

○ Gender issues

Traditionalists in Cambodia tend to view gender as a non-issue. Cambodian parents traditionally encourage the male to move on to higher education, while the female is expected to stay home and learn how to be a good housekeeper.

Calling attention to gender-based discrimination can undermine and threaten traditional thinkers, making it a particularly difficult topic to address.

To discuss this subjective in a sensitive manner, the scriptwriter suggested making the daughter of the restaurant's owner, "Ta Mok," run the restaurant while he is sick in the hospital. Again, we will examine how the competitor views this

given situation, and consider the reactions of the staff, which now must take orders from "Toun," the daughter, and not "Ta Mok."

- **Sexual harassment**

To discuss sexual harassment, we can examine the meaning and indication of the sexually suggestive photographs the competitor "Raksmei" displays in his work area in the back of the house. The video can also address what constitutes sexual harassment and how to address the problem, as portrayed by the way male colleagues communicate with their female counterparts and how the staff amicably resolves the situation. There are endless scenarios that we can work with.

- **Dangerous working conditions for children**

For this scenario, we will bring a child in to work at the restaurant. We can introduce the child to dangerous conditions, like an open fire or a ladder. The video can also discuss the consequences of filling a child's time with work, rather than education and opportunities for a better future.

- **Child labor**

Domestic workers in Cambodia are usually children. These young laborers usually come from the same village as the owner of the house they are working in, or they may be related to their boss. It is commonly believed that domestic workers do not need to be paid, as the house owners provide basic needs, like food and shelter. Abuse is a frequent occurrence.

For this problem, the script can be developed so that children are asked to work in the two restaurants without pay, sometimes under stressful conditions. Without diluting the issue of child labor, a comedy will be developed with a subplot highlighting the problem and possible solutions.

- **Trafficking of women and children**

Because the real crowd-pleasers tend to be comedic scenes that follow the running of the business and the restaurant's competition, human trafficking will not be this episode's main issue. It instead will be discussed in a subplot in which one of "Ta Mok's" neighbors is running a trafficking ring. "Ta Mok" and his competitor "Raksmei" want to help the trafficking victims, but they do not know how to discreetly report the issue to the police without drawing attention to themselves.

XVIII. SURVEY RESULTS

Q1- Have you watch the comedy “I the Boss”?	
Phnom Penh (130)	Rural Cambodia (470)
<p>Interestingly, 37% of the people surveyed in Phnom Penh had watched the comedy. This cannot be interpreted as the total wholesale/retail population of Phnom Penh. We have released only 9,500 copies of the comedy on the market. While 67% of the people did watch the comedy. Phnom Penh respondents make up only 20% of the city's total population.</p>	<p>Forty-one percent of the survey subjects in rural Cambodia indicated that they had seen the comedy, while 58% said they had not seen it.</p> <p>It is possible that more rural than urban viewers saw the video because the theme of the comedy is based in a rural setting. Also, more people were interviewed for the survey from rural communities.</p>

Q1- Yes, I have watched the comedy	
Phnom Penh (48)	Rural Cambodia (196)
<p>Only 6% of wholesalers in the city had watched the comedy. Ten percent of retailers had seen the comedy.</p> <p>It is also interesting to note that retailers and wholesalers who had viewed the comedy provided better advice to their audience.</p> <hr/> <p>Ten percent of business owners who bought the comedy to show at their business also had watched the comedy. Most people who purchased the comedy for use as a business tool run restaurants, hotels or tour buses. They said they usually were too busy to watch the comedy. For restaurant owners, business hours start very early in the morning, usually at 6 am, and end very late in the afternoon. Some people said they were just too tired to watch the comedy.</p> <hr/> <p>Twenty-one percent of the respondents bought the comedy for their own usage. People in Phnom Penh are more likely to have the means to buy VCDs for private viewing.</p>	<p>Only 2% of wholesalers and 3% of retailers had watched the VCD in the rural areas surveyed. Time constraints may have prevented more people from viewing the comedy. It is also likely that the concept of 'customer care' does not exist in rural areas. The comedy may also be viewed as one of many products for resale, rather than a unique learning tool. Like in Phnom Penh, rural wholesalers and retailers that had watched the comedy tended to be large outfits with a variety of comedies on offer. They generally had larger VCD stocks.</p> <hr/> <p>There is a lower percentage of people in rural areas that can afford to buy VCD players, thus only 7% of surveyed businesses had watched the comedy. Few individuals had bought the comedy to watch at home in private, because most people cannot afford to own a VCD player.</p> <p>It must be noted that the sample size- larger in the rural areas than in the urban areas- will have affected the</p>

<p>Only 41% of the people in Phnom Penh had watched the comedy at a public place, such as a restaurant.</p>	<p>results of the survey. Again this is also an issue of sampling. Also, rural surveys did not record the opinions of a single socio-economic status, but rather the opinions of people from different financial backgrounds.</p> <hr/> <p>A large percentage [79%] of the audience had watched the comedy at a public place, like a coffee shop, restaurant or video cinema. A small percentage had seen the VCD via cable.</p>
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Q2-Is the comedy funny?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Sixty percent of the people who had watched the comedy thought it is "funny." About 33% said the comedy is "very funny."</p> <p>For the survey, we defined "funny" as humorous enough to incite laughter throughout nearly the entire comedy. "Very funny" and "not funny at all" must be measured in comparison to the laugh-meter for "funny."</p>	<p>Eighty-seven percent of the people said that the comedy is "funny," while only about 2% said it was "very funny."</p> <p>Because more people were surveyed in rural Cambodia, more people than in Phnom Penh are likely to report that the comedy is "funny." Also, rural audiences may have found the comedy more enjoyable than their urban counterparts, because the comedy's is in a rural setting.</p>

Q3-What type of business are you in?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Seventy percent of the respondents indicated that they are a "business man," meaning that they are self-employed with some staff. The business activities of these respondents mainly consist of construction and metal works. Ten percent of the respondents indicated that they are in retail. Six percent said they run a restaurant, and another 6% said they are in wholesale. A small percent of the people said they are in the service industry.</p>	<p>Thirty percent of the respondents in rural areas considered themselves to be in retail, while 29% said they are business people. Nineteen percent said they are in the service industry. Surprisingly, only 10.7% considered themselves to be in the farming business. These figures were similar to figures recorded for respondents who had not seen the comedy.</p> <p>Cambodia seems to be a market for trading and reselling. There is little manufacturing taking place in the</p>

All respondents could also be placed in the category of resale. Although the respondents may consider themselves to be in construction or metal works, they really do not produce anything.	country. Also, it must be noted that figures recorded for farming refer only to "rice farming."
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Q4-Are you a wholesaler or retailer of VCD/DVD/VHS cassette?	
Phnom Penh	Rural Cambodia
<p>Only three wholesalers in Phnom Penh had seen the comedy, while 5 retail outlets had viewed the product. Answers were consistent between the people who had and had not seen the comedy. Both retailers and wholesalers in Phnom Penh are active in selling and renting VCDs, DVDs, and VHS cassettes.</p> <p>NOTE: Even if the wholesalers and retailers had not watched the comedy, they did have the comedy on sale. In most cases, the wholesaler and retailer were not even aware that they had the comedy in stock until the interviewer drew their attention to it.</p>	<p>Only 4 wholesalers in rural Cambodia had seen the comedy, while just 6 retailers had viewed the product. Responses in this rural-area category were similar to those found in Phnom Penh.</p> <p>The survey showed that few people actually buy VCDs, DVDs or VHS cassettes. Most prefer to rent the materials. Few people may be interested private viewings, because the rural communities are host to many coffee shops, which have become information and entertainment centers for the people. This is consistent reported by wholesalers and retailers that did not watch the comedy.</p>

Q4-Renting and materials	
Phnom Penh	Rural Cambodia
<p>The rental market is not as popular in Phnom Penh as it is in rural Cambodia. A small percentage of retailers and wholesalers in the city rent their materials. Only two items are available for rental: VCDs and VHS cassettes. The rental fees hover around 1,000riels [US\$0.25] for a VCD and 1,500riels [about US\$0.37] for a VHS cassette. Wholesalers said they would not rent VHS cassettes, but retailers said they are happy to engage in this activity. NOTE: Members of Cambodia's NGO community commonly drive pick-up trucks, complete with a VCD/DVD player and generators, into the countryside to screen movies with</p>	<p>About 50% of rural wholesalers rent VCDs, DVDs and VHS cassettes. A smaller 42% of retailers rent the same products. Rental fees in rural Cambodia are about the same as prices found in Phnom Penh. Because coffee shops and video cinemas often show movies to large crowds, few people are encouraged to rent the equipment for a home viewing in rural community.</p>

developmental messages. This is a costly exercise and can be time consuming.	
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Q4-Content	
Phnom Penh	Rural Cambodia
<p>Due to the sophisticated taste of urban shoppers, wholesalers and retailers stock VCDs of varying content and form. Many wholesalers and retailers also make or sell pirated computer software. Thai and Khmer TV programs are not on sale. There is little demand for these products because they are available on television networks.</p> <p>About 14% of respondents indicated that they had copied or sold NGO materials.</p> <p>Cartoons are very popular in Phnom Penh, but have not developed a following in rural Cambodia. This can be explained by the viewers' level of development- rural families struggling to survive tend to prioritize food over children's cartoons.</p>	<p>Unlike in Phnom Penh, Khmer movies, and Khmer and Thai TV series were found to be popular items with rural viewers. Between 60% and 81% of the wholesalers and retailers said they sold these materials. Only a small percentage and of wholesalers [18%] and retailers [9%] are selling computer software. Few people in rural Cambodia own computers. Some [12%] rural wholesalers and retailers said they sold pirated copies of TV programs from the city.</p> <p>NOTE: All wholesalers and retailers in Phnom Penh and rural Cambodia have stock comedy and karaoke programs. These seem to be popular entertainment material, as 100% of the respondents possessed these content.</p>

Q4-Typical customers	
Phnom Penh	Rural Cambodia
<p>The average customer profile is the same in Phnom Penh and in rural Cambodia. Customers of entertainment materials tend to be business people, street vendors, handicraft manufacturers, government staff, and students and video cinema owners.</p> <p>NOTE: Street vendors and retailers in market places frequently share their VCDs for home viewing.</p>	<p>In rural Cambodia, taxi drivers purchase a lot of materials to entertain their customers while traveling.</p> <p>Also, government officials and NGO workers make up more of the customer-base.</p> <p>NOTE: It should be noted that rural customers, especially cinema and restaurant owners, share their purchased products more frequently than people in Phnom Penh.</p>

Q4-Sex of the customers	
Phnom Penh	Rural Cambodia
<p>In Phnom Penh, the male to female customer ratio is almost 50/50. Male customers tend to buy from VCD retail outlets then rather from wholesalers. Men also make purchases with greater frequency. This could indicate that men have greater decision-making and purchasing power than their female counterparts. It could also indicate that women operate most retail outlets, so men would be more inclined to shop there. In this instance, we cannot rule out “the bird and the bee” phenomenon that drives members of the one sex to purchase goods from the opposite sex. Men run most wholesale outlets, as they tend to have more money to invest in costly financial endeavors.</p>	<p>In rural Cambodia, there are more male than female customers. On average, between 60% and 75% of the VCD customers were male. Many women in rural society are encouraged to stay home to be good women, so they have fewer opportunities to go shopping for VCDs. Men also tend to have more money and, consequently, more ability to choose, than women. It should be noted that in Cambodian society, financial management is the domain of women. Just because men can choose what they want, it does not necessary mean that they control the financial situation.</p>

Q4-Age groups	
Phnom Penh	Rural Cambodia
<p>The majority of the people who buy VCDs are between the ages of 18 and 25 years old or between the ages of 25 and 35 years old. More men than women make purchases, because women within these age groups are expected to stay home. Women can, however, can ask their younger brother to purchase the required materials for them.</p>	<p>Like in Phnom Penh, the majority of people who buy VCDs in rural Cambodia are between the ages of 18 and 25 years old or between the ages of 25 and 35 years old.</p> <p>On average, people in rural Cambodia traveled between seven and 20 km to purchase the VCD. In Phnom Penh, the distance to the market is much less. Traveling long distances to purchase a VCD is not a viable option for women in rural Cambodia, as rape commonly happens to women traveling alone.</p> <p>NOTE: A study was conduct by the Ministry of Women's and Veterans' Affairs, which indicates that women traveling alone are a high-risk group for rape in rural Cambodia.</p>

Q4-Number of VCDs sold per week	
Phnom Penh	Rural Cambodia
<p>Generally comedy and karaoke videos are the best selling products in Phnom Penh. Wholesaler sell a weekly average of 19 comedy VCDs, 10 to 13 karaoke VCDs, 8 to 10 Khmer movie VCDs, and 3 foreign movie VCDs. Retailers sell a weekly average of 15 to 22 karaoke VCDs, 10 to 12 comedy VCDs, 4 foreign movies titles and 1 Khmer movie VCD. Due to the availability of Thai and Khmer programs on TV, VCD copies of these programs are rarely available for sale.</p>	<p>Thirty wholesalers and 110 retailers said that, on average, their bestsellers are Khmer movie VCDs, karaoke VCDs, and comedy VCDs.</p> <p>Retailers said they sell few VCDs- no more than 8 VCDs per week. These respondents said they sell between 2 to 7 comedy VCDs per week, 3 to 7 karaoke VCDs per week, and 0.3 to 1.09 Khmer movie VCDs per week, followed by television programs and Thai drama series.</p> <p>Television signals often do not reach rural provinces, so VCDs carrying TV programs are more popular here. Sales of this product also show the popularity of locally produced programs.</p>

Q4-Volume of Sale	
Phnom Penh	Rural Cambodia
<p>In Phnom Penh, business is best during the dry season.</p>	<p>In rural Cambodia, business is also good during the dry season. Consumers associate the dry season with festivity. People usually have are more free time and money to spend during the dry season. People generally are more willing to spend money on entertainment, as they know they will be working hard during the rainy season. The rainy season also makes travel difficult. Flooded roads are difficult to navigate, making travel to cities and towns to purchase goods a great difficulty</p>

Q4-Profit Margin	
Phnom Penh	Rural Cambodia
<p>Retailers and wholesalers in Phnom Penh see approximately the same profit margin on the comedy VCD, between 500riels and 1,000riels [US\$0.12 and US\$0.25].</p>	<p>Rural wholesalers and retailers in rural Cambodia see approximately the same profit margin on the comedy VCD, between 500riels and 1,000riels [US\$0.12 and US\$0.25].</p>

	NOTE: If we look at the per capita income for 2003, the average Cambodian earned US\$250 to US\$300 per year. This is less than \$1.00 a day. Retailers and wholesalers cannot have a better margin than this.
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QJ-Other Products	
Phnom Penh	Rural Cambodia
Wholesalers in Phnom Penh generally are very specialized. They will offer only VCDs, DVDs, and VHS cassettes for sale. If they do offer other services, wholesalers tend to sell stereos, VCD players and cassette players. They may be involved in repairing electronics, but most wholesalers indicated they do not offer this service in-house. They said they act as a middle person that arranges for the electronics to be fixed elsewhere, in order to prevent their customers from going to other wholesalers. Retailers practice the same business habits as wholesalers, but they sell small radio TV sets.	Wholesalers and retailers in rural Cambodia are different from their urban counterparts. They provide everything to their customers, with the majority of rural wholesalers and retailers offering radio sets. The proliferation of radios could explain why so many households in the countryside have access to radio signals. Rural retailers, unlike Phnom Penh retailers, generally offer in-house electronics repair.

Q5-Rate the VCD distribution networks	
Phnom Penh	Rural Cambodia
Phnom Penh wholesalers and retailers generally think that the distribution system in place is working and effective. Although most respondents said the existing system is suitable to their needs, many thought that it could be improved if manufacturers delivered the products to their shop.	Rural wholesalers and retailers offered mixed views when asked about the current distribution networks for VCDs, DVDs, and VHS cassettes. Many complained that the distributor does not travel to deliver the VCDs to their shop, and they feel that most distributors only sell products to known VCD outlets, or outlets related to their circle. Respondents also indicated that the distribution is minimally efficient. It is interesting to note that when we referred these concerns to the RSK and HMS producers, both argued that no profit could be earned by traveling

	<p>200km to deliver 10 VCDs to one retailer. Unless there are big orders, there was no way the producers could provide niche services to everyone. It was not profitable for their business.</p> <p>Many rural retailers also complained that they did not have enough VCDs to sell, but they would not commit to ordering more than 10 VCDs at a time.</p>
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Q6- What is the best way to distribute VCD/DVD?	
Phnom Penh	Rural Cambodia
<p>When confronted with this question, retailers and wholesalers in Phnom Penh said that VCDs must be available in every location. Manufacturers and wholesalers must deliver the material to the retailers. A small percentage of respondents indicated that retailers should approach the wholesaler to convince them to buy the materials.</p>	<p>Rural wholesalers and retailers expressed the same opinion as their urban counterparts. They said that in every location, manufacturers must deliver products to the retailers.</p> <p>When we suggested to the urban and rural survey subjects that they should pay a little more for the service or buy a bigger stock, shop owners were responsive to the suggestion.</p> <p>When we approached RSK with the wholesaler/retailer concerns, they said they could fulfill the requests only if it was profitable for them.</p>

Q7-Retailer: How many VCDs are bought in one purchase?	
Phnom Penh	Rural Cambodia
<p>Retailers in Phnom Penh bought 10 "I the Boss" VCDs for every stock intake. The maximum amount of VCDs a retailer generally buys in one intake is 20- one copy of every title in a comedy or karaoke series. Forty-five percent of retailers Phnom Penh said they purchase 20 VCDs with each order.</p>	<p>Forty-three percent of rural retailers will purchase only 5 copies of different VCDs. Eighty-three percent of the retailers that carried the "I the Boss" comedy said they purchased 5 copies of the VCD to be in stock. Once they finish the stock, the retailers said they would go to the provincial wholesaler to buy more.</p> <p>It is difficult to convince rural retailers to purchase bigger VCD stocks, but it is also difficult to convince distributors such as RSK to make more frequent</p>

	trips to the outlying provinces. Unless the retailer and the supplier can amicably or profitably solve this issue, VCD distribution will continue to be inefficient and expensive.
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Q8-Where did you buy the “I the Boss” comedy?	
Phnom Penh	Rural Cambodia
<p>Most wholesalers said they purchased the comedy directly from RSK in Phnom Penh and Battambang provincial capital.</p> <p>Sixty percent of retailers in Phnom Penh said they purchased the stock from RSK, while 20% said they bought it from a middleman. Few said they bought the stock from provincial wholesalers.</p> <p>It is interesting that some Phnom Penh retailers are buying the comedy from provincial wholesalers, middlemen and taxi people. This either indicates that people in the provinces are making pirated copies of the comedy, or that RSK distribution networks are facing a real “channel conflict.”</p>	<p>Four provincial wholesalers bought the comedy directly with RSK outlets. Sixty-seven percent of the retailers bought the comedy directly from RSK outlets. About 335 retailers indicated that they went to the provincial wholesalers to obtain the comedy.</p> <p>Because there are so many routes used to obtain the comedy, the price of the VCD is varied and rarely consistent in the markets.</p>

Q8a- Rate the distribution of RSK	
Phnom Penh	Rural Cambodia
<p>Wholesalers and retailers in Phnom Penh generally think that distribution of the comedy is good. VCDs are available for delivery upon request. The products are delivered to their shop if wholesalers and retailers order a sufficient amount.</p> <p>Forty percent of the retailers complained that they could not get the VCD delivered to the shop unless they ordered large shipments of the stock.</p> <p>Here again, distributors and retailers face the issue for the economy of</p>	<p>In rural Cambodia, wholesalers shared mixed feelings about RSK distribution. Fifty percent were happy with RSK, while the other 50% were not satisfied.</p> <p>About 335 retailers said they thought that RSK distribution is not good, but did not explain their feelings.</p> <p>Sixteen percent of the retailers said they were unsatisfied with RSK because it does not deliver products to their location unless they ordered a large quantity of VCDs.</p>

scale. Retailers have few incentives to order larger stocks in one shipment, while distributors have little incentive to make special small deliveries.	Fifty percent of the retailers said that RSK is good. Retailers noted the issues of economy of scale and profit margin. Retailers said they do not want to tie up too much of their cash in large stocks of the VCD comedy.
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8B-How do you purchase stock?	
Phnom Penh	Rural Cambodia
<p>All the respondents indicated that they pay cash for the comedy, as consignment or credit schemes are not available.</p> <p>NOTE: RSK and RHM said in special cases, the distributors offer credit and consignment. Most of the major wholesalers that have a good relationship with the company work on consignment and credit. If the retailers are not credible, these special services are not available.</p>	<p>Cash is the preferred method of payment in rural Cambodia. Credit or consignment schemes do not exist, though respondents first assumed that these payment programs were widespread.</p> <p>NOTE: Because purchases are often small, credit and consignment is not available to retailers and wholesalers in the provinces. In special circumstances, the main distributor will offer credit or consignment.</p>

Q8C- Compare RSK to other distributors	
Phnom Penh	Rural Cambodia
<p>The three respondents that purchased the "I the Boss" comedy from RSK generally thought that the service was comparable to other production houses.</p> <p>One wholesaler in the city thought that RSK distribution was worse than other services.</p> <p>NOTE: It is very difficult to understand what the businessperson is thinking. Generally, the people who gave RSK a poor rating complained that credit and consignment schemes are not available to them, and that new materials are not delivered to their shop. It must be noted that these respondents do not purchase enough stock for RSK to offer these special</p>	<p>Provincial wholesalers rated RSK on the same scale as other distributors/producers. One respondent said RSK offers better service than others.</p> <p>Half of the retailers indicated that RSK's services are the same as other companies. Thirty-three percent of the retailers thought that RSK's service is worse than other producers. Only 16% of the retailers thought that RSK is better than other producers.</p>

delivery services.	
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Q9-What changes must take place to increase sales of the comedy?	
Phnom Penh	Rural Cambodia
<p>Retailers and wholesaler in the city were not concerned about price. Seventy-five percent of the respondents recommended that we advertise the comedy on CTN, a new television station with nationwide coverage. Twenty-five percent of the people recommended that a credit scheme be implemented, or that promotional items be given to the retailers and wholesalers.</p> <p>NOTE: It is interesting to see that many retailers and wholesalers recommended advertising on CTN. In the last part of the survey [Q27], 50% of the respondents said they knew of the comedy because the VCD shop owners recommended it to them. No respondents mentioned the television. Five percent learned about the comedy from radio, while 14% knew about it from newspapers. Other respondents knew of the comedy from relatives and friends, as well as through cable TV and tour operators.</p>	<p>In rural Cambodia, 50% of the respondents said advertising on CTN was a must, while 40% recommended that the VCD's distributor must improve rural retailers' access to products.</p> <p>Ten percent of the people wanted the price to change. Of this group, five suggested increasing the price so that they could earn a greater profit margin. The other five said they would like the price to be lower so that they do not have to compete with pirated VCDs.</p> <p>NOTE: The only known cases of piracy for our comedy were found in Siem Reap and Battambang provinces.</p>

Q10-What comedies from other production companies do you sell, in addition to "I the Boss"?	
Phnom Penh	Rural Cambodia
<p>Wholesalers and retailers said they work with KH Promotion, RSK Production, Chhlongden Production and Hong Meas Production. There are many other production companies in Cambodia, but these seem to be the most well known among our survey subjects.</p> <p>KH Promotion stands out above the rest, while respondents rated the other companies about the same.</p>	<p>Rural retailers and wholesalers tend to have more diverse material in their market, as 50% of the respondents said they purchase products from more production companies than just the agencies popular with the urban wholesalers and retailers. There are about 100 production companies in Phnom Penh, some of which specialize in video drama for rural audiences. Ponleu Pich Video, Sunday Video and Preah Vihear Video Production are</p>

<p>NOTE: Most wholesalers and retailers may recognize KH Promotion because it produces many karaoke videos featuring pop idols that attract a young audience, which dominates the consumer market. Naturally, wholesalers and retailers tend to stock KH Promotion products.</p> <p>Hong Meas is well liked by many in the older generation.</p>	<p>recognizable names amongst rural wholesalers and retailers. Rural audiences also buy television programs that are not available on their TV sets.</p> <p>Although survey subjects recognized the names of some karaoke/comedy production companies more than others, all are well established in their own fields.</p> <p>Surveys show that there is no loyalty from the wholesalers and retailers to a particular production company.</p>
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XIX. SURVEY RESULTS: AUDIENCE

Q11-How did you Watch “I the Boss”?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Respondents in Phnom Penh had the ability to watch the comedy VCD in their own homes. Thirty-five percent of the respondents watched the comedy at a restaurant or coffee shop, while 31% watched it at home. Ten percent of the respondents in Phnom Penh watched the comedy at a retail outlet. Six percent of the people watched it at a video cinema, on the bus, or at the wholesaler's business.</p> <p>NOTE: Wholesalers and retailers commonly show the comedy at their outlets, especially when their business is in a crowded location.</p>	<p>In rural Cambodia, 33% of respondents said they watched the comedy at a restaurant or coffee shop. Twenty-four percent indicated that they watched the comedy at a VCD cinema. About 14.8% of the people said they had watched the comedy on a provincial cable TV broadcast. Eight percent said they watched the comedy at home. Four percent indicated that they watched the comedy while traveling on the bus.</p> <p>NOTE: Due to the high cost of electricity, many provincial retailers and wholesalers do not play the VCD in public as a promotion. Between 2% and 3% of the people said they watched the comedy at the wholesale/retail outlets. Compared to Phnom Penh, far less rural outlets show the video to promote its sales. We did not expect to find that people are broadcasting the comedy on cable TV or at hotels. Fourteen percent of viewers said they watched the comedy</p>

	via cable TV.
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Q12-Is the comedy beneficial to your business?	
Phnom Penh (48)	Rural Cambodia (196)
Of the people in Phnom Penh that had seen the comedy, all said that it was beneficial to their business.	Ninety-seven percent of respondents in rural communities said their business had benefited from the comedy's lessons. Only 3% of the rural subjects said the VCD was not beneficial.

Q13- Why isn't the comedy beneficial to your business?	
Phnom Penh (48)	Rural Cambodia (196)
No comment.	Of the people that said the comedy was not beneficial to their business, 1% said the story did not relate to their business activities, while 1.5% said they were not interested in the comedy at all.

Q14-Is the comedy beneficial to you? Why? (1 or more answers)	
Phnom Penh (48)	Rural Cambodia (196)
<p>Sixty-six percent of the respondents indicated that the comedy gave them a glimpse of the issue of customer care. Sixty-two percent indicated that the comedy helped them to look for new customers, while 31% said the comedy helped them to look for new business opportunities. Twenty percent of the respondents indicated that the comedy helped them to run their business better, and 18.7% said the comedy helped them be ready for customers.</p> <p>NOTE: When the respondent indicated that the comedy helped them be ready for competition, they meant that the comedy taught them what could happen when competition exists.</p>	<p>In rural Cambodia, 75% of the respondents said the VCD helped them understand customer care. Fifty-eight percent said the comedy helped them take better care of their customers. About 52% indicated that the VCD encouraged them to look for new customers, while 38.7% indicated that the program showed them how to improve business. Seventeen percent said the comedy helped them prepare for competition.</p>

Q15-When buying entertainment, do you buy a VCD or a DVD?	
Phnom Penh (48)	Rural Cambodia (196)
Approximately 93.7% of respondents said that VCD is the preferred format when they buy entertainment. Only	Approximately 95.9% of respondents said that VCD is the preferred format when they purchase entertainment.

<p>6.5% of respondents indicated that they would purchase DVDs.</p>	<p>Only 3.5% of respondents said they preferred to buy DVDs. These responses are consistent with the people's socioeconomic status and level of development. Even though the quality generally is better, DVDs are just too expensive for the average Cambodian. Another disadvantage of DVDs is that they are not available for rent and cannot be swapped for VCDs.</p>
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Q15A- If you buy VCDs, what prices do you pay? (1 or more answer)	
Phnom Penh (48)	Rural Cambodia (196)
<p>The average price of a VCD is 3,000riels [US\$0.75] to 4,000riels [US\$1].</p>	<p>Most of the respondents in rural Cambodia indicated that the preferred for VCD is between 3000Riel to 4000Riels that is 80cent to \$1.00USD.</p> <p>Again it is related to income, people like cheap products and good quality. In rural communities piracy, original and quality is not an issue. Rural Cambodia can be said to price conscious not quality.</p>

Q15B-Buying habits	
Phnom Penh	Rural Cambodia
<p>In Phnom Penh, wholesalers will stock their shelves fortnightly, weekly or monthly. Wholesalers said stocking on this schedule is easier to manage. They added that they must invest more to ensure that they have a stocked, diverse inventory. Retailers are more likely to make smaller, weekly purchases.</p> <p>The buying habits of wholesalers and retailers are also affected by the release of new products. Production companies normally release a new comedy or karaoke video each month, demanding that the wholesalers or retailers keep up with their pace.</p> <p>End users, or consumers, tend to buy</p>	<p>Rural wholesalers and retailers behave like their urban counterparts. They stock their inventory once every fortnight, week or month.</p> <p>Consumers in rural communities tend to buy VCDs once a month or once a fortnight.</p> <p>Because rural markets are often difficult to travel to or are far away, it is more sensible for consumers to buy products on a monthly basis for home viewing, or to be shown on their business premises.</p>

VCDs every week or, at the very least, every fortnight.	
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XX. SURVEY RESULTS: USERS' UNDERSTANDING OF THE COMEDY

Q16-In your opinion, what is the story about? (1 or more answers)	
Phnom Penh	Rural Cambodia
<p>About 72.9% of respondents said they think the comedy is about customer care. Fifty-two percent thought that the comedy is about finding new customers. Twenty percent think it is about searching for business opportunities and starting up a business. Another 14.6% of respondents said they thought story is about staying competitive.</p> <p>NOTE: Audiences' level of understanding was similar in the rural and urban communities. Fewer people in the rural communities picked up on the issues of competition and staying competitive.</p>	<p>A majority [88%] of the people in rural communities said the comedy is about finding new customers. Fifty-one percent of the respondents think that the VCD is about searching for business opportunities or starting up a business. Only 21% of the respondents thought that the comedy is about customer care, and 12.7% said the comedy is about staying competitive.</p>

Q17-What are the comedy's advantages? (1 or more answer)	
Phnom Penh (48)	Rural Cambodia (196)
<p>Eighty-three percent of the respondents in the city said the comedy is educational and that it can help MSE owners obtain more knowledge. About 41.6% of the respondents said there were no rude words in the storyline. Thirty-three percent were pleased with the storyline, while 2% of the people thought the comedy featured good actors.</p>	<p>About 79% of the respondents said the comedy is educational, and 61.3% said it has a good storyline. About 19.4% said the comedy does not have rude words, while 5% said the comedy features good actors.</p> <p>NOTE: There are many opinions regarding crudeness in Cambodian comedy. Sexuality is a favorite topic, but "I the Boss" has been trying to steer away from this theme.</p>

Q18- What are the comedy's disadvantages? (1 or more answer)	
Phnom Penh	Rural Cambodia
<p>Eighty-three percent of the respondents did not like the way some inexperienced actors performed in the comedy. Thirty-three percent said they</p>	<p>About 75.5% of the respondents said the acting was bad due to the actors' inexperience. Of the respondents, 305 said the comedy felt too much like a</p>

<p>felt they were watching a stage performance, while 22.9% said the comedy had poor casting and direction from the director. About 18.7% of the respondents did not enjoy the developmental messages, saying that the VCD provided too much educational information. Eight percent indicated that the storyline was not very good.</p>	<p>stage performance. About 18.8% of the respondents did not like the storyline. Eighteen percent commented on the cast's poor performance and blamed it on the directors. Only 12% of the rural people surveyed said there are too many developmental messages in the comedy.</p> <p>NOTE: Urban and rural viewers generally noticed the same qualities about the comedy, but it should be noted that a low percentage of rural audiences spoke about the VCD's developmental message and poor direction.</p> <p>Few city viewers disliked the storyline. This may be attributed to the nature of the survey sample, as city people tend to be more educated and able to pick up discreet storylines than their rural counterparts.</p>
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Q19-Compare "I the Boss" to other comedies produced in Cambodia	
Phnom Penh (48)	Rural Cambodia (196)
<p>About 43.7% of Phnom Penh survey subjects thought that the comedy was better than others, while 39.6% thought the comedy was the same quality as other comedies. Sixteen percent of the respondents thought the comedy was worse than others they had seen.</p> <p>NOTE: People in the city gave the comedy a better rating than rural viewers for a few reasons. There is no crudeness in the comedy, and the educational theme is new to the world of comedy. Also, the two main characters are favorites of city dwellers, but not of people living in rural communities. Interviewees' levels of education and the relevancy of the comedy to their everyday lives also affected their opinions.</p>	<p>Sixty-six percent of the rural respondents thought the comedy was of the same quality as others they have watched, while 22.5% thought it was better than other comedies. About 14.8% of the respondents thought the comedy was worse than others they have seen.</p>

Q20-After watching the comedy, what changes will you make to your business practice? (1 or more answers)	
Phnom Penh	Rural Cambodia
<p>About 54.2% of the respondents said they will try to look for new business ideas and conduct better customer service. About 39.6% said they want to share this knowledge with everyone. About 4.2% of the people said they will keep silent, as they do not want to share their newfound knowledge with their competitors.</p>	<p>About 77.6% of the respondents want to share the knowledge they gained from the comedy with others. Only 1% of the respondents said they will keep this knowledge to themselves.</p> <p>NOTE: The survey shows that people in rural communities are more willing to share their knowledge than people in the city are. This is exhibited in the way news travels fast from person to person throughout rural communities. The attitudes of rural people tend to be more open-natured than their urban counterparts.</p> <p>Respondents in the city said they tend to keep knowledge to themselves for fear of the competition. They tend to have more uptight attitudes.</p>

Q21-What do you remembered most about the comedy?	
Phnom Penh	Rural Cambodia
<p>Seventy-five percent of the respondents indicated that they remembered the storyline, while 25% said they remembered the comedians.</p> <p>NOTE: City people are more open-minded and creative, with a tendency to consider the 'big picture.' As a result, they were better able to notice the comedy's storyline and its potential for improvement.</p> <p>One's ability to understand a storyline and theme is commensurate with one's intellectual or educational level.</p>	<p>Fifty-seven percent of the respondents in rural communities remembered the storyline, while 42% remembered the comedian.</p> <p>Because rural people tend to remember individuals better than ideas or concepts, survey subjects said they normally relate more to characters rather than themes.</p>

Q21A-Comedians (Some respondents did not answer)	
Phnom Penh (48)	Rural Cambodia (196)
Approximately 10.4% of the	About 13.3% of the respondents

<p>respondents remembered the issue of customer care, while 6.3% remembered when the "Soft" character carried the duck. About 4.2% remembered when the "Ta Mok" character shouted to call his daughter, and when "Mean" walked like a disabled person. Two percent of the respondents remembered when someone knocked on the table in the Ta Mok restaurant.</p> <p>NOTE: Many city respondents recalled that animals were carried in or around the restaurant, but rural communities did not notice this, as it is a part of their everyday life. Also, city respondent did not recall that people knocked on the tables, but rural viewers did. The viewers tended to remember what was abnormal for them.</p>	<p>recalled the knocking on the Ta Mok restaurant tables. Another 11.7% of the respondents remembered the issue of customer care, while another 11.7% of the respondents recalled when the character "Ta Mok" called his daughter from the competitor's restaurant. About 8.7% of the respondents recalled the character "Mean" walking like disabled person, and only 6.1% of the respondents remembered the character "Soft" carrying ducks.</p>
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Q21B-Comedy theme (some respondents did not answer)	
Phnom Penh (48)	Rural Cambodia (196)
<p>About 8.3% of the city respondents recalled a situation about sanitation and food hygiene, while 6.3% remembered business training. About 4.3% recalled a situation about promoting a new business, while 2.1% remembered that you should be friendly with your customers.</p> <p>NOTE: City people tended to notice information concerning the promotion of a new business, but they did not notice situations concerning poor management or womanizing. Either these are not important issue for them, or they are accustomed to seeing them in the city. People in the countryside took particular note of the latter two issues.</p>	<p>Rural viewers offered more diverse responses about the comedy's theme than the city viewers did. About 13.3% of the respondents mentioned a situation about business training, 10.7% recalled a situation about preparing a new shop, 10.2% recalled a situation about sanitation and hygiene for food preparation, 8.7% recalled an issue related to womanizing, 6.1% recalled an issue about poor management practices, 3.6% recalled the comedy's lessons about being friendly with customers, and only 2.6% of the respondents recalled an issue related to the promotion of a new business.</p>

Q22-Recommendations or suggestions for changes to the comedy (some respondents did not answer)	
Phnom Penh	Rural Cambodia
<p>Sixteen percent of the respondents said the actors performed poorly, and suggested this be improved in future episodes. About 14.6% noted that the storyline was good and said it should continue to improve. Some people suggested that more experienced actors could boost the comedy's quality. About 6.3% said the comedy needed more recognizable names in the actors' troupe to help bring more action to the scenes. Another 6.3% suggested that future episode should not contain too many education references, or that the references should be less obvious. About 2.1% recommended that actors speak more naturally, rather than with stage performance voices.</p>	<p>Approximately 33.2% of the respondents suggested that more "big name" comedians should be in the group of actors in order to make the script more "life-like." About 27.6% of the respondents recommended that the producer should stick with the same storyline. Some respondents thought that better actors would have delivered the lines in a funnier manner. About 7.7% of the respondents recommended that developmental messages should be kept to a minimum or be made less obvious. Only 2.6% of the audience mentioned bad acting. Five percent recommended that the actors should speak their lines with greater fluidity.</p> <p>NOTE: Rural audiences were not as sensitive to the actors' performances as the city audiences were. This may be attributed to the rural communities' familiarity with stage performances and their limited opportunities to see good acting. City people are inclined to notice bad acting, as they are exposed to more, and more diverse, performances.</p>

Q23-Will you buy future episode?	
Phnom Penh	Rural Cambodia
<p>Eighty-one percent of respondents in the city said they would buy future episode, while 18% said they would decide later.</p>	<p>About 57.7% of respondents in rural communities expressed a willingness to buy future episodes of the comedy. Thirty percent said they would wait and see if they want to by future episodes, and 11% expressed a definite "NO," they would not purchase future comedies.</p>

Q23A-Why would you buy future episodes?	
Phnom Penh	Rural Cambodia

<p>About 22.2% of respondents said they would buy future episodes if the comedy addresses business training. About 14.6% of the audiences found in coffee shops and restaurants-which show the program to viewers for free-said they would definitely watch the next episode. About 12.5% said they would buy the next episode for wholesale or retail. And 8.3% said they would buy another episode if it taught them about business. About 6.3% of the respondents said they would buy another episode to increase their business knowledge, while 4.2% said they would buy another episode if it featured Mr Koy and Mr Krem.</p>	<p>Twenty-six percent of the respondents said they would buy future episodes of the comedy for use as business training. About 11.7% indicated that it they would be interested in other comedies to gain more business knowledge. Approximately 8.7% of the respondents said they would buy future comedies for their customers to watch. Seven percent of the respondents said they would buy future episodes for information on business operations. Forty-five of the respondents said they would wait and watch future episodes of the comedy at a coffee shop.</p> <p>NOTE: Generally, respondents shared warm feelings about the comedy and said they highly intended to purchase future episodes because they found the content beneficial.</p>
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Q23B-Reasons why people might buy future episodes	
Phnom Penh	Rural Cambodia
<p>Four percent of the respondents said they would buy a future episode if it were related to business. Four percent said they would buy it because they liked the comedy, while another 4% said they would watch the next series under any condition. Two percent of the audience said they would buy it if they had time to watch it, while another 2% of the people said they would tune in if Mr Koy or Mr Krem graced the front cover of the VCD. Still another 2% said they would buy it for wholesale or retail purposes.</p>	<p>Approximately 15.8% of the respondents said they would buy future episodes if they feature the comedians Mr Koy and Mr Krem. About 4.9% said they would buy another episode if it were filmed as a comedy. Three percent said they would buy another episode if they had time to watch it, or if the comedy were related to business issues.</p> <p>NOTE: Generally, rural viewers that had not yet decided to buy the comedy said they would purchase it in the future if it contained Mr Koy and Mr Krem, the two most popular comedians in rural Cambodian. This makes it difficult to please all audiences, considering Mr Koy and Mr Krem are not popular among garment workers, urban viewers and intellectuals. The different attitudes are an issue of taste</p>

	and social environment. A compromise must be found to maximize the comedy's popularity with both populations.
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Q23C-Reasons why people definitely will not buy future episodes.	
Phnom Penh	Rural Cambodia
No comment.	<p>About 4.6% of the respondents said they would not buy future episodes because they are too busy and will not have time to watch it. About 3.6% said they would not buy another episode because they can watch it on local cable television channels. About 2.6% said they are not at all interested in the comedy.</p> <p>NOTE: In rural society, if the head of the household is busy and is not watching the comedy, the rest of the family must respect this and also refrain from watching the comedy. In the city, people make decisions more independently than their rural counterparts. This independence in thought and autonomy from the head of the household may explain why city people are more open to opportunities, while rural people wait to make definite decision to buy or not to buy.</p>

Q24-Did you read the RMA?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Only 12.5% of the audience in the city actually took the time to read the RMA.</p> <p>NOTE: Cambodia's low literacy rate may explain why few respondents said they had read the RMA. Also, Cambodia does not have a reading culture; it has a visual and artistic culture. In rural communities, knowledge is passed from one generation to the next through oral communication and memorization.</p>	<p>About 14.8% of the respondents in rural communities took the time to read the RMA. A survey conducted by the "Ministry of Education and UNICEF 2000" indicated that the functional literacy rate for Cambodia is only 33%. In rural communities, literacy rates are well below the national average.</p>

Q25-What do you think of the RMA?	
Phnom Penh (6)	Rural Cambodia (28)
Of the retailers that read the book, 16.7% of them indicated that the book was useful to their business, while 16% said they it was not useful. Of the people that purchased the comedy for personal usage and read the RMA, 66% found the book's information to be applicable to their business.	Seventy percent of the respondents who had read the book found that it was very useful and relevant to their daily business activities. Seventeen percent of the respondents said it was not useful.

Q26-What type of books would you like to see in the next series?	
Phnom Penh	Rural Cambodia
<p>About 4.2% of respondents in the city said they wanted to read a book on product branding, while 4.2% asked for a book on human resources management. Two percent wanted to read a book on the methodology of job evaluations.</p> <p>NOTE: Here, respondents were given several topics to choose from. Interviewers were not allowed to prompt or suggest answers. Rural respondents were more willing to read the books than city respondents. This willingness may result from the rural respondents being deprived of training opportunities or reading materials.</p>	About 45.9% of the rural respondents wanted a book on product branding, while 24% wanted a book about human resources management. The remaining 13% said they wanted to read about job evaluation.

XXI. SURVEY RESULTS: PROMOTION

Q27-How did you hear about the comedy?	
Phnom Penh (48)	Rural Cambodia (196)
About 37.5 % of the respondents in the city indicated that they learned about the comedy from their relatives. About 29.2% said they heard about it while having breakfast at a coffee shop or restaurant. While 22.9% of the respondents learned about the comedy through a VCD outlet or retailer, 4.2% knew about the comedy from cable television. Only 2% had heard about	In rural communities, many respondents [50.5%] had learned about the comedy from the VCD shop owners. About 14.8% of the people knew about the comedy from cable television, while another 14.3% said they heard about it from newspaper advertisements. About 9.2% of the respondents knew about the product from their relatives. About 5.6% said

<p>the comedy over the radio or while they were traveling on a bus.</p>	<p>they learned of the comedy from going to a coffee shop where it was playing, and 4% of the people knew of the comedy from traveling on a bus where it was showing.</p> <p>NOTE: There are several obvious ways we can dissemination information about the comedy to potential buyers in rural communities. We must first work harder to promote the product with VCD retailers and wholesalers. While in the city, we must establish a respected reputation among coffee shop customers, as well as with VCD shop owners and friends and relatives. We can do this through television, radio, and newspaper advertisements.</p>
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Q28-What types of comedy do you like to watch?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Most respondents [85%] said they liked to watch educational comedies. Forty-seven percent said they enjoyed comedies revolving around business activities. Twenty-seven percent said the comedy should feature many famous actors, while 12% said the program could address any issue, as long as it made them laugh.</p> <p>NOTE: People in the city are tired of crude comedy, as they are bombarded with vulgar comedy routines each weekend on the television.</p>	<p>Most survey respondents [88%] in rural communities said the comedy should be educational, but that it should also be related to business [67%]. Many rural respondents [47%] also suggested that the comedy could discuss any topic, as long as it makes them laugh. Respondents overwhelmingly requested that the comedy be feature famous actors or comedians.</p> <p>NOTE: It is interesting that rural communities just want to laugh and will accept crude jokes strewn throughout the dialogue. The taste of the city viewers is more refined. Laughter is often considered a means to relieve stress. Rural communities lead particularly hard lives, and viewers may just want to laugh and relax, rather than think about larger educational issues.</p>

Q29-When watching the comedy, what do you notices the most?	
Phnom Penh ((48)	Rural Cambodia (196)

<p>Sixty-two percent of the city respondents first took notice of the comedians, while 27% noticed the theme first. Twenty-two percent of the audience became aware of the production techniques first.</p> <p>NOTE: Respondent in the city can be wary of comedians, as some comedians are aligned with one political party or another. City respondents also are choosy because some comedians are very crude and derogatory.</p>	<p>In rural communities, 47.5% of the viewers noticed the comedy's theme first, while 31.6% first took note of the VCD's actors and comedians. Viewers then noticed the comedy's production team, technique and quality.</p>
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Q30-When do you watch the comedy?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Thirty-nine percent of respondents watched the comedy with their family, while 31% watched it during mealtime. Twenty-five percent watched it with their friends, while 6 percent watched it alone.</p>	<p>Forty eight percent of rural respondents said they watched the comedy with friends, 43% watched it with family members, and 36% watched it during mealtime.</p> <p>NOTE: Respondents in the city as well as in rural communities said the comedy should be watched with other people so that everyone can share in the fun. They said the experience is more rewarding when they are not alone.</p> <p>Respondents that said they watched the comedy by other means usually viewed the program while traveling or eating breakfast in a coffee shop.</p>

Q31-What would influence your choice to buy (VCD comedy)?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Thirty-one percent of the respondents indicated that a product's cover, which should be feature a picture of a famous comedian, could influence their purchase. Twenty-nine percent said the comedy's packaging is important, while price was most important for 20% of the respondents. The title or theme of</p>	<p>Rural communities are very price sensitive. About 55.6% of respondents made their decision to buy based on the product's price. About 18.9% based their purchases on the picture of the comedian featured on product's packaging or cover. About 15.8% said they decided to buy products if the</p>

<p>the comedy did not affect the purchases of 16.7% of the respondents.</p> <p>NOTE: Respondents in the city have more refined tastes, and they are willing to pay a little more for proper packaging and good-quality products.</p>	<p>comedy has an enticing theme of title. And 9.8% said they base their purchasing decisions on the product's packaging and cover.</p> <p>NOTE: Respondents that base their decisions to buy on the product's cover or packaging are influenced by piracy. Generally, pirated materials do not have proper packaging.</p>
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Q32-When you are bored or have free time, what type of VCD do you buy?	
Phnom Penh (48)	Rural Cambodia (196)
<p>Seventy-nine percent of city audiences said they would buy a comedy for entertainment while they are bored. Thirty-three percent said they preferred to watch a karaoke video, while 4.2% said they would buy a drama series.</p> <p>NOTE: City respondents more often have the means to buy entertainment, while rural communities generally cannot afford to buy superfluous items like VCDs. This is an issue of living standard.</p>	<p>Fifty-seven percent of the rural respondents indicated that they would purchase a comedy VCD when they are free or bored. Thirty-four percent said they would not buy a VCD at all, but 28% indicated that they would buy a karaoke to watch. About 18.7% said they would buy a drama series when they are free or bored.</p>

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KINGDOM OF CAMBODIA

