

Who's next? Casbaa board votes on a new head after Spink quits

Opinion split on direction
for the 26-year-old Asian
industry organisation

Asian pay-TV industry association, Casbaa, enters the week minus its chairman after the sudden exit of HBO Asia's Jonathan Spink.

Spink, who took over as chairman from TrueVisions Thailand boss Sompan Charumilinda in December last year, quit suddenly during a board members conference call last week.

A hastily convened vote on who takes over is believed to be imminent, but at press time no announcements had been made.

Spink hasn't confirmed what drove his decision and no official word has come down from Casbaa HQ in Hong Kong.

Sources say a difference of opinion on ways to move forward for the 26-year-old organisation, which like many are struggling to redefine their purpose in a digital universe, is causing a rift in board ranks.

Word of this latest chapter in Casbaa's history emerged during the second annual APOS Tech in Hong Kong last week.

Speakers at the two-day event highlighted the migration to digital, the challenges they're facing, and the thinking driving new models (see pages 7, 8 and 10).

Updates as we get them...

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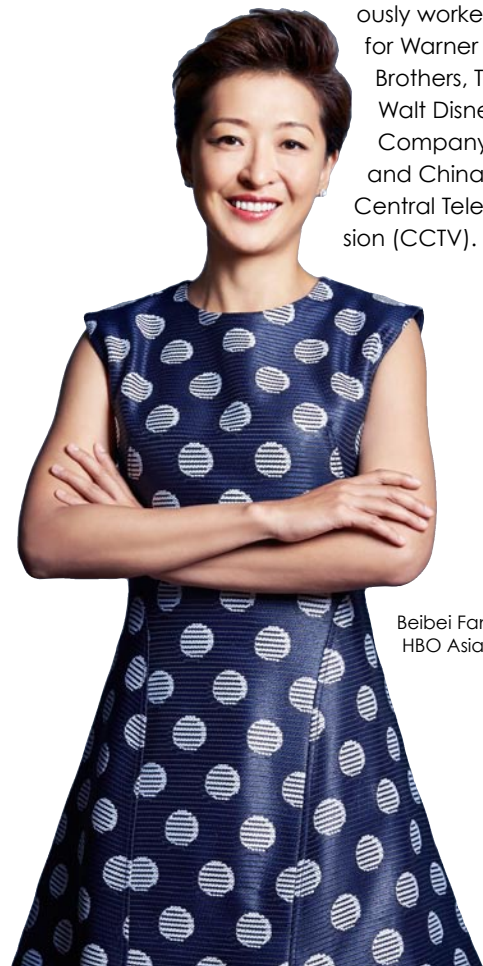
Nielsen taps Vrancken to head Singapore

Johan Vrancken is the new managing director for Nielsen Singapore, reporting to Patrick Dodd, president, Nielsen Growth Markets Group. Vrancken was previously Nielsen's managing director, for innovation, practice, growth and emerging markets. Before that he was with Affinova, which was acquired by Nielsen in 2014.

HBO ups Bei Bei Fan to EVP new biz & MD China

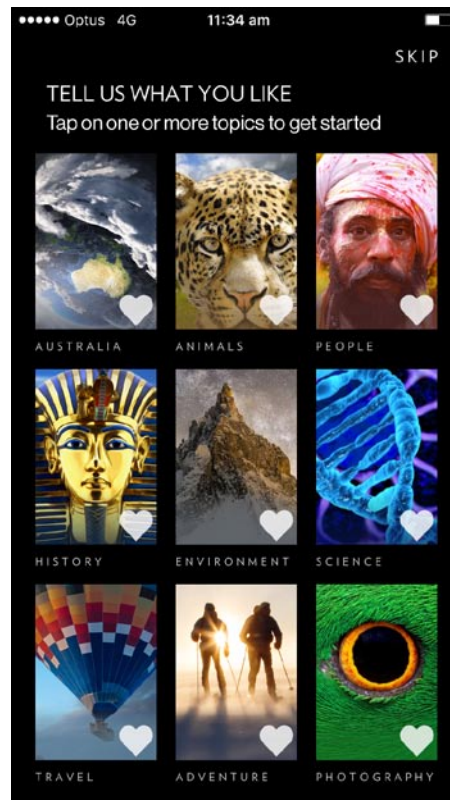
HBO Asia has upped BeiBei Fan to executive vice president for new business and managing director for China. The new role puts Fan in charge of all new business prospects in Asia as well as the entire China business. Fan joined HBO Asia in August 2014 as SVP for new business. She previously worked for Warner Brothers, The Walt Disney Company and China Central Television (CCTV).

She previously worked for Warner Brothers, The Walt Disney Company and China Central Television (CCTV).



BeiBei Fan, HBO Asia

Fox Nets pushes mobile-first agenda Australia's Optus steps up for Nat Geo app



There's FOX+... and then, clearly, there's a plan to migrate individual brands in the FOX world into the subscription streaming environment, starting with National Geographic.

The latest product, which combines all of Nat Geo's content assets, was sneaked during APOS Tech in Hong Kong on Wednesday (5 July 2017) and officially rolled out with Optus in Australia the following day.

The mobile-first product went live with about 7,000 long- and short-form videos, including more than 1,500 TV episodes and content exclusive to Optus customers, and two live TV channels – National Geographic and Nat Geo Wild – as well as more than 28,000 photos and galleries from Nat Geo photographers and articles from Nat Geo's print and online editions. The app also integrates Nat Geo's Instagram account, which has 79 million followers.

The Nat Geo app will be personalised for each user's experience and, in Australia, offered data free by Optus.

Rohit D'Silva, FOX Networks Group's (FNG) EVP/MD for Asia Pacific and Middle East, says the app will be customised for every market in which it lands.

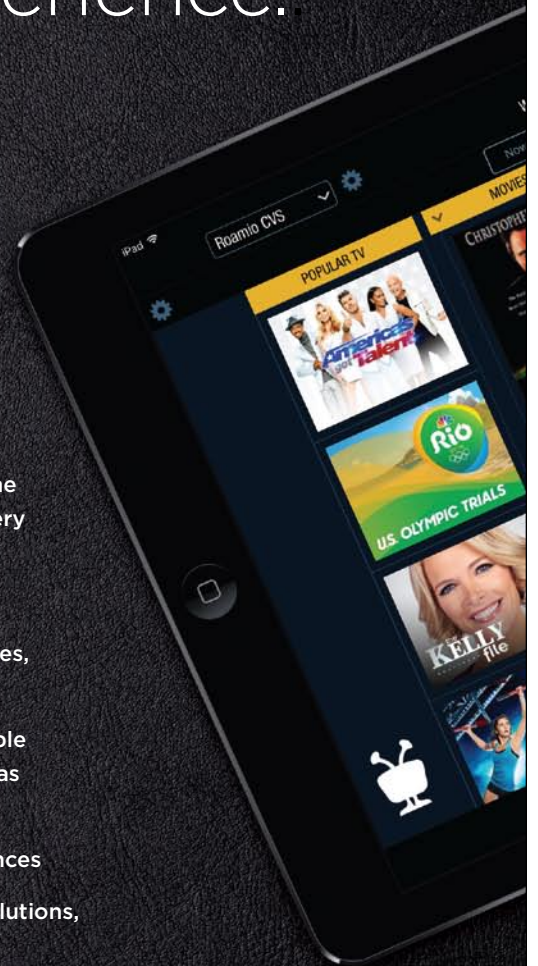
Although there's no word yet on when the app will go live in the rest of Asia Pacific, FNG is pushing hard to expand the subscription video universe.

"Doing the same things again and again doesn't work," D'Silva says.

"We need to do things differently... There is significant opportunity for us in the market if we can get it all right," he adds.

D'Silva describes the digital path as "not one race or marathon, but a series of races" involving new kinds of collaborations to "make sure the product is delivered in the most effective and easy way to the consumer".

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NHK opens digital access to Hiroshima survivor art

New platform features 4,200 8K/UHD drawings from Hiroshima Peace Memorial Museum



Demo of NHK's Interactive 8K Viewer, explanation displayed in English and Japanese

Japanese public broadcaster NHK has tied up with the Hiroshima Peace Memorial Museum on a digital project that opens public access to drawings by survivors of the atomic bomb in 1945.

The NHK-developed platform records about 4,200 drawings in 8K and above definition. Each drawing, including those no longer fit for regular display, is linked by time and place to a 3D map of Hiroshima, with explanations in Japanese and English.

The exhibition runs from 1-16 August at the Hiroshima Peace Memorial Museum. NHK will air *Stories told by A-Bomb Drawings by Survivors, Hiroshima – The First Three Days After The Blast*, on 6 August on its national channel, as well as on its test super-high-vision platform.

Audio Network expands Asia-Pac footprint

Music rights company Audio Network has expanded its Asia-Pacific footprint, taking sales for the region in-house from this month. The company's 130,000 tracks were previously represented in Asia by Blonde Media in Hong Kong, with Audio Network Australia in Sydney taking care of the Australia business.



"Exciting opportunities", S'pore's Lim says Singapore, Malaysia push cross-border co-operation

Government agencies from Singapore and Malaysia have set up a joint committee to "enhance co-operation in information and media".

This follows the MoU on "bilateral co-operation in the field of information and communication", signed last year by Singapore's minister for communications and information, Dr Yaacob Ibrahim, and Malaysia's minister for communications and multimedia, Dr Salleh Said Keruak.

The new initiative was announced on the eve of the 11th annual variety co-pro, *Muzika Ekstravaganza*, hosted this year in Singapore.

Muzika Ekstravaganza is a joint project between Singapore's government-backed monopoly free-TV broadcaster, MediaCorp, and Malaysia's government broadcaster, Radio Television Malaysia

(RTM). The show was broadcast simultaneously on Mediacorp Suria and Malaysia's RTM TV2 at 9pm on Friday (7 July).

The broadcast followed two days of meetings of the joint committee, which involved talks about everything from TV and film production to media development.

The committee is co-chaired by Gabriel Lim, permanent secretary of Singapore's Ministry of Communications and Information, and Dr Sharifah Zarah Syed Ahmad, secretary general of the Ministry of Communications and Multimedia Malaysia.

"The digital transformation of our two countries brings us many exciting opportunities, and raises common issues such as cybersecurity and digital literacy," Lim said just before the inaugural meeting of the joint committee.

Tencent in RMB450m TV set play

Tencent has bought into Shenzhen Thunderbird Network Technology, investing RMB450 million/US\$66 million in a 17% stake and upping its access to smart TVs across China. The investment aligns Tencent with FFalcon, a TCL Multimedia Technology Holdings subsidiary. TCL is Shenzhen Thunderbird's biggest shareholder.

Submissions open for 3rd SEA film financing fest

Submissions for the third edition of the Southeast Asian Film Financing (SAFF) Project Market have opened and will run until 20 August. The project, which matches feature-length proposals with finance/distribution, is part of the Singapore Media Festival at the end of November/early December. 15 projects are involved this year, including five from Indonesia, says Justin Deimen, executive director of the Southeast Asian Audio-Visual Association (SAAVA) and group managing partner of Aurora Media Holdings.

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China, Hong Kong, Russia animation co-pro green lit for CCTV



Krash and Hehe

Hong Kong-based animation house FUN Union and Russian joint venture partner, the Riki Group, have sealed a co-production agreement with mainland-China's China Central Television (CCTV) Animation for new kids series, Krash and Hehe.

Season one involves 52 11-minute episodes and will be made in 3D CGI with 2D inserts.

The target release date is early 2019.

Krash and Hehe is set in a toy store where the toys come alive at night. Lead characters are Krash from the Kiko-Riki series and panda Hehe from CCTV.

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Who said what at ... APOS Tech in Hong Kong

“We compete by ‘un-telcoing broadband’... It’s about choice and value. We’ve done it in mobile and have started doing this in broadband. We create wonderful experiences for people.”



Martha Sazon, Senior Vice President, Broadband Business, Globe Telecom (Philippines)

“Free dish is an ally. We need to persuade people to buy TV sets.”

“Getting Indian consumers to 200 rupees is not the issue. The issue is to keep them active for 30 days a month.”

“Most people in India can’t afford high-speed broadband to their homes and won’t for the next 10 years or so... broadcasters need to innovate, to provide broadcast-based catch up and not broadband.”

Harit Nagpal, MD and CEO, Tata Sky (India)

“Until about five years ago we used to be focused on giving them DVRs, give them high definition, give them a gateway, connect his box, give him video on demand, catch up TV... The means I’ve used in the past don’t work any more.”

Harit Nagpal, MD and CEO, Tata Sky (India)



“

One step sign-on is super important.”



“We don’t look just at downloads. It’s important to look at the entire funnel.”

“

We look at pricing on a market by market basis, depending on what’s on offer. In Singapore, where we have sports and premium Chinese content, the value of those categories is significantly higher... pricing models will evolve but we need to be careful.”

Rohit D'Silva, Managing Director (Singapore, Malaysia, Indonesia, Thailand, and ANZ) & Executive Vice President, Commercial, Asia Pacific & Middle East, FOX Networks Group

“The fact that we have rich varied content, including sport, is very useful.”

“

Video services have to be so attractive that the person goes out and tops up... He has to choose that or choose other priorities.”

Harit Nagpal, MD and CEO, Tata Sky (India)

Who else said what at ... APOS Tech in Hong Kong

“Korean consumers are stingy about paying for content”

John Lee, CTO, CJ Hellovision (Korea)



“

It's remarkable how much linear viewing there still is in markets where our on-demand is offered.”



“We have the tools to go direct to consumer, but it opens up a new set of rules and regulations. We could do it. And it may be that in a couple of places we might. But at the moment, on-demand is a value-add for the existing business.”

Jonathan Spink, CEO, HBO Asia

“

OTT shouldn't be a supplementary product but an independent service. In order to meet increasingly demanding customer expectations, we need to move away from the role of simply providing content and to focus on curation and the user experience.”

John Lee, CTO, CJ Hellovision (Korea)

“The whole industry is moving in one clear direction, where we see consumers want more choice.”

“Satisfaction with linear channels in Taiwan is very high. Consumers do not want less channels. On the other hand, they want the flexibility to binge watch on-demand.”

Thomas Ee, Chairman, Taiwan Broadband Communications



“Taiwanese are very happy with their analogue service. It has been difficult to get them to migrate to digital.”

Thomas Ee, Chairman, Taiwan Broadband Communications

“



Our SOP is blood, sweat and tears... We are trying to super-serve our subscribers. We want them to love what they're watching and be super engaged.”

Emmanuel Frenehard, CTO, iflix

“There is no such thing as integrating with a telco. You integrate with their different platforms.”

Peter Bithos, CEO, HOOQ

“We have a fair chunk of users who come in and don't go near linear. It's about who the consumers are, what their inherent behaviours are, and how we take them on a journey.”

Iskandar Samad, CEO, Tribe



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... and more from APOS Tech in Hong Kong

“If I was a new player I wouldn’t bother about IPTV, I would go direct to OTT.”

Jeremy Kung, CEO/EVP, New Media, TMNet (Malaysia)



“As a customer, the last thing you want to do is go in and out of every single service. What you want is an aggregated search across all these different services.”

“The message is that there are multiple different levels of consumer and operators really have to cater to those different levels, you need to have solutions for all of them. You can’t have one solution. You have to have different types of content discovery in your solution to meet different needs.”

Charles Dawes, Senior Director, International Marketing, Tivo



“I still believe that the viewing experience is best on the big TV screen. But the area of set-top boxes remains a challenge. Will a cloud solution solve this? ... The cost of acquiring customers is getting higher. Maybe a thinner client will make more sense than traditional boxes. Those are considerations we will be making in the next couple of months as we try to change Malaysian habits.”

Jeremy Kung, CEO and EVP, New Media, TM Net (Malaysia)

“



We have to go beyond access. If it’s just a dumb pipe, if all we are offering is access, then anyone who has capital can do it... Entertainment is a highly relevant platform in the Philippines, even the smallest home has a TV. We are making sure that one of the pillars of our beyond-access play is entertainment.”

“We are able to bring all [delivery networks] into one platform. That consolidates and gives the consumer a much easier experience. Users don’t have to toggle between remote controls and devices.”

Oscar Reyes, First VP & Head of Home Business, PLDT (Philippines)

“

One of our core values is simplicity. We want it to be easy for someone who is eight years old or 80 years old to quickly launch the device and get to the content that they want to watch. That stays with us today and into the future... we have 14+ million active accounts across the globe and streamed well over a billion hours a month across our platform in Q1 this year. We have a lot of knowledge and learning from the experience.”



“

One day all content will be streamed.”

Brandon Amber, Asia Pacific Advisor, Roku



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Japan

In numbers

Population.....	127 million
Households.....	56.95 million
Cable TV homes passed.....	48.79 million
Avg. household size.....	2.38
TV households.....	50 million
TV penetration.....	93%
Pay TV households.....	13 million
Pay TV penetration.....	26%
Internet users.....	115 million
Households connected to network..	26.29m
Mobile phone users.....	160 million
Mobile phone penetration rate.....	126%

Source: companies, Statistics Japan

In Japan's drama world, not a whole lot happens without the blessing of all-powerful talent agency Johnny & Associates. It's changing in micro-degrees, but the reign of the 55-year-old agency over the *creme de la creme* of Japan's male singers and actors remains absolute and challenged at great peril. Which means what Johnny says goes, like it or not.

And Johnny says no streaming/online/OTT. In an environment where buyers need on-demand/streaming rights, the result of Johnny's opposition is severe limitations on international licensing potential for content with a Johnny star. Few expect this to change any time soon, or even in our lifetimes. At the same time, producers with international expansion ambitions are, where they can, casting around Johnny's talent and hoping for the best.

That domestic drama plays out against a backdrop of glorious ambition for the 2020 Tokyo Olympics.

In August 2016, NHK started test broadcasts of 4K and 8K (Super Hi-Vision), with a two-year timetable to roll out full services.

According to the Mitsubishi Research Institute, penetration of 4K television sets in Japan is forecast to rise from around 6% of households in 2016 to more than half of the marketplace by 2020 – ahead of forecasts for either North America or Europe.

Japan remains the second largest audio visual market in the world after the U.S. By 2020, the market is forecast to be worth ¥4.8 trillion/US\$42.4 billion, with ter-



The Bachelor Japan, Amazon

restrial broadcasting taking a 62% share, Mitsubishi Research Institute says. Online/mobile is forecast to take a 6% share of the 2020 market. Japan's DVD market, meanwhile, is alive and well in 2017 and is expected have a 4% share in 2020 – equivalent to cinema's share.

According to IHS's 2016 World TV Production Report, Japan's TV programming spend (original and acquired) in 2015 was US\$9.8 billion, well ahead of China's US\$8.4 billion with South Korea trailing in third place at US\$2.6 billion. Japan has an 8% share of global TV spend, equal to the U.K. The U.S. leads with 33%.

Local TV content dominates, although international streaming platforms such as Amazon Prime Video and Netflix are opening up broader access to international content. By many accounts through, neither are doing as well as the Nippon-owned Hulu Japan, which for now has a healthier mix of local and international titles.

Other content trends to note include a perhaps-uncharacteristic appetite for risk and a new openness to experimenting with formats genres.

In addition to Nippon TV's theatrical movie version of Red Arrow International's *The Last Cop* in 2017, headliners in this space are all3media's factual/real-

ity formats, *Gogglebox* and *Undercover Boss*. Both titles were acquired by public broadcaster NHK in 2016. NHK also bought/produced its first foreign scripted format, *The Sniffer*, a Ukrainian drama about a detective who uses his hyper sense of smell to solve cases. The series premiered in October 2016 in a prime time slot on NHK's flagship national terrestrial channel.

Formats history was made in February with a local version of Warner Bros' dating format *The Bachelor Japan*. The reality series was commissioned by Amazon Prime Video Japan and premiered in February.

Overall though, Japan remains low-key in the formats acquisition scene by volume compared to 14 other Asian markets (source: *ContentAsia's Formats Outlook Q1 2017*).

For the first quarter of the year, Japan had one format – 0.5% market share of the regional total.

In the same quarter last year, the country had two titles, giving it about 1% market share of the regional total of 193 titles. Japan recorded a total of seven formats for the whole of last year, giving it a 2% market share of the regional total of 342 titles.

Who's who in Japan...

Free TV

Fuji Television

Fuji Television was established in 1957 and started broadcasting in 1959. The general entertainment schedule includes news and sports, and targets primarily younger viewers. Fuji TV continues to expand its international agenda, including drama co-production/development in mainland China.

NHK

Nippon Hoso Kyokai (NHK/Japan Broadcasting Corporation) was founded in 1926 and became a public broadcaster in June 1950. NHK operates two terrestrial TV channels, two satellite TV channels and three radio channels. Funded by receiving fees from Japanese households, NHK also offers international TV stations and radio services under the NHK World brand. The network has 54 domestic broadcasting stations and 30 overseas offices. NHK is supported by a licence fee for both terrestrial and satellite broadcasts and reaches about 50 million households in April 2017.

Nippon TV

Established in October 1952, Nippon TV began broadcasting in August 1953 as Japan's first commercial terrestrial broadcaster. The general entertainment station broadcasts news, documentaries, sports, drama, entertainment and animation content. Its best-known title internationally is, perhaps, *Dragons' Den*, which has been remade in 29 countries and sold as a finished programme in 184 countries (October 2016). The company also has interests in international content/format sales, TV shopping, media apps and events. Nippon TV's international expansion includes GEM, a joint venture with Singapore-based regional network, Sony Pictures Television Networks Asia.

TBS

Tokyo Broadcasting System (TBS) was es-



The Last Cop season two

established in 1951, and broadcasts news, information, entertainment and variety. The station is also involved in satellite/cable TV (BS-TBS, TBS News Bird), VOD (TBS On Demand, geo-blocked), programme distribution (including original formats *Sasuke* and *Takeshi's Castle*) and radio.

TV Asahi

TV Asahi Corporation was founded in Nov 1957 as Nippon Educational Television (NET) and launched in Feb 1959. The terrestrial station shifted from educational to general entertainment in Nov 1973, offering content spanning news, infotainment, animation and entertainment. About 10 hours of news/information content airs live on weekdays. The group also operates BS and CS broadcasting, The Asahi Shimbun (newspaper) and Toei, a producer and distributor of movies, TV dramas and animation. Internationally, TV Asahi is best known for manga series *Doraemon*, *Crayon Shinchan*, *Masked Rider Wizard* and *Tokumei Sentai Go-Busters*.

TV Tokyo

Established in April 1964, TV Tokyo provides terrestrial, BS and CS broadcasting as well as online (TV Tokyo Play) and mobile con-

tent services. TV Tokyo transmits via six stations in Tokyo, Osaka, Nagoya, Okayama, Sapporo and Fukuoka, and claims reach of about 70% across Japan. The daily lineup is mass market general entertainment content, including news, documentary, animation, travelogue/food, variety, drama, movies, sports and music.

Pay TV

Hikari-TV

IPTV over IPv6 platform, Hikari-TV, was launched in March 2008 by NTT Plala. The platform offers 80+ channels and more than 51,000 VOD titles. Monthly subscriptions range from ¥1,620/US\$16 for 10 channels to ¥3,240/US\$31 for 50 channels and 10,000 VOD titles. The service is available via set-top box and smart TV with the Hikari-TV function, as well as via TV everywhere app Hikari-TV Dokodemo.

J:COM

Established in 1995, J:COM provides cable television (J:COM TV), high-speed internet access (J:COM Net), telephony (J:COM Phone), mobile (J:COM Mobile) and electric power (J:COM Denryoko) services to 5.29 million subscribing

households, of which 3.73 million subscribe to cable TV in Sapporo, Sendai, Kanto, Kansai and Kyushu-Yamaguchi regions (21.23 million homes passed, March 2017). The cable TV service offers more than 90 channels with multi-channel broadcasting, dual simultaneous recording feature and VOD/4K online services. J:COM also offers on-demand viewing via J:COM On Demand and Milplus, an IP-based VOD service. J:COM produces and distributes films and other content.

SKY PerfectTV!

Established in Nov 1994, SKY Perfect JSAT is the sole provider of both multi-channel pay-TV broadcasting and satellite communications services in Japan. The SKY PerfectTV! multi-channel pay-TV service offers more than 260 TV channels/services bundled in three monthly packages (basic, premium, premium Hikari), delivered via satellite and fibre-optic networks, to about 3.5 million subscribers. In Oct 2016, the company became the world's first to telecast in 4K HDR (via dedicated 4K channel, Sky PerfectTV! 4K Experience, which launched in May 2016).

WOWOW

WOWOW has approximately 2.823 million digital subscribers, of which 417,873 are multi-subs (subscribers with two additional subs, March 2017). The platform owns and operates three full HD 24-hour channels – WOWOW Prime, which covers a range of genres, including movies, documentaries, international/original drama series; WOWOW Live, carrying exclusive live broadcasts of sports events along with live concerts and stage performances; WOWOW Cinema, offering a line-up of approximately 1,400 movie titles worldwide. WOWOW also offers streaming service WOWOW Members On Demand, an anywhere TV service that features live events and sports as well as drama series and movies. Founded in Dec 1984 as satellite broadcast company, Japan Satellite Broadcasting, WOWOW began its BS analogue pay-TV business in April 1991

and started BS digital broadcasting services at the end of 2000.

OTT/Online/Mobile

acTVila

acTVila was established in July 2006 and launched in Feb 2007. The VOD service, geo-blocked for Japan, offers more than 80,000 titles across a range of genres accessible via internet-enabled devices. acTVila launched its first 4K video service in Aug 2016 for the Rio de Janeiro Olympics Games 2016.

Amazon Prime Video (Japan)

Amazon debuted its Prime Video service in Asia in Japan in Sept 2015, more than a year ahead of its Dec 2016 rollout in India, with a catch-all offering for the rest of Asia at the same time. The Japanese platform offers local/foreign movies, TV shows, anime series, music concerts, variety shows and Amazon originals, from, among others, partners such as TV Asahi, TBS TV, TV Tokyo, NBCUniversal, Paramount Pictures, Viacom International Media Networks and CBS Studios International. Amazon Studios has a robust multi-genre original production slate for Japan. Annual membership costs ¥3,900/US\$37.50 a year.

BBTV Next

Launched in Nov 2014 by TV Bank Corporation (a subsidiary of SoftBank Corporation), BBTV Next offers online streaming of local and international channels.

Bonobo

Online VOD service, Bonobo, backed by Japan Contents Group (JCG) offers movies, music videos, TV shows and local/foreign animation series. The aim is to provide a comprehensive one-stop online TV service. Bonobo is managed by PacketVideo, a subsidiary of mobile phone operator NTT Docomo. JCG consists of 29 companies and organisations, including Eiren, Japan and International Motion Picture Copyright Association, Foreign Films Importer-Distributors Association of Japan, and commercial broadcasters.

DAZN

DAZN is a live sports streaming/on-demand service offering about 6,000 live events (including matches from MLB, NBA, NFL and the PGA Tour) a year in Japan via most connected devices, including Smart TVs, smartphones and tablets. DAZN's big win from 2017 is rights to Japan Professional Football League (J. League) matches in a 10-year ¥201 billion/US\$2 billion deal that covers pay-satellite, CATV, internet and mobile distribution as well as IPTV. DAZN's monthly subscription (without contract) is ¥1,750/US\$16. DAZN launched in Japan in August 2016, and is also available in Germany, Austria and Switzerland. DAZN is a part of global sports media group Perform.

Dogatch TV

Online TV portal Dogatch TV offers video clips of drama series, animation, variety, sports events and news content, among others. Dogatch TV launched in Dec 2006, operated by Presentcast, a joint venture formed in April 2006 by five commercial terrestrial networks (Nippon TV, TBS, Fuji Television, TV Asahi, TV Tokyo) and four advertising agencies (Dentsu, Hakuhodo DY Media Partners, Asatsu – DK, Tokyu Agency).

dTV

Launched on 11 Nov 2011 as d-Video/BeeTV, dTV is a video content distribution service owned and operated by Avex Broadcasting and Communications, a subsidiary of Avex Group Holdings. The platform offers about 120,000 local/international titles on 18 channels, geo-blocked for Japan, to more than five million subscribers. Accessible via internet-connected devices, including smartphones, computers and television sets, monthly subscription is ¥500/US\$3 for unlimited viewing.

Fuji TV on Demand (FOD)

Multimedia entertainment service of Japan's commercial broadcaster Fuji TV offering videos, live channels and e-books for users in Japan. FOD has 800,000 paying subscribers and claims about four million monthly users (Mar 2017).

GyaO!

GyaO Corporation, an online content provider and a subsidiary of Yahoo! Japan, operates GyaO! The platform offers drama, animation, music, movies and comedy clips via multiple connected devices on a freemium basis. The company also sells videos via its GyaO! Store app. GyaO! was established in Oct 2008 and has more than 300 content partners.

Hulu Japan

Hulu is an online video service offering multi-genre content to approx. 1.4 million subscribers. Monthly subscription costs ¥933/US\$8.95 for unlimited access to more than 30,000 titles on internet-connected devices. Content varies from global feature films to international and Japanese shows, including TV series, animation, documentaries, and reality shows via connected devices. Originally a subsidiary of U.S.-based Hulu, which launched the service in Japan in Sept 2011, Hulu's Japan business was fully acquired by Nippon TV in April 2014.

Netflix Japan

U.S. streaming platform Netflix launched in Japan on 2 Sept 2015, ahead of its global rollout in Jan 2016. Monthly subscriptions range from ¥650/US\$6.25 for the basic, single-stream standard-definition plan to ¥1,450/US\$14 for the premium four-stream 4K ultra-HD family plan.

NHK on Demand (NOD)

NHK's NOD is a fee-based, VOD service offering catch-up NHK programming and other content to users in Japan. Content is available on NOD after two weeks they were broadcast. NOD also carries older content in its library.

Premium Platform Japan

Premium Platform Japan was formed in July this year led by TBS and six media companies. The ¥8-billion/US\$72-million subscription-based online video venture is scheduled to launch in April 2018 and will offer a range of genres, including drama and news, and will produce/co-

produce original content. Majorly owned by TBS Holdings (31.5%), followed by Nihon Keizai Shimbun (Nikkei, 16.6%).

Rakuten ShowTime

Rakuten ShowTime offers about 90,000 video titles, ranging from Japanese drama to Korean drama/movies to anime series, for about ¥1,000/US\$9.60 a month

Tsutaya TV

T-Media Holdings, a subsidiary of Japan's Culture Convenience Club (CCC), launched Tsutaya TV in August 2008. The platform offers about 72,000 (of which 50,000 are HD) local/regional and international titles, consisting of movies, drama, animation and adult series for ¥933/US\$9 a month.

TVer

TVer was established in Oct 2015 by Tokyo-based commercial TV stations (Nippon TV, TV Asahi, TBS, TV Tokyo and Fuji TV). The online video catch-up service offers select titles, including drama and variety series, from the five networks and their affiliate companies, free of charge. Each network supplies about 10-15 programmes a week. Shows are available for a week. The service is managed by Presentcast, a joint venture between the five networks and four ad agencies set up in 2006 to run online video portal Dogatch.

U-Next

U-Next was established in Feb 2009. The platform offers 120,000+ titles (movies, drama, animation, kids, variety, karaoke clips and documentary series) from local, regional and international studios, including Hollywood majors. Subscription is ¥1,990/US\$19 a month for unlimited viewing.

UULA

UULA is a mobile entertainment app offering unlimited access to 60,000+ titles, including original content, movies, drama/animation series, music videos, live performance and karaoke. The app was jointly established in Feb 2013 by Avex Entertainment and Softbank Corporation.

Production/ Post Production

Access Television

Access Television (ACTV Japan) was established in June 2005 offering full production services ranging from planning to content sales for local and international partners. The company produces documentary, reality programming, news/event coverage and music videos, among others.

ASIA Documentary Productions

Indie production house, Asia Documentary Productions, was established in 1997 to produce documentary films mainly for NHK's golden-time slots and feature-length documentaries for theatrical release. The Tokyo-based company is also involved in international co-productions.

AX-ON

Nippon TV's content production arm, AX-ON, produces hundreds of hours of programmes every week across all genres. From large-scale international live sports broadcast to entertainment shows, AX-ON caters for foreign broadcasters and studios producing in Japan. AX-ON also provides access to Nippon TV's audiovisual archive of over 200,000 hours of footage.

Collaboration

Established in June 2003 with offices in Tokyo, Japan and New York, Collaboration produces entertainment TV content for major television networks. Collaboration also produces and distributes original content and formats with a strong Japanese identity.

Fuji Creative Corporation (FCC)

Fuji Television's production subsidiary Fuji Creative Corporation (FCC) provides content production and distribution services for domestic and overseas markets. Genres include animation, drama, variety show, documentary, formats and HD.

Japan Video Production

Founded in 2012, Japan Video Produc-

tion is a Tokyo-based production house specialising in video production and coordination in Japan for overseas clients. Services cover video production with bilingual technicians, casting, green screen studio facilities, interpretation and subtitling.

NHK Enterprises (NEP)

Founded in April 2005, NHK Enterprises (NEP) is the production affiliate of public broadcaster NHK, creating more than 10,000 television and radio programmes a year. The company also co-produces with broadcasters, production companies and distributors around the world. Genres cover news, documentary, talk show, kids, education, music, drama, animation and HD entertainment.

Tohokushinsha Film Corp (TFC)

Established in 1961 as a dubbing house for foreign-language TV programmes, Tohokushinsha Film Corporation (TFC) started producing original TV drama series in 1963 and expanded to full production services in 1981.

Virgin Earth Japan

Established in the late 1970s in Northern California and operating in Japan since 1979, Virgin Earth provides full TV/film post/production services in HD and SD for foreign and Japanese broadcasters, production houses, corporations and ad agencies.

Telcos

J:COM

Established in 1995, J:COM provides cable television (J:COM TV), high-speed internet access (J:COM Net), telephony

(J:COM Phone), mobile (J:COM Mobile) and electric power (J:COM Denryoko) services to 5.29 million subscribing households, of which 3.43 million are internet subscribing households and 3.81 million are telephony subscribing households) in Sapporo, Sendai, Kanto, Kansai and Kyushu-Yamaguchi regions (21.23 million homes passed, March 2017).

KDDI

KDDI was formed in Oct 2000 when DDI, KDD and IDO merged. With 45 million+ subscribers, KDDI provides a range of services for consumers and corporate clients. Value-added services include Video Pass, which offers Western/Japanese movie, drama and anime titles.

Nippon Telegraph and Telephone (NTT)

Nippon Telegraph and Telephone (NTT) was founded in 1952 as a government-owned entity and became a private limited company in 1985. The telco offers fixed-line, mobile and broadband services via subsidiaries NTT East/NTT West, NTT Communications, NTT Docomo and DTT Data.

SoftBank Corp

Launched in Sept 1981 as a software distribution company, SoftBank Corp, a subsidiary of SoftBank Group Corp, provides mobile/fixed-line communication and internet services.

Regulators/ Associations

Association of All Japan TV Program Production Companies

The Association of All Japan TV Program

Production Companies (ATP) is an organisation made up of about 120 TV production companies from Tokyo and Osaka. Launched in 1982, the association was created to boost the overall quality of television programming and to enhance the broadcasting environment and cultural life in Japan.

Japan Cable Telecommunications Association (JCTA)

Japan Cable and Telecommunications Association (JCTA) was established in September 1980 by cable television operators to promote cable television ethics through mutual enlightenment and cooperation among cable television enterprises. The association had 519 cable television companies as members in Oct 2016.

Japan Commercial Broadcasters Association (JBA)

The Japan Commercial Broadcasters Association (JBA) is a private, non-profit association with 206 Japanese commercial television and radio broadcasters as members. The association is tasked to enhance the development of the local broadcasting industry. JBA was established as a voluntary organisation called NAB in July 1951 by 16 commercial radio companies, and in April 1952 was approved by the Radio Regulatory Commission (independent administrative authority, which existed from 1950 to 1952) to become a non-profit incorporated association.

Adapted from *ContentAsia's
The Big List 2017*

Be included! Please send your details to Malena at malena@contentasia.tv or +65 6846 5982

What's on where...

August 2017	30 Aug-1-Sep	BCWW	Seoul, South Korea
September 2017	7-8	ContentAsia Summit	Singapore
	21-24	Gwangju ACE Fair 2017	Gwangju, South Korea
October 2017	10-12	APSCC	Tokyo, Japan
	14-15	MIP Junior	Cannes, France
	16-19	MIPCOM	Cannes, France
	25 Oct-3 Nov	TIFFCOM	Tokyo, Japan
November 2017	6-9	CASBAA Convention	Macau
	29 Nov-1 Dec	Asia TV Forum & Market (ATF)	Singapore
	29 Nov-1 Dec	Asian Animation Summit	Brisbane, Australia
	30 Nov-1 Dec	PromaxBDA Asia	Singapore
December 2017	12-14	CineAsia	Hong Kong
January 2018	11-12	vdontx asia	Mumbai, India
	16-18	NATPE	U.S.
March 2018	19-22	Hong Kong FILMART	Hong Kong
April 2018	4-6	Content Tokyo	Tokyo, Japan
	7-8	MIP Doc	Cannes, France
	7-8	MIP Formats	Cannes, France
	9-12	MIP TV	Cannes, France
May 2018	9-11	Busan Contents Market, BCM	Busan, South Korea
June 2018	26-28	BroadcastAsia	Singapore
	26-28	CommunicAsia	Singapore

CJ E&M's new drama hits Korea's top 10 list Variety/entertainment hits top 3, but drama rules overall

CJ E&M's new drama, *The Bride of Ha-baek*, made it to Korea's top 10 list of most-talked-about TV shows for the week of 29 June to 5 July, placing 10th only two days after its premiere on cable channel tvN.

The overall list was topped by MBC's long-running variety/entertainment show *Infinite Challenge*, with romantic comedy, *Jealousy Incarnate*, a close second despite having ended its broadcast run on SBS in November last year, according to data science company Parrot Analytics.

In third place was JTBC's *Knowing Bros*, giving entertainment shows two of the top three places on an overall list otherwise dominated by drama.

Seven of the top shows were either local daytime or primetime drama series.

Netflix dominated demand expressions for digital originals, with nine of the top 10 titles, including new comedy *GLOW*, which topped the list. Teen suicide drama, *13 Reasons Why*, was second, and *Black Mirror* third. Amazon's *The Grand Tour* trailed in ninth spot.

Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	Infinite Challenge (무한도전)	9,177,100
2	Jealousy Incarnate (질투의 화신)	8,757,768
3	Knowing Bros (아는 형님)	7,238,685
4	My Father Is Strange (아버지가 이상해)	5,529,456
5	Moonlight Drawn By Clouds (구르미 그린 달빛)	5,316,897
6	Suspicious Partner (수상한 파트너)	4,817,811
7	Nameless Woman (이름 없는 여자)	4,458,057
8	Youn's Kitchen (윤식당)	4,196,377
9	Fight For My Way (쌈, 마이웨이)	4,189,440
10	The Bride Of Habaek (하백의 신부)	3,879,231

Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	GLOW	Netflix	697,356
2	13 Reasons Why	Netflix	566,391
3	Black Mirror	Netflix	342,676
4	Stranger Things	Netflix	317,639
5	Orange Is The New Black	Netflix	295,422
6	Marvel's Iron Fist	Netflix	288,639
7	Sense8	Netflix	272,725
8	House Of Cards	Netflix	265,243
9	The Grand Tour	Amazon Video	254,671
10	The Last Kingdom	Netflix	184,549

Date range: 29 June to 5 July 2017

Market: South Korea

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

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



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