

Modi ban lifted, Eros Now series returns

Seven episodes stream post election; three eps coming soon

Eros Now's signature original, *Modi: Journey of a Common Man*, has returned to the South Asian streaming platform's screens in India after a month-long suspension. The 10-episode series was pulled off air in India on 20 April during the country's national elections.

The full story is on page 3

Line TV, Workpoint up collaboration

New measurement system follows first co-pro of Korean format

Line Thailand and local media house Workpoint Entertainment have teamed up on a new audience measurement system following their first-of-a-kind variety format collaboration. The burgeoning relationship between streaming and digital broadcast platforms follows the rationalisation of the digital terrestrial environment in May, when seven operators submitted letters of intent to return their licenses in August.

The full story is on page 4

Plus...

- HBO acquires iQiyi drama, *The Thunder*, for Red by HBO
- Telkom Indonesia's IndiHome projects 244,000 Indibox devices by end 2019.
- Pakistan row rages over new satellite channel licences

Japan's TV Asahi remakes SBS Korea's *Sign*

Crime drama slated for mid-July prime-time release



Sign Japan, TV Asahi

Japanese free-TV network TV Asahi premieres a local remake of Korean drama series, *Sign*, on Thursday, 11 July.

The nine 60-minute episodes, following a forensic pathologist and a rookie doctor, will run on Thursdays at 9pm.

The series will replace crime drama *Voice: 110 Emergency Control Room*.

The original Korean series, which ran for 20 episodes on free-TV network SBS's prime time Wednesday/Thursday schedule in early 2011, starred Kim Ah-joong as Go Da-kyung, a warm-hearted rookie, and Park Shin-yang as Yoon Ji-hoon, a high-tempered forensic doctor.

The Japanese version stars Nao Omori as the older forensic pathologist Takashi Yuzuki and Marie Iitoyo as rookie doctor Kei Nakazono.

The Japanese cast also includes Matsuyuki Yasuko, Mahiro Takasugi and Nakamura Toru.

Last year, Japan acquired 13 formats, 3.86% of the total 337 formats aired/commissioned across the region, according to ContentAsia's Formats Outlook.

10 of the 13 were drama formats. The other three were reality.

Titles include medical drama *The Good Doctor Japan* (aired on Fuji TV); legal drama *Suits Japan* (aired on Fuji TV); *Mistresses Japan*, which follows the complex personal lives of a group of 30-something girlfriends (aired on public broadcaster NHK); and reality dating series *The Bachelor Japan* seasons two and three (aired on Amazon Prime Video Japan).

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HBO acquires new iQiyi drama

The Thunder heads for Red by HBO



The Thunder

HBO Asia has picked up rights to iQiyi original crime drama, *The Thunder*, for Asian channel, Red by HBO, in 11 countries across the region.

The premiere date on Red by HBO has not yet been confirmed.

The 48-episode series debuted on the mainland Chinese streaming platform on 7 May. *The Thunder* is the story of Li Fei, a young antidrug police officer who tackles China's biggest drug trafficking ring in a remote village in South China.

The Thunder is the latest iQiyi's original to make its way across international markets, following successes with costume drama, *The Story of Yanxi Palace*, which was distributed in over 90 countries and regions, as well as original variety shows, *Hot Blood Dance Crew* and *The Rap of China*.

Malaysia preps 62-title Aidilfitri line-up

Malaysia's government-backed broadcaster, Radio Televisyen Malaysia (RTM), has lined up more than 62 TV programmes across three channels for the Muslim holiday of Aidilfitri on Wednesday, 5 June. The shows, presented under the banner of *Aidilfitri Indahnya Syawal* – will air on TV1, TV2 and TV Okey.

Broadcasting Department director-general, Abdul Muis Sheffi, told local media at a press conference in Kuala Lumpur that the government broadcaster had an obligation to foster harmony among races and to provide information and entertainment.

The line up includes *Rendang Janda Timah* and *Detektif Kemon* telemovies on TV1, and *Wings Concert & Super Friends* on TV2. RTM's 33 radio channels will also be presenting Aidilfitri special features.

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Cinema One premieres LGBTQ film *Rome & Juliet* on YouTube channel

Philippines' cable channel, Cinema One, pushes the envelope on its YouTube channel on 30 May with the online premiere of LGBTQ-themed film, *Rome & Juliet*.

The film stars Andrea del Rosario and Mylene Dizon in a story about a conservative pre-school teacher who hires a free-spirited wedding planner. The two develop a deep friendship that leads to a forbidden connection.

The ABS-CBN-owned YouTube service has more than 100,000 subscribers.

The YouTube channel offers access to full movies, documentaries, news and specials.

Releases include *That Thing Called Tadhana*, which has about two million views, *Confessional*, *Yanggaw* and documentary *Himala Ngayon*.

Modi series ban lifted, show returns

Eros Now resumes 10-part original post election

Eros Now's signature original, *Modi: Journey of a Common Man*, has returned to the South Asian streaming platform's screens in India after a break of a month.

The 10-episode series, which premiered globally on 3 April about a week before the seven phases of India's national election started, was suspended in India on 20 April.

Five episodes of the series tracking Modi's life before he became prime minister were forced off air in India by the country's Election Commission after complaints about its ability to influence the election.

The 10-episode series remained accessible outside of India as part of the international subscription-tier line up.

Polls closed on 19 May, resulting in a stunning victory for Prime Minister Narendra Modi.

The five original episodes went back up



Modi: Journey of a Common Man

on 21 May. Two more were added on 23 May, with the same five language options (Hindi, Telugu, Tamil, Kannada, Gujarati).

The company said the remaining three episodes would stream "soon".

Modi: Journey of a Common Man is directed by Umesh Shukla.

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Taiwan's NCC intervenes in Eleven Sports row

Consumer interests cannot be compromised, regulator says

Taiwan's media authorities are insisting that consumer interests not be compromised because of a rates row between Eleven Sports Taiwan and local cable TV operators.

The National Communications Commission (NCC) says due process will be followed in arbitrating the dispute, which broke out this month over affiliate fees.

Eleven Sports has told the NCC that it will pull its signal from China Network Systems along with other platforms – including Dafeng Cable Co, TWT Digital Communication, DigiDom Cable TV Co – on 1 June. A total of 15 platforms is involved.

Taiwan regulations require official permission from the NCC before channel changes are made.

Eleven Sports' position is that it needs to recoup the costs of licensing properties such as Premier League and the International Basketball Federation World Cup.

Taiwanese platforms, like others across the region, have been pushing to lower fees to programmers. Local sources say Taiwan Optical Platform Co slashed fees by 20% in 2019, prompting others to follow.

Eleven Sports Taiwan said on its Facebook page that it "really only wants to be reasonable and fair", and that the service had been offered free for its first year, followed by a "very meagre" fee in year two. "While we strive for progress the company also needs reasonable income so that we can continue to operate healthily and long term".

Line TV, Workpoint up collaboration

New measurement follows first co-pro of Korean format



Infinite Challenge Thailand

Line Thailand and local media house Workpoint Entertainment have teamed up on an audience measurement system that combines viewership of online and offline platforms. The two companies say the new system is designed to maximise return on ad spend and to increase revenue for content owners.

The measurement agreement follows the first of its kind content arrangement, where Line TV streams programming ahead of Workpoint TV. The traditional windows have been free TV first followed by digital catch up.

The two companies have already collaborated on South Korean variety format, *Infinite Challenge Thailand*, which streams on Line TV one hour ahead of its free broadcast on digital terrestrial channel Workpoint TV.

Episodes debut on Line TV on Fridays at 8pm, followed at 9pm on Workpoint TV. The series premiered on 12 April.

The burgeoning relationship between streaming and digital broadcast platforms follows the rationalisation of the digital terrestrial environment in May, when seven operators submitted letters of intent to return their licenses in August.

Workpoint Entertainment COO, Chalakorn Panyashom, told local daily, The Bangkok Post, that digital TV operators would invest more in online services following the exit of several digital TV operators. This is expected to create intense competition in the space.

Workpoint hopes to increase online ad revenues to 15% this year from 10% last year.



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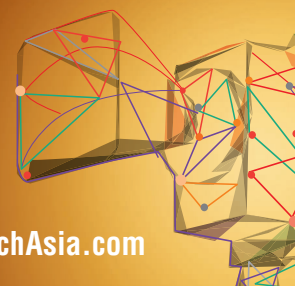
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IndiBox projects 244K devices by year end Telkom Indonesia ramps up streaming box offering

Telkom Indonesia-owned triple-play IndiHome platform is projecting total content revenue of about Rp733 million/US\$51,000 by end December this year via its new IndiHome streaming TV box, which offers a bundle of curated linear channels and VOD services.

The revenue projections from IndiBox are based on just over 244,000 active devices added from April this year, when the box went live, to December and a total of 4.9 million streams over the same nine months, according to IndiHome.

Based on 1.5 million streams to end December (a stream is minimum two minutes), content providers could earn Rp220 million/US\$15,300 for this year.

Phase one involves 20 linear channels (five terrestrials, two international and 13 local channels), including in-house live streaming, TVOne, AnTV, Metro TV, Kompas, JakTV, Bandung TV, CNN Indonesia, TVRI, Outdoor Channel and gaming service, Esrevolution.

The content pipeline in phase one also

includes 250 VOD titles from Hollywood – action movie *The Code* (2009), crime thriller *Blitz* (2011) and crime drama *Rampart* (2011), among others – Bollywood and Korea (*The Berlin File*, *Fists of Legend* and *No Tears for the Dead*, among others) as well as local drama series across a range of genres.

At least 10 local/international linear channels will be added in phase two, the company has told programmers.

The SVOD business revenue model proposed to content partners (CP) is based on the number of streams vs total IndiBox streams and multiply that to IndiBox's monthly revenue (which is total monthly active devices/subscribers x Rp3,000/US\$0.20). A stream equals to a minimum two minutes watching time of a linear or video content.

Streaming service Oona, which is targeting eight million users by the end of this year, will also be offered through IndiBox. Oona will offer 200+ local and international TV channels,

Pakistan row over new channels rages New court hearing set for 30 May

The row between Pakistan's Electronic Media Regulatory Authority (Pemra) and the Pakistan Broadcasters Association (PBA) over the number of satellite TV licences continues, with a new hearing date set for 30 May.

Pemra is defending its decision to issue licences for new satellite TV channels and the PBA is holding tight onto its petition submitted in the Islamabad High Court to block the move.

In a ruling on a PBA petition earlier in May, the high court barred Pemra from issuing new channel licences.

The court petition followed an auction for 70 new channel licences in seven categories; licences for 58 channels were issued at the beginning of May.

Pemra has asked the court to dismiss

the PBA petition, which says the satellite space is already overcrowded with licences for 119 channels in a market that can accommodate 80. The PBA also contends that Pemra has overstepped its authority in issuing more than 80 licences.

Pemra's position is that market forces dictate the number of licences, and that its own research indicates that there is room for 250 direct-to-home satellite channels.

According to the Pakistan Press Foundation, Pemra has listed 123 licensed local and foreign TV channels currently in operation in its court submission, which adds that there is room in the market for another 127 channels.

Pemra says the court's restraining order is hampering efforts to build the industry.

India's Hotstar breaks streaming record ahead of ICC Cricket World Cup

Indian streaming platform Hotstar broke its own global records earlier this month, registering 18.6 million concurrent viewers in the Vivo IPL 2019 final on 12 May. The previous record was 12.7 million concurrent users, achieved during an earlier game in the same tournament. The record-breaking performance comes ahead of the ICC Cricket World Cup which starts on 30 May. Hotstar recorded more than 300 million unique users during this year's IPL and a 74% increase in watch-time compared to last year. Hotstar used a new tech this year that enabled almost 2.5 times the traffic and rendered better quality at lower bit rates. Vivo IPL 2019 ran for seven weeks from 23 March to 12 May and was streamed in eight languages.

Bilibili live broadcasting revenue soars 205%, MAUs hit 101.3 million

Nasdaq-listed mainland Chinese platform Bilibili Inc has reported a 205% increase in live broadcasting and value added service revenues to RMB291.7 million/ US\$43.5 million for the first quarter of this year. The company attributed the gain to "enhanced monetisation efforts, led by increases in the number of paying users for the live broadcasting services" as well as the premium membership programme. Total net revenues reached RMB1,373.5 million/US\$204.7 million, a 58% increase from the same period in 2018. Net loss was RMB195.6 million/ US\$29.2 million and net loss margin was 14%, compared to net loss of RMB57.8 million and net loss margin of 7% in the same period in 2018. Bilibili reported 101.3 million average monthly active users, an increase of 31% over last year. The platform has 5.7 million average monthly paying users – a 132% increase from the same period in 2018.

Tata Sky picks up Eros Now titles

Indian DTH platform boosts Tata Sky Binge service



Paisa Fek Tamasha Dekh, Eros Now

South Asian streaming platform, Eros Now, has partnered with traditional DTH satellite player, Tata Sky, to offer Eros Now content on Tata Sky's Binge service.

Eros Now's entire library of 12,000 movie titles, original series, music videos, short format Eros Now Quickie content will be

available via Tata Sky Binge.

Tata Sky Binge is accessible through the Amazon FireTV Stick – Tata Sky Edition, which allows subscribers to stream digital content from multiple apps.

Tata Sky Binge is available to all Tata Sky subscribers at Rs249/US\$3.60 a month.

Malaysia preps for full digital terrestrial

MyFreeView boss promises access by October

Malaysian viewers are being promised country-wide digital terrestrial television broadcasts by October this year, according to news agency Bernama.

myFreeView chairman, Johan Ishak, said 15 television channels from four broadcasters – Radio Televisyen Malaysia (RTM), Media Prima, Alhijrah Media Corporation and the Malaysian National News Agency (Bernama) – and six radio channels could already be accessed through myFreeView, with another four channels expected "soon".

Ishak was speaking on talk show *Manfaat Televisyen Digital myFreeView Untuk Rakyat* (Benefits of myFreeView digital television for the people) earlier this month.

Ishak also said the myFreeView coverage was 98% with 44 transmitting stations built throughout in the country.

Although broadcasts are free, consumers need to buy the decoder for RM187/ US\$44 and pay installation fees.

So far, two million free boxes have been distributed to Malaysia's lower-income households.



Zee5 hits 61.5m MAUs, 31 min average daily viewing

15-month-old streaming platform on track to release 72 originals in 2019

A month after Indian streaming platform Zee5 turned one in February this year, its monthly active users topped 61.5 million, with an average daily viewing time of 31 minutes, and a steady place in the top five free entertainment apps in India on the Google Play store rankings.

By end March, the platform had also become the biggest producer of digital original content in India, according to parent company Zee Entertainment Enterprises Ltd (Zee), which said this week that the year-old Zee5 had produced more than 60 shows and original movies across six languages in the financial year to 31 March 2019. That's in addition to experimenting with new genres and continuing its commitment to language options that service all of India, and, increasingly, international markets.

Earlier this month, Zee5 premiered its first sci-fi thriller, *Skyfire*, across 190 countries, another first in a rapid-fire roll-out of the global streamer's ambitious multi-genre originals slate of 72 originals for 2019.

Coming soon are sports-based drama *Bombers*, and *Kaafir*, starring Dia Mirza as a Pakistani mother who enters India under strange circumstances. *Kaafir* debuts on 15 June.

The new shows come a little more than a month after the streamer unveiled its first five non-Indian languages. Zee5 now has a total of 17 language options, part of its determination to open the service not only to all India, but to global audiences as well.

The language options – including native and dubbed content – are an integral part of Zee5, the USP built into the streamer's original launch proposition. "We needed to create a reason why people would come to Zee5," says Archana Anand, Zee5 Global's chief business officer.

As she did her early research, Anand says it became obvious that "the real India – 95% of the population – was consuming content in Hindi and regional languages. If we were going to create an OTT platform for the real India, we



Archana Anand, Zee5 Global

needed to go deep across languages... we were the first to take languages this seriously."

Zee5 was also a pioneer in voice search, born of Zee's experience with audience literacy in India. "To ask people to type out what they want is far easier said than done," she says. Voice search, she adds, added a "humongous edge" in a country where literacy can be a challenge.

At the same time as creating something new, Anand says the 15-month-old platform has deep roots in Zee's heritage as a storyteller and a content creator.

Everything Zee produces for its broadcast platforms streams on Zee5, layered

with digital originals that are much more edgy and targeting a younger audience.

Adding Zee5 to Zee's stable was, ultimately, something of a no-brainer.

Zee, she says, is built on content creation and story telling. "We primarily want to deliver the great content we're creating and the great stories we are telling to an end audience. It then becomes not an option of whether you want to get into digital or not but the most logical next step because my consumers eyeball has moved. If I am not going to move to capture the new destination then I've lost the plot."

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Japan

In numbers

Population..... 126.2 million
Households..... 58.01 million
Avg. household size..... 2.23
Cable TV households..... 30.7 million
Pay TV households..... 15 million
Pay TV penetration..... 27%
Internet users..... 118 million
Mobile phone users..... 170 million
Mobile phone penetration..... 130%

Source: Statistics Japan (population, households),
Ministry of Internal Affairs and Communications
(cable TV)

Free TV

Fuji Television

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

NHK

NHK (Japan Broadcasting Corporation) was founded in 1926 and became a public broadcaster in June 1950. NHK operates two terrestrial TV channels (General TV, Educational TV), two satellite TV channels (BS 1, BS Premium) and three radio channels (Radio 1, Radio 2, FM). Funded by receiving fees from Japanese households, NHK also offers international TV stations (NHK World TV, NHK World Premium) and radio services (NHK World Radio Japan) under the NHK World brand. The network has 54 domestic broadcasting stations and 30 overseas offices.

Nippon TV

Nippon TV began broadcasting in Aug 1953 as Japan's first commercial terrestrial broadcaster. Producing about 90% of its content in-house, Nippon TV broadcasts news, documentaries, sports, drama, entertainment and animation, and in 2018 won the "triple crown" ratings (all day, prime time, golden time) for the fifth consecutive year. Its best-



King of Novel, Fuji TV on Demand

known title internationally is *Dragons' Den*, a business show format that has sold into more than 30 territories. Drama series, *Mother*, has opened up a scripted formats pipeline led by Turkey and Korea. The company also has interests in international content/format sales, TV shopping, media apps and events. Nippon TV's expansion efforts include GEM, a joint venture with Singapore-based regional network, Sony Pictures Television Networks Asia.

TBS

Tokyo Broadcasting System (TBS) was 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 *Sa-suke* 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 news, infotainment, animation and entertainment. 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 Shin-chan*, *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 content 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 line-up is mass market general entertainment content, including news and sports.

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 80,000 VOD titles. Monthly subscriptions range from ¥1,620/US\$14.65 for 10+ channels (Kihon-housou plan) to ¥4,320/US\$39 for 50+ channels and 19,000 VOD titles (Oneuchi plan). The service is available via set-top box and smart TV with the Hikari-TV function, as well as via the Hikari-TV Dokodemo app.

J:Com

Established in 1995, J:Com provides cable television (J:Com TV), high-speed internet access (J:Com Net), telephony, mobile and electric power services to 5.48 million subscribing households (21.64 million homes passed, Mar 2019). The cable TV service offers more than 90 channels with multi-channel broadcasting, dual simultaneous recording feature and VOD/4K online services to 3.83 million subscribing households (Mar 2019). 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, and operates 17 BS/CS thematic CATV, DTH and IPTV channels.

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 150 TV channels/services bundled in three monthly packages (basic, premium, premium Hikari), delivered via satellite and fibre-optic networks, to 3.248 million subscribers (FY2018). 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 2.87 million digital subscribers (413,904 with multiple services, April 2019). The platform owns/operates three full HD 24-hour channels – Wowow Prime (movies, documentaries, int'l/original drama); Wowow Live (live sports & events); and Wowow Cinema (approx

1,400 movie titles). Streaming service Wowow Members On Demand offers live events, sports, 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 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 82,000 titles across a range of genres from ¥756/US\$6.89 a month. acTVila launched its first 4K video service in Aug 2016 for the Rio de Janeiro Olympic Games. Actvila Corporation is owned by appliance manufacturing companies Panasonic, Sony Corp/Sony Network Communications, Sharp, Toshiba and Hitachi Consumer Marketing.

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. Amazon Studios has a robust multi-genre original production slate for Japan. Annual membership costs ¥3,900/US\$35.56 a year.

Dazn Japan

Part of global sports media group Perform, Dazn is a sports streaming/on-demand service offering about 8,000 live events (including matches from MLB, NBA, NFL, PGA Tour) a year. Dazn launched in Japan in Aug 2016, and holds the rights to the Japan Professional Football League (J. League). The 10-year ¥201 billion/US\$2 billion all-rights deal was signed in 2017. Dazn's monthly subscription (without contract) is ¥1,750/US\$16.

Dogatch TV

Online portal Dogatch TV, launched in Dec 2006, offers about 5,000 video clips, including drama and news in a combo free/pay offering. Premium plans cost ¥324/US\$2.85 a month. Dogatch TV is operated by Presentcast, a JV established in April 2006 by five commercial terrestrial networks (Nippon TV, TBS, Fuji Television, TV Asahi, TV Tokyo) and four ad 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/int'l titles on 30 channels, geo-blocked for Japan. Accessible via internet-connected devices, including smartphones, computers and television sets, monthly subscription is ¥500/US\$4.56 for unlimited viewing.

Fuji TV on Demand (FOD)

The multimedia entertainment service of Japanese commercial broadcaster, Fuji TV, offers videos, live channels and e-books. FOD is free with limited content and premium subscription is ¥888/US\$8.10 a month. FOD has 800,000 paying subscribers and five million monthly users (May 2019).

GyaO!

GyaO Corporation, an online content provider and Yahoo! Japan subsidiary, operates GyaO!. The platform offers 80,000+ 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.

Hulu Japan

Hulu Japan is operated by HJ Holdings, Inc., a majority owned subsidiary of Nippon Television Network Corporation (Nippon TV). The platform has about 1.8 million paying subscribers. Monthly subscription costs ¥933/US\$8.50. The line up



ranges from U.S. studio blockbusters to Hulu Japan originals such as drama series *Miss Sherlock*. Hulu Japan launched in Sept 2011 and was acquired by Nippon TV in early 2014.

Netflix

Netflix launched in Japan on 2 Sept 2015, ahead of its global rollout in Jan 2016. Monthly subscriptions range from ¥800/US\$7.29 for the basic, single-stream standard-definition plan to ¥1,800/US\$16.40 for the premium four-stream 4K ultra-HD family plan.

NHK on Demand (NOD)

NHK's NOD is a fee-based, VOD service offering mostly catch-up NHK shows (available after two weeks the original free-to-air broadcast) as well as NHK's library titles. Monthly subscription costs ¥972/US\$8.86. *A la carte* starts from ¥108/US\$0.98 a title. NOD launched in Dec 2008.

Niconico

Launched in Dec 2006, Niconico is a video sharing website formerly known as Nico nino Dauca or Nico-do. The service offers UGC, interactive live streaming content, and VOD (drama, movies, anime, docus, sports content) for ¥540/US\$4.90 a month.

Paravi

Premium Platform Japan, formed in July 2017 led by TBS and six media companies, launched Paravi in April 2018. The subscription-based online video venture carries content across a range of genres, including drama and news as well as original content. Majorly owned by TBS Holdings (31.5%), Nihon Keizai Shimbun (Nikkei, 16.6%), TV Tokyo Holdings (14.9%), Wowow Corporation (14.9%), Dentsu (14.8%) and Hakuodo DY Media Partners (7.3%).

Rakuten ShowTime

Rakuten ShowTime offers about 180,000 video titles, ranging from Japanese drama to Korean drama/movies and anime series, for ¥2149/US\$19.60 a month for a Premium Unlimited Pack. *A la carte* starts from ¥108/US\$0.99 a title for 72 viewing hours.

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 local/regional and international titles (of which 50,000 are HD), consisting of movies, drama, animation and adult series for ¥933/US\$8.50 a month.

TV Tokyo On Demand

TV Tokyo offers mostly catch-up shows, available for free a week after the original free-to-air broadcast. The broadcaster also operates TV Tokyo Biz On Demand, a VOD service offering business/news content for ¥500/US\$4.60 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.

tving

CJ E&M launched video streaming platform tving in Japan in December 2016, giving the Korea-based service its first berth in Asia outside of its home market. tving offers real-time live TV channels and video on-demand content. All content produced for CJ E&M's 16 channels is available on-demand/online. tving also carries movies from Hollywood and Korea.

U-Next

Established in Feb 2009, U-Next offers 140,000+ 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\$18.20 a month for unlimited viewing.

Video Pass

KDDI's video streaming service, Video Pass, offers local and international content, including movies, drama series, anime and music, for a flat monthly charge of ¥562/US\$5.10. Video Pass launched in May 2012.

Production/Post Production

Access Television

Access Television (ACTV Japan) was established in June 2005 offering 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 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 a 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 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 networks, and produces/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 distribu-



tion services for domestic and overseas markets. Genres include animation, drama, variety show, documentary, formats and HD.

Japan Video Production

Founded in 2012, Japan Video Production 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 TV 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 and animation.

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. Clients include BBC, Disney, National Geographic, NBC and Warner Brothers.

Telcos

J:Com

Established in 1995, J:Com's telco operation has 3.765 million telephony subscribing households and 3.738 million high speed internet subscribing households in Sapporo, Sendai, Kanto, Kansai and Kyushu-Yamaguchi regions (21.64 million homes passed, Mar 2019).

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. From the summer of 2018, KDDI began offering Netflix users the new dedicated payment plan "au Flat Plan 25 Netflix Pack", which is a package of content services and smartphone communications services offering discounts for watching Netflix's video content on au smartphones.

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

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

Japan Cable Telecommunications Association (JCTA)

JCTA was established in Sept 1980 by cable television operators to promote cable ethics through mutual enlightenment and cooperation.

Japan Commercial Broadcasters Association (JBA)

JBA is a private, non-profit association with 206 Japanese commercial TV and radio broadcast 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.

Ministry of Internal Affairs and Communications

The Ministry of Internal Affairs and Communications (MIC) covers the information communications technologies (ICT) sector.

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What's on where...

May 2019	27-28	DW Global Media Forum	Bonn, Germany
June 2019	5-7	MIP China	Hangzhou, China
	6-8	Vietnam Telefilm	Ho Chi Minh City, Vietnam
	14-10	Shanghai International Film & TV Festival TV Market	Shanghai Exhibition Center, China
	17	Avia Satellite Industry Forum	Singapore
	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore
August 2019	20-23	BCWW	Seoul, Korea
	28-29	ContentAsia Summit	Singapore
September 2019	3	Malaysia in View	Kuala Lumpur, Malaysia
	26-29	Gwangju ACE Fair	Gwangju, South Korea
October 2019	12-13	MIP Junior	Cannes, France
	14-17	Mipcom	Cannes, France
	22-24	Tiffcom	Tokyo, Japan
November 2019	4-6	Asia Video Summit	Hong Kong
	6-13	American Film Market & Conference, AFM	Santa Monica, CA, U.S.
	19-21	APOSTech	Bali, Indonesia
	19-21	APSCC	Bangkok, Thailand
	20-22	Asian Animation Summit	Seoul, South Korea
December 2019	4-6	Asia TV Forum & Market, ATF	Singapore
	9-10	Dubai International Content Market 2019	Dubai
January 2020	22-24	NATPE	Miami, U.S.
March 2020	25-28	Hong Kong FILMART	Hong Kong
	28-29	MIP Doc	Cannes, France
	28-29	MIP Formats	Cannes, France
	30-2 Apr	MIP TV	Cannes, France
April 2020	1-3	Content Expo Tokyo	Tokyo, Japan

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



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No competition for *Game of Thrones* in HK HBO blockbuster beats competition by 4x demand

Hong Kong audiences returned more than four times the demand for *Game of Thrones* in the week of 15-21 May than its closest competitor, *The Big Bang Theory*, according to data science company Parrot Analytics.

The top 10 non-Hong Kong shows for the week included one Asian title (Japanese manga series *One Punch Man*) and a single Netflix/digital show (*Black Mirror*). Neither broke through the 500,000 demand expressions mark compared to

Game of Thrones' 2.2 million.

The rest of the overall top 10 was dominated by U.S. titles, including a strong showing for superhero-driven titles (*Supergirl*, *The Flash*, *Marvel's Agents of S.H.I.E.L.D.*), which took 30% of the spots on the list.

The digital originals list for the week spread the love across five global streaming platforms, with Netflix taking four spots and CBS All Access three. The other three places went to Amazon Prime Video, DC Universe and Hulu.

Top 10 foreign overall TV shows: Hong Kong

Rank	Title	Average Demand Expressions®
1	<i>Game Of Thrones</i>	2,200,151
2	<i>The Big Bang Theory</i>	531,412
3	<i>One Punch Man (ワンパンマン)</i>	456,508
4	<i>Supergirl</i>	401,096
5	<i>The Flash</i>	399,728
6	<i>Killing Eve</i>	397,667
7	<i>Brooklyn Nine-Nine</i>	387,520
8	<i>Black Mirror</i>	375,391
9	<i>Marvel's Agents Of S.H.I.E.L.D.</i>	371,045
10	<i>The Walking Dead</i>	354,924

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

Top 10 foreign digital originals: Hong Kong

Rank	Title	Platform	Average Demand Expressions®
1	<i>Black Mirror</i>	Netflix	375,391
2	<i>Lucifer</i>	Netflix	271,545
3	<i>The Grand Tour</i>	Amazon Prime Video	241,129
4	<i>The Good Fight</i>	CBS All Access	221,143
5	<i>Stranger Things</i>	Netflix	220,570
6	<i>Star Trek: Discovery</i>	CBS All Access	177,567
7	<i>The Twilight Zone (2019)</i>	CBS All Access	174,054
8	<i>Doom Patrol</i>	DC Universe	149,018
9	<i>The Handmaid's Tale</i>	Hulu	126,057
10	<i>House Of Cards</i>	Netflix	109,435

Date range: 15-21 May 2019

Demand Expressions® (DEX): The global TV measurement standard developed by Parrot Analytics, which represents the total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment.



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