

Hopes soar on Hooq linear

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The channels go live in Indonesia in October, with a possible rollout later in other Southeast Asian markets.

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The full story is on page 14

StarHub resets Asian line-up, rolls out new Android box

Singapore's first 100% Cantonese channel in new deal with HK's TVB

Singapore platform StarHub revamps its Asian line up this month, launching the country's first 100% Cantonese channel in a deal with Hong Kong's TVB and upping first-run Asian dramas, sitcoms and infotainment shows on in-house channel Hub Drama First. The Asian content reset runs alongside the launch of StarHub's first streaming box, part of the platform's effort to revitalise its declining subs base.

The full story is on page 5

"Women's empowerment starts at home"

Asia Media Woman of the Year, CNN's Ellana Lee



Ellana Lee

"Women's empowerment starts at home," CNN International senior vice president and Asia Pacific managing editor, Ellana Lee, said in Singapore last week during the Asia Media Woman of the Year Award event.

Accepting this year's award, Lee said that "of all the years to win this award, the significance of 2018 does not escape me... women have mustered the courage to tell their horrifying stories, and also to find a global community of women and men to come out to support them and start to right some of the wrongs that exist today."

Now in its sixth year, the *Content Asia* award recognises the outstanding

achievements of female leaders in the media industry in Asia.

Lee is CNN International's most senior person outside of the U.S., and is also the global head of CNN Vision, which produces more than 1,300+ hours of original long- and short-form content.

Lee said "the stories that we have told and have had the privilege of telling at CNN", coupled with her personal experience, led her to believe that women's empowerment starts at home.

She spoke about growing up in South Korea in the 1970s and 1980s, where "girls didn't have much advantage" and where boys were born with a lot more

More on page 8

the contentasia summit

Huge thanks to the companies that made this year's ContentAsia Summit possible...



Viu Myanmar official Unlimited data deal with Myanmar Net

PCCW/Vuclip-owned streaming service Viu held its official launch in Myanmar this week, bringing its footprint up to 16 markets across Asia and the Middle East.

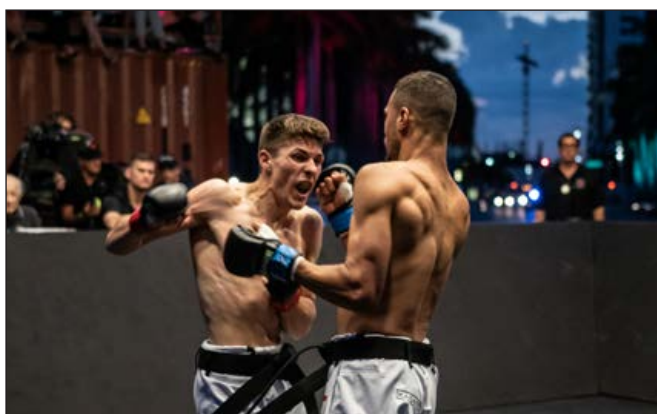
The platform said during the event that it was the first and only streaming service in Myanmar to offer full subtitles on all international content as well as a download option.

Viu also announced its partnership with local internet service provider Myanmar Net to provide fixed pricing on unlimited data.

Partners in the Myanmar venture are Myanmar Net, Red Dot Myanmar and Myanmar Motion Picture Development Company.

Viu Myanmar offers a mix of content from Korea, Thailand, India and Myanmar, among others, including *Running Man*, *The Heirs*, *Doctors*, Thai movie *PeeMak* and Indian movie *Bhaagmathie*.

Karate league on ABS-CBN Asia debut ahead of Tokyo Olympics



Karate Combat

Philippines' broadcaster ABS-CBN has picked up rights to professional martial arts league, Karate Combat. The licensing agreement marks Karate Combat's entry to Asia.

League organisers said out of New York last week that the new event aimed to reinvigorate karate ahead of the sport's debut at the Tokyo Olympics in 2020.

ABS-CBN is airing the events on its in-house Sports + Action channel on Fridays at 6.30pm, repeated on Saturdays at the same time.



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StarHub reset: Android box, Asian line-up

S'pore's 1st Cantonese channel in new deal with HK's TVB



Battle Through the Heaven

Singapore platform StarHub revamps its Asian line up this month, launching the country's first 100% Cantonese channel in a deal with Hong Kong's TVB and upping first-run Asian dramas, sitcoms and infotainment shows on in-house channel Hub Drama First.

The Asian content reset runs alongside the launch of StarHub's S\$199/US\$145 StarHub Go Streaming Box, part of the platform's effort to revitalise its declining subs base. The new box is available from 5 September.

The new TVB Jade (formerly known as TVBJ) follows StarHub's renewal of its high-value deal with TVB, and includes catch-up options on all first-run TVB Jade titles on separate channel, Hub Cantonese VOD.

On-demand channel Hub Drama First, with series from Hong Kong, China, Korea, Japan and Taiwan, has been added to StarHub's Qiang Dang Yu Le Pack at no additional cost. StarHub has promised five first-run express titles at any one time.

Hub Drama First titles this month are *Story of Yanxi Palace* and *Another Era* (both also available on TVB Jade), *Battle Through the Heaven*, *Hundred Days My Prince* and *Sand Puzzle*.

TVB Jade titles this month include *Gents Can Cook*, *Cooking Beauties* and *Wellness*

On The Go season five – *Celebrating Life*.

StarHub is swallowing 50% discounts on the new services, slashing rates for the Qiang Dang Yu Le Pack (including Hub Drama First) by 50% to S\$14.45/US\$11 a month for six months for subscribers who sign up by end September. The usual price for the pack is S\$28.90/US\$21 a month.

The platform is also offering new subscribers to the Cantonese Premiere Pack a 50% discount to S\$6.42/US\$5 for three months.

StarHub's new streaming box, meanwhile, promises an "all-in-one entertainment destination" – with enhanced discovery functions – that allows users to search more easily and switch viewing between devices.

The box is preloaded with a 50-channel Go Family subscription (free for six months on box purchase), and Google/Play services such as YouTube. It also has built-in Chromecast and includes Google Assistant voice search.

Channels include BBC Earth, tvN Movies, Lifetime, Gem, Cartoon Network, Oh!K, CuriosityStream and BBC World News. Other premium Go services, including HBO Go, are available through the box as well.

StarHub said at the launch that the box was the first in the world to run on the operator tier version of Android TV Oreo.

Nippon TV's *Way Too Kawaii!* premieres at Mipcom



Way Too Kawaii!

Japan's top commercial broadcaster, Nippon TV, premieres fashion-focused millennial drama series, *Way Too Kawaii!*, at Mipcom in Cannes in October. The drama, based on Kozue Osaki's novel *Pretty Ga Osugiru*, tops a slate that also includes three scripted formats – *Oasis*, *A Love Story* (police detective befriends a suicidal woman), *Caution, Hazardous Wife* (housewife reinvents herself) and *Abandoned* (life through the eyes of kids in an orphanage).

Netflix sets 14 Sept debut for *The Rise of Phoenixes*

The first 15 episodes of 70-episode Mandarin drama, *The Rise of Phoenixes*, premiere on Netflix on 14 Sept. New episodes will be available every Friday. *The Rise of Phoenixes* is a co-production between Netflix, Croton Media, K. Pictures, Hao Mai Culture, Iqiyi, COL Group and New Film Association.

iflix picks up fail videos

Streaming platform iflix has added user-generated content from Jukin Media to its free tier. iflix's new FailArmy channel features fail videos – including the flagship *Fails of the Week* – curated from submissions from around the world. Jukin Media's *FailArmy* has more than 14 million subscribers on YouTube.

Facebook Watch rolls out in Asia

No major funding for original content for now

Facebook Watch has rolled out in Asia, upping video discovery and creating a new space to interact with friends, creators and fans. But for now it doesn't look like there's major funding in Asia for original commissioned content in the vein of *Ball in the Family* or *Help Us Get Married* in the U.S.

Facebook's Asia Pacific director of en-

tertainment partnerships, Saurabh Doshi, says "the platform will continue to help publishers and creators foster an active, engaged community and share content that viewers seek out and regularly come back to".

Facebook says the Watch experience over the past year in the U.S. had become more social.

Bomanbridge sells 200 hours in Korea

Mixed genre pick ups from nine platforms



Baby Animals in the Wild

Singapore-based indie distributor, Bomanbridge Media, opens the annual BCWW market in Seoul this week with sales of more than 200 hours to Korean broadcasters and streaming platforms.

The deals are a mix of genres, including factual, wildlife/natural history, animation, education and kids.

About 40% of the sales were to JEITV, which bought 80 hours of factual entertainment, including the 26-part *Chef In Your Ear* from HLP+ Partners/The Format People, and half-hour series *Are We There Yet? World Adventures* from Sinking

Ship Entertainment.

Public broadcaster KBS picked up multiple docs, including *Baby Animals in the Wild* and *Queen of The Hunt*, while EBS acquired *Secret Lives of Owls* and One Animation's *Oddbods* season two.

CJ ENM's new English-learning channel GEM bought 30 hours of kids live action and animation content, including Cloudco Entertainment's *Care Bears* series *Care Bears: Welcome To Care-A-Lot*.

VOD platforms SK, KT, and LGU+ acquired 4K art titles *Florence and the Uffizi Gallery*.

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From page 1: Ellana Lee

privilege just because they were sons.

Boys' existence was legitimate, and family records dating back hundreds of years reflected only boys names, she added.

Lee said her curiosity about why her name wasn't recorded in the family book, "clearly suggesting an injustice in not seeing my name there", was the beginning of her career as a journalist.

"I was told very simply, by the elders, that I was a girl and that eventually I would marry out of the Lee family and so I had no place in the family book. And it was true. I couldn't find any of my female cousins' names in the book," Lee said, adding: "It wasn't personal. It was just tradition. But that moment left an indelible impression me".

She said her advantage "in looking at the world slightly differently", was her mother.

"No one in this world has shaped me more than my mother. And no one has shaped me to be the woman of today's time other than my mother," she said. Lee's mother was the youngest of five girls.

"What made the difference for my mother is that my grandfather had a dream for her, and that was to educate her in the United States in the 1960s, less than 15 years after the end of the Korean War, to become a professional journalist".

"This approval from my grandfather was a watershed moment for my family... Of course it took five girls to come to this conclusion, but he did come to it," she said.

Lee's mother eventually returned to Korea and chose a career in public service.

"She worked throughout my childhood and I know specifically that that made a big difference in my upbringing because that determined how I saw women's role in society. I thought it was very natural for women and mothers to work.

"What I didn't realise until I was a more mature age was how difficult it was for a woman of my mother's generation to work. How difficult it was for her to be given the same education as a male and for the family to invest in her edu-

cation, especially abroad, and to come back to raise a family and to even think that she could have a career," Lee said.

Not equating women's empowerment to being a journalist, being in public service or having a career, she said women's empowerment to her was about having choices.

"Thanks to my grandfather's vision, by the time it was time for me to make a decision, I had family support to study in the U.S. and to find my way to CNN in New York City," she said.

"What I discovered at CNN, unlike my own family tree, was that I had a name and an identity. I wasn't just a girl and I wasn't such-and-such's daughter.

"Instead, I was Ellana Lee trying to be an aspiring journalist. And that was my identity. With the support of my bosses and colleagues, both male and female, that is who I am today.

"The privilege of working at CNN is that you get to work with some of the top journalists around the world. They are inspiring, fearless, super smart and incredible charismatic and yes, many of them are women.

"Our female correspondents are often the first ones to raise their hands to go cover a story in some horrific places stretching from Afghanistan to Syria. So today's award, is really about each and every one of them."

Lee closed her address by saying that although it had taken decades to achieve, women in her family today had claimed their rightful place in the Lee family book.

Presenting the award, ContentAsia's publisher and editorial director, Janine Stein, described Lee as fearless, a trailblazer and a game changer.

"We are living in extraordinary times, when the media is under constant attack. The term 'fake news' is part of our every day and the challenge of making sense out of the deluge of information coming at us all the time can seem insurmountable," Stein said.

"There has never been a more important time for journalism or a more important time for strong, unbiased leadership. Ellana ticks all the boxes," she added.

Who was at... Asia Media Woman of the Year 2018 Award



Standing: Ngo Thi Bich Hanh, BHD Vietnam; Virginia Lim, Sony Pictures Television Networks; Leena Singarajah, A+E Networks Asia; Amrita Pandey, Disney; Christine Fellowes, NBCUniversal; Sabrina Duguet, all3media Asia. Seated: Anna Pak Burdin, Discovery Asia; Loke Kheng Tham, Mediacorp Singapore; Ellana Lee, CNN International; Janice Lee, PCCW Media



Ellana Lee, Asia Media Woman of the Year 2018



Standing: Aparna Kadan, Wenda Wan, Bo Zhang, Ofanny Choi, Kit Yow, Victoria de Kerdel. Seated: Jeanne Leong, Trina Tan, Marini Ramlan, Syahrizan Mansor



Standing: Jennifer Batty, Airin Zainul, Marianne Lee, Min Lim, Lee Mee Fung, Fotini Paraskakis. Seated: Nicole Sinclair, Caroline Clarke, Kylie Munnich, Wilfried Runde



Janice Lee, PCCW Media; Jonathan Spink, HBO Asia



Standing: Peter Tsi, Julia Song, Jessica Kam, Junko Hino, Rosanne Lo, Yoko Narahashi. Seated: Pia Laurel, Ruel Bayani, Mayuko Maeda, Kazufumi Nagasawa



Joon Lee, Vitto Lazatin, Avi Himatsinghani, Vivek Couto, Amit Malhotra



Standing: Sandeep Hardasmalani, Terry Mak, Howie Lau, Katheryn Lim, Rashmi Bajpai. Seated: Rob Gilby, Matthew Frank, Ofanny Choi, Annie Chan



Standing: Aisha Othman, Greg Ho, Jennifer Doig, Janine Stein. Seated: Masnaida Samsudin Storey, Kristene Turner, Charmaine Huet, Rowena Lee



Standing: Jignesh Veragiwala, Alberto Castorina, Leslie Lee. Seated: Anju Jain Kumar, Kavita Panda, Wee Ling Yeo, Christian Byrne, Fiona Chia



Standing: Shi Ho, Evangeline Song, Patricia Chan, Jannie Poon, Dexter Ong, Roxanne Barcelona. Seated: Lavina Bhojwani, Magdalene Ng, Hannah Merrington

Who was at... *The ContentAsia Summit 2018*



Airin Zainul, Media Prima; Lee Mee Fung, DW; Leena Singarajah, A+E Networks



Vitto Lazatin, Cignal TV Philippines; Leena Singarajah, A+E Networks; Avi Himatsinghani, Rewind Networks



Min Lim, Double Vision; Agnes Rosario, Astro Malaysia; Beng Teck Lim, Double Vision; Loke Kheng Tham, Mediacorp



Power Pan, APT Satellite; Ngo Thi Bich Hanh, BHD Vietnam



Rob Gilby, Blue Hat Ventures; Julia Song, Youku, Alibaba Digital Media & Entertainment Group



Anurag Dahiya, Singtel; Saugato Banerjee, A+E Networks



Pia Laurel, Ruel Bayani, ABS-CBN



Saeed Izad, NEP Broadcast Solutions; Sabrina Duguet, all3media



Sun Moon, A+E Networks



Frank Zhu, Pearl Studio



Adeline Ong, Viacom; Sandie Lee, Rewind Networks; Leslie Lee, Disney; Mayuko Maeda, Fuji TV; Yoko Narahashi, United Performers Studio; Indra Suharjono



Richard Woo, Gone Viral TV; Sandie Lee, Rewind Networks; Virginia Lim, Sony Pictures Television Networks; Francis Foo, Juita Viden; Derek Wong, Sony Pictures Television Networks; Annie Lim, Celestial Tiger Entertainment; Karen Lee, Singtel

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Kylie Munnich, Sonar Entertainment; Marianne Lee, Turner



Anne Chan, CJ E&M



Michael McKay, activeTV



Junko Hino, SKY Perfect JSAT Corporation; Mayuko Maeda, Fuji TV; Peter Tsi



Natasha Malhotra, Vuulr; Jessica Kam, HBO Asia



Sophie Lin, Fiona Chia, The Walt Disney Company; Chestine Lan, Discovery Networks Asia Pacific



Sonia Fleck, Bomanbridge; Joy Olby-Tan, Mediacorp



Bridgit O'Donovan, Facebook; Janine Stein, ContentAsia



James Moore, Eric Lee, Greg Ho, Turner



Bryan Seah, Hooq; Kok-Siew Yeo, belN; Alexa Ng, A+E Networks



Zafira Shareef, Aisyah Razak, HOOQ; Avi Himatsinghani, Haikal Jamari, Rewind Networks



Trina Tan, Primeworks Studio; Airin Zainul, Media Prima Malaysia



Janelle Ong, Netflix; Jesslyn Wong, Jomay Wan, Mediacorp; Raphael Phang, Netflix



Fotini Paraskakis, StoryLab; Kwan Lay Hoon, Spruce Leong, Mediacorp



Anchalee Chaichanavijit, PCCW Thailand; Noble Binoy, Viu Singapore; Carol Tham, mm2 Entertainment



Ian McKee, Vuulr



Rashmi Bajpai, Endemol Shine Group

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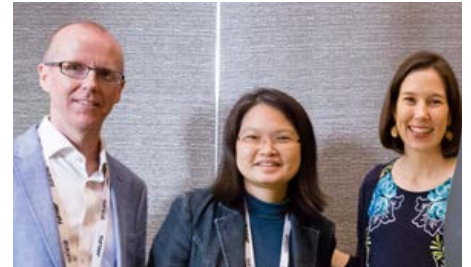
Gushi Sethi, Fun Union



Janet Eng, Disney



Hannah Merrington, Audio Network; Karen Yew, Mediacorp



Louis Boswell, Avia; Keh Li Ling, IMDA; Michele Schofield, One Animation



Christian Audroing, Ericsson; Wilfried Runde, DW



Desmond Samuel, Measat; Rosanne Lo, Plus Media Networks Asia



Masliana Masron, CJ Yong, Malena Amzah, ContentAsia



Phua Cheng How, StarHub



Hedio Hiramatsu, Nippon TV



Steven Murphy, Motion Content Group; Parminder Singh, Mediacorp



Jesslyn Wong, Simone Lum, Mediacorp



Annie Lim, Annie Chan, Celestial Tiger Entertainment; Joanne Fung, Yoey Ho, PCCW Media



Esther Ng, The Walt Disney Company; Tasha Traazil, A+E Networks



Karen Yew, Lim Xinyi, Mediacorp



Adrian Lim, StarHub; Kelvin Lim, Brandwith



Mickey Ong, CJ E&M



Matthew Frank, TRX



Kamal Gafor, Third Draft; Wee Theng Teo, Thema

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“The most important thing is what the customer wants, not the client or network.”

Glenn Tan, Managing Director, Tan Chong International Ltd (Subaru)



“Product placement isn't the beginning and end of the conversation anymore.”

Rebecca Chandler, global branded entertainment and content production specialist, RCPMG

TWITTER: @ContentAsia

Hopes soar on Hooq linear

“Why not give Indonesians another avenue,” Batty says

Linear pay-TV channel hopes in Indonesia have soared with the addition of a 20-channel skinny bundle to joint venture freemium streaming platform Hooq.

The channels go live in Indonesia in October, with a possible roll out later in other Southeast Asian markets.

The seven channels announced so far on Hooq's subscription tier are Discovery, TLC, Hits, tvN, AFC, DreamWorks and History. All will be available with subtitles for Indonesia.

Hooq's pricing options mean subscribers can access the pack for any period from a day to a monthly subscription.

The new deal effectively steals the national pay-TV opportunity away from Indonesia's traditional pay-TV platforms, all of which have failed to exploit their advantage.

Pay-TV penetration in Indonesia – a market of about 260 million people – is currently less than 10%, despite 20+ years of effort.

“These are great channels that no one can access... why not give Indonesians another avenue,” says Hooq chief content officer, Jennifer Batty.

It's not clear how much Hooq is paying for the channels pack.

Best guesses, given telcos preference for revenue share with no minimum guarantees, are that this is a minimal-dollar deal with the lure of volume. Indonesia has about 184 million mobile phone users.

The addition of the pay-TV pack runs alongside Hooq's roll out of free live linear broadcast services.

The first channels were added in April, with another four at end August. The four new services are tvOne, ANTV, BeritaSatu and DW. This brings the free to air total to 13 channels.

Hooq says the addition of free live TV is already working, generating more than 1.5 million monthly active users (MAUs) within 60 days of its launch.

The industry's evolution into linear streaming is being closely watched.

The addition of a comprehensive bundle of linear free channels “will certainly drive consumption... the key now is how those additional MAUs get monetised through AVOD or up-sell pay conversion to new services,” says Vivek Couto, executive director of analysts Media Partners Asia (MPA).

“The bundle of pay channels will start from zero subs so these channels have it all to prove and packaging, pricing and integration is key with daily and monthly buy throughs potentially adding up,” Couto says.

Hooq is promising to keep adding services, but has not given details and it's not clear yet whether premium channels will come onboard.

“Hooq's focus on local movies and entertainment is the real anchor point because the battle to win Indonesia is escalating with players such as Viu and iflix jockeying for pole position and various ecosystems evolving from Telkomsel to Gojek and Emtek's Vidio.com,” Couto says.



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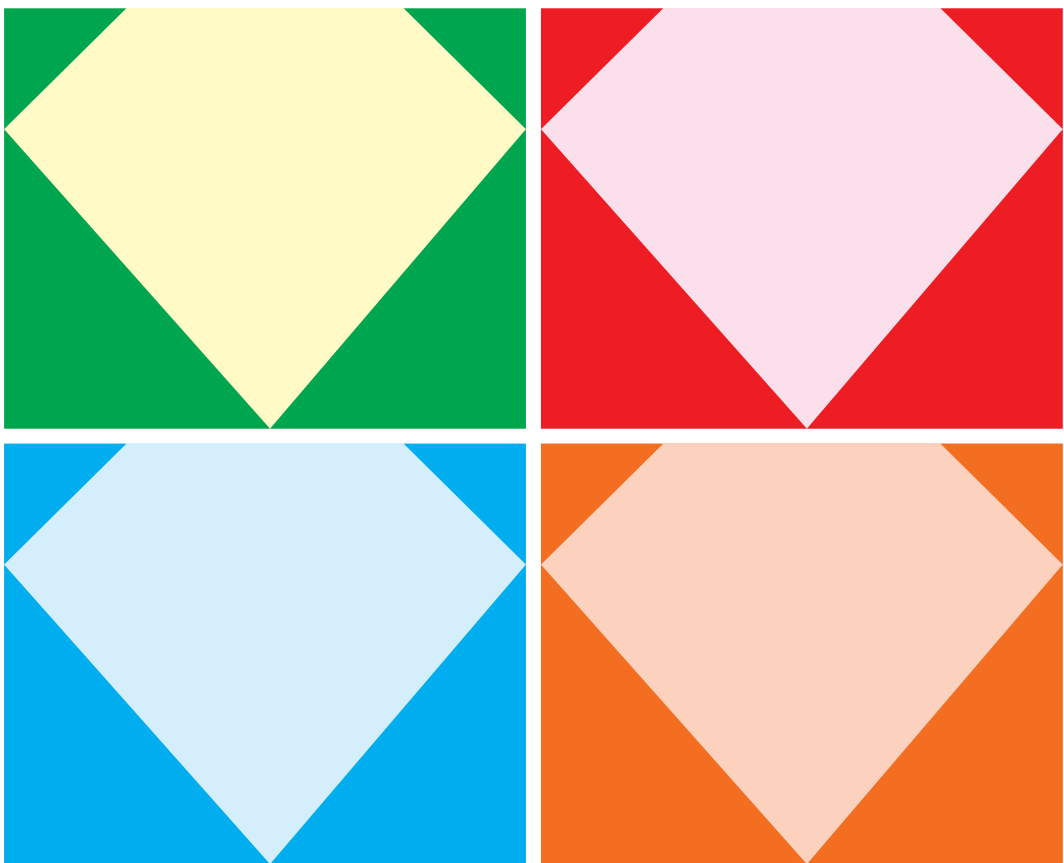
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 TV households.....50 million
 TV penetration.....93%
 Pay TV households.....13 million
 Pay TV penetration.....26%
 Internet users.....115 million
 Mobile phone users.....160 million
 Mobile phone penetration.....126%

Source: Companies, Statistics Japan

Free TV

Fuji Television

Fuji Television was established in 1957 and started broadcasting in 1959. The general entertainment schedule is made up of drama, including local remake of legal series *Suits* scheduled to premiere in October in prime time Getsuku drama slot, news and sports, among other programming. From 2004 to 2012, the broadcaster led Japan's ratings race in all three dayparts (prime, golden, all-day). Fuji TV also continues to expand its international agenda, including drama co-production/development in mainland China and Korea.

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 (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

Established in October 1952, Nippon TV began broadcasting in August 1953



Casts Yuji Oda (left) and Yuto Nakajima in *Suits Japan*

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 2017 won the "triple crown" ratings (all day, prime time, golden time) for the fourth consecutive year. Its best-known title internationally is, perhaps, *Dragons' Den*, a business show format that has sold into more than 30 territories. The company also has interests in international content/format sales, TV shopping, media apps and events. Nippon TV's international 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 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 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, documentary, animation, travelogue/food, variety, drama, movies, sports and music.

Subscription

Hikari-TV

IPTV over IPv6 platform, Hikari-TV, was launched in March 2008 by NIT Plala. The platform offers 80+ channels and more than 51,000 VOD titles. Monthly subscriptions range from ¥2,700/US\$24 for 10 channels to ¥3,780/US\$33 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 5.34 million subscribing households, of which 3.75 million subscribe to cable TV, in Sapporo, Sendai, Kanto, Kansai and Kyushu-Yamaguchi regions (21.29m homes passed, Sep 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, 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 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 2.819 million digital subscribers (420,000 with multiple services, Sep 2017). The platform owns and operates three full HD 24-hour channels – WOWOW Prime (movies, documentaries, international/original drama series); WOWOW Live (live sports events, concerts, performances); 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 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 69,000 titles across a range of genres from ¥756/US\$6.65 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\$37.50 a year.

DAZN

DAZN is a live sports streaming/on-demand service offering about 8,000 live events (including matches from MLB, NBA, NFL, PGA Tour) a year via most connected devices, including Smart TVs, smartphones and tablets. DAZN also holds the rights to the Japan Professional Football League (J. League) matches (10-year ¥201 billion/US\$2 billion deal signed in 2017) that covers pay-satellite, CATV, internet and mobile distribution as well as IPTV. DAZN's monthly subscription (without contract) is ¥1,750/US\$15. 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. While some content is offered for free, users pay from ¥324/US\$2.85 a month for premium plans. Dogatch TV launched in Dec 2006, operated by Presentcast, a joint venture established 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 30 channels, geo-blocked for Japan, to 4.34 million subscribers (March 2018). Accessible via internet-connected devices, including smartphones, computers and television sets, monthly subscription is ¥540/US\$4.80 for unlimited viewing.

Fuji TV on Demand (FOD)

Multimedia entertainment service of Japanese commercial broadcaster,

Fuji TV, offering videos, live channels and e-books. FOD has 800,000 paying subscribers and five million monthly users (May 2018).

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 and has more than 300 content partners.

Hulu Japan

Hulu is an online SVOD service offering multi-genre content to 1.7 million subscribers (March 2018). Monthly subscription costs ¥933/US\$8.20 for unlimited access to local/international titles (including TV series, animation, docus, reality shows) on internet-connected devices. Hulu U.S. launched the platform in Japan in Sept 2011. Hulu Japan was acquired by Nippon TV in April 2014. The Japanese service is also involved in co-production projects, including drama series *Miss Sherlock* (8x1 hour, 2018) with HBO Asia.

Netflix

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\$5.90 for the basic, single-stream standard-definition plan to ¥1,450/US\$13 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 as well as NHK's library titles. Monthly subscription costs ¥972/US\$8.60. A *la carte* starts from ¥108/US\$0.95 a title.

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 stream-

ing content, VOD (drama, movies, anime, docus and sports content) to about 400,000 users for free or ¥540/US\$4.75 a month for the premium plan.

Paravi

Subscription video on demand-based service Paravi by Premium Platform Japan, is an ¥8-billion/US\$72-million venture launched in April 2018 offering content across a range of genres, including drama, news and original content. Formed in July 2017, Premium Platform Japan is a consortium led by TBS (31.5%) and five other media companies.

Rakuten ShowTime

Rakuten ShowTime offers about 180,000 video titles, ranging from Japanese drama to Korean drama/movies and anime series, from ¥302/US\$2.65 a month. A *la carte* starts from ¥108/US\$0.95 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 (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

Established in Feb 2009, U-Next offers 120,000+ titles (movies, drama, anima-

tion, kids, variety, karaoke clips and documentary series) from local, regional and international studios, including Hollywood majors. Subscription is ¥1,990/US\$17.50 a month for unlimited viewing.

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 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 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 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. Clients include BBC, CNN, Discovery Channel, FOX, Food Network, History and MTV.

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 households in Sapporo, Sendai, Kanto, Kansai and Kyushu-Yamaguchi regions. As of end June 2018, J:COM had 3.8 million cable TV subscribers, 3.66 million internet subscribers and 3.78 million telephony subscribers. 5.43 million households subscribe to one or more of J:COM's services.

KDDI

KDDI was formed in Oct 2000 when DDI, KDD and IDO merged. With upwards of 52 million subscribers (March 2018), 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.

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

Association of All Japan TV (ATP) is made up of about 120 television 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)

Japanese Cable Telecommunications Association (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 about 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.

Adapted from ContentAsia's The Big List 2018

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

What's on where...

September 2018	5-7	BCWW	Seoul, South Korea
	13-16	Gwangju ACE Fair	Gwangju, South Korea
October 2018	2-4	APSCC	Jakarta, Indonesia
	13-14	MIP Junior	Cannes, France
	15-18	MIPCOM	Cannes, France
	23-25	TIFFCOM 2018	Tokyo, Japan
	30 Oct-1 Nov	Asia Video Summit	Hong Kong
	31 Oct-7 Nov	American Film Market (AFM)	Santa Monica, U.S.
November 2018	28-30	Asian Animation Summit	Seoul, South Korea
December 2018	3-4	PromaxBDA Asia	Singapore
	5-7	Asia TV Forum & Market, ATF	Singapore
	9-10	MYCONTENT (Dubai International Content Market)	Dubai, U.A.E.
January	22-24	NATPE	Miami, U.S.
March 2019	18-21	Hong Kong FILMART	Hong Kong
April 2019	3-5	Content Expo Tokyo	Tokyo, Japan
	6-7	MIP Doc	Cannes, France
	6-7	MIP Formats	Cannes, France
	8-11	MIP TV	Cannes, France
June 2019	18-20	BroadcastAsia	Singapore
	18-20	CommunicAsia	Singapore

WWE wrestles down Sacred Games

Netflix dominates India's streaming slates

Netflix's first India original, *Sacred Games*, battered entertainment rivals in the country for the week of 15-21 August.

But even the much-hyped story of police officer Sartaj Singh couldn't topple WWE Monday Night Raw, which ended the week in triumph at 98 million+ demand expressions, according to data science company Parrot Analytics.

India is clearly crazy about wrestling, adding WWE Smackdown to the top 10

overall list and giving wrestling a total of almost 160 million demand expressions for the week.

At the same time, two Netflix titles – *Sacred Games* and *13 Reasons Why* – made the top 10 overall list, dominated by U.S. studio series. Netflix also dominated the digital originals list for the week, taking seven of the 10 spots. Amazon, which has put major energy into its India slate, took one spot for *Comicstaan*.

India: Top 10 Overall TV Shows

Rank	Title	Average Demand Expressions™
1	WWE Monday Night Raw	98,297,119
2	Sacred Games	90,108,241
3	The Flash	69,776,044
4	Game Of Thrones	67,019,409
5	WWE Smackdown	60,360,242
6	Friends	60,013,627
7	Sherlock	52,899,648
8	Shameless	52,752,726
9	Brooklyn Nine-Nine	52,430,594
10	13 Reasons Why	52,295,207

India: Top 10 Digital Originals

Rank	Title	Platform	Average Demand Expressions™
1	Sacred Games	Netflix	90,108,241
2	13 Reasons Why	Netflix	52,295,207
3	Stranger Things	Netflix	50,148,751
4	Narcos	Netflix	46,445,020
5	Orange Is The New Black	Netflix	40,771,233
6	Comicstaan	Amazon Video	39,647,559
7	Black Mirror	Netflix	38,987,435
8	House Of Cards	Netflix	38,705,310
9	Castle Rock	Hulu	37,412,624
10	The Handmaid's Tale	Hulu	37,079,453

Date range: 15 - 21 August, 2018

Market: India

Demand Expressions®: A global metric 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.

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



Editorial Director

Janine Stein
janine@contentasia.tv

Assistant Editor

Malena Amzah
malena@contentasia.tv

Research Manager

CJ Yong
cj@contentasia.tv

Editorial Research

Aqilah Yunus
aqilah@contentasia.tv

Design

Rae Yong

Associate Publisher

(Americas, Europe) and VP,
International Business Development
Leah Gordon

leah@contentasia.tv

Sales and Marketing (Asia)

Maslina Masron
mas@contentasia.tv

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

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Tel: +65 6846-5987

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