

FUJI TV WAY

since 1959



FUJI TELEVISION NETWORK, INC.

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Odaiba, a city of charm surrounded by the sea

Fuji Television celebrated its 60th anniversary in 2019.

In 1997, we moved from Shinjuku ward where our company's first building was located, to its current location in the Tokyo Bay area. Designed by a world-renowned architect Kenzo Tange, Fuji Television headquarters is a symbolic landmark of Odaiba. Its iconic sphere operates as an observation room 123 meters above the ground, and you can enjoy views of Mt. Fuji, Tokyo Tower, Rainbow Bridge and more.

As a popular destination for overseas visitors, this area has much to offer in the way of fascinating sceneries, and scores of leisure facilities. Soon the Tokyo 2020 Olympic and Paralympic Games will bring excitement into the area. A lot of the games are to be held here (see the map below). The Olympic cauldron and International Broadcast Center are also located within the area, making it the focus of much public attention. Fuji Television is an official broadcaster for the Tokyo 2020 Olympic Games, and will deliver vivid sports moments and connect viewers with athletes from this waterfront area.

By the way, do you know where the name "Odaiba" originally came from? It's written as "御台場 *o-dai-ba*" (originally "砲台場 *hō-dai-ba*") in Japanese, comes from the batteries of cannons placed on islands by the Tokugawa Shogunate to defend the lands from foreign invaders during the Edo period. Feel the history of the period when you visit Daiba Park where a replica of the cannon battery can be seen today.

The Tokugawa Shogunate enacted a national isolation policy about 400 years ago. It remained in effect for more than 200 years. Odaiba was once a military fort, shutting out all things foreign, but now it has transformed into a place where the dreams of people spread to the world, and the area ever evolving.



Daiba Park

Fuji Television continues to inspire the world with "Omoshiroi" from Odaiba.



- 1 Shiokaze Park**
Volleyball (Beach Volleyball)
- 2 Aomi Urban Sports Park**
Basketball (3x3 Basketball)
Sport Climbing
Football 5-a-side
- 3 Odaiba Marine Park**
Aquatics (Marathon Swimming)
Triathlon
- 4 Ariake Urban Sports Park**
Cycling (BMX Freestyle, BMX Racing)
Skateboarding
- 5 Ariake Tennis Park**
Tennis
Wheelchair Tennis
- 6 Ariake Gymnastics Centre**
Gymnastics
Boccia
- 7 Ariake Arena**
Volleyball (Volleyball)
Wheelchair Basketball
- 8 Tokyo Aquatics Centre**
Aquatics (Swimming, Diving, Artistic Swimming)
Swimming
- 9 Tatsumi Water Polo Centre**
Aquatics (Water Polo)
- 10 Sea Forest Cross-Country Course**
Equestrian (Eventing, Cross Country)
- 11 Sea Forest Waterway**
Canoe (Sprint)
Rowing
Canoe

Creating dramas that are in tune with the times

As a showrunner, I'm in charge of producing dramas and other programs. When I was a student intern, I worked as an interpreter and coordinator at a local branch of a Japanese TV station during the Olympic Games Atlanta 1996. It was there that I experienced a domestic terrorist incident, the Centennial Olympic Park bombing. From this shocking experience, I learned the importance of conveying current issues through the media.

Therefore, since the beginning of my career I have always been interested in social issues and current topics. I want to create dramas that give viewers feelings and awareness of today's social issues. Most of my works capture problems such as domestic violence, bullying and gender identity disorder, which have grown into much larger social problem these days.



Drama based on bullying
Life



TOSHIYUKI NAKANO
(Showrunner)
Program Production - Drama

Despite being sensitive and sometimes controversial subjects in Japan, we have consistently been appraised highly by our viewers over the years. One of my latest production, "*Residential Complex*" (2018), spotlights on a couple dealing with infertility. And also touches on same-sex couple and other contemporary issues. We received an abundance of very positive feedback on social media.

Capture the heart of the people with real life stories.

The first drama which I produced in 2004 was "*Special Project 9/11, NY Terror Truth Story*" (literally translated title), and it was a turning point in my career.

It's a story based on the notes of the wife of a Japanese victim of 9/11. Broadcasted three years after the tragic events, it highlighted social problems during the incident. Everyone sympathized with the woman who lost her husband, and yet she never gave up searching for him. Despite her adversities, she persevered and gave birth to their third son. This human drama received a high viewership rating of over 20 percent.

I am absolutely convinced that through drama, we can communicate current topics and social issues more intimately to the viewers than any news report. Since the 9/11-based

drama, for the past 15 years I've been devoting myself to produce this kind of contents.

■ A new approach to selling dramas

Nowadays, many Japanese television programs and movies are being introduced to overseas audiences through online distribution platforms such as Netflix and Amazon. Every culture is unique, and Japan is no exception, so I believe contents are being chosen by overseas buyers based on how they think Japan should be perceived.

However, what I would like to do next is to be involved in creating dramas overseas, using international casts and locations. Fuji Television dramas have been very well received abroad. It would be interesting to provide our popular dramas as a pilot, and remake based on their culture and in their language.

For example, "*Last Cinderella*" (2013) received positive feedback from viewers in Asia such as China and Taiwan.



Last Cinderella

This drama is full of energy. It's a pure love comedy that anyone can enjoy.

Also, the series "*Last Friends*" (2008) is a complex love story with issues of domestic violence and gender identity disorder. This show for example would resonate with audiences in countries with a large urban population.

■ Many opportunities across borders

In my humble opinion, prospects of new business development may include:

- (1) Export plans and ideas to overseas production companies.
- (2) Fuji Television to function as a production company much like the giants of global entertainment such as "The Walt Disney Company" and "Warner Bros. Entertainment, Inc.," which are great examples of companies that encourage international collaboration.
- (3) Expand network beyond terrestrial TV to other platforms such as Netflix and Amazon.

I believe entertainment crosses boundaries and culture to connect people.

If you have any inquiries about Fuji TV, please access the website link below.
<https://www.fujitv.com/contact-us/>

Making movies to share good stories with people around the world

I belong to the production department for films, and I am in charge of planning, production, and promotion of Japanese movies.

Working with film director Hirokazu Kore-eda

Fuji Television produced the movie “*Shoplifters*” directed by Hirokazu Kore-eda. The movie won the prestigious Palme d’Or at the 71st Cannes Film Festival. As an assistant producer, I worked on the film’s production and promotion.

We have worked with Kore-eda on his last six movies, from “*Like Father, Like Son*,” which won the Jury Prize at the 66th Cannes Film Festival in 2013 to “*The Truth*” starring Catherine Deneuve, Juliette Binoche, and Ethan Hawke, the latter having been selected as the opening film in competition at the 76th Venice International Film Festival. Our relationship with Kore-eda is a



The Truth
© 2019 3B-分福-MI MOVIES-FRANCE 3
CINEMA

HIROMASA TAMAI
Motion Picture Production



long-term partnership that goes way back to when he directed our documentary program “*NONFIX*.” I had the golden opportunity to attend the premiere screening of “*Shoplifters*” at the Cannes Film Festival, and I can still clearly recall at the end, the standing ovation, and the audience applauding for more than 10 minutes!



Shoplifters
© 2018 FUJI TELEVISION NETWORK/GAGA
CORPORATION/AOI Pro. Inc.

There is no other TV network like Fuji TV that knows how to make hits in Japan.

In the last 10 to 15 years, domestic movies have been very successful. Once dominated by Hollywood blockbusters, this is no longer the case. And I’m happy to say that Fuji Television produced a number of symbolic successful movies during the growth of the domestic film market. Our popular TV series “*Bayside Shakedown*” was made into a full-length feature

film and it was smash hit, spawning a sequel. “*Bayside Shakedown 2*” became the all-time highest grossing non-animated Japanese movie earning 17.35 billion yen. With its success, a new cycle of synergy was established where hit TV shows find its way to the big screen and another hit is born.

■ What matters is not being international, but being borderless.

It’s wonderful that some Japanese movies are successful even overseas. However, we cannot make a successful movie for overseas audiences solely based on the perspective of foreign viewers; we have to tell a good story!

“*Shoplifters*” won the Palme d’Or and earned over 60 million dollars in world-wide box office receipts is an excellent example. I don’t think the idea of a poor Japanese family living in the suburbs and making a living shoplifting has any international perspective in itself. However, people all over the world were touched by the story of the parents’ love and family bonds. That is borderless.

When we were invited to the Silk Road International Film Festival in Fuzhou, China for the movie “*At the End of the Matinee*,” the director Nishitani was mobbed by fans. I never expected his movies were so well-known and passionately beloved by the Chinese people. I found it amazing that this happened in the streets of Fuzhou, not in a large metropolis like Shanghai or Beijing.

I believe a good story strikes at people’s heart across borders and cultures.



On-camera crew in Paris

At the End of the Matinee

© 2019 FUJI TELEVISION NETWORK/AMUSE INC./TOHO/CORK INC.

■ My ambition

I am always looking for opportunities to work with internationally acclaimed creators such as Bong Joon-Ho, Richard Curtis and dare I say his name? Steven Spielberg!!

One of my earlier ambitions when I started my career at Fuji Television was and still is, to work with Paul Thomas Anderson to make Haruki Murakami’s novel “*Hard-Boiled Wonderland and the End of the World*” into a movie.

With a library of commercially successful and award-winning movies produced by Fuji Television, I’m confident to say that this proves there is no production company that knows how to make smash hits in the Japanese film market like us.

Please do not hesitate to contact me!

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<https://www.fujitv.com/contact-us/>

Developing content that brings together technology and entertainment from a global perspective

I have been in charge of CG production of dramas since 2010, and over the years created over 30 CG productions.

Our job is not only to work within the Fuji Television structure, but also to make profits by utilizing our technological know-how to work outside of our framework.

Making the most interesting thing in the world!

When I was 28, I was involved with an external project relating to the first anniversary of Huis Ten Bosch, a theme park in Sasebo, Nagasaki. Fuji Television was in charge of



Lurking in the dark
horror town, HUIS TEN BOSCH



ATSUSHI MITSUKA
Digital Design & Production

creating a new attraction to revitalize and boost the business. I was appointed as production manager and lived in Sasebo for 3 months, devoting myself to the project. My mission was to “make the most interesting thing in the world!”



horror town, HUIS TEN BOSCH

Drawing on my experience from similar projects, I created a large horror town using an area of six buildings within the park. One of the main attractions was, instead of just a normal lighting setup in the courtyard, we employed digital technology to present a spectacular 360-degree illumination showcase. These new attractions were a huge success, earning record revenues and prestige. Since then it has become the symbol of the park.

Another monumental project was the planning and production of the **GLITTER8** illumination at the Fuji Television building in Odaiba. **GLITTER8** is an attraction where sound and lights are interlinked, turning our building into a huge screen with colorful LEDs shining on its windows.

GLITTER8 attracted over 400,000 people over a period of just 16 days from the end of 2013, including many visitors from overseas. We received excellent feedback from all over the world, especially from Dubai.

I realized and recognized the importance of my experiences which has allowed me to provide high quality entertainment.



GLITTER8

■ My challenges

My job has expanded from the short-term production projects such as CG for TV programs to long-term production projects. I am excited to be involved in creating a better environment for people, reusing old facilities and land, and so on.

Technology is steadily progressing. Projection mapping, which has become quite popular did not exist 10 years ago, and VR (virtual reality) is getting better and better. My challenge is, in a technological environment of constant progress, how to keep making interesting things.



GLITTER8

■ Everyone around the world thrives for entertainment

It's important to keep myself in a pure state, keep the things that I find interesting, and keep a clear mind about what I want to do.

I believe entertainment is for everybody regardless of any age as advocated by Fuji Television. I would love to work with people overseas to apply, share and exchange various technologies.

Please contact me and let's make things happen!

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<https://www.fujitv.com/contact-us/>

The world is our battlefield!

My department has three main business pillars: (1) selling Fuji Television programs overseas; (2) selling our formats overseas (license rights); and (3) creating programs with overseas TV stations.

Since joining Fuji Television in 2005, I have devoted myself for more than 10 years to the management, promotion and production of “Cirque du Soleil” tours in Japan. Cirque du Soleil is a Canadian entertainment company and the largest contemporary circus producer in the world. The know-how I acquired from this experience has allowed me to become the team leader in international program planning. Since this past summer, I am searching for more TV programs, variety shows and various formats that can be sold overseas.

Everybody loves Fuji dramas!

The quality of Fuji Television dramas has been well received globally. We have had numerous inquiries from



Korean Remake **LEGAL HIGH**
© Jcontentree corp.

Based on “*Legal High!!*” “*Legal High!! Special*,” and “*Legal High!!2*” produced by Fuji Television Network., Inc. and Kyodo Television, Ltd.
(scripted by Ryota Kosawa)



RYUJI KOMIYA
International Program Planning

the U.S., Turkey, China, South Korea, and countries in South-east Asia just to name a few. “*Legal High!!*” “*Love Affairs in the Afternoon*” and 5 other dramas have been remade in South Korea within one year of its release. “*Love That Makes Your Cry*” has been remade in Turkey.

In South Korea, the number of dramas produced is undoubtedly higher than in Japan. That is because in addition to terrestrial broadcast, various platforms such as cable, satellite and streaming are utilized.

Given this, South Korea has the right base to purchase our programs. Besides buying programs, they also purchase the rights to produce remakes of our dramas. They also have the rights to sell the completed programs outside of South Korea, which creates a fair level of profit for us. Also, we are seeing a new trend, where a remake of one of our shows which aired in Turkey is becoming a hit in areas around South America via streaming platforms.



Korean Remake
Love Affairs in the Afternoon
© channel A
Based on *Hirugao~Love Affairs in the Afternoon~*
produced by Fuji Television Network, Inc. and written by Yumiko Inoue

In Asia, the romance genre is still booming. Demand for these programs is very high, mainly in South Korea, China, Thailand and other countries in Southeast Asia. The production quality of dramas produced there has been improving, as well as their distribution. Nowadays, Thailand and South Korea's content business has become one of the top in Asia.



Turkish Remake *Love That Makes You Cry*

In order to sell Japanese dramas in the midst of such intense competition, it is necessary to convey added value and offer overseas audiences something new.

■ *Allez cuisine* changed my life.

When I was a high school student, I lived in the United States for four years. One day the dormitory supervisor introduced me to the show "*Iron Chef*." That was my first time seeing such an interesting Japanese program overseas. At the same time, I also loved the circus and went to see "*Salimbando*," a show by Cirque du Soleil. Later when I realized Fuji Television provided contents related to both, I felt a sense of destiny of these past chance encounters.

■ Entering Europe not through a door, but "The Window"

Recently, we released exciting news about our collaboration with ZDF Enterprises, a subsidiary of ZDF, one of the biggest and most renowned television broadcasters in Europe. We started shooting a one-hour primetime football drama series titled "*The Window*." This series gives us an exciting inside look into the world of an elite professional football club. Focusing on an ensemble cast of players, agents, club owners, administrators, and journalists, the series explores the off-field drama and intrigue of this beautiful game. ZDF Enterprises and Fuji Television are responsible for worldwide program sales and implementation of international co-productions.



© Fuji Television/ZDF Enterprises

We would love to introduce to you interesting and exciting programs like "*Iron Chef*" and many others.

Please feel free to contact me!

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<https://www.fujitv.com/contact-us/>

Making the world smile

I am a producer in charge of variety shows and produced “*The Fountain of Trivia*,” “*Quiz Hexagon*,” “*You Knock on a Jumping Door!*” “*Downtown Now –Unscripted Talk Variety–*” and “*Wide na Show*.”

For the past six months, I mainly worked on our special annual telethon “*FNS 27-hour TV*,” a live broadcast except for a few pre-recorded segments. We don’t often receive feedback from international residents in Japan, but because of our original anime “*Captain Tsubasa*” which aired during the telethon, many viewers posted their comments on Twitter. It was a dream football match with anime character Tsubasa and Nagatomo playing together. Nagatomo is a real-life football player from the Japanese national team. It attracted many fans of anime and sports.

■ New phase of our variety shows

As a producer, my major focus before was to create a program that can achieve high viewership ratings, but now my work has expanded into other areas, including content sales and streaming, and co-productions with overseas production companies. I target both domestic and international markets.

Actually, I had this idea of streaming our contents, and there’s something also I had been working on even before I got involved in international program planning. And that’s a



YUKI MATSUMOTO
Program Production –
Variety Show

program based on Japanese food culture. The Tokyo 2020 Olympic and Paralympic Games will attract many international visitors to Japan. The program would introduce restaurants and shops, particularly in Shibuya, a popular city among tourists. This genre is quite common these days, but I want to create something that fits international viewers’ taste and make it enjoyable to watch. Subtitles in multiple languages could be an idea. When I plan a project, I also consider the possibility of format sales as well, so creating something for other than domestic terrestrial broadcasting is a brand new challenge for me.

■ In search of another success

A program like “*Iron Chef America*” was an ideal success for a Japanese program that became popular in overseas. However, I think there is also another approach to create a hit program. Fuji Television produced a



Iron Chef America
© Television Food Network, G.P.
*Original version aired in 78 countries
*8 international versions

variety show in collaboration with a major overseas production company about ten years ago. With this experience, what if we make a hit program abroad and then broadcast it in Japan? I think this would be a new production scheme for us.

If we want to create a variety show for overseas audiences, we need to be more specific about its content. In our company, about 150 ideas for new programs are presented and most are rejected. But I try to review those rejected ideas thoroughly, just in case we missed a good idea that may be worth trying for international viewers.



Iron Chef America
© Television Food Network, G.P.

A popular program abroad is "*Hole in the Wall*" which originated from a segment on our variety show. In the show, walls with holes in different shapes simply move towards players for them to try and fit through. I think this succeeded because of its universal comedic appeal.

Fuji Television actively participates in the international content markets such as MIPCOM in Cannes and Asia TV Forum & Market in Singapore.



Danish version
Hole in the Wall
*47 international versions

I make it a point to keep up with new trends. I'll be thrilled if our expertise of creating variety shows meets fresh ideas from all over the world. Together, we can produce amazing shows no one has ever seen. Those of you with a global mindset, and love to make people laugh, why don't we create great contents together!



Connecting the world in Cannes
Fuji TV Booth@MIPCOM

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Spreading Japanese culture through animation

Streaming in 190 countries in 28 languages on Netflix

I belong to the production department for animation, and I'm in charge of producing and developing anime-related content with external partners. I am also involved in merchandising. I wear many hats!

An example of such programs is *"noitaminA,"* our late-night programming block devoted to anime. Debuting in 2005, over the course of 14 years, and more than 70 titles, *"noitaminA"* has spawned numerous hits. We are still going strong today. 5 years after debut, *"noitaminA"* started receiving positive feedback and praise from overseas viewers.



Uchitama?! Have you seen my Tama?
("noitaminA" slot /Jan. to Mar. 2020)
©SonyCreative Products Inc./Project UchiTama?!

One of our hit titles *"Psycho-Pass"* received a New York Film Festival nomination. However, *"noitaminA"* contents were mainly developed to cater to local audiences. With a strong brand image embraced by our fans, it is important that we



YUKIKO TAKASE
Animation Production

continue to produce such types of quality programs. It is for this reason that we decided to launch 「+Ultra」, another late-night programming block dedicated to anime. 「+Ultra」 targets both domestic and overseas viewers with the concept of "spreading Japanese culture through animation." In addition to television broadcast, Fuji Television entered into long-term contract with Netflix. 「+Ultra」 is now streaming in 190 countries in 28 languages.



PSYCHO-PASS 3
("noitaminA" slot/Oct. to Dec. 2019)
©PSYCHO-PASS Committee

A 「+Ultra」 success story is the series *"Beastars,"* a series that debuted in October 2019. While it has only streamed in Japan, there was a flood of comments from overseas fans on social media saying that they can't wait to see it when it streams in their country.

In addition, we are also focusing on the animated feature film business. Masaaki Yuasa's animated film "Lu Over the Wall" won the Cristal du long métrage, the top award at the Annecy International Animated Film Festival in 2017. "Ride Your Wave" in 2019 won Best Animation Award at the Shanghai International Film Festival and Best Animated Feature at the Fantasia International Film Festival.



DRIFTING DRAGONS
(「+Ultra」slot /Jan. to Mar. 2020)
©Taku Kuwabara, KODANSHA/DRIFTING DRAGONS production committee

※ Masaaki Yuasa is a leading animation director, artist, and screenwriter known for works such as "The Tatami Galaxy" and "Ping Pong" which aired on "noitaminA."

Collaborating with overseas creators on future projects

I truly believe Japanese anime is one aspect of Japanese culture that has successfully crossed borders and reached people all over the world. I would like to collaborate with overseas creators.

I want to touch the heart of viewers around the world by delivering exciting works of anime.

One of the main differences between animated and live-action show is that animation takes about 2 to 3 years to prepare. In our industry, in one season (three months) we need to produce 50 to 60 titles. New programs are constantly broadcasting and streaming. Variety shows and dramas happen "now," and feel "in the moment." However, animation due to its long preparation process faces this challenge. The audience wants to have the feeling of what they are watching is "now," current and relevant. My mission is to make sure our works communicate directly to the heart of and resonate with our viewers.



© Paru Itagaki(AKITASHOTEN)/BEASTARS Production Committee

We are now preparing many masterpieces till 2022. Please stay tuned!

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Making Japanese idols the third pillar of Japanese pop culture, along with anime and games

■ My work

My department produces a variety of events. My job is produce events that attracts and caters to all audiences for both domestic and overseas market.

In our department we have two overseas-related businesses:

1. To invite contents that has been a huge success aboard, such as “Cirque du Soleil” to Japan.
2. To introduce Japanese culture and contents to overseas market.



KURIOS
Cirque du Soleil

■ The path to the world’s largest idol festival “TIF”

I have been in charge of “TIF” (Tokyo Idol Festival) as a producer since 2015. It’s part of a project that introduces Japanese pop culture centering on female idols in Japan to the world.

RYO KIKUTAKE
Events Production



TIF started 10 years ago, which also marked the beginning of the “Idol Warring Period” or in Japanese “Aidoru Sengoku Jidai,” using a Japanese historical period as a metaphor. This was period of the rise and fierce competition of idols and idol groups in Japan. TIF since then and every year have expanded, and now is the largest idol event in the world. In the summer of 2019, around 88,000 people attended over a three-day period. Now with the Aidoru Sengoku Jidai being over, idols are no longer exclusive to the *otaku* culture. These days people who become idol fans openly show their support and enthusiasm.



TIF 2019

■ Japanese idol events go overseas.

Reviewing TIF ticket sales data, we found the four biggest audiences that purchase tickets were from Japan, Thailand, Taiwan, and China. Therefore, I selected Thailand as the venue for our first overseas event.

Having no experience working overseas, I did research and found an idol group in Thailand called BNK48, similar to AKB48 in Japan. I was amazed at how popular they are, and it reminded me of the idol scene 10 years ago. So I thought it would be a good idea to collaborate with them. Luckily, I was introduced to the organizer of the Bangkok Comic Con X Thailand Comic Con by the BNK48 crew.



Beat the heat
TIF 2019



TIF goes to Thailand
TIF in BANGKOK COMIC CON

The introduction to the Comic Con organizer is the reason why I created an idol event together with comics as a Japanese pop culture event at Comic Con in Thailand, from April 27th to 29th 2018. It was a huge success beyond our expectations.

Also at the Japan Expo Thailand, the largest Japan-related event in Thailand showcased numerous contents of pop culture, including "Pikachu" and others. The Thai people really appreciate these events. They see Japan as the birthplace of such culture, and are always excited to see them.



TIF in BANGKOK COMIC CON

■ Next move to China

Of course there are always challenges when entering a new market. However, I believe that it will be worthwhile to create an event in Shanghai, since Chinese fans were among the largest attendees from overseas at the TIF in Odaiba.

■ My goal and message

I love to entertain an audience right in front of me, not viewers behind a screen.

Our content is interactive and as we provide a variety of performances, I consider my job completed only when the fan interacts with us. Because without their involvement, what we've created is incomplete.

I want to make Japan's idol culture one of the three main pillars of Japanese pop culture, along with anime and games to entertain people all over the world.

Would you like to join TIF, the hottest event in town and feel our energy and enjoy Japanese culture?

If you have any inquiries about Fuji TV, please access the website link below.
<https://www.fujitv.com/contact-us/>

Immersing yourself in the world of Fuji Television

In recent years, the number of international visitors to Japan has been consistently rising, surpassing 30 million in 2018. Odaiba, a fascinating urban bay area where Fuji Television is located attracts numerous international visitors, making it feel like a multi-ethnic island of Japan. Additionally, 2020 is the year of the Olympic and Paralympic Games held here in Tokyo. And since many games are held in Odaiba, we expect a further increase of visitors. Therefore, we are working on various measures to ensure that everyone visiting Odaiba has a comfortable and enjoyable time.

The symbol of Fuji Television is Hachitama, the sphere which operates as an observation room on the 25th floor. You can enjoy a spectacular 270-degree panoramic view out over the Tokyo Bay area, including Rainbow Bridge, Tokyo Tower, Tokyo Skytree, and if you are lucky, on a clear day a snow-capped Mt. Fuji all in one place. The night view is a must-see. We wanted to share this with many visitors, so we extended our opening hours into the evening during the holiday period in 2019.



In October 2019, we launched our official Instagram account @fujitv_global where we share the charm of Odaiba and Fuji Television under the concept of "Cool & Artistic." As a TV station, we actively post high quality images and videos capturing gorgeous views and hilarious entertaining moments. So take a peek and follow us!

We also exhibit at overseas travel fairs, creating opportunities for direct contact with potential visitors. If you see us in your country, stop by and let's have fun together!

Awards & Honors

~Expanding our presence on the global stage~

Fuji Television actively participates in distinguished program awards around the globe in order to share and spread the excellence of our content to the world. Receiving an award is a high honor; it means our content is bestowed with worldwide recognition. This truly encourages our creators to work with a global mindset.

The Bronze Medal winners at the 2019 New York Festivals TV & Film Awards:

The Nonfiction: Mom, Why Did You Kill Dad? ~Revisiting the Past After 16 years~

(Produced by Yojiro Nishimura, Documentary and Specials Production)

Absolute Zero 3

(Produced by Naoto Inaba, Drama Production)

The winner of the ABU Perspective Award for TV at the 2019 ABU Prizes:

Dearest, Megumi -Last Battle against the Abductions to North Korea-

(Produced by Masahide Satake, Program Production)

ABU Prizes are the most esteemed awards in the Asia-Pacific region to honor the best radio, television and new media contents, in order to improve the education and cultural standards of people and to promote mutual understanding among countries. It was the first time that our program received an ABU award. And since the content was focused on a sensitive issue, the abduction of Japanese nationals by North Korea, this award meant a lot to us.



Fuji TV's laureates
2019 New York Festivals



With lead actors
2019 ABU Prizes, Perspective Award

Corporate Social Responsibility

~Towards A Better Tomorrow~

■ What will our earth be like in 2030?

As an active corporate citizen, Fuji Television is making a new drive to advance awareness of the Sustainable Development Goals (SDGs, the United Nations defined global priorities and aspirations for 2030). Since July 2018, we have been broadcasting a weekly 5-minute program on SDGs titled “*Future Runners.*” Each episode introduces how people are committed to the challenges solving many global issues, such as poverty, hunger, gender equality and climate change. These activities might be a small step, but definitely has the power to change the future. Also, in the same year, we signed the SDGs Media Compact to foster public dialogue and debate, and drive action on the SDGs as a media company.



Future Runners
You can watch the episodes
with English subtitles at
<https://www.fujitv.co.jp/futurerunners/>

■ For our children

Under the main theme “For the Smiles of Children Around the World,” Fuji Television and its 27 affiliated stations have continued to support disadvantaged children around the world through the FNS* Charity Campaign, in cooperation with



the Japan Committee for UNICEF (United Nations Children’s Fund) for over 40 years since 1974. We continue to broadcast related programs to raise awareness of the children’s hardships, along with charity fundraising year-round.

*FNS = Fuji Network System (28 stations throughout Japan)



*For the Smiles of Children
Around the World*
FNS Charity Campaign



■ For our environment

We continue to stress initiatives relating to community clean-up events, greening activities, energy and resource conservation efforts, as well as disaster management. Furthermore, Fuji Television supports The Grand Prix Prize for Global Environment Award, one of the most prestigious environmental awards sponsored by the Fujisankei Communications Group*, while striving toward the goal of realizing a rich, vigorous nation where the environment and economy are in harmony.

*Fujisankei Communications Group is Japan’s largest media conglomerate with Fuji Television at its core

Fuji Media Holdings

In 2008, our group transitioned into a certified holdings company, with Fuji Television serving as the nucleus and Fuji Media Holdings as the parent company, in order to expedite the decision-making process in management and to enhance the mobility of business enforcements. Fuji Television will continue to serve as the operating company and the nucleus of the group, striving for the growth of broadcasting and related businesses.

The Fuji Media Holdings Group comprises of three segments centered on the broadcasting business: "Media & Content," "Urban Development, Hotels & Resorts," and "Others." The scope of operations also includes a broad range of businesses conducted in collaboration with companies of the Fujisankei Communications Group and other affiliated companies, as well as a social contribution program for culture and art.

Media & Content

This segment is centered on terrestrial television broadcasting, with a broad range of businesses including satellite broadcasting, radio broadcasting, streaming platforms, content production, games, music, advertising, publishing, and direct marketing.

Urban Development, Hotels & Resorts

This segment includes office building development, leasing, and management, operation of commercial facilities and restaurants, as well as apartment sales and leasing. It also includes a tourism resort business that operates hotels and marine leisure facilities.

Others

This segment encompasses varied businesses, from IT system architecture and human resources businesses, to market research on media and lifestyles, overseas business development, and new business cultivation.

FUJI MEDIA HOLDINGS, INC.

Affiliates

Sankei Shimbun Co., Ltd.

Fujiland Inc.

Nihon Eiga Broadcasting Corp.

Major Subsidiaries

Media & Content

Fuji Television Network, Inc.

Fuji Satellite Broadcasting, Inc.

Nippon Broadcasting System, Inc.

Sendai Television Incorporated

Kyodo Television, Ltd.

Fuji Creative Corporation

Fuji Art, Inc.

Fuji Media Technology, Inc.

NEXTEP TV Workshop Co., Ltd.

Pony Canyon Inc.

Fujipacific Music Inc.

Dinos Cecile Co., Ltd.

Quaras Inc.

Fusosha Publishing Inc.

Urban Development, Hotels & Resorts

The Sankei Building Co., Ltd

GRANVISTA Hotels & Resorts Co., Ltd.

Sankei Building Asset Management Co., Ltd.

Others

Fujimic, Inc.

Fuji Career Design Inc.

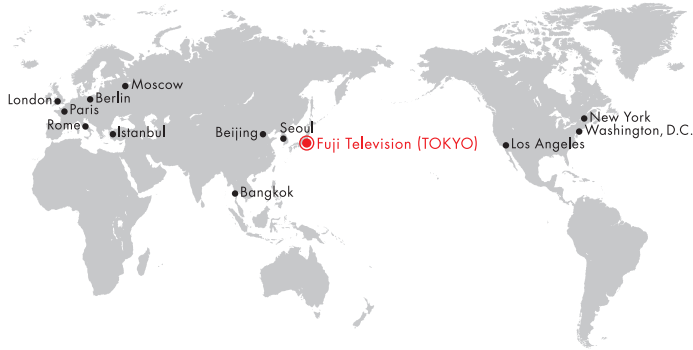
Fujisankei Communications International, Inc.

Consolidated Results (April 1, 2018 to March 31, 2019)

*Net Sales	¥ 669,230 million
*Operating Income	¥ 34,709 million
*Ordinary Income	¥ 41,975 million
*Net income attributable to owners of the parent	¥ 23,627 million

International Presence

With overseas offices in 12 locations around the globe, Fuji Television melds unparalleled Japanese market access and research capabilities with universally creative sensibilities and production experience. By consistently delivering fresh and innovative programming and events, we connect with viewers domestically as well as internationally to define Japanese culture.



Our Business Units

- Digital Media Strategy Headquarters
- Executive Office
- TV Code Affairs Office
- Special Zone Planning Office
- General Affairs Department
- Human Resources Department
- Corporate Planning Department
- Programming and Production Department
- General Business Department
- Public Relations Department
- Art Design Department
- News Department
- Infotainment and Documentary Department
- Sports Department
- News Infrastructure Office
- International Department
- Sales Department
- Affiliate Relations Department
- Treasury and Finance Department
- Technical Department

Corporate Data

Company Name : Fuji Television Network, Inc.
Inauguration of Service : March 1, 1959
Representatives : Chairman and CEO Masaki Miyauchi
: President and COO Ryunosuke Endo
Capital : 8.8 billion yen
Number of Employees : 1,328 (as of December 1, 2019)

Offices / Studio

Head Office : 2-4-8 Daiba, Minato-ku, Tokyo, 137-8088
main number : +81-3-5500-8888
fax : +81-3-5500-8027
(International Department)
DiverCity Tokyo Office : 1-1-20 Aomi, Koto-ku, Tokyo, 135-0064
Wangan Studio : 2-3-23 Aomi, Koto-ku, Tokyo, 135-0064
Kansai Branch : 2-4-9 Breeze Tower 10F, Umeda, Kita-ku, Osaka, 530-0001
Nagoya Branch : 1-14-25 Telepia 13F, Higashi-Sakura, Higashi-ku, Nagoya, 461-0005

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as of Jan. 2020