

## Television Content Exports as a Key to Success of the “Cool Japan” Initiative<sup>1</sup>

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### Abstract

Japanese modern culture and way of life are internationally recognized as “cool” (“kakko-ii”). Japanese animation, music like “J-pop” and publications such as comics (“manga”) have deep-rooted fans globally, and Japanese fashion is popular among young people overseas who feel it is “cute” (“kawaii”). The “Cool Japan” Initiative is the official support scheme to introduce “Cool Japan”, the attractiveness of Japanese modern culture and way of life, worldwide. And it is expected that Japanese television content exports will be one of the effective means to demonstrate “Cool Japan” globally.

This research report starts with an explanation of the current state of Japanese television content exports, and provides a comparison of television content exports between Japan and Korea, where the latter became phenomenally popular in Japan in the mid-2000s. Then, it considers what is needed now for Japanese television content exports as a key to success of the “Cool Japan” Initiative. Furthermore, in order to draw up mid-term and long-term strategies for promoting Japanese television content exports, it also examines the creative industry initiatives in the UK, where television content exports have nearly doubled from 2004 to 2010. Lastly, the report discusses the problems and prospects of Japanese television content exports in the context of the “Cool Japan” Initiative as a Japanese national strategy, while touching on the Ultra-High Definition TV (4K/8K) Initiatives.

**Keywords:** Television Content, Television Programs, Exports, Cool Japan, Creative Industries

### 1. Introduction

The purpose of this research report is to consider the promotion of Japanese television content exports as a key to success of the “Cool Japan” Initiative. “Cool Japan”, the catchphrase of the initiative, is used based on the international reputation of Japanese modern culture and way of life as “cool” (“kakko-ii”). Japanese animation, music like “J-pop” and publications such as comics (“manga”) have deep-rooted fans globally, and Japanese fashion is popular among young people overseas who feel it is “cute” (“kawaii”). In the past decades, car and electronic goods have been the typical Japanese exported products, and they are appreciated globally for their high performance. Nowadays, Japanese products and services that display the tastes of Japanese modern culture and way of life are becoming popular in the global marketplace.

The “Cool Japan” Initiative is the official scheme to support these kinds of export products and services. In other words, the “Cool Japan” Initiative is the effort to introduce the “coolness” of Japanese modern culture and way of life in the form of fashion, food, living space, tourism, local specialties, pop culture, music, publications and visual works etc. all over the world. In this context, it is critical for the

<sup>1</sup> This research report is a summary of the keynote speech at the 4<sup>th</sup> International Workshop on Image Electronics and Visual Computing “IEVC 2014” held by IEEEJ, Image Electronics and Engineers of Japan, in October 2014.

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success of the initiative to establish the means to demonstrate Japanese “coolness” globally. I think a key to success of the initiative is Japanese television content exports<sup>3</sup>.

This research report has five parts. It starts with an explanation of the current state of Japanese television content exports, and provides a comparison of television content exports<sup>4</sup> between Japan and Korea, where the latter became phenomenally popular in Japan in the mid-2000s. Then, it considers what is needed now for Japanese television content exports as a key to success of the “Cool Japan” Initiative. Furthermore, in order to draw up mid-term and long-term strategies for promoting Japanese television content exports, it also examines the creative industry initiatives in the UK, where television content exports have nearly doubled from 2004 to 2010. Lastly, the report discusses the problems and prospects of Japanese television content exports in the context of the “Cool Japan” Initiative as a Japanese national strategy, while touching on the Ultra-High Definition TV (4K/8K) Initiatives.

## **2. The Current State of Japanese Television Content Exports**

### **2.1 Diversification of Television Content Exports**

The main and traditional way of television content exports has been the sales of right to re-broadcast television programs to foreign broadcasting companies<sup>5</sup>. However, as the number of exporting countries and areas grew, it became necessary for exporters to develop different kinds of exports that better suited the culture and life-styles of the countries or areas receiving the television content. Sometimes the original television content itself may need to be modified in line with the conditions and requirements of the countries and areas exported to, before the international sale can be made. Format sales and remake rights are included as relatively new revenue streams for television content exporters. These were initially progressive, small and experimental but now have become established as important sales methods for exporting television content. In addition, sales of merchandising rights, videogram distribution rights and online distribution rights have also become important associated sales activities.

### **2.2 Revenue Items of Television Content Exports**

Japanese television content export value consists of the total sum of the revenue generated from sales of rights to re-broadcast programs and the revenue generated from associated activities which include sales of merchandising rights, videogram distribution rights, format, remake rights, and online distribution rights etc.

Following is an explanation of each revenue item of television content exports adopted in our survey. Sales of the right to re-broadcast programs are the sales of the rights to broadcast finished television programs on third-party broadcasters’ air time. Exported programs are broadcast in other countries or areas after the localization of these programs by means such as subtitling or dubbing. Sales of merchandising rights are the sales of the rights to license, manufacture and distribute merchandise of

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<sup>3</sup> It is thought that one of the other means for the success of the Initiative is to establish PR centers around the world.

<sup>4</sup> Broadcasting time and export volume etc. are also criteria to evaluate television content exports. However I think export value is a more objective and appropriate index than others at this time.

<sup>5</sup> Television programs need to adapt to each linguistic area for traditional sales of the right to re-broadcast them. In order to solve the problem, television programs are subtitled or dubbed.

animation programs' characters etc. Sales of the goods themselves are excluded from this category. Sales of videogram distribution rights are the sales of rights to distribute videograms of television programs in importing countries and areas. Videogram distribution rights are also known as "video packaging rights". Sales of the videograms themselves are also excluded from these cases. Format sales are the sales of concepts of original television programs such as Business show, Game Show, Talent Show etc. Sales of remake rights are the sales of the rights to remake original television programs such as Drama. Third party broadcasters in importing countries and areas purchase these rights and produce and broadcast new television programs based on the originals using local material and actors/actresses. Sales of online distribution rights are the sales of rights to localize television content and distribute the content online to third party online distributors or platforms. Other kinds of sales include the sales of rights to use footage material in existing television programs, and this kind of sales is also becoming popular.

### **3. Comparison of Television Content Exports between Japan and Korea<sup>6</sup>**

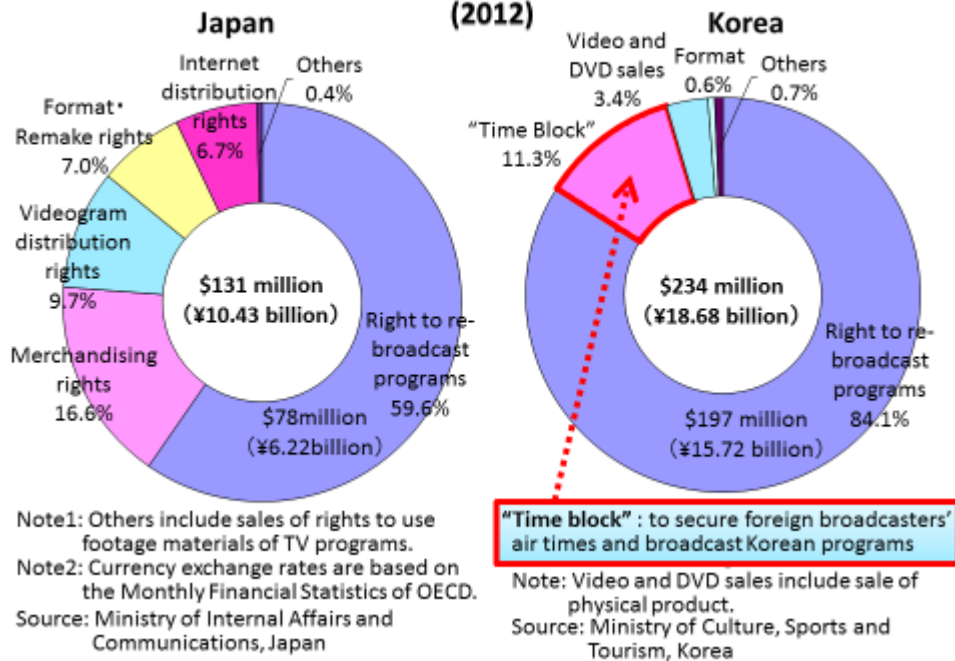
#### **3.1 Comparison Based on the Latest Data (2012)**

The Japanese government annually publishes the Japanese television content export value. The Ministry of Internal Affairs and Communications of Japan (MIC) handles this survey. Until FY2011, the only revenue item surveyed was international sales of the right to re-broadcast programs. However since FY2012, MIC have started to figure out the total revenue from the international sales of the right to re-broadcast programs and associated activities including the sales of merchandising rights, videogram distribution rights, format, remake rights and online distribution rights etc. MIC expanded the scope of the research in order to reflect the diversification of international sales methods in recent years. According to MIC, the Japanese television content export value in FY2012 was 131 million US dollars. The sales of right to re-broadcast programs accounted for 60% of the export value. And the sales of associated activities including the sales of merchandising rights, videogram distribution rights, format, remake rights and online distribution rights etc. accounted for 40% of the export value.

On the other hand, according to the Korean government, the Korean television contents export value in 2012 was 234 million US dollars. The international sales value of right to re-broadcast programs was about 197 million US dollars and accounted for 85% of the export value. "Format" accounted for 0.6% and "Video and DVD" for 3.4% of the export value. It's not certain whether the latter category consists only of sales of rights to distribute videograms or also sales of packaged video products. "Video and DVD" represented the sales value by Korean domestic production companies that directly sold videograms to foreign distributors. In the revenue sources of Korean television content export value, the category "Time Block" was included and it accounted for 11.3% of the export value. The Korean government explains "Time Block" as the means "to secure foreign broadcasters' air times and broadcast Korean programs using them".

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<sup>6</sup> In this research report, currency exchange rates are based on the Monthly Financial Statistics of OECD.

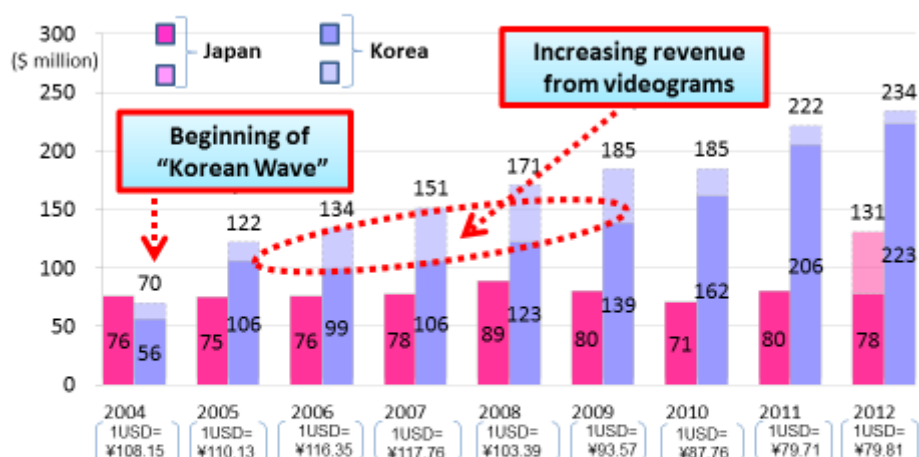
**Figure 1: Sales Share of the TV Content Export Value by Revenue Item (2012)**

### 3.2 Year-to-Year Comparison Based on the Data Since 2004

From FY2004 to FY2011, the official statistical data on the Japanese television content export value consisted of only revenue from the international sales of right to re-broadcast programs. According to the surveys, the sales value of right to re-broadcast programs didn't increase significantly for 8 years from FY2004 to FY2012. There may be two reasons for this stagnation of the sales of rights to re-broadcast Japanese programs indicated. One of the factors was an impact of exchange rate fluctuations. Another reason is the effect of the growing diversification of television content exports. As to Japanese television content exports in FY2012, the share of sales of right to re-broadcast programs was almost 60% and the share of sales of associated activities was almost 40%. Taking the diversification in account, we may infer that the sales ratio of the former decreased and the latter increased in the last decade.

On the other hand, the Korean television content export value had significantly increased from 70 million US dollars in 2004 to 234 million US dollars in 2012, trebling in the last decade. What seems very interesting for me however is that between 2006 and 2009, the proportion of revenue from other than right to re-broadcast programs was relatively larger than other years. We could understand this as attributed to the increase of "Video and DVD" sales. Particularly in Japan, we have experienced a Korean content boom which is called "Korean Wave" ("Han-Ryu" in Japanese) since 2003, and the peak of this boom was between 2006 to 2009. Therefore we could think this boom in Japan had a huge impact on the increase trends in Korean television content exports for the period.

**Figure 2: Year-to-Year Comparison Based on the Data since 2004**



Note1: Deep colors on the graph show total revenue from right to re-broadcast programs.

Note2: Light colors on the graph show revenues from associated activities such as merchandising rights, videogram distribution rights, format, remake rights and online distribution rights.

Note3: Currency exchange rates are based on the Monthly Financial Statistics of OECD.

Source: Ministry of Internal Affairs and Communications, Japan

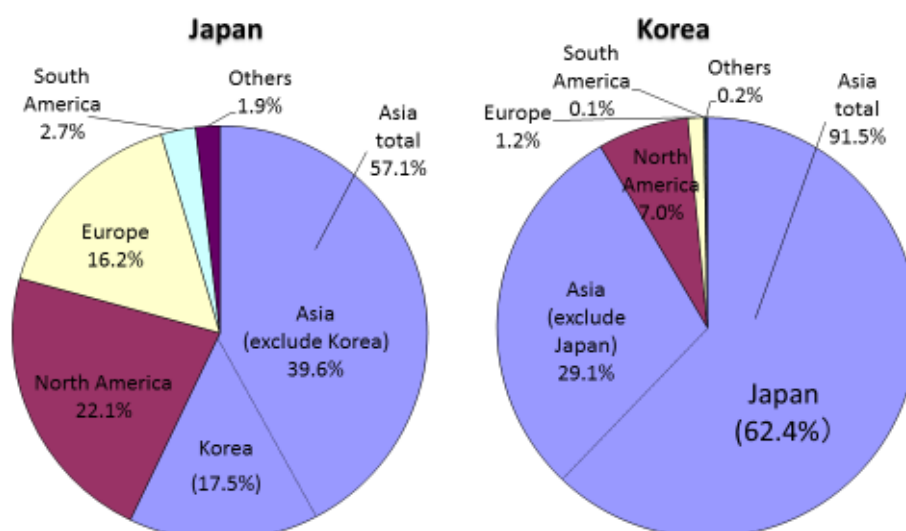
Korea Communications Commission and Ministry of Culture, Sports and Tourism, Korea

### 3.3 Comparison of Export Destinations of the Right to Re Broadcast Programs<sup>7</sup>

The export destinations of right to re-broadcast Japanese programs in FY2012 are Asia: 57.1%, North America: 22.1% and Europe: 16.2%. The percentage for Korea was 17.5% of the total amount.

On the other hand, the export destinations of right to re-broadcast Korean programs in 2012 are Asia: 91.5%, North America: 7.0% and Europe: 1.2%. Japan dominated with 62.4% of the total amount.

**Figure 3: Sales Share of Right to Re-broadcast Programs by Export Destination (2012)**



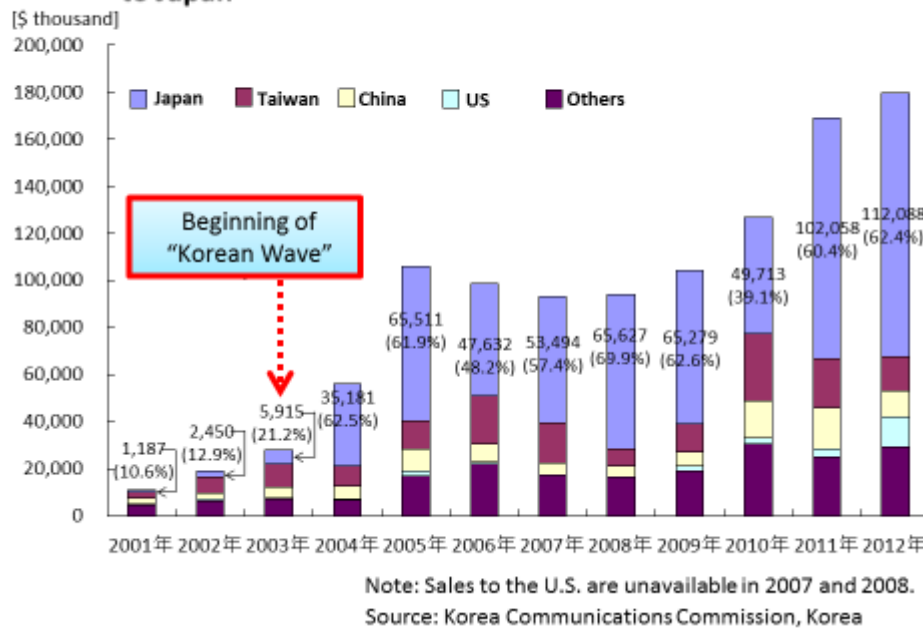
Source: Ministry of Internal Affairs and Communications, Japan

Source: Ministry of Culture, Sports and Tourism, Korea

<sup>7</sup> In this section, sales of the right to re-broadcast Korean programs are the sales of broadcast companies excluding production companies.

Let's look at the historical trends in export destinations of right to re-broadcast Korean programs. In 2003, Taiwan was the biggest export market for Korea. Japan accounted for only 21.2% of export value using right to re-broadcast Korean programs at that time. But after 2004, Japan accounted for over 60% of total revenue in most years. Consequently, I would say the “Korean Wave” in Japan was one of the main factors of the rapid increase of the Korean television program export value.

**Figure 4: Historical Trend in Export Value of “Korean Wave” TV Content to Japan**



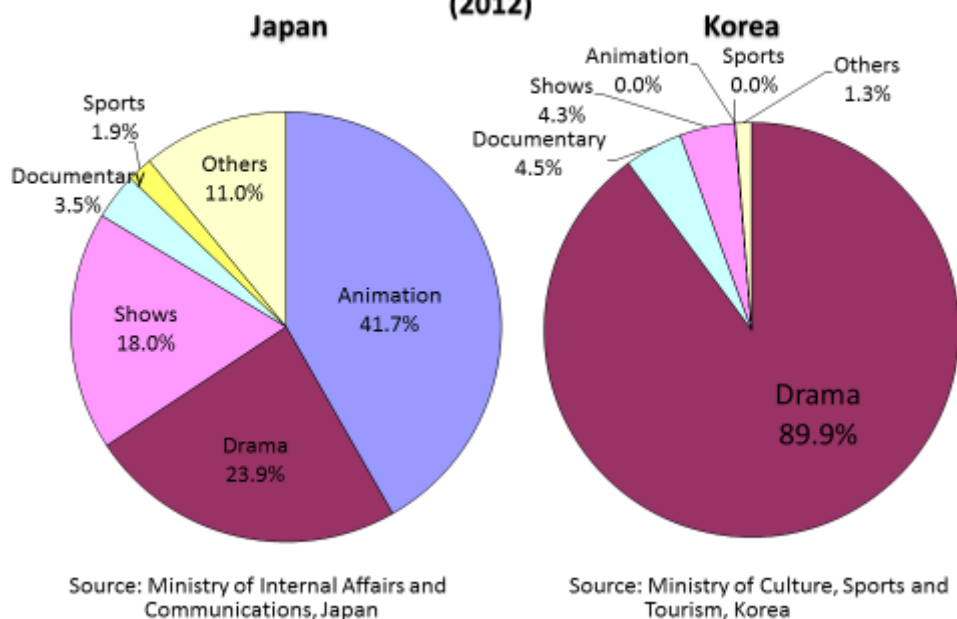
### 3.4 Comparison of Genres between Japan and Korea<sup>8</sup>

Next, I'd like to move on to a comparison of genres in export of right to re-broadcast programs between Japan and Korea. At first, in Japan, the percentages of the genres accounting for sales amounts in FY2012 are Animation: 41.7%, Drama: 23.9%, Shows: 18.0%, Documentary: 3.5%, Sports: 1.9% and Others: 11.0%. It consists of several kinds of genres centered on Animation.

On the other hand, in Korea, Drama consisted mostly of the export value. The percentage was 89.9% in 2012. The rest are as follows: Documentary: 4.5%, Shows: 4.3%, Animation and Sports: 0.0% and Others: 1.3%. Here we can see the historical trends of export value using right to re-broadcast Korean dramas. The percentage of Drama was 71.5% in 2001, 80.2% in 2002 and 91.4% in 2003. Since 2004 when the “Korean Wave” sparked in Japan, the percentage of Drama has remained around 90%.

<sup>8</sup> See *supra* note 7.

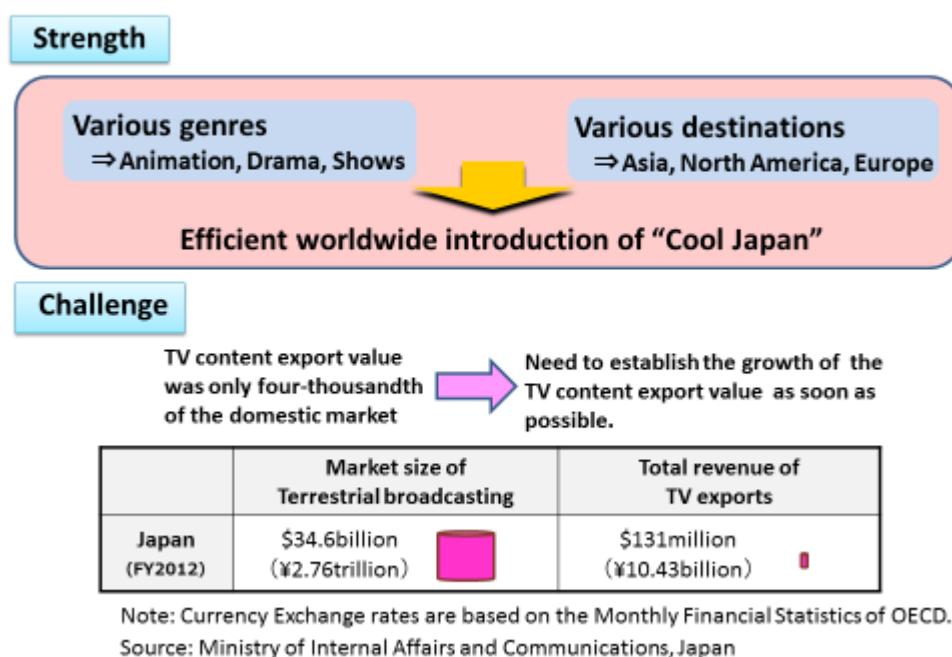
**Figure 5: Sales of Right to Re-broadcast Programs by Genre (2012)**



### 3.5 Strength of Japanese Television Content Exports

I've just compared Japan and Korea and found that Japan exported a wide range of genres of television content to a wide range of export destinations. I think this is one of the strengths of Japanese television content exports in contrast to Korean television content exports. Drama as a genre accounted for 90% of Korean television export value and Korean television content exports depended on the Japanese market which accounted for 60% of Korean television content export value. However the Japanese television content export value has remained small compared with the Japanese domestic television content market size. In FY2012, even though the Japanese domestic terrestrial television content market size was 34 billion 700 million US dollars, the Japanese television content export value was 131 million US dollars which was only four-thousandths of the former.

Japanese television content has a variety of genres for exports. So I think this makes it possible to introduce the attractiveness of Japan to the world from various angles. For example, people abroad can feel Japanese modern culture and way of life through watching animation and dramas. And various types of television shows can introduce various details of Japanese fashion, food, living space, tourism, local specialties, pop culture, music, publications and visual works to the world. In addition, maintaining a wide range of television content export destinations could enable the worldwide introduction of "Cool Japan". Therefore early realization and sustainment of the growth of Japanese television content exports is a key to success of the "Cool Japan" Initiative.

**Figure 6: Strength of Japanese TV Content Exports**

#### 4. “Cool Japan” to the Global Marketplace

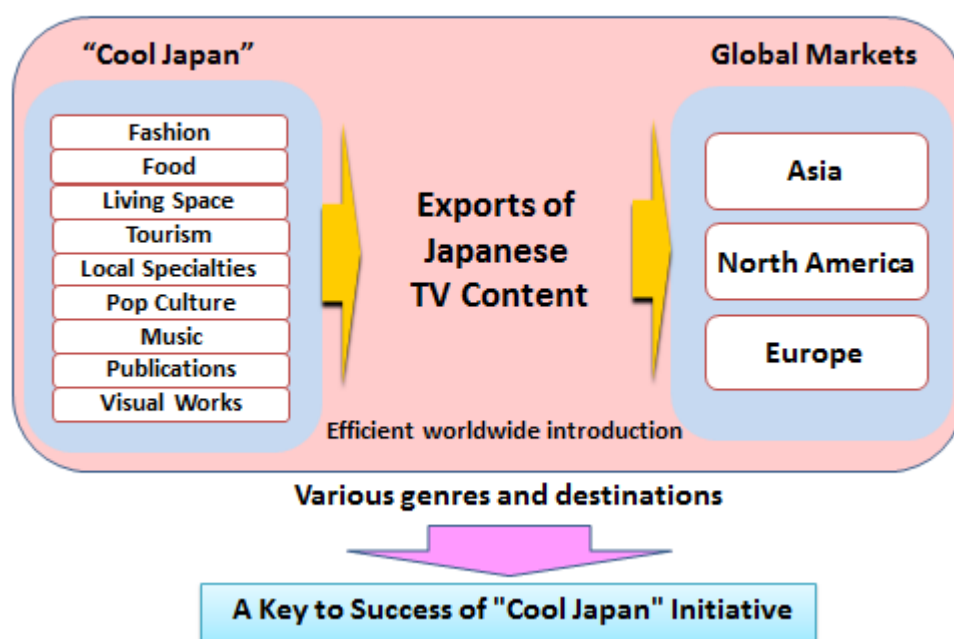
##### 4.1 The Contribution of Television Content to the “Cool Japan” Initiative

Japanese modern culture and way of life are internationally recognized as “cool” (“kakko-i”). Japanese animation, music like “J-pop” and publications such as comics (“manga”) have deep-rooted fans globally, and Japanese fashion is popular among young people overseas who feel it is “cute” (“kawaii”). The “Cool Japan” Initiative is the official support scheme to introduce “Cool Japan”, the attractiveness of Japanese modern culture and way of life worldwide.

And I expect that Japanese television content exports could be one of the effective means to demonstrate “Cool Japan” globally. Now exporting Japanese television content not only contributes to increasing the Japanese television industry’s revenue but also plays an important role to introduce Japanese “coolness” worldwide.



**Figure 7: The Contribution of TV Content to the "Cool Japan" Initiative**



#### 4.2 Government Support for Japanese Television Content Exports

For the purpose of introducing Japanese “coolness” worldwide, the Japanese government FY 2012 supplementary budget included three support measures related to Japanese television content exports as a part of the “Cool Japan” Initiative.

The first was the support for localization of Japanese visual content. It was implemented as a joint project of MIC and the Ministry of Economy, Trade and Industry (METI) using a total budget of 119 million US dollars. This support project was for localization such as subtitling and translation of Japanese visual content including films, television programs, animation, e-comics and games etc.

The second was the support for promoting Japanese content exports. It was implemented by METI using a total budget of 75 million US dollars. Targets of the project were not only visual content like films and television programs but also music, publications and character goods etc.

The third was the support implemented by MIC using a budget of 19 million US dollars for international co-production of television programs under cooperation of Japanese broadcasting companies etc. and foreign broadcasting companies to produce programs together and broadcast them abroad. This support program was applied to the following four types of co-production which were co-production in the Asian region, co-production for developing markets in Europe and North America, co-production with global media companies and co-production contributing to vitalization in Japanese local areas.

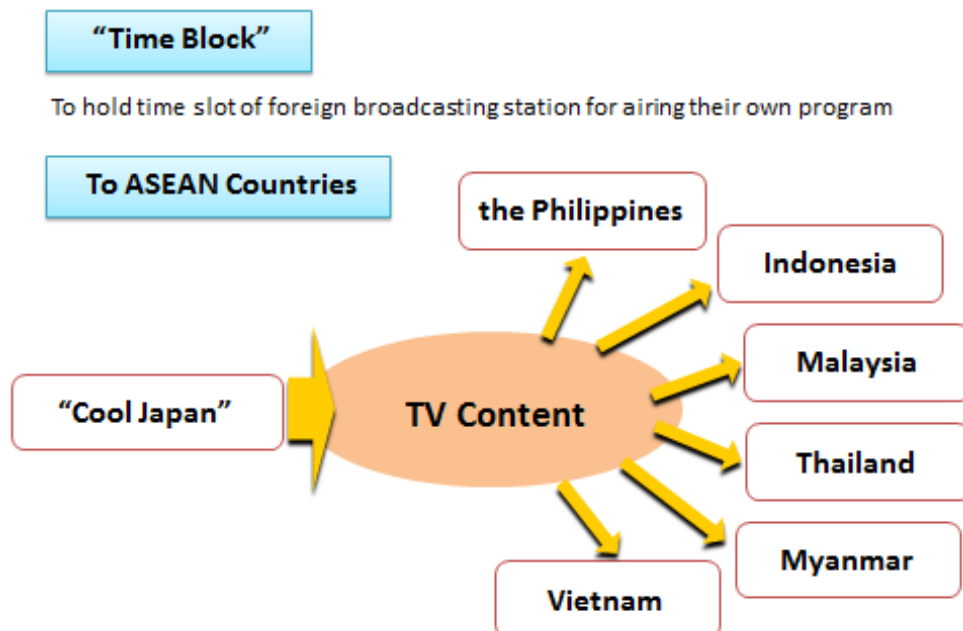
#### 4.3 “Cool Japan” to ASEAN Countries

In August 2013, the Broadcast Program Export Association of Japan (BEAJ) was founded by stakeholders such as Japanese broadcasting companies and trading companies. BEAJ is dedicated to

promoting content produced by Japanese broadcasters worldwide and Japanese culture as a whole, in cooperation with the Japanese government. BEAJ’s present initiatives include securing air time of ASEAN member countries’ terrestrial broadcasting companies etc. under the purpose of ensuring sustainable broadcast of Japanese television programs in these countries. Regarding this initiative, the Philippines, Indonesia, Malaysia and Thailand are recognized as high priority target countries and Myanmar and Vietnam are recognized as next important countries by BEAJ.

The method used for implementing this initiative is similar to “Time Block” which I mentioned above as an effective export method adopted by Korean exporters. Successful implementation of this BEAJ’s initiative will need to comprehend in detail television content demands in each country and each region in the ASEAN area.

**Figure 8: “Cool Japan” to ASEAN Countries**



#### 4.4 Necessity of Mid- and Long-Term Strategies

Government support measures for localizing, promoting Japanese television programs and international co-producing, and BEAJ’s initiative regarding “Time Block” are all related to short-term strategy for television content exports. These measures are supposed to have an effect on Japanese television content exports at a relatively early stage. However from the view point of increasing the Japanese television content export value continuously for a long period, it is still necessary to draw up mid-term and long-term strategies. In this context, it’s very important to examine precedents of successful growth of television content exports. For us, the precedent to examine here is the creative industries initiative in the UK which was once known as “Cool Britannia”<sup>9</sup>.

<sup>9</sup> According to the UK Department for Media, Culture and Sport (DCMS), creative industries include the following 13 categories: “Advertising”, “Architecture”, “Art and antiques markets”, “Crafts”, “Design”, “Designer fashion”,

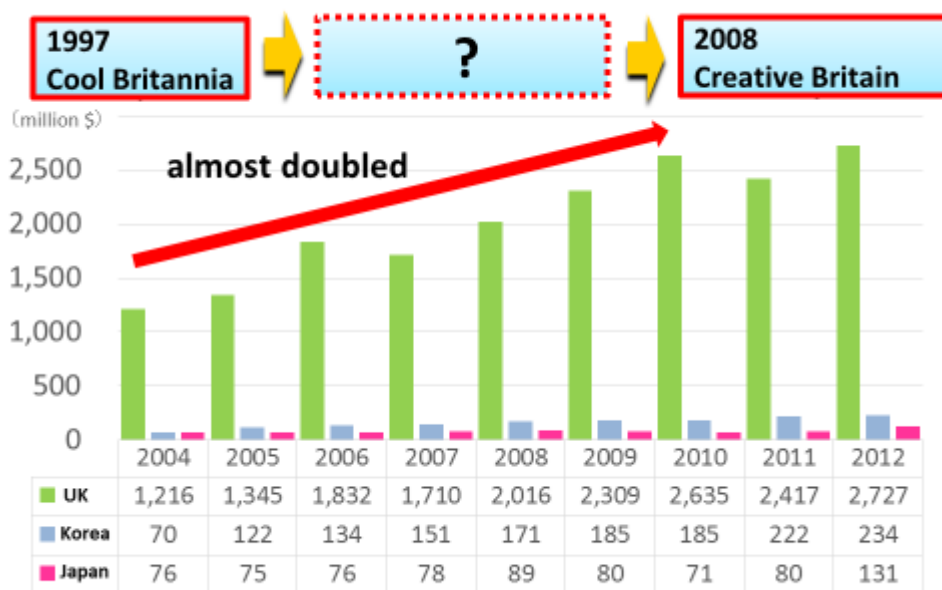
## 5. Examination of the Creative Industries Initiative in the UK

### 5.1 UK Television Content Export Value (2004 to 2012)

According to the UK Office for National Statistics (ONS), the UK television content export value in 2012 was 2 billion 727 million dollars which was over two times higher than in 2004 and 20 times higher than that of Japan in the same year.

The UK is of course one of the English-speaking countries and this characteristic of the UK could be a strong advantage in content exports. This advantage might be a reason for the difference between Japan, Korea and the UK, however it can't be a reason for this large and continuous growth in UK television content export value itself. Even if UK media companies purchased foreign production companies and export revenue of the latter were included in UK export value, increase in UK television content export value caused by the takeovers would be only temporary. UK media companies' acquisition of foreign production companies also can't be a reason for continuous growth in UK television content export value. The reason must lie elsewhere.

Figure 9: UK TV Content Export Value (2004 to 2012)



Note: Currency exchange rates are based on the Monthly Financial Statistics of OECD.  
Source: Office for National Statistics, *International Trade in Services*, the UK

### 5.2 “Cool Britannia” and the Creative Industries Initiative in the UK

Tony Blair's Labour government established in 1997 set out the Creative Industries Task Force in order to strengthen the UK economy through promoting economic growth of industries including the television program production sector. This initiative was said to be implemented under the influence of a policy report published by an independent think tank and the report mentioned UK's strength using the word “Cool Britannia” for the first time.

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“Film and video”, “Interactive leisure software”, “Music”, “Performing arts” “Publishing”, “Software and computer services” and “Television and radio”.

The period of Blair's Labour government coincided with a period of significant growth in UK television content export value as this graph shows. Therefore we may think that, with the catch phrase “Cool Britannia”, the UK government creative industry initiative fostered the growth of UK television content exports.

### 5.3 “Creative Britain”

However there also exist skeptical views on this evaluation of the initiative. According to one of these, the first comprehensive commitment package for promoting the industries by the Labour government was introduced in the policy report “Creative Britain” published in 2008; the previous government initiatives relating to the industries were without a comprehensive budget for supporting the industries; the catch phrase “Cool Britannia” was actually no more than a buzz word at that time.

Therefore we can't easily identify that the implementation of the creative industries initiative with the catch phrase “Cool Britannia” was a direct cause of the UK television content export growth. And the comprehensive commitment package introduced in 2008 can't be a cause of the growth in previous years. Further considerations are needed to identify more decisive factors for the growth.

### 5.4 Regulatory Reform Promoting UK Television Content Exports

Here, what I'd like to pay attention to as this cause is regulatory change in the UK. In December 2012, the UK Department of Culture, Media and Sport (DCMS) presented its view about the factor of growth as follows:

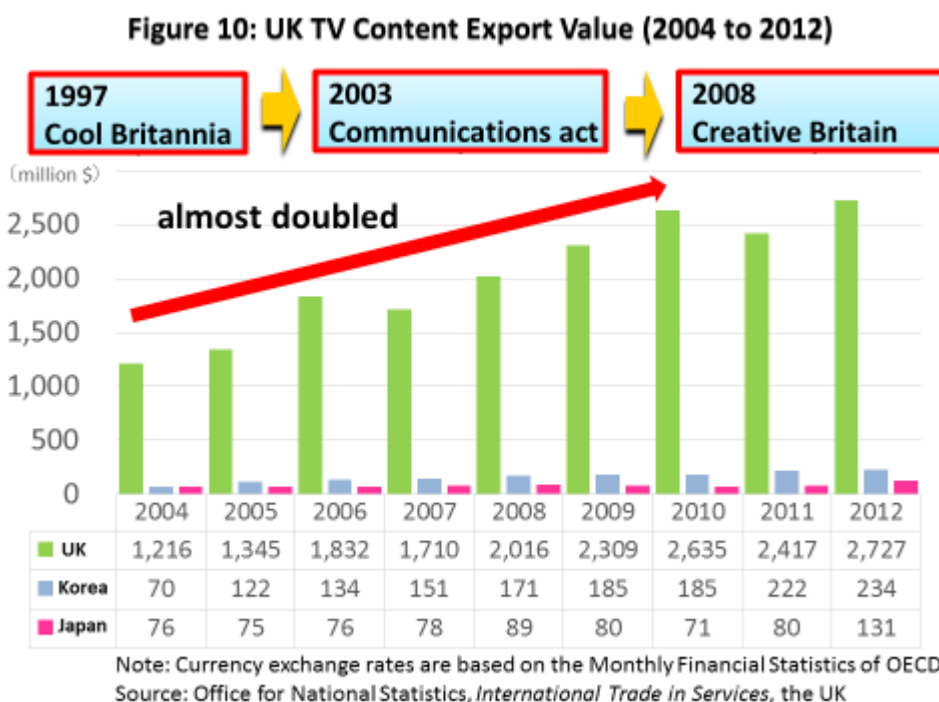
“Will the increasing number of platforms create opportunities for content creators in the UK who can take advantage of new markets and audiences? The independent production sector is a great UK success story and plays an important role in the quality and diversity of UK television content as well as contributing to the UK export market. The turnover of UK independent producers (“the indies”) has increased at least 40 per cent in the last decade and the sector now contributes £4.3 billion (6.9 billion US dollars) to UK GVA. This has been largely attributed to the combination of production quotas and more significantly the 2003 Codes of Practice on rights ownership between broadcasters and independent producers (“Terms of Trade”).”

The production quota was introduced by the Broadcasting Act 1990. The Act mandated public service broadcasters to commission at least 25 per cent of their output from independent production companies. This requirement played an important role in development of UK independent production companies in the 1990s.

More important for the growth of UK television content exports however was that the Communications Act 2003 justified regulatory intervention on commissioning agreement between broadcasting companies and independent production companies. This enabled independent production companies to retain rights to television programs commissioned by broadcasting companies. Then this regulatory change caused an increase in business and financing opportunities of independent production companies and also caused an increase in their own export revenue. Regulatory change introduced by the Communications Act 2003 might also be one of the main factors that caused the growth. It is very

interesting because in this case, an introduction not of direct budget allocations, but of indirect measures providing incentives for supporting the industry facilitated economic growth.

The UK government commenced the initiative to support the creative industries with the catch phrase “Cool Britannia”, then enforced regulatory reform by the Communications Act 2003 and published the policy report “Creative Britain” to allocate a comprehensive budget to the industries. I don’t think that only one of these measures was the decisive factor causing the increase of the UK television content exports, but these continuous policy developments from various angles could have helped the rapid growth of the UK television content export value.



## 6. The “Cool Japan” Initiative and the Ultra-High Definition TV (4K/8K) Initiatives

### 6.1 Toward the Goal of the “Cool Japan” Initiative

What is needed for Japanese television content exports now is policy development in focusing on mid-term and long-term. A key to success of the “Cool Japan” Initiative is to implement timely and harmonious policy development between “financial supports” which are expected to have an immediate effect and “regulatory reforms” which are expected to provide sustainable efficiency. The “Cool Japan” Initiative is government support measures to introduce the attractiveness of Japanese modern culture and way of life in the form of fashion, food, living space, tourism, local specialties, pop culture, music, publications and visual works and so on worldwide. It is crucial for successful implementation of the initiative to ensure the means to introduce Japanese “coolness” globally. In this context, one of the best means for the initiative could be Japanese television content exports. Exporting Japanese television content not only contributes for increasing Japanese television industry’s revenue but also plays an important role to introduce Japanese “coolness” worldwide.







Growth in Japanese television content exports could have an economic impact on a variety of Japanese industry sectors. It is said that this will cause an economic ripple effect, which is estimated to be approximately 5 billion US dollars. However, the most important aspect is the expectation that the value created by the “Cool Japan” Initiative will be widely redistributed to the global marketplace. In order to realize this virtuous cycle, policy development and implementation are needed from the point of view of, not only the short-term strategy, but also of the mid-term and long-term strategies. This means that, while the short-term strategy supports measures, such as budget allocation and tax relief for target industry, it is also important to consider the structural reform of legal and regulatory frameworks, which includes the reform of legal framework for the ownership of television content rights.

## **6.2 The Ultra-High Definition TV (4K/8K) Initiatives**

Now, I would like to mention another policy initiative, which must be developed from the viewpoint of mid-term and long-term strategies. This is a policy initiative, which focuses on the practical applications of the Ultra-High Definition TV (4K/8K) technology. The initiative has a close relationship with the “Cool Japan” Initiative. In Japan, the digitalization of broadcasting has been completed with advanced infrastructure developed for high-definition broadcasting and interactive services. The time has come to proceed to the next stage, in spreading new digital broadcasting using the Ultra-High Definition TV (4K/8K) technology.

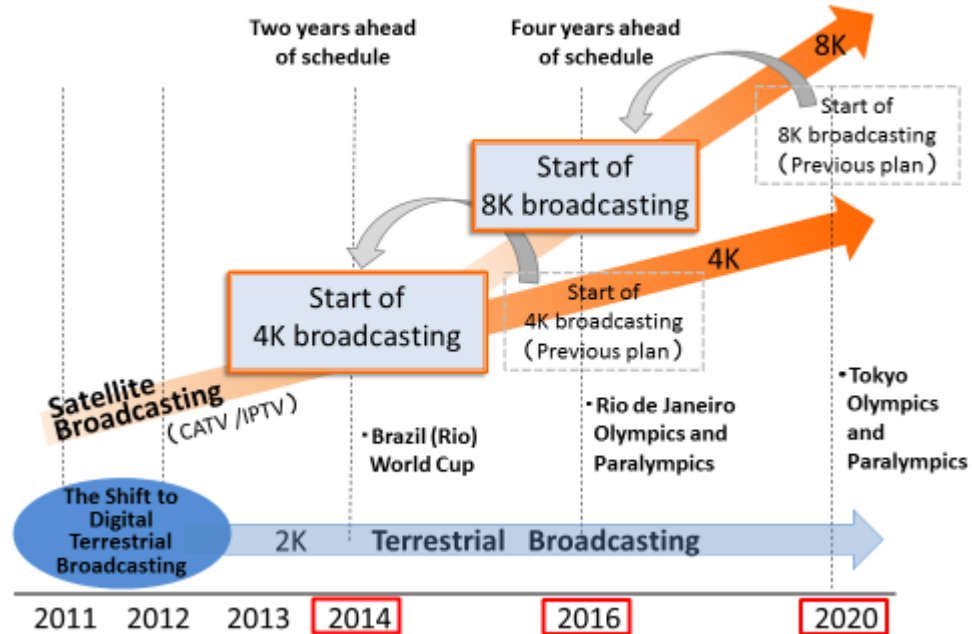
The definition of 4K means there are four times as many pixels than the present hi-vision, 2K version, which is about 2 million pixels. 8K has 16 times more pixels than the current version. The Ultra-High Definition TV (4K/8K) technology can be used, not only for broadcasting, but also for digital cinema and digital signage. This would lead to exports of relevant equipment and content production know-how. In Japan, with its advanced technology, we aim to introduce the early practical applications and spread of Ultra-High Definition TV (4K/8K) technology. This will enhance the competitiveness of Japanese industries in fields related to broadcasting. Furthermore, this will increase Japanese technology and product exports. This will also increase people’s interest in Japanese modern culture and way of life worldwide. Therefore, it is reasonable to say that the promotion of the Ultra-High Definition TV (4K/8K) Initiatives is one of the keys to success for the “Cool Japan” Initiative.

**Figure 11: The Ultra-High Definition TV (4K/8K)**

	Resolution	Display size (presumed)	Practical situation
<b>2K</b>	 <p>About 2 million pixels  <math>1,920 \times 1,080</math>  <math>= 2,073,600</math></p>	32 inches, 	TV (HDTV broadcasting, e.g., digital terrestrial TV broadcasting)
<b>4K</b>	<p>4 × (4K ← 2K)</p>  <p>About 8 million pixels  <math>3,840 \times 2,160</math>  <math>= 8,294,400</math></p>	50 inches, etc. 	Movie (Digital production and distribution)
<b>8K</b>	<p>16 × (8K ← 2K)</p>  <p>About 33 million pixels  <math>7,680 \times 4,320</math>  <math>= 33,177,600</math></p>	85 inches, etc. 	Experimental stage

### 6.3 Roadmap for Ultra-High Definition TV (4K/8K)

According to the Ministry of Internal Affairs and Communications, the ministry has developed a roadmap for introducing Ultra-High Definition TV (4K/8K). Japan had launched its 4K test broadcasting in 2014, when Brazil held the World Cup soccer tournament. In 2016, Japan will start its 8K test broadcasting, when Brazil will host the Olympics in Rio de Janeiro. The Ultra-High Definition TV (4K/8K) Initiatives are on course to meet their objectives. In June 2014, 4K test broadcasting was launched via satellite broadcasting. Sport programs including baseball, golf and figure skating, as well as films including “Godzilla”, many dramas, travelogue programs, concert programs and so on, are now available for broadcast. With a dedicated tuner, viewers can watch pilot television programs for free. If you have an opportunity to visit Japan, it is possible to watch television on 4K test broadcasting. Further targets for the Ultra-High Definition TV (4K/8K) Initiatives includes the launch of 8K test broadcasting in 2016, when Brazil will host the Olympics in Rio de Janeiro, and the launch of 8K commercial broadcasting in 2020, when Japan will host the Tokyo Olympics.

**Figure 12: Roadmap for Ultra-High Definition TV (4K/8K)**

## 7. Conclusion

There is no guarantee that the “Cool Japan” Initiative will have a great effect, however much “Cool Japan” such as fashion, food, living space, tourism, local specialties, pop culture, music, publications and visual works are introduced to the world. In order to deliver “Cool Japan” appropriately worldwide, an approach using television content with high-definition, optical depth and reality is needed; now is the time to deploy Japanese advanced technology for this initiative.

The purpose of the “Cool Japan” Initiative is to introduce Japanese attractiveness worldwide and a key to success of the initiative is Japanese television content exports. In the end, I sincerely hope the value created by the “Cool Japan” Initiative will be widely circulated throughout the global marketplace.

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