



TV TOKYO Holdings Corporation

Q2 Financial Results Briefing for the Fiscal Year Ending March 2024

November 14, 2023

Event Summary

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[Venue Size]		
[Participants]		
[Number of Speakers]	3	
	Ichiro Ishikawa	CEO, President
	Hiroshi Yoshitsugu	Managing Director
	Takeshi Kozawa	Managing Director

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Presentation

Kozawa: Thank you very much for joining us today at the TV TOKYO Holdings Corporation's presentation of the financial results for Q2 of the fiscal year ending March 31, 2024.

I would like to introduce our participants. Ichiro Ishikawa, President and CEO of TV TOKYO Holdings.

Ishikawa: Thank you.

Kozawa: Hiroshi Yoshitsugu, Managing Director. I am Takeshi Kozawa, Managing Director, and I will be facilitating today's session. Thank you.

First, Mr. Yoshitsugu, Managing Director, will provide an overview of the financial results for Q2 of the fiscal year ending March 31, 2024. Let us begin.

Yoshitsugu: Thank you. My name is Yoshitsugu, Managing Director. Thank you for your time today.

決算サマリー

2024年3月期 第2四半期 累計期間 連結業績

(百万円)

	累計期間 (4~9月)			
	23年3月期 第2四半期	24年3月期 第2四半期	前年同期比	
			増減額	増減率
連結売上高	71,320	70,957	△ 362	△ 0.5%
連結営業利益	4,737	2,747	△ 1,990	△ 42.0%
連結経常利益	4,939	3,304	△ 1,634	△ 33.1%
親会社株主に帰属 する四半期純利益	3,292	2,982	△ 309	△ 9.4%

営業利益は42%減
政策保有株式売却で
純利益は9%減

I will now present a summary of the H1 results for the fiscal year ending March 31, 2024.

This is just a rough explanation, but I would like to take time to answer a number of questions.

First of all, as you know, during H1 of this fiscal year, earnings in the broadcasting business fell sharply due to sluggish growth in the advertising market and a decline in viewer ratings, which were affected by a drop in PT not only for our company but also for all TV stations.

On the other hand, revenues from the so-called rights business, or the animation and streaming business, derived from the secondary use of TV TOKYO's content, continued to be strong.

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However, even after subtracting these items, consolidated net sales fell slightly short of the previous year's level, down 0.5% to JPY70,957 million.

In this difficult situation, we have been making efforts to reduce unnecessary and non-urgent expenses in order to somehow secure profits.

However, since the previous year's performance was the best ever, the current year's performance-linked bonuses for employees were inflated. Also, there was an increase in personnel expenses, and with these in the background, consolidated operating income decreased 42% from the same period last year to JPY2,747 million.

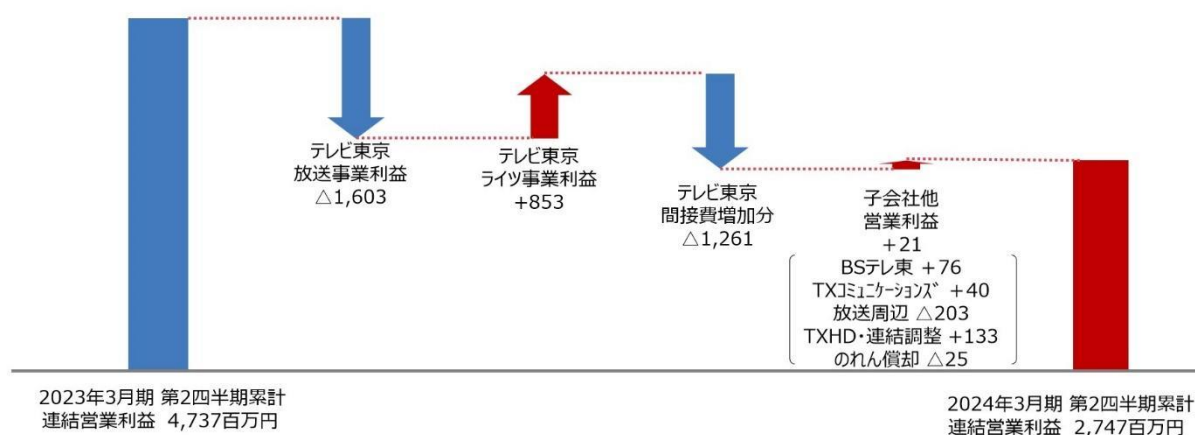
Ordinary income decreased 33.1% to JPY3,304 million, but the YoY rate of decline was smaller than that of operating income due to dividend income and an improvement in non-operating income and expenses from equity method affiliates.

In addition, as a result of the sale of policy shareholdings during H1, net income attributable to shareholders of the parent company was JPY2,982 million, down 9.4% from the previous year, limiting the decline in income to a single-digit percentage.

Last year, we achieved a record performance, and compared to that, both sales and profits appear to have declined considerably. However, structurally speaking, the animation and streaming business, which we position as a growth engine, is steadily growing, and we are continuing our efforts to shift to a profit structure that does not rely solely on the broadcasting business, which has been a long-standing issue for TV TOKYO. I hope you will understand that we are making steady progress in this area.

連結営業利益の変動要因

◆ テレビ東京のライツ事業が利益貢献



Now, please turn to the next page for a brief explanation of the factors behind the decrease in operating income by division.

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First, the blue bar graph on the far left shows operating income for the same period last year, which was JPY4,737 million. The blue graph and then the red graph show the negative and positive contributions to operating income.

First, on a non-consolidated basis for TV TOKYO, our core division, revenues from the broadcasting business declined due to negative advertising market conditions as a whole. This is almost parallel to the decline in revenue, and in terms of profit, it is a JPY1,603 million downward pressures on profits.

On the other hand, the upward arrow points to the rights division, which we have positioned as a growth engine, and animation sales grew. In addition, the drama and other streaming business was also strong, contributing to a positive JPY853 million, which boosted profits.

On the other hand, TV TOKYO saw an increase in company-wide common overhead costs. This was due to the increase in overhead expenses resulting from the investment in personnel expenses and other promotional expenses that I mentioned earlier, which we had to aggressively pursue, and this pushed down operating income.

Although each group company had its own positive and negative factors, there were what we internally call the four external sales companies, which are expected to generate earnings externally, including TV TOKYO MUSIC and TV TOKYO MEDIANET, a company that sells programs to regional TV stations throughout Japan. Some of these companies have been doing well and have made a positive contribution.

BS TV TOKYO had a decrease in sales but an increase in profit, which was a positive factor. However, some parts of the business, such as TV shopping, were somewhat sluggish, which means that the contribution of subsidiaries to profit growth was not that large.

As a result, consolidated operating income was JPY2,747 million, JPY1,990 million less than the previous year.

地上波放送（テレビ東京）

2024年3月期 第2四半期 累計期間 売上高・営業利益・事業利益

		累計期間（4～9月）			
		23年3月期 第2四半期	24年3月期 第2四半期	前年同期比	
				増減額	増減率
テレビ東京	売上高	53,468	51,997	△ 1,470	△ 2.7%
	営業利益	3,507	1,496	△ 2,011	△ 57.3%
放送事業 概況					
放送事業 売上(主なもの)	タイム (T)	21,473	21,234	△ 239	△ 1.1%
	スポット (S)	13,578	12,053	△ 1,525	△ 11.2%
	T+S 計	35,052	33,287	△ 1,764	△ 5.0%
	番組販売	2,191	2,135	△ 56	△ 2.6%
	放送事業 売上計	38,350	36,633	△ 1,717	△ 4.5%
	放送事業 利益	7,512	7,076	△ 435	△ 5.8%
ライツ事業 概況					
ライツ事業 売上	アニメ	10,069	10,072	3	0.0%
	配信ビジネス	4,618	4,894	276	6.0%
	イベント	430	397	△ 33	△ 7.7%
	ライツ事業 売上計	15,117	15,364	246	1.6%
	ライツ事業 利益	6,377	7,231	853	13.4%

放送事業

タイムは特番好調で
減少を小幅にとどめる
スポットは市況悪化に加え
視聴率低迷響く

ライツ事業

アニメは海外が成長持続
欧米で商品化、ゲーム好調
配信ビジネスも
マネタイズの多様化で増収
ライツ事業利益は13.4%増

The next page shows the non-consolidated terrestrial broadcasting business of TV TOKYO by business segment.

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Sales and operating income are as I mentioned earlier, but looking by business segment, revenue from the broadcasting business declined 4.5% from the previous fiscal year to JPY36,633 million.

In time advertising, we were able to maintain almost the same level as the previous year due to the success of the April reorganization and the acquisition of sponsors for regular programs, but spot advertising was quite difficult. The Tokyo area as a whole was down 8.6%, but TV TOKYO was further behind, down 11.2%.

The overall business profit of the broadcasting business, after deducting expenses such as program production costs, decreased by 5.8% to JPY7,076 million.

Meanwhile, the rights business, which is TV TOKYO's growth engine, posted a 1.6% increase in revenue to JPY15,364 million.

In the mainstay animation division, sales increased slightly YoY to JPY10,072 million due to strong growth in China, Europe, and the United States, as well as in the domestic merchandising business.

In the animation division, the bar was high in Q1 of last year due in part to the inflow of off-budget income from China, but we believe that we have confirmed the strength of the division's bottom line.

In Japan and overseas, we have a very popular content title, SPY×FAMILY, which has increased sales through merchandising and streaming.

In addition, the streaming business, centering on SVOD, has increased its original drama and variety content, and sales to each external platform grew. TV TOKYO's economic video service, TV TOKYO BIZ, is also increasing its membership, and as a result, overall operating income in the rights business increased by 13.4% YoY to JPY7,231 million.

Looking at the profit from the broadcasting business and the profit from the rights business, we have been saying for many years that we are strengthening our rights business, and this time, for the first time, the profit from the rights business exceeded the profit from the broadcasting business.

TV TOKYO has set a goal of achieving a 50% profit margin between its broadcasting and rights businesses, and while this goal has been achieved in form, as you can see, it has been achieved in the midst of a decline in broadcasting revenues, and I must say that this in itself is not our intention.

We are aware that our basic strategy is to expand our rights business while making sufficient profit in the broadcasting business, thereby expanding the overall pie.

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連結セグメント別業績

2024年3月期 第2四半期 累計期間 売上高・営業利益

		累計期間 (4~9月)			
		23年3月期 第2四半期	24年3月期 第2四半期	前年同期比	
				増減額	増減率
地上波・BS放送事業	売上高	47,995	45,718	△ 2,276	△ 4.7%
	営業利益	2,457	581	△ 1,875	△ 76.3%
アニメ・配信事業	売上高	19,885	20,383	497	2.5%
	営業利益	2,419	2,524	104	4.3%
ショッピング・その他事業	売上高	6,714	7,818	1,103	16.4%
	営業利益	351	164	△ 187	△ 53.2%

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Next, I will explain the consolidated results by segment, which we began disclosing this fiscal year.

The segment terrestrial and BS business refers to the entire broadcasting business conducted by the TV TOKYO Group, which is the sum of terrestrial and BS, but sales declined 4.7% to JPY45,718 million, again due largely to the decline in broadcasting revenues as I mentioned earlier.

Then, the same was true for BS TV TOKYO.

Operating income for terrestrial and BS combined fell 76.3% to JPY581 million, and on an operating income basis, I think the decline here was quite large.

The animation and streaming segment include TV TOKYO's rights business, then music publishing, and others. This was mainly due to TV TOKYO's continued growth, especially in animation, and strong sales on the drama distribution platform in Japan. With this in the background, sales increased 2.5% to JPY20,383 million and operating income increased 4.3% to JPY2,524 million.

The shopping and others segment, which is centered on TV TOKYO Direct and other TV shopping and e-commerce businesses, is still in a difficult situation, with a 53.2% decrease in operating income.

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2024年3月期 連結業績予想

【2024年3月期 連結通期業績予想は従来から変更はありません（2023/5/11公表）】

(百万円)

	24年3月期 予想	前年同期比
		増減率
連結売上高	157,000	4.0%
連結営業利益	9,500	2.9%
連結経常利益	9,500	1.3%
親会社株主に帰属する当期純利益	7,100	5.6%

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The following is the forecast for the full year.

The full-year forecast remains unchanged from the initial forecast.

We are well aware that the advertising market is facing strong headwinds and that some may argue that this is a very difficult target. However, looking at the macroeconomic environment, it is said that both the domestic economy and corporate performance are on a gradual recovery path, although there are downside risks from overseas factors. In light of this, there are signs of a recovery in the spot market as well.

In H2, we will be launching a campaign to commemorate the 60th anniversary of the station's opening, as well as a year-end and New Year's special program, as we do every year, and we will also be strengthening our sales at the end of the fiscal year. Even if that is the case, the forecast for this year's time and spots is quite difficult to achieve, but we are working hard to get as close as possible.

On the other hand, the animation and streaming business, a growth segment, is expected to continue to generate earnings, especially in the animation business, which is expected to increase earnings in overseas markets.

In H1, the depreciation of the yen had a positive effect of JPY300 million to JPY400 million compared to the budget, mainly in the animation business. If the exchange rate situation continues at the current level, I believe that the exchange rate situation could add several hundred million yen, if not a billion yen, to the budget.

At the same time, we are naturally strengthening our control over costs. We will of course continue to make the expenditures necessary for content production, but we must also allocate resources efficiently, and we must continue to reduce non-essential and non-urgent expenses. In light of these circumstances, we believe that it is not impossible to achieve our initial forecast, even though it is a rather high target.

Please refer to pages 16 and 17 of the Supplementary Financial Data for details of the earnings forecast.

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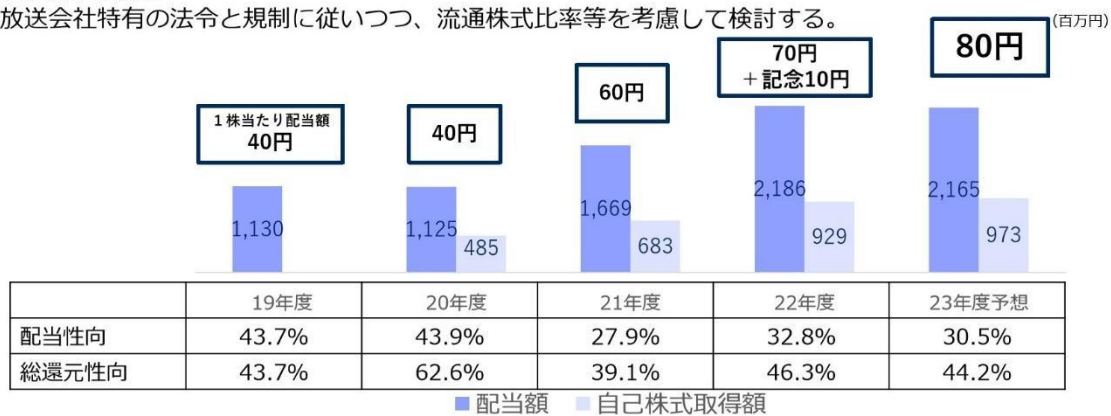
株主還元

配当方針

株主還元を重要な経営課題の一つと認識し、各ステークホルダーと成長の果実をバランスよく分け合うことを前提に、常に安定的・継続的な配当実施に努める。平均的な配当性向については現在30%を目標としているが、中長期的に35%にすることを目標とする。

自己株式取得

放送会社特有の法令と規制に従いつつ、流通株式比率等を考慮して検討する。



※総還元性向 = (配当総額 + 自己株式取得総額) / 親会社株主に帰属する当期純利益
 ※23年度の自己株式取得は10月取得分まで集計

Regarding shareholder returns, we have not changed our forecast of an annual dividend of JPY80 per share, consisting of an interim dividend of JPY15 per share and a year-end dividend of JPY65 per share.

In FY23/3, JPY10 of the JPY80 was a commemorative dividend, but this year we plan to pay the full JPY80 as a regular dividend to shareholders.

The company's basic policy is to share the fruits of growth with stakeholders in a balanced manner, and to return profits to shareholders in a stable manner, taking into consideration the balance with retained earnings.

We have also been steadily buying back our own shares for four consecutive years since FY21/3, and by the end of October this year we had repurchased 325,000 shares of our own stock for JPY970 million.

Based on the earnings forecast, the total return ratio is expected to be 44.2%.

That is my brief explanation.

Kozawa: Next, President Ishikawa will explain the progress of the medium-term management plan.

Ishikawa: Hello. I am Ishikawa. Thank you for your time today.

I will talk about the medium-term management plan.

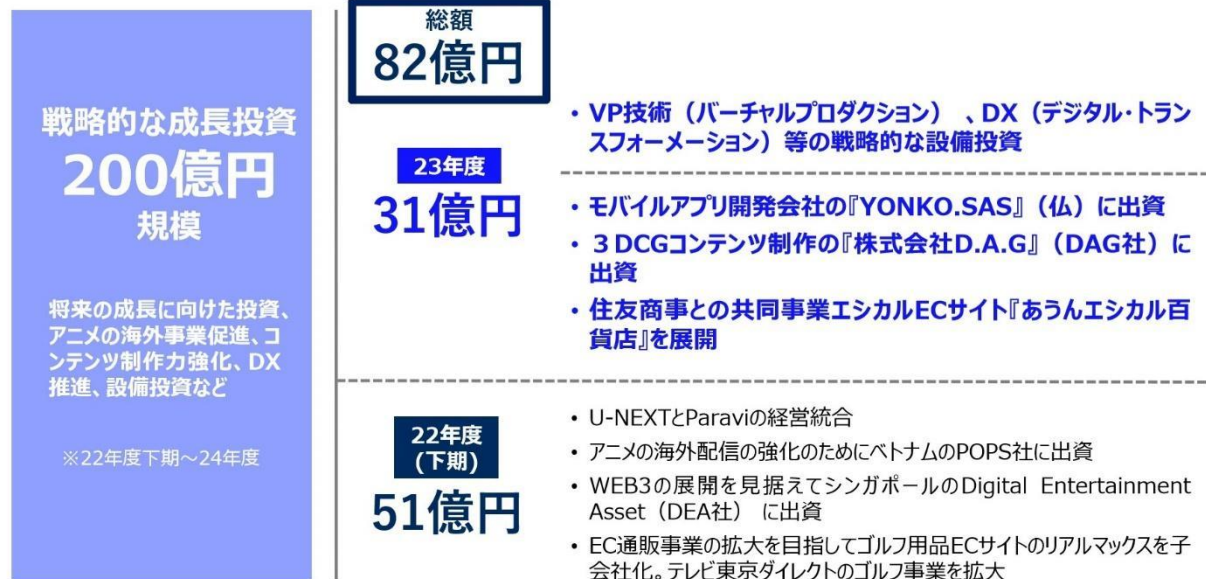
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成長投資の推移



First is growth investment.

Just one year ago, we established a JPY20 billion growth investment line and have been making steady progress with it. We invested JPY5.1 billion in H2 last year. Meanwhile, we have made several major investments this year.

First of all, the TV TOKYO Group has declared its intention to introduce a virtual production system on a full-scale basis. We have taken a 20% stake in D.A.G., a 3DCG content production company, to support its core virtual production.

We believe that this collaboration with this company will provide human and technological support for virtual production and will also enable us to collaborate in new fields, making it a bridgehead for TV TOKYO's next new business venture.

Also, as you can see here, we have made a small investment in YONKO, a mobile app development company in France.

We are currently in the process of developing an ethical e-commerce site called "AUN Ethical Hyakka-ten," which is a joint venture with Sumitomo Corporation. We are currently inspecting the pilot aspects of the project, and we would like to fully deploy the project in the future based on the status of the project.

I would first like to report that so far, roughly, we have embarked on a total of JPY8.2 billion in investments so far.

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バーチャルプロダクション：次世代スタジオ戦略

バーチャルプロダクション

- テレビ東京は23年10月から、リアルな映像と、3DCG（3次元CG）で作った背景を組み合わせ、臨場感あふれるシーンを表現する「バーチャルプロダクション（VP）」技術を本格導入。最大17億円を投資
- スタジオ内でロケ地にいるような撮影が可能
- 実物セットの削減やセットチェンジの省力化
- 高度な表現と制作の効率化を両立
⇒ 来春から「WBS」「Newsモーニングサテライト」などで導入し、25年4月までに番組の6割をVP化

バーチャルプロダクション



3DCGの『株D・A・G』へ出資

- 3Dデジタルコンテンツによるゲーム開発で実績のある『株式会社D・A・G』に20%出資（持分法適用会社）して資本業務提携を締結。テレビ業界にはない優れた3DCG（3次元CG）技術と制作・運用のノウハウを取得
- CGデザイナーとエンジニア人材を確保しつつ、同社が持つ3DCG技術をグループ企業が取得することでグループ全体のデジタル人材の育成を目指す
- 3DCGによるオリジナルIPを開発



株式会社D・A・G：モーションキャプチャスタジオ（人物の動きを3DCGで取り込む）

Let me explain a little more about what it is. As you can see here, the virtual production system is a studio with a green backdrop on which CG images can be played back, allowing us to create bold productions.

TV TOKYO has already installed a portable virtual production system in October and is currently operating it. We are also planning to introduce the system in the third studio at our head office in Roppongi next spring.

By the spring of 2025, we hope to convert three of the four studios at our headquarters into virtual production studios, and once this is done, 60% of all programs recorded at TV TOKYO will be produced at the virtual production studios.

The total investment is expected to be approximately JPY1.7 billion. This includes D.A.G.'s investment. This will lead to more efficient production systems and studio operations, and we intend to secure profits by leasing out studios with excess capacity to outside parties.

Since D.A.G. produces a variety of game content, we believe there is room for cooperation in various ways regarding TV TOKYO's next project.

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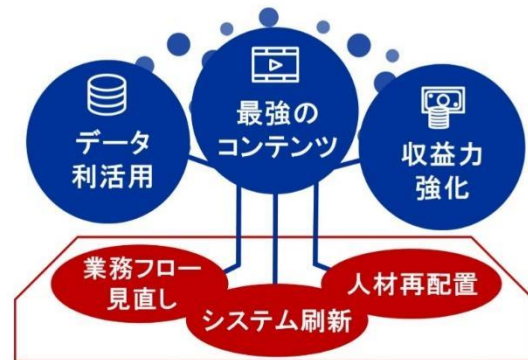
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DX投資：デジタル・トランスフォーメーション

DX、過去最大35億円のIT投資

- コンテンツのマルチユース時代にあわせて、基幹システムである「業務系システム」と「放送・営業系システム」を一括して更新。過去最大のIT投資により、徹底した業務効率化と、コンテンツの多用途展開に対応
- 「業務系システム」は24年8月の稼働に向けて開発は最終段階へ。「放送・営業システム」も25年9月のリリースに向けて開発スピードは加速
- 新しい「業務系システム」は、コンテンツ管理システム（CMS）と連携して、放送、配信、二次利用など別々になっていた収支管理を、コンテンツごとに把握することが可能になる。
- 「放送・営業システム」とあわせて基幹システムの刷新により業務フローを改善。人材リソースの最適配置により収益増へつなげる。



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We are aggressively pursuing DX investments.

This is an update of the core system's business system and the broadcasting and sales system, the so-called broadcasting system, in accordance with the era of multi-use of various contents. This is expected to significantly improve operational efficiency and enable the versatile development of content. We are planning to invest JPY3.5 billion in this project, and to put it into practical use starting in FY25/3.

We will use this DX to create a few redundant positions, which we intend to allocate to new businesses and strategic divisions such as animation contents and rights.

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IPコンテンツ展開（23年度上期）

 <p>いしとほしプロジェクト</p> <ul style="list-style-type: none"> 2022年に出資したDEA社と新キャラクター7名を共同開発。NFT（非代替性トークン）を購入したユーザーがプロデューサーとなって“AI Vtuber”として活躍。生成AI・ChatGPTとNFTを活用した全く新しい体験を提供 	 <p>シナぷしゅ THE MOVIE ぷしゅほっぺにゆうワールド</p> <ul style="list-style-type: none"> 乳幼児向け番組「シナぷしゅ」が初の映画化。2023年5月に全国公開され、興行収入1.6億円、観客動員数16万人の好業績を達成 やさしい照明や音量を徹底的に検証し、赤ちゃんが怖がらない上映環境を整備。赤ちゃん連れが映画館に足を運ぶハードルを下げることで、新たなターゲットを開拓
 <p>刀姫プロジェクト</p> <ul style="list-style-type: none"> テレビ東京100%出資の中国現地法人「杭州都之漫文化創意有限公司」が中心となって、中国・東南アジア市場で独自IPビジネスを始動 中国のSNSなどを通じてキャラクターと世界観の認知度を高めてから、ゲーム、Vtuber、アニメ、商品化などを展開。IP開発先行のビジネスモデル 	<p>タイ大手メディアとゲーム共同開発</p>  <ul style="list-style-type: none"> 「杭州都之漫文化創意有限公司」はタイ最大のメディア企業 TRUE コーポレーション傘下の JUMBO JUMPSとともにアプリゲームの共同開発を開始 2024年をめどに東南アジアでゲームをリリースの予定。その後日本、韓国などの展開も計画 テレビ東京とTRUE コーポレーションはゲーム開発をきっかけに、エンターテインメント分野での協議を推進

Continuing on, we will develop the IP content.

I am sure you are all aware of these, but the one of these that I believe you are most familiar with is *Synapusyu*.

This is a project started mainly by female employees of our company. It is a program called *Synapusyu* for infants and toddlers and has been well received by parents and babies of child-rearing generation. It is already being commercialized not only on TV, and we also made a movie this year.

In addition, *Synapusyu* is also developing various music events, which are steadily growing as TV TOKYO's own IP business.

To the left of that is *the Ishi to Hoshi Project*, which is a new project. This is a project to develop and deploy a new character using ChatGPT, a generative AI, and NFT in collaboration with DEA, a company we invested in last year, which operates the NFT game platform.

We have just started this project, which we are now calling *the Ishi to Hoshi Project*, and we have created seven AI VTubers with various personalities under the theme of minerals and stars, and we are now developing them in various ways.

Also, the Katana Hime Project, shown at the bottom left, is a project in which we are working with a Taiwanese illustrator and a Japanese animation scriptwriter to create characters based on famous Japanese swords that are popular overseas, as well as other famous swords from around the world.

Our local subsidiary in China, TX Animation China, Inc. is playing a central role in developing the Chinese version of Twitter, like Weibo. We expect this to grow into a major project in the future.

Likewise, TX Animation China, Inc. is jointly developing an app game with a company called JUMBO JUMPS, which is part of TRUE Corporation, the largest media company in Thailand. We believe that once launched, these games will grow in the future, and we would like to eventually develop such games in Japan as well.

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アニメ・配信 上期の営業利益4.3%増（連結）

(百万円)

		累計期間（4～9月）			
		23年3月期 第2四半期	24年3月期 第2四半期	前年同期比	
				増減額	増減率
アニメ・配信事業	売上高	19,885	20,383	497	2.5%
	営業利益	2,419	2,524	104	4.3%



The pillar of our growth strategy is animation and streaming business, and we were able to secure a level of 4.3% of consolidated operating income in H1. For the full year, we are forecasting an operating income of JPY5.3 billion, which we are confident will be achievable.

As for animation and streaming business, they have fully grown up as the backbone of TV TOKYO and are performing well.

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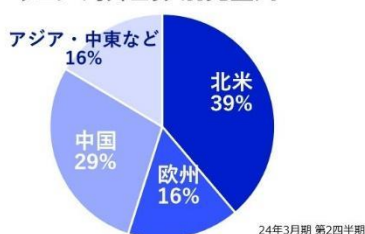
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ライセンス事業（アニメ） 海外でバランスよく成長



アニメ 海外エリア別売上高



海外パートナー獲得



POPS Worldwide (ベトナム)



YONKO SAS (フランス)

アニメ事業戦略

- アニメ事業の売上の8割は海外。欧米、アジア・中東向けが成長して、今後もバランス良い成長を見込む
- 海外展開推進のため各地でパートナーと提携。モバイルアプリを開発する仏の『YONKO.SAS』に出資。昨年秋はベトナムの『POPS Worldwide』と資本業務提携し、東南アジアの市場開拓を加速
- 国内では魅力的なアニメ放送枠を揃えて「アニメのテレ東」のブランド力を維持
- 「SPY×FAMILY」アニメSeason 2 放送 & 劇場版12月公開

The overseas development of the animation business is also doing very well in a balanced manner. At one time, we had a bias toward China, but now we have achieved a good balance by expanding into the North American market, Europe, the Middle East, and other areas.

In H1 FY24/3, China accounted for 29%, North America 39%, Europe 16%, and Asia and the Middle East 16%, which means that we have a well-balanced market share.

In this way, we intend to continue our overseas business with a focus on animation. We are already in discussions with POPS Worldwide, a Vietnamese company in which we have invested in various ways, as well as YONKO, which I mentioned earlier.

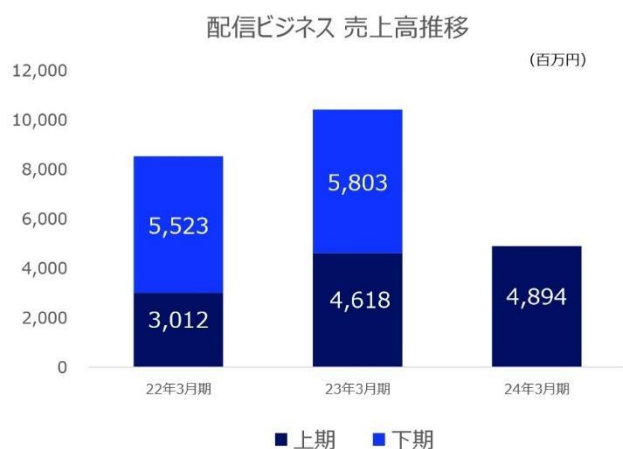
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ライツ事業（配信ビジネス） U-NEXTとの連携も奏功



配信事業戦略

● U-NEXTとの連携

- U-NEXTとParaviの経営統合により国内勢最大の配信プラットフォームが誕生。7月にサービス統合し、今後も戦略的業務提携を推進

- 「WBS（ワールドビジネスサテライト）」など人気報道番組を「テレ東BIZセレクション」としてU-NEXTで配信開始

● U39（39歳以下個人視聴率）編成戦略

- TV視聴率と配信再生数の一体強化
- 深夜ドラマの配信視聴数は増加トレンド

● 「テレ東BIZ」強化

- 放送番組の配信だけでなく、独自コンテンツを一層増強

In the rights streaming business, we entered into a partnership with U-NEXT in the spring of this year, and at this stage, I think the partnership is turning out well. In conjunction with the merger of U-NEXT and Paravi, we are using customer data from U-NEXT and other sources. Income is steadily increasing too.

We have not yet reached the stage where we can give an exact figure, but U-NEXT has four million members, which is much more than Paravi, so we believe it will contribute to an increase in revenue.

We also have a video economy distribution site called TV TOKYO BIZ, which we have been trying to develop into one of TV TOKYO's mainstay businesses. In April of this year, we established a dedicated editorial department in the news bureau.

We have also begun to introduce a considerable amount of original content, and the number of paying subscribers has increased by approximately 4,000 to over 120,000 in H1.

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ESG経営の推進 人権方針を策定

- 「テレビ東京グループ人権方針」を制定し、人権委員会を設置
 - ・ 人権尊重の取り組みを加速するため「テレビ東京グループ人権方針」を策定
 - ・ 人権委員会は公正で透明な事業活動を一層推し進めるため、人権デューデリジェンスの司令塔となる
- CO2排出量を実質ゼロへ
- 「FTSE Blossom Japan Index」に選定
 - ・ ESGに積極的に取り組んでいる企業を対象とした株価指数の構成銘柄に初めて選定
- SDGsウィークエンド
 - ・ 社会課題に取り組む活動やサステナブルな“エシカルアクション”の最新情報を放送、配信で発信
- 放送×デジタルメディア×EC
 - ・ ECサイト「あうんエシカル百貨店」の開設



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One of the pillars of our medium-term management plan is the promotion of ESG management, and we have been actively addressing environmental and other issues.

With regard to environmental issues, TV TOKYO has been selected as an issue in the FTSE Blossom Japan Index, which targets Japanese companies. We are looking forward to receiving such recognition from overseas and will be even more proactive in our efforts. We disclose our environmental and other SDG initiatives in various ways as appropriate.

The ethical business with Sumitomo Corporation is also a part of this project, and we are now working on it with the hope of developing it into a major ethical business.

Also, the human rights policy at the top of this page was decided at the Board of Directors meeting held last week on November 9, 2023, and with the issue of sexual assault at the former Johnny's Office, we need this human rights policy to ensure that our governance is in place, and the human rights policy was disclosed to the public.

At the same time, we have also established a Human Rights Committee, which will promote the TV TOKYO Group's stance of emphasizing human rights in its various businesses. We will also strengthen dialogue on human rights with our stakeholders and raise awareness of human rights in various ways.

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開局60周年 リブランディング

- 開局60周年にあわせて、『テレビ東京のあるべき姿』を再定義して企業理念を作成
- 新ブランドマーク・タグライン、パーパス・ミッション・バリューを策定

25年ぶりの刷新 テレビ東京 新ブランドマーク

テレ東

英文ブランドマーク

TV TOKYO

BSテレビ東京 新ブランドマーク

BSテレ東

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タグライン (キャッチコピー)
ちょっといい明日のために。

パーパス (存在理由)
心を温かく、時に熱く。
一人ひとりに深く届け、ちょっといい明日へ。

ミッション (果たすべき使命)
「あたりまえ」に挑み、
まだ見ぬ「おもしろい」を共に創る。

バリュー (行動指針)

「ふかく」	まっすぐ深く心に届ける。
「ちかく」	視聴者に最も近い存在であり続ける。
「おもしろく」	あたりまえを疑い、独自の視点を創る。
「信頼を築き」	視聴者、パートナーに信頼される。
「超えていく」	仲間と共に自らを超え、挑戦し続ける。

One more thing. TV TOKYO will celebrate its 60th anniversary on April 12 next year. In this context, we have been working on rebranding the company for about a year.

This is a group of about 34 members, mostly young people in their 20s and 30s, who have been discussing the next TV TOKYO for a long time. During the process, we, the board members, received the report and made some revisions, but this is the logo that emerged. We have changed the logo to say "Tele-To." The English brand name remains the same as TV TOKYO, but BS TV TOKYO has also changed its logo to BS Tele-To.

I heard that "Tele-To" did not have a good sound in the past, but for today's young people, Tele-To is a word they are proud of in a sense, so we adopted the Tele-To logo as a brand to symbolize the new TV TOKYO.

We also had various discussions on our purpose, mission, and values. Our purpose is, "To reach each and every one deeply, warming hearts, igniting passions and making tomorrow just a little brighter." The mission of TV TOKYO is to "challenge the norm," not to follow precedent, but to challenge the so-called conventional wisdom of the industry, and to work together to create something valuable, interesting, and trustworthy that has never been seen before. We have adopted this term to mean that we are working together to create something valuable and trustworthy that has never been seen before.

For values, we have created these five. I hope that all employees of the Group will remember these words when they are troubled or distressed and use them to confirm the direction in which they should proceed.

The tagline is "Making tomorrow just a little brighter." We have just launched this new tagline for the TV TOKYO group.

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開局60周年 記念フェス / キャンペーンを展開

“テレ東60祭 なぜか横浜赤レンガ”

場所：横浜赤レンガ倉庫イベント広場
日程：11月15日～19日

2024年にテレビ東京は開局60周年。日頃テレ東を支えてくれている視聴者への感謝の気持ちを込めて60周年期間のスタートにふさわしい感謝祭を開催。スポンサー企業にも参加してもらい多数のブースを展開します

ステージでは番組コラボ企画やトークショーが集合！



“変わる！新テレ東スタートWEEK”

11月13日～19日は開局60周年期間のスタートとして「変わる！新テレ東 スタートWEEK」を編成。人気番組が集まって、新たなテレ東の第一歩を盛り上げます



開局60周年プロジェクト“新規事業”

これまでのテレビ局に取まらない、テレビ東京の将来を支える新しい事業を社内公募します。グループ全社から87件の企画が集まり、審査、ワークショップを通じて最終審査に臨みます。実証実験を経たうえで事業化を最終判断します

新事業の創出モデルとなって、ボトムアップ型による新ビジネス創出の社内環境の整備も目指します

The 60th anniversary of the station will be celebrated at the Yokohama Red Brick Warehouse for five days from tomorrow through Sunday, the 19th, with a festival called "TV TOKYO 60-Sai, Nazeka Yokohama Aka-Renga".

The purpose of this is to present a new image of TV TOKYO here, so that clients can learn about various programs, businesses, and the new TV TOKYO. There will be displays of content from various programs, as well as food related to those programs, such as curry and rice from *Kinou Nani Tabeta?*, or the beef sushi shown yesterday on *Why did you come to Japan?* We would like to hold a festival that is unique to TV TOKYO, where people can eat such food.

We hope that everyone will visit Red Brick when time permits.

We are hoping to generate some new projects to coincide with this 60th anniversary, and we are expecting that about four or five projects will eventually see the light of day.

That's all from me.

Kozawa: This concludes the explanation of TV TOKYO Holdings' financial results and the progress of its medium-term management plan.

Today's materials will be posted on our website after the briefing.

[END]

Document Notes

1. Portions of the document where the audio is unclear are marked with [Inaudible].
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