THE VOD Directory
A GUIDE TO VIDEO ON DEMAND SERVICES AROUND THE WORLD
ABOUT CONTENT RESEARCH COMPANY

Content Research Company is a specialist consultancy providing insight and information about the media industry. It was founded by Lydia Blackwood, former publisher of leading industry journal *Television Business International* (TBI); and Sarah Walker, previously editorial director at TBI, and more recently a marketing professional with media organisations including industry trade body Pact and Sony Pictures Television.

The company also has a team of experienced researchers and practitioners drawn from various fields in the media industry, covering all aspects including TV, digital and broadband, IP rights and licensing, channels, new media and virtual reality. Content Research Company is therefore able to provide valuable market information for investors, producers, rights holders, service providers and platforms around the world.

Contact:

**Lydia Blackwood**
lydia@contentresearchcompany.com  
+44 7971 502428

**Sarah Walker**
sarah@contentresearchcompany.com  
+44 7825 529436

[www.contentresearchcompany.com](http://www.contentresearchcompany.com)
EXECUTIVE SUMMARY

A VOD ‘Who’s Who’ for the 21st Century
This is the first comprehensive guide to Video on Demand (VOD) services. VOD is a technology and business that has revolutionised how we consume video and which has created significant opportunities for content producers, tech and hardware suppliers, and media companies. It has also stimulated an unprecedented growth in the production of video programming, particularly drama and documentaries. According to London-based research company Digital TV Research, global OTT TV and video revenues (based on 100 countries) will reach $64.78 billion in 2021; a massive increase from $4.47 billion in 2010 and $29.41 billion in 2015.

The original VOD mantra “Watch what you want, when you want”, is here to stay as we effortlessly switch between TV and portable devices, taking our content with us wherever we go. Encoding and distribution technologies such as superfast broadband, WiFi, IPTV, cloud technologies and languaging services have accelerated the ability for platforms, linear TV channels, content producers and aggregators to launch new services, delivering their content directly to consumers. The power to schedule viewing has shifted from the linear channel controllers to individual members of the public. Our Directory aims to offer you a ready reference guide to the wealth of new VOD services born during this period of exciting and fast change.

Who is this Directory for?
Anyone who wants an overview of VOD services around the world will find this an indispensable introduction and useful reference tool. We believe it is primarily useful for producers and distributors of content and will facilitate business relationships between services and rights holders, producers, and distributors.

Methodology
An experienced team of TMT journalists and media industry executives have worked to compile this list of country-specific, regional and global services. Information included is from public domain sources including annual and corporate reports and websites; investor presentations; trade, consumer and business press; conferences; and the consumer websites of each of the VOD services. We have also aimed to contact each service to verify the data.

Notes
Below is an explanation of how we have defined certain terms, and how we handle specific data in the Directory.

(i) Universe of services
The Directory aims to be as comprehensive as it can be, in a dynamic field. We believe we have captured the key players around the world who license and aggregate content as a primary VOD right or who commission original content. We have not included Catch-up and TV Everywhere (TVE) services, which are primarily models of the original linear TV channel; in these cases, the primary licensed right is the linear broadcast right, with the TVE and Catch-up rights as extensions to this. However, we recognise some broadcasters are starting to premiere exclusive content on their Catch-up services; where we can establish this occurs, for example, with the BBC’s iPlayer, we include these services.
(ii) **Service**

Whilst we do not underestimate the complexity of VOD licensing, we have attempted to retain simplicity. VOD describes both a technology and a characteristic user experience, and this publication is concerned primarily with the latter. VOD services typically fall into three main categories which describe the access offered to the user, and simultaneously the charging mechanism. For the service provider, this also forms the basis of their business model, and thus has implications for rights holders and the content license deal terms they will seek to strike.

- **SVOD** (subscription video on demand) – users pay a subscription (usually monthly, more rarely quarterly or yearly) to access a library of on-demand content, on an “all you can eat” basis. This is like having a video library for a month, with one flat fee.
- **TVOD** (transactional video on demand) – users license the right to either own (electronic sell-through, or download to own) or rent (streaming/access/download to rent) an individual piece of content – typically a film, drama series or individual episodes.
- **AVOD** (advertiser video on demand) – the service is free to watch but there will be advertisements placed within the content or at the beginning and end.
- **FVOD** (free video on demand) – supplied without charge or advertisements. Typically, this model is used by publicly-funded organisations (national film archives, charitable bodies, public broadcasters).

(iii) **Distribution**

We’ve split the Directory into six **Regions**, covering North America, Central & South America, Asia Pacific, Western Europe, Eastern, Central & Southern Europe, Middle East & Africa.

To avoid extensive duplication, services are primarily listed in the countries in which they are headquartered – and where we believe the key buying teams to be based – however where a service has a significant presence across more than one Region, we have included a duplicate listing.

To make the data easier to navigate, we’ve further divided each into **Sub-Regions** which group countries by common features (geographic proximity, culture, language etc.); thus, Western Europe contains German-speaking and French speaking as separate sub-regions. For every service, we show the geographical reach, which may be country specific, pan-territorial or global.

A **Global** service is defined as one that has distribution in at least one country in each of our six regions. HBO, Amazon, YouTube, & Netflix all offer services targeted at specific countries across the globe, with libraries of territory-specific content which has local language tracks or subtitles. A regional service such as Maxdome (German Speaking), Cirkus (Nordics) or Iflix (Asia) are services within specific region(s) with acquired local programming and languages.

(iv) **Data**

The data we have collated conforms to current EU legislation. For example, we do not print individuals’ personal email addresses without their permission, so we may provide an email pathway instead.

VOD services are developing at a significant pace and this Directory represents the best available source of information as we go to press, gathered from a variety of verified sources. We welcome your feedback and we hope that it facilitates new business contacts and opportunities.

**The Content Research Company Team**

**September 2017**
CONTENTS

North America
Regional ............................................. 3
Canada ............................................... 28
USA .................................................. 35

Latin America
Regional ............................................. 128
Other ................................................. 142

Asia Pacific
Australia & New Zealand .......................... 163
Greater China ...................................... 183
Indian Subcontinent ............................... 208
Japan & Korea ...................................... 225
Southeast Asia ...................................... 246

Western Europe
Benelux .............................................. 283
French Speaking ................................. 311
German Speaking ............................... 338
Italy .................................................. 390
Baltics & Nordics ................................. 399
Spain & Portugal ................................. 441
UK & Ireland ...................................... 459

Central, Eastern & Southern Europe
Central: Bulgaria, Czech Republic, Hungary, Poland,
Romania, Slovak Republic ......................... 500
East: Russia, Ukraine ............................. 537
South: Former Yugoslavia, Cyprus, Greece, Malta,
Turkey .............................................. 556

Middle East & Africa
Regional ............................................. 586
Israel .................................................. 605
Other ............................................... 608

Index ................................................. 612
Crunchyroll

www.xxxxx.xxxx

SERVICE
AVOD, SVOD

OWNERSHIP
Crunchyroll is a subsidiary of Ellation, whose majority investor is Otter Media, a venture formed between the Chernin Group and AT&T to invest in and launch global OTT video services. TV Tokyo also has a stake in the company. Crunchyroll is a member of the Association of Japanese Animations (AJA).

LAUNCHED
2008

CONTENT
Japanese anime and Asian content including manga, merchandise and events. More than 25,000 episodes and 15,000 hours of officially-licensed content from leading Asian media producers translated in multiple languages within minutes of TV broadcast.

TERRITORIES
Global service, content availability depends on rights clearances

KEY PERSONNEL
Xxx xxxxxx, CEO; xxx xxx, General Manager; xxxxx xxxxxx, COO, xxxxxxx x xxxxxxx, CFO; xxx xxxxxxx, Head of Audience Development; xxxxxx xxxxxxx, Head of Events and Manga

ADDRESS
Xxxxxx x xxx xxx, x xxxxx-xx, Tokyo, xxxx-xxxx, Japan; xxx xxxx x xxxx xxxxx, San Francisco, CA x xxxx, USA

TELEPHONE
+1 41x xxxxxxx

EMAIL PATH
xxxxxxx@xxxxxxx.xxx
Mango Internet TV

**www.xxx.xxx**

**SERVICE**

SVOD

**OWNERSHIP**

Hunan Broadcasting System, one of China’s biggest television networks, plus 15 other investors.

**LAUNCHED**

2011

**CONTENT**

Includes movies, dramas series, entertainment, documentaries and animation. Acquires content from Western and Asian companies. Content partnerships include Disney, Viacom, Warner Bros., Huayi Brothers Pictures and EE-Media from China; Korean broadcasters MBC, KBS, SBS, CJ E&M and JTBC; Hong Kong’s TVB; BBC Worldwide, DHX Media.

**TERRITORIES**

China

**KEY PERSONNEL**

Xxxx xxxx, CEO; xxxxxxx xxxx, Director of International Business

**ADDRESS**

Xxxxx xxxx, xxxxx xxxxxx xxxxxx, xxxxx xxxx, xxxxxxxxx, xxxxx, China

**TELEPHONE**

+86 xxx xxxxxxxx

**EMAIL PATH**

xxxxxxxxxxx@xxxxxxxx.com
C More


SERVICE       SVOD

OWNERSHIP     C More Entertainment AB, a subsidiary of TV4 Group, part of media conglomerate Bonnier. C More is available via DTH operators and OTT across the Nordic countries. Bonnier is a family-owned media group founded in 1804, with interests in TV, newspapers, trade press, magazines, film, books and digital media. From its base in the Nordic region, it has companies in the U.S., Germany, the U.K. and Eastern Europe. Bonnier’s broadcasting, digital and production assets include C More, TV4 Group, MTV and the Svensk Film (SF) studios and distribution businesses.

LAUNCHED      2011

CONTENT       Movies, series, children’s programming. Content is basically the same across the countries, with xxxx xxxxxx and xx xxxxxxxxx in Sweden the key contacts.

TERRITORIES   Denmark, Finland, Norway, Sweden

KEY PERSONNEL Xxxxxx xxxxxx, CDO & EVP; xxxxxxx xxxxxxxx, CEO; xxxx xxxxxx, Head of Product, Bonnier Broadcasting (TV4 & C More); xx xxxxxxxxx, Programme Director; xxxxx xxxxxx, Head of Content Planning & Editorial

ADDRESS       C More Headquarters: xxxxxxxxxx x-5, SE-xxxxxxxx Stockholm, Sweden; Denmark: xxxxxx xxxx xxxx, xxxx Copenhagen; Finland: xxxxxx xxxx, Helsinki; Norway: xxxxxxx xxxx, xxxx xxxxxx 14 xxx xxxx xxxx, Oslo, Norway

TELEPHONE     +46 xxxxxxxx (Sweden); +45 xxxxxxxx (Denmark);
              +358 xxxxxxxx (Finland); +47 xxxxxx (Norway)

EMAIL PATH    xxxxxxx@xxxxxxxx
The VOD Directory

First Published: June 2017; Updated: September 2017.
Published by: The Content Research Company Ltd.

© 2017 Content Research Company. All rights reserved.
No part of this publication may be copied, duplicated or photocopied without written consent from The Content Research Company Ltd.