

# JAPAN

(Pop: 126.4 million; GDP: \$5.4 trillion)

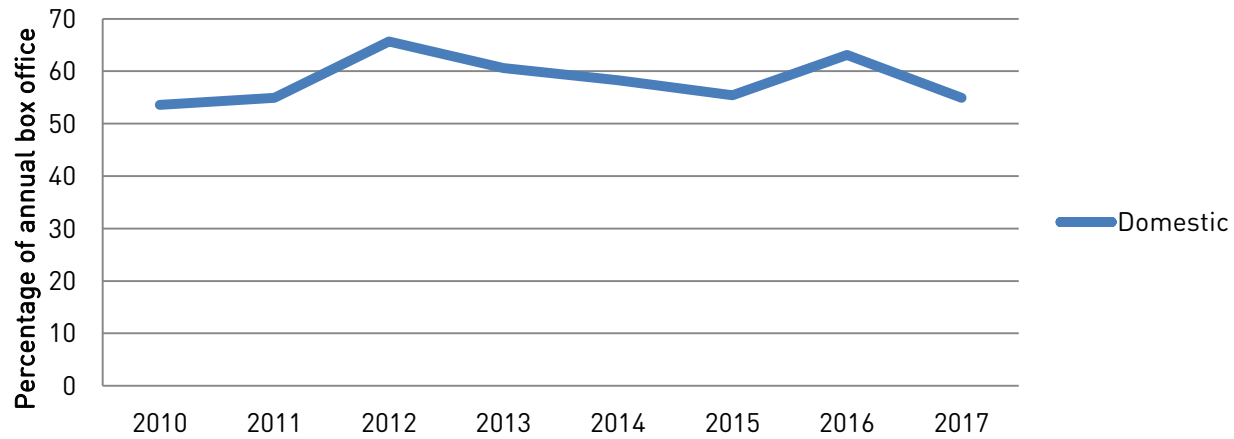
## (1) JAPAN: THEATRICAL MARKET OVERVIEW, 2010-17

	2010	2011	2012	2013	2014	2015	2016	2017
<b>Screens</b>	3,412	3,339	3,290	3,318	3,364	3,437	3,472	3,525
<b>Theatrical admissions (millions)</b>	174.4	144.7	155.1	155.8	161.1	166.6	180.2	174.5
<b>Per capita attendance</b>	1.4	1.1	1.2	1.2	1.3	1.3	1.4	1.4
<b>Box office (EUR millions*)</b>	1,633.3	1,513.6	1,710.5	1,359.2	1,427.5	1,854.0	2,571.4	1,714.3
<b>Average ticket price (EUR*)</b>	9.37	9.04	9.08	9.00	9.28	11.13	11.43	9.83
<b>Releases</b>	716	799	983	1,117	1,184	1,136	1,149	1,187
<b>Domestic releases</b>	408	441	554	591	615	581	610	594
<b>Imported releases</b>	302	354	426	522	566	547	536	593
<b>German releases</b>	6	6	4	5	6	8	3	4
<b>Domestic market share</b>	53.6%	54.9%	65.7%	60.6%	58.3%	55.4%	63.1%	54.9%
<b>German market share</b>	**	**	**	**	**	**	0.1%	0.03%

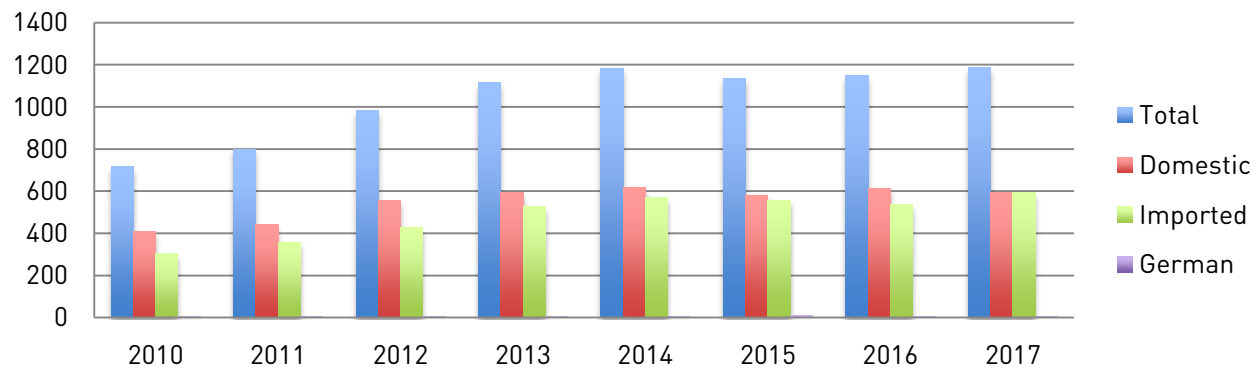
\*EUR equivalents are calculated throughout at the exchange rate for December 31 of the year in question.

\*\*The gaps in the information on box-office figures for some, mostly smaller, films make it impossible to arrive at even a broad estimate for German films' market share from 2010 to 2015, but it is certainly less than 1%.

## Japan: Theatrical market shares 2010-17



## Japan: Theatrical Releases 2010-17



## [2] JAPAN: THEATRICAL RELEASES 2010-17

Title	Distributor	Release date	Box office US\$
<b>2010 German films (100% or majority co-productions)</b>			
THE LAST STATION (Ger/Rus/UK)	Sony Pictures Entertainment (Japan)	11.09.10	397,492
PANDORUM (Ger/US)	Sony Pictures Entertainment (Japan)	01.10.10	73,489
ABSCHIEDSWALZER (re, Ger)	n/a	29.04.10	86,825
WÜSTENBLUME (Ger/Aut)	Espace Sarou	25.12.10	83,338
NORDWAND (Ger/Aut/Swz)	T-Joy	20.03.10	
DAS WEISSE BAND (Ger/Aut/It/Sp)	Twin Co	04.12.10	
<b>2010 German minority co-productions</b>			
RESIDENT EVIL: AFTERLIFE (UK/Ger/US)	Sony Pictures Entertainment (Japan)	10.09.10	55,248,614
WHERE THE WILD THINGS ARE (US/Aus/Ger)	Warner Bros. Japan	15.01.10	4,835,265
LUFTSLOTTET SOM SPRÄNGDES (Swe/Den/Ger)	GAGA	11.09.10	83,330
MÄN SOM HATAR KVINNOR (Swe/Ger/Nor)	GAGA	16.01.10	
NINJA ASSASSIN (US/Ger)	Warner Bros. Japan	06.03.10	
ENTER THE VOID (Fr/Ger/It)	Comstock Group/Tornado Film	15.05.10	
LE PÈRE DE MES ENFANTS (Fr/Ger)	Crest International	29.05.10	
FLICKAN SOM LEKTE MED ELDEN (Swe/Ger)	GAGA	11.09.10	
CHÉRI (UK/Ger/US)	Cetera International	16.10.10	
LEBANON (Isr/Fr/Ger)	Primewave Nexeed	11.12.10	

### 2011 German films (100% or majority co-productions)

THE THREE MUSKETEERS (Ger/Fr/UK/US)	GAGA	28.10.11	25,141,291
NANGA PARBAT (Ger)	Face to Face	06.08.11	246,217
DER ROTE BARON (Ger/UK)	Broadmedia Studios	21/05.11	131,074
GOETHE! (Ger)	GAGA	29.10.11	130,937
MAHLER AUF DER COUCH (Ger/Aut)	Cetera International	30.04.11	
SOUL KITCHEN (Ger)	Bitters End	29.10.11	

### 2011 German minority co-productions

UNKNOWN (US/Ger/UK/Fr)	Warner Bros. Japan	07.05.11	2,780,786
HANNA (US/UK/Ger)	Sony Pictures Entertainment (Japan)	27.08.11	498,415
LA RAFLE (Fr/Ger/Hun)	Albatros Film	23.07.11	222,766
HJEM TIL JUL (Nor/Swe/Ger)	Longride Japan	03.12.11	151,399
THE GHOST (Fr/Ger/UK)	Nikkatsu	27.08.11	67,180
ANTICHRIST (Den/Ger)	King Records Co	26.02.11	
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES (Thai/Ger/Fr/Sp/UK)	Moviola	05.03.11	
BAL (Tur/Ger)	Alcine Terran	02.07.11	
TOURNÉE (Fr/Ger)	Magic Hour	24.09.11	
LOURDES (Aut/Ger)	Espace Sarou	23.12.11	

### 2012 German films (100% or majority co-productions)

RESIDENT EVIL: RETRIBUTION (Ger/Can)	Sony Pictures Entertainment (Japan)	14.09.12	48,573,020
PINA (Ger/Fr)	GAGA	25.02.12	1,048,639
A DANGEROUS METHOD (Ger/Can/UK/Swz)	Broadmedia Studios	27.10.12	214,075
DER GANZ GROSSE TRAUM (Ger)	GAGA	15.09.12	149,187

### 2012 German minority co-productions

THE VOW (US/Brz/Fr/Aus/UK/Ger)	Sony Pictures Entertainment (Japan)	01.06.12	1,619,266
IRON SKY (Fin/Ger/Aus)	Presidio Corporation	28.09.12	734,508
MELANCHOLIA (Den/Swe/Fr/Ger)	Broadmedia Studios	17.02.12	318,868
CARNAGE (Fr/Ger/Pol)	Sony Pictures Entertainment (Japan)	18.02.12	299,231
ANONYMOUS (UK/Ger/US)	Phantom Film	22.12.12	80,441
CAVE OF FORGOTTEN DREAMS (US/Fr/Ger/Can)	Bitters End	17.02.12	48,902
GOOD (UK/Ger)	Broadmedia Studios	01.01.12	38,595
LE HAVRE (Fin/Fr/Ger)	Eurospace	28.04.12	
POULET AUX PRUNES (Fr/Ger/Bel)	GAGA	10.11.12	

### 2013 German films (100% or majority co-productions)

CLOUD ATLAS (Ger/US)	Warner Bros. Japan	15.03.13	2,277,850
HINDENBURG: THE LAST FLIGHT (Ger)	Toei	16.02.13	66,382
BARBARA (Ger)	Albatros Film	19.01.13	17,219
LUDWIG II (Ger/Aut)	Broadmedia Studios	21.12.13	10,624
HANNAH ARENDT (Ger/Lux/Fr/Isr)	Cetera International	26.10.13	

### 2013 German minority co-productions

AMOUR (Fr/Ger/Aut)	Longride Japan	09.03.13	975,945
SONG FOR MARION (UK/Ger)	Asmik Ace	28.06.13	183,625
KON-TIKI (Nor/UK/Den/Ger)	Broadmedia Studios	29.06.13	149,760
PASSION (Fr/Ger)	Broadmedia Studios	04.10.13	111,491
ONLY LOVERS LEFT ALIVE (UK/Ger/Fr/Cyp)	Longride Japan	20.12.13	105,238
DEN SKALDEDE FRISØR (Den/Swe/It/Fr/Ger)	Longride Japan	17.05.13	72,913
TODOS TENEMOS UN PLAN (Arg/Sp/Ger/US)	Broadmedia Studios	12.06.13	49,111

2 DAYS IN NEW YORK (Fr/Ger/Bel)	Albatros Film	27.07.13	13,580
HOLY MOTORS (Fr/Ger)	Eurospace	06.04.13	
EN KONGELIG AFFÆRE (Den/Cz/Swe/Ger)	Albatros Film	27.04.13	
TABU (Por/Ger/Brz/Fr)	Espace Sarou	13.07.13	
HANSEL & GRETEL: WITCH HUNTERS (US/Ger)	Paramount Pictures (Japan)	19.07.13	
BERBERIAN SOUND STUDIO (UK/Ger)	Shochiku	26.10.13	
WADJDA (Saudi/Ger)	Albatros Film	14.12.13	

### 2014 German films (100% or majority co-productions)

DER TEUFELSGEIGER (Ger/It)	Albatros Film	11.06.14	842,932
NIGHT TRAIN TO LISBON (Ger/Swz/Por)	Kino Films	13.09.14	295,273
DIE GROSSE STILLE (Ger)	TVD	12.07.14	117,797
LORE (Ger/Aus/UK)	Kino Films	11.01.14	
OH BOY (Ger)	Cetera International	01.03.14	
LOVE, ROSIE (Ger/UK)	Phantom Film	13.12.14	

### 2014 German minority co-productions

LA BELLE ET LA BÊTE (Fr/Ger)	GAGA	01.11.14	9,348,990
RUSH (US/UK/Ger)	GAGA	07.02.14	5,451,088
THE GRAND BUDAPEST HOTEL (US/Ger)	Twentieth Century Fox Japan	06.06.14	3,219,230
POMPEII (Can/Ger)	GAGA	07.06.14	2,840,214
THE MORTAL INSTRUMENTS: CITY OF BONES (US/Ger/Can)	Presidio Corporation	19.04.14	342,556
MAPS TO THE STARS (Can/US/Fr/Ger)	Presidio Corporation	20.12.14	34,256
A MOST WANTED MAN (UK/US/Ger)	Presidio Corporation	17.10.14	28,703
PARADIES: HOFFNUNG (Aut/Ger/Fr)	Eurospace	22.02.14	
PARADIES: GLAUBE (Aut/Ger/Fr)	Eurospace	22.02.14	
MORE THAN HONEY (Swz/Ger/Aut)	Siglo Films	31.05.14	

POST TENEBRAS LUX (Mex/Fr/NL/Ger)	Copiapoa Film/Fulmo Telmo	31.05.14
THIRD PERSON (US/UK/Ger/Bel)	Presidio Corporation	20.06.14
THE LUNCHBOX (Ind/Fr/Ger)	Longride Japan	09.08.14
BETHLEHEM (Isr/Bel/Ger)	The Klockworx Company	27.09.14
A NAGY FÜZET (Hun/Ger/Aut/Fr)	Albatros Film	03.10.14
NYMPHOMANIAC: VOLUME 1 (Den/Ger/Fr/Swe/Bel)	Broadmedia Studios	11.10.14
NYMPHOMANIAC: VOLUME 2 (Den/Ger/Fr/Swe/Bel)	Broadmedia Studios	01.11.14
HROSS Í OSS (Ice/Ger)	Magic Hour	01.11.14

### 2015 German films (100% or majority productions)

WHO AM I - KEIN SYSTEM IST SICHER (Ger)	Phantom Film	12.09.15	102,589
LAUF JUNGE LAUF (Ger/Fr/Pol)	Tohokushinsha Film	15.08.15	97,494
PHOENIX (Ger)	Albatros Film	15.08.15	34,795
MADAME BOVARY (Ger/Bel/US)	The Klockworx	17.07.15	
IM LABYRINTH DES SCHWEIGENS (Ger)	At Entertainment	08.10.15	
CLOUDS OF SILS MARIA (Ger/Fr/Swz)	Transformer	24.10.15	
THE CUT (Ger/Fr/Pol)	Bitters End	26.12.15	

### 2015 German minority co-productions

AN (Jap/Fr/Ger)	Elephant House	30.05.15	3,814,149
THE HUNGER GAMES: MOCKINGJAY - PART 2 (US/Ger)	Kadokawa	20.11.15	1,759,381
THE MONUMENTS MEN (US/Ger)	Presidio Corporation	06.11.15	1,064,988
BIG GAME (Fin/Ger/UK)	Shochiku	15.08.15	258,631
THE PRESIDENT (Geo/Fr/UK/Ger)	Synca	12.12.15	92,496
DIPLOMATIE (Fr/Ger)	Tokyo Theatres	07.03.15	92,496
KVINDEN I BURET (Den/Ger/Swe)	Magnet Communications	24.01.15	
JAUJA (Arg/Fr/Mex/Ger/NL)	Broadmedia Studios	13.06.15	

THE CONGRESS (Isr/Ger/Pol/Fr/Bel)	Tofoo Films	20.06.15
KIS UYKUSU (Tur/Ger/Fr)	Bitters End	27.06.15
THE RETURN TO HOMS (Syr/Ger)	United People	01.08.15
EN DUVA SATT PÅ EN GREN OCH FUNDERADE PÅ TILLVARON (Swe/Fr/Nor/Ger)	Bitters End	08.08.15
LE MERAVIGLIE (It/Ger)	Hark/Ark Entertainment	22.08.15
THE VOICES (US/Ger)	Pony Canyon	19.09.15
1001 GRAM (Nor/Fr/Ger)	Longride Japan	31.10.15
FEHÉR ISTEN (Hun/Ger/Swe)	Synca	21.11.15
MITA TOVA - THE FAREWELL PARTY (Isr/Ger)	Asmik Ace	28.11.15
LIFE (Can/Ger/Aus/US)	GAGA	19.12.15
SHE'S FUNNY THAT WAY (US/Ger)	Aya Pro	19.12.15

#### 2016 German films (100% or majority co-productions)

RESIDENT EVIL: THE FINAL CHAPTER (Ger/Aus/Can)	Sony Pictures Entertainment (Japan)	23.12.16	15,471,119
DIE VAMPIRSCHWESTERN 3 (Ger)	Sony Pictures Entertainment (Japan)	16.12.16	3,420,384
ER IST WIEDER DA (Ger)	GAGA	17.06.16	2,212,597
COLONIA DIGNIDAD - ES GIBT KEIN ZURÜCK (Ger/Fr/Lux)	Nikkatsu Corporation	17.09.16	53,351

#### 2016 German minority co-productions

THE DANISH GIRL (UK/Bel/Ger/Den/US)	Toho-Towa	18.03.16	2,182,003
BRIDGE OF SPIES (US/Ger/Ind)	Twentieth Century Fox Japan	08.01.16	5,468,527
POINT BREAK (US/Ger)	Warner Bros. Japan	20.02.16	5,223,188
LES SAISONS (Fr/Ger)	GAGA	15.01.16	3,915,659
DE SURPRISE (NL/Bel/UK/Ire/Ger)	Shochiku	28.05.16	232,961
COLLIDE (UK/Ger)	Asmik Ace	10.06.16	158,394
MIEKKAILIJA (Fin/Ger/Est)	Tohokushinsha Film Corporation	24.12.16	40,269
RACE (Fr/Ger/Can)	Tohokushinsha Film Corporation	11.08.16	20,410



## 2017 German films (100% or majority co-productions)

HEIDI (Ger/Swz)	Kino Films	26.08.17	234,692
DER STAAT GEGEN FRITZ BAUER (Ger)	The Klockworx	07.01.17	219,857
ALONE IN BERLIN (Ger/Fr/Swz/UK)	Albatros Film	08.07.17	26,379
UNFRIEND (Ger)	Pony Canyon	07.02.17	

## 2017 German minority co-productions

SNOWDEN (US/Fr/Ger)	Showgate	27.01.17	1,305,507
ELLE (Fr/Bel/Ger)	GAGA	25.01.17	642,436
TOIVON TUOLLA PUOLEN (Fin/Ger)	Eurospace	02.12.17	17,703
PERSONAL SHOPPER (Fr/Ger)	Tohokushinsha Film Corporation	12.05.17	
FRANTZ (Fr/Ger)	Longride Japan	21.10.17	
MR. GAGA (Isr/Swe/Ger/NL)	Alexea	14.10.17	
FÉLICITÉ (Fr/Sen/Bel/Ger/Leb)	Moviola	16.12.17	
VOYAGE OF TIME: LIFE JOURNEY (Fr/Ger/US)	GAG	10.03.17	

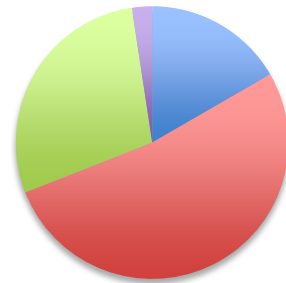
### (3) GERMAN FILMS THAT HAVE TAKEN \$1 MILLION (THEATRICAL) IN JAPAN, 2010-17

	Box Office (US\$)	Estimated Admissions
RESIDENT EVIL: RETRIBUTION (2012)	48,573,020	4,050,000
THE THREE MUSKETEERS (2011)	25,141,291	2,131,000
RESIDENT EVIL: THE FINAL CHAPTER (2016)	15,471,119	1,656,500
DIE VAMPIRSCHWESTERN 3 (2016)	3,420,384	285,000
CLOUD ATLAS (2013)	2,277,850	184,000
ER IST WIEDER DA (2016)	2,212,597	184,000
PINA (2012)	1,048,639	87,000

#### [4] JAPAN: DISTRIBUTORS OF GERMAN FILMS, 2010-17

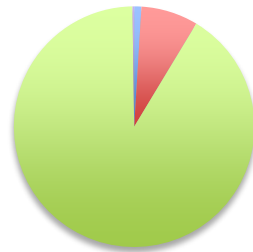
	2010	2011	2012	2013	2014	2015	2016	2017	Total
GAGA	-	2	2	-	-	-	1	-	5
Sony Pictures Entertainment (Japan)	2	-	1	-	-	-	1	-	4
Albatros Film	-	-	-	1	-	1	-	1	3
Cetera International	-	1	-	1	1	-	-	3	3
Broadmedia Studios	-	1	1	1	-	-	-	3	3
Kino Films	-	-	-	-	2	-	-	1	3
Bitters End	-	1	-	-	-	1	-	-	2
The Klockworx	-	-	-	-	-	1	-	-	2
Phantom Film	-	-	-	-	1	1	-	-	2
At Entertainment	-	-	-	-	-	1	-	-	1
Espace Sarou	1	-	-	-	-	-	-	1	1
Face to Face	-	1	-	-	-	-	-	-	1
Nikkatsu Corporation	-	-	-	-	-	-	1	-	1
Pony Canyon	-	-	-	-	-	-	-	1	1
Shochiku	-	-	-	-	-	1	-	-	1
T-Joy	1	-	-	-	-	-	-	-	1
Toei	-	-	-	1	-	-	-	-	1
Tohokushinsha Films	-	-	-	-	-	1	-	-	1
Transformer	-	-	-	-	-	1	-	-	1
TVD	-	-	-	-	1	-	-	-	1
Twin Co	1	-	-	-	-	-	-	-	1
Warner Bros. Japan	-	-	-	1	-	-	-	-	1

### Japan: German Releases by Genre, 2010-17



- Arthouse
- German Stories
- English Language
- Animation & Children's Films
- Local Interest

### Japan: German Films Box Office by Genre, 2010-17



- Arthouse
- German Stories
- English Language
- Animation & Children's Films
- Local Interest

## (6) GERMAN FILMS IN JAPAN, 2010-17: AN ANALYSIS

An abbreviated report here, given the lack of information in some sections, particularly for films which had a limited box office career, and the lack of clarity on what is meant by 'releases' in the annual overview statistics provided by EIREN, the Japanese Producers' Association. EIREN publishes an annual English-language chart, but does not include any film grossing less than ¥1 billion (around EUR 770,000 at today's prices), which excludes most non-studio pictures. It is, therefore, possible to identify (most of) the German films and co-productions that open in Japan; but in 25% of the cases their box-office performance can only be identified as 'non-blockbuster'.

However, with not far short of \$100 million in box office revenue accruing to German films and majority co-productions from release in Japan between 2010 and 2017 and the fact that the territory is (after China) the biggest foreign market as identified by the MPAA, some comments are obviously called for.

Since Japan's economic boom began to falter two decades ago, the theatrical business has undergone some major changes, but seems now to have settled into a less powerful version of its former self. The key indicators in Section (1) are pretty much flat over the period surveyed, with the number of screens increasing by a little over 3%; and admissions see-sawing between 144 million and 180 million. Beyond this, it is hard to compare Japan with other territories, given EIREN's method of counting the number of films released annually, which gives totals double or treble that in most territories. How much of this refers to what is normally meant by theatrical releases it is hard to say.

With a population of 127 million, Japan commands attention, even if the core figures - 180 million admissions in 2016, less than in territories half the country's size like France or the UK - suggest that moviegoing is not as popular as it once was. Local films still play to large audiences - there were 38 of those taking more than ¥1 billion in 2016, while only 23 US films (and no *RESIDENT EVIL: THE FINAL CHAPTER*) passed the same milestone. The average market share for Japanese films over the eight years surveyed was just over 58%.

What is more, while Japanese audiences have always shown a preference for domestic product, with only the biggest of Hollywood blockbusters able to compete, the market for smaller films has been seriously squeezed, and what seems to have been hit hardest over the past 15 years is the arthouse sector. Long gone are the days when cash-rich Japanese distributors would buy up arthouse festival prize-winners - indeed, often pre-buy them with generous minimum guarantees.

The arthouse market in Japan itself has, then, shrunk dramatically, particularly in the last couple of years, although information is sketchy for 2017, and the country's arthouses - or 'mini-theatres' as they are known - have become much thinner on the ground. As a result, very few German films get a theatrical release in Japan (an average of under five a year) and those that are released play to limited audiences.

Moreover, the number seems to be declining. A box office take of ¥10 million (around EUR 75,000) is considered the threshold for success; only seven German films have achieved that in the period surveyed: THE THREE MUSKETEERS, RESIDENT EVIL: RETRIBUTION and RESIDENT EVIL: THE FINAL CHAPTER (both particularly popular in Japan, the first making it into the Top 10 in 2012, the second almost outpacing it when the post-holiday 2017 box office of \$20 million is taken into account) and CLOUD ATLAS, all English-language films with US or UK stars.

Beyond this it is hard to go. As previously stated, EIREN figures stop at ¥1 billion, while Japanese-language consumer site Tokyo Hive produces a weekly Top 10, but does not appear to aggregate these figures on an annual basis. And, again, the threshold excludes most German films. Local distributors, meanwhile, are unwilling to share figures, which doesn't give the impression of a booming business. We have carried out the usual by-genre analysis of German films opening in Japan, but with box-office figures unavailable for 11 of the 40 films, it must be regarded as incomplete. However, since it is the lower end of the box-office spectrum that is missing, a final figure of just over \$100 million for the eight-year period can be assumed to be fairly accurate, with almost 90% of it accounted for by three films: THE THREE MUSKETEERS and the two RESIDENT EVIL movies.

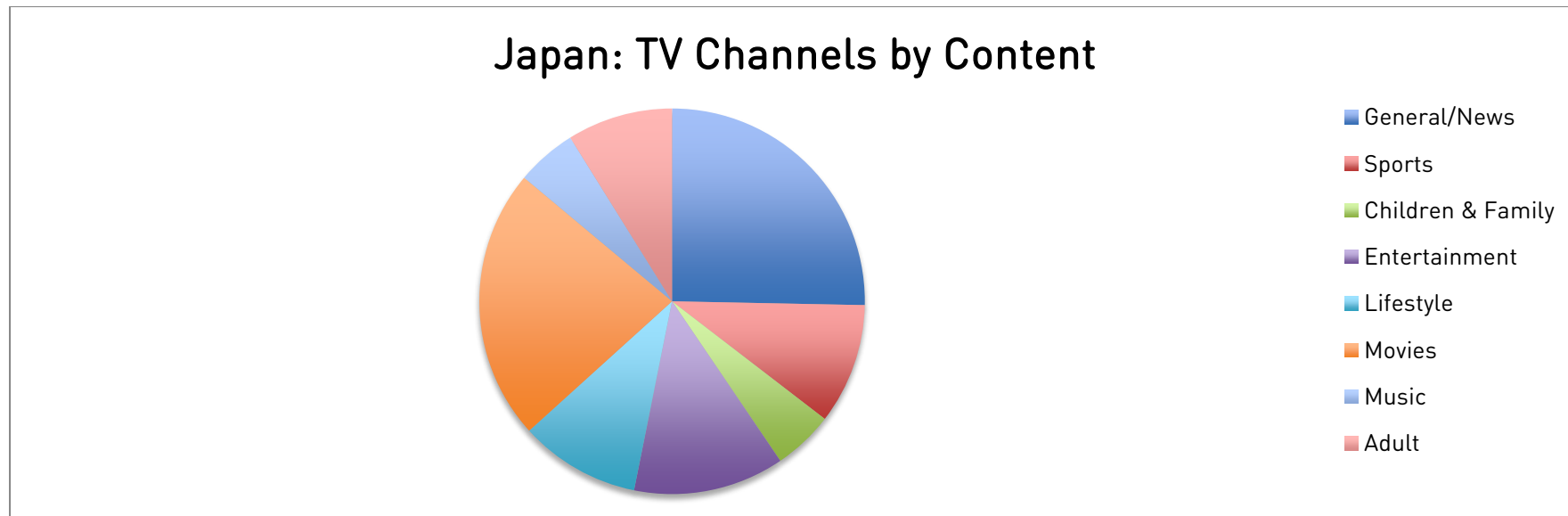
**What works in Japan?** Local movies (with nearly 60% of the market), Hollywood blockbusters and action movies. Extremely limited arthouse business, although PINA took over \$1 million in 2012. Mountaineering movies (NORDWAND and NANGA PARBAT) are noticeable, as are musical biopix (the 1934 film ABSCHIEDSWALZER, MAHLER AUF DER COUCH and DER TEUFELSGEIGER), but two or three titles does not really constitute a trend.

**What doesn't work in JAPAN?** German produced or co-produced children's animation, which are usually a mainstay. Here, there is none on either list. Even the reliable HEIDI drew few cinemagoers.

**What else might appeal?** The current policy of German film weeks seems the best way - if any exists - to get a foot further in the door of the lucrative but resistant Japanese market.

## (7) GERMAN FILMS IN JAPAN, 2010-17: TV AND VOD

Japan is among the world's most sophisticated nations when it comes to TV, with almost any taste catered for (there is even a Pachinko channel for inveterate gamblers). The cross-section of channels in the table below is based on what is available on IPTV supplier Hakari TV. Movies, it will be noted, are a big part of the offer.



WOWOW is a privately owned Japanese broadcaster and pay-per-view channel running 24 hours a day, whose eclectic line-up to some extent reflects the golden age of Japanese arthouse programming. Although it offers three strands of viewing - 'Prime', 'Live' and 'Cinema' - titles tend to migrate fairly freely between one strand and the next. The chart below is based on the 'Cinema' channel, which is the one with most arthouse content, during one month. As far as we have been able to establish, all titles have previously been released theatrically in Japan. The seven German titles programmed were DIE ABHANDENE FRAU; CITIZENFOUR; COLONIA DIGNIDAD - ES GIBT KEIN ZURÜCK; ER IST WIEDER DA; FANTASTIC FOUR; RESIDENT EVIL: RETRIBUTION; and DER UNTERGANG.

## Japan: Films on the WOWOW Cinema Channel by Country of Origin



For details of on-line VOD platforms available in Japan, see the appropriate appendix.

Of the distributors listed in Section (4) above who handled three or more German films and/or majority co-productions, several have their own VOD platforms or have deals with existing ones:

- the ubiquitous **GAGA** has had a streaming platform for its library of films since 2012;
- films handled by **Sony** will be available to download from the Japanese branch of the studio.



## **(8) JAPAN: SOURCES AND ACKNOWLEDGMENTS**

CIA World Factbook, XE.com, European Audiovisual Observatory, Rentrak, Nippon Cine TV Corp, Japanese Ministry of Internal Affairs and Communications, UniJapan, Motion Picture Producers Association of Japan (EIREN), Tokyo Hive, The Japan Times (online edition), Box Office Mojo.