

## Japanese Film Industry

Japanese Economy Division

### Summary

- The Japanese film industry entered a steady recovery phase in 2004.
- The three major producers — Shochiku, Toei and Toho — have an overwhelming share of the market because they control everything, from upstream to downstream, by combining production, distribution and exhibition.
- Japanese film exports are concentrated on animations because they have a good reputation for the quality of their artwork and stories. Japanese films have also attracted Hollywood's interest in the rights to remakes, primarily for Japanese horror films.

### 1. Market Overview

#### Favorable trends in 2004

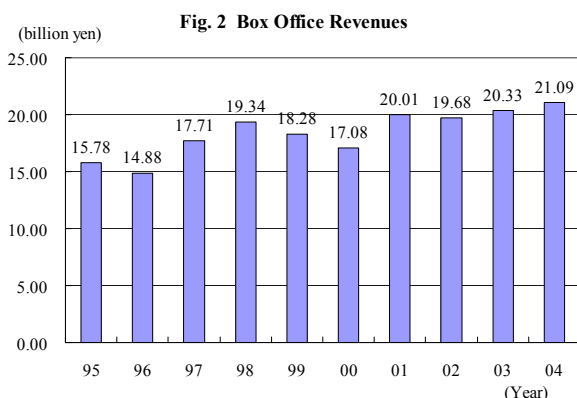
The Japanese film industry entered a steady recovery phase in 2004. Movie attendance increased 4.8% to surpass 170 million for the first time since 1983 and box office revenues were up 3.8% to 210.9 billion yen (Fig. 1). Both figures have been on the upswing since 2000 (figs. 2 and 3), indicating that a full-fledged recovery is under way.

Box office revenues were split 62.5% for foreign films and 37.5% for Japanese films. The release of productions such as Studio Ghibli's "Howl's Moving Castle" (20 billion yen gross) and "Sekai no Chushin de Ai wo Sakebu" (8.5 billion yen) helped to boost the Japanese share.

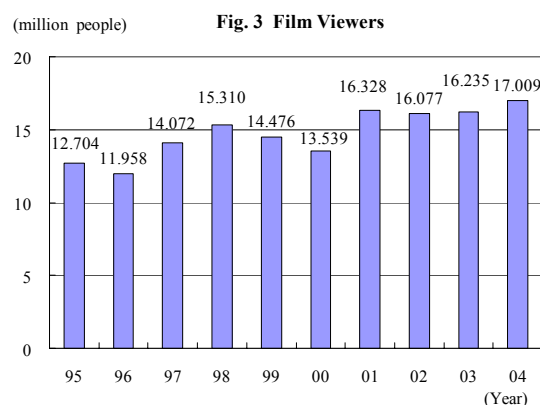
**Fig. 1 Japanese Film Market (2001-04)**

Category	2004	Annual change	2003	2002	2001
Attendance (mil. people)	17.009	4.8%	16.235	16.077	16.328
Box office revenues (bil. yen)	21.091	3.8%	20.326	19.678	20.015
		Ratio		Ratio	Ratio
Japanese films (bil. yen)	7.905	37.5%	6.713	5.329	7.814
Imported films (bil. yen)	13.186	62.5%	13.613	14.349	12.201
Average admission price (yen)	1,240	- 1.0%	1,252	1,224	1,226
Number of releases	649		622	640	630
Japanese films	310		287	293	281
Imported films	339		335	347	349
Screens (at complexes)	2,825 (1,766)		2,681 (1,533)	2,635	2,585

Source: Motion Picture Producers Association of Japan



Source: Motion Picture Producers Association of Japan



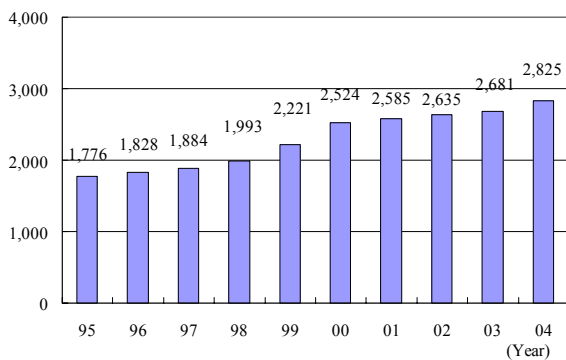
Source: Motion Picture Producers Association of Japan

### Emergence of cinema complexes

An increase in the number of theaters (screens) has been the largest factor in the upturn in film attendance and box office revenues.

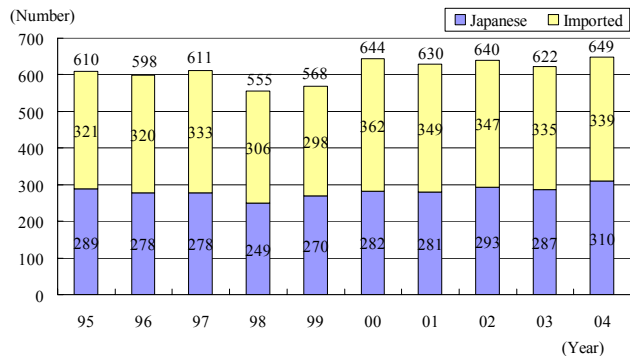
Japan once had 7,457 theaters during the golden age of cinema in the 1960s, but the growth of television forced this number down steadily. This led to a vicious cycle in which the declining number of theaters led to inconvenience and crowding and further disenchantment with movies. As a result, the number of theaters had plunged to 1,734 by 1993, or just 20% of the former peak. But the number began rebounding in 1995 and grew by 144 to 2,825 in 2004 (Fig. 4). This was largely due to the spread of cinema complexes offering multiple screens. Cinema complexes, which now account for more than 60% of all screens, have earned great popularity because they enable customers to choose from several movies and they are often located conveniently within shopping malls. In addition, more and more theaters are offering reserved seating at general admission prices, allowing customers to avoid scrambling for seats. Additionally, cinema complexes with numerous screens have made it easier to distribute films nationwide without going through a major distributor, which has led to more Japanese films being shown and helped to bolster the presence of the domestic film industry (Fig. 5).

Fig. 4 Number of Screens



Source: Motion Picture Producers Association of Japan

Fig. 5 Film Releases in Japan



Source: Motion Picture Producers Association of Japan

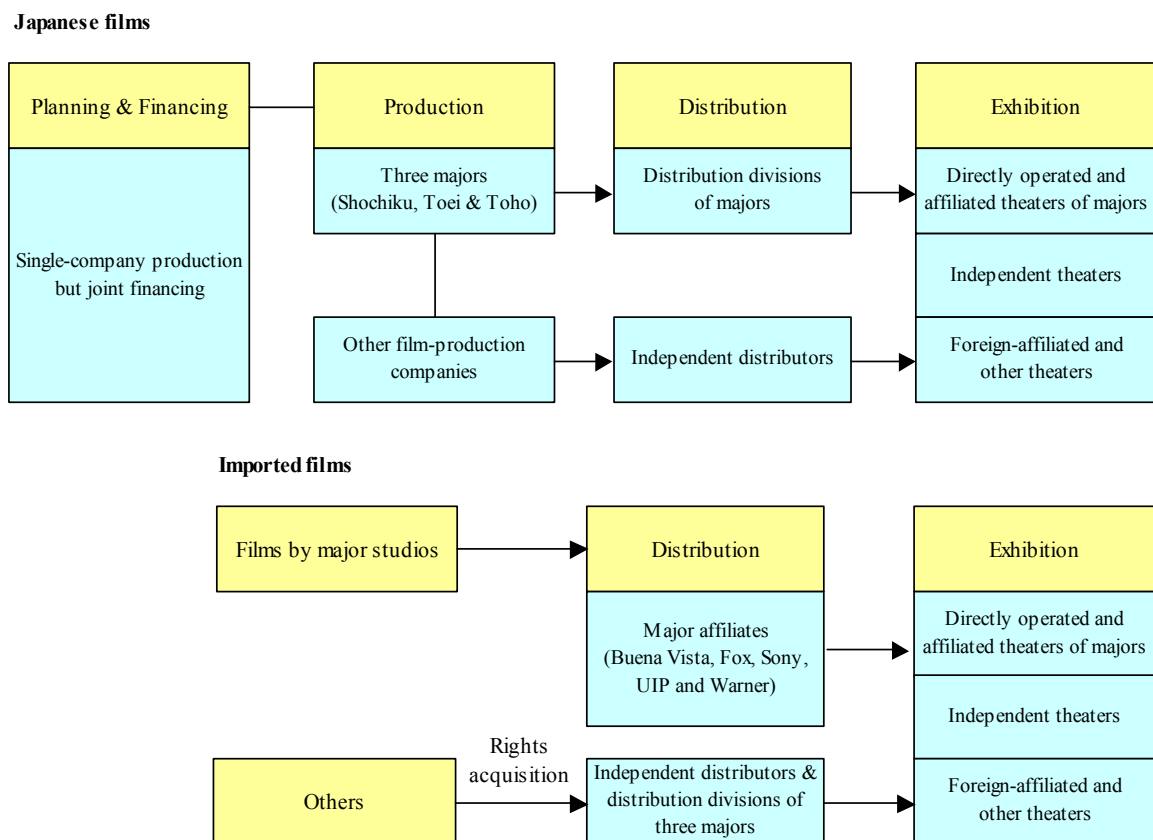
## 2. Industry Structure

Production companies, distributors and exhibitors are the major players for Japanese films. The three major producers — Shochiku, Toei and Toho — either make or consign production of most of the films. Firms other than the three majors include small production companies affiliated with the Japan Film Makers Association. Distribution companies secure the theaters for releasing films and undertake sales. Exhibitors are the companies that operate the theaters. Along with theaters directly operated by the three majors and their affiliates, the market includes independents and also foreign-affiliated firms operating cinema complexes.

The three majors have an overwhelming share of the market because they control everything, from upstream to downstream, by combining production, distribution and exhibition. Foreign films are handled either by major Hollywood production companies that release films through affiliated distribution companies or by Japanese distributors that purchase the distribution rights. The Hollywood majors basically use five distributors in Japan: Warner Entertainment Japan, Sony Pictures Entertainment, Buena Vista International Japan, United International Pictures and 20<sup>th</sup> Century Fox.

The leading independent distributors handling imported films are Asmik Ace Entertainment, Cinequanon, Gaga Communications, Humax, Nippon Herald Films and Toshiba Entertainment. Toho-Towa, which is related with the majors, as well as the majors' own distribution divisions, also distribute both foreign and Japanese films.

**Fig. 6 Film Industry Structure**



Source: Yano Research Institute

### 3. Product Trends

The number of films released during 2004 was split almost evenly between imported and Japanese movies, but foreign films accounted for 60% of box office revenues. Of the top 20 earners in 2004, 13 were foreign films and only seven were domestic (Fig. 7). The most popular themes for domestic movies during the year were animations, romances and screen adaptations of popular “manga” comic books and cartoons. Of the top seven earners, four were animations and two were romances. Numerous screen adaptations were released, but they did poorly at the box office.

**Fig. 7 Leading Films at Box Office in 2004**

(billion Yen)

Rank	Release	Title	Origin	Box office	Distributor
1	November	Howl's Moving Castle	Japanese	20.0	Toho
2	December-03	The Last Samurai	Imported	13.7	WB
3	June	Harry Potter and the Prisoner of Azkaban	Imported	13.5	WB
4	December-03	Finding Nimo	Imported	11.0	BV
5	February	The Lord of the Rings: The Return of the King	Imported	10.3	Shochiku/He
6	May	Sekai no Chushin de Ai wo Sakebu	Japanese	8.5	Toho
7	July	Spiderman 2	Imported	6.7	SPE
8	June	The Day After Tomorrow	Imported	5.2	Fox
9	October	Ima Ai ni Yukimasu	Japanese	4.8	Toho
10	July	Pokemon : Advanced Generation	Japanese	4.4	Toho
11	May	Troy	Imported	4.2	WB
12	September	I, Robot	Imported	3.8	Fox
13	April	Haunted Mansion	Imported	3.4	BV
14	March	Doraemon Nobitano Wannyan Jikuden	Japanese	3.1	Toho
15	September	Van Helsing	Imported	2.8	GAGA/Humax
16	April	Detective Conan: Magician of the Silver Sky	Japanese	2.8	Toho
17	September	Biohazard II: Apocalypse	Imported	2.7	SPE
18	March	Quill	Japanese	2.2	Shochiku
19	July	Shrek 2	Imported	2.2	UIP
20	August	Lovers	Imported	2.3	WB

Note: BV = Buena Vista Home Entertainment  
 Fox = 20th Century Fox  
 He = Nippon Herald Films

SPE = Sony Pictures Entertainment  
 UIP = United International Pictures  
 WB = Warner Brothers

Source: Motion Picture Producers Association of Japan

Animated films included releases by leading animators, such as the aforementioned Howl's Moving Castle directed by Hayao Miyazaki, “Innocence” by Mamoru Oshii and “Steamboy” by Katsuhiro Otomo. Howl's was number one at the box office among all films

Romances included two hits: “Sekai no Chushin de Ai wo Sakebu” and “Ima Ai ni Yukimasu.” The former was a smash hit that ended up number seven all-time in revenues for a Japanese film. It also was turned into a TV drama, radio drama and adapted for other media.

Many film versions of manga and cartoons were released, but only two, “Nin Nin Ninja Hattori-kun: The Movie” and “Casshern,” grossed more than 1 billion yen (figs. 8 and 9). The beginning of 2005 also saw the release of “Azumi 2” and “Tetsujin 28.” Adapted works, all based on popularly cartoons and manga, use advanced computer graphics and other image technology to render the original works as films. The ongoing boom in these remakes has been fueled in part by the enthusiasm of people in the industry who grew up reading and watching the originals.

“Nobody Knows” starring Yuya Yagira, the first Japanese to win the best actor prize at the Cannes film festival, has been a hit at independent theaters, which are known as “mini theaters.”

**Fig. 8 Animation & Manga Film Versions (2004-05)**

Title	Japan release	Original	Original broadcast/serialization period
Casshern	2004/4/24	Animation	October 2, 1973 to June 25, 1974
Cutie Honey	2004/5/29	Animation	October 13, 1973 to March 30, 1974
Nin Nin Ninja Hattori-kun: The Movie	2004/8/28	Manga/Animation	April 7, 1966 to September 28, 1966
Devilman	2004/10/9	Animation	July 8, 1972 to March 31, 1973
Azumi 2	2005/3/12	Manga	Currently published
Tetsujin 28	2005/3/19	Manga/Animation	October 20, 1963 to November 24, 1965

Note: Broadcast period is when original version was broadcast.

Sources: Various media and web sites

**Fig. 9 Japanese Films that Earned Over ¥1 Billion at Box Office in 2004**

(billion yen)

Rank	Release	Title	Genre	Box office	Distributor
1	November	Howl's Moving Castle	Animation	20.0	Toho
2	May	Sekai no Chushin de Ai wo Sakebu	Drama/romance	8.5	Toho
3	October	Ima Ai ni Yukimasu	Drama/romance	4.8	Toho
4	July	Pokemon: Advanced Generation	Animation	4.4	Toho
5	March	Doraemon Nobita no Wannyan Jikuden	Animation	3.1	Toho
6	April	Detective Conan: Magician of the Silver Sky	Animation	2.8	Toho
7	March	Quill	Drama	2.2	Shochiku
8	September	Swing Girls	Comedy	2.2	Toho
9	August	Nin Nin Ninja Hattori-kun: The Movie	Heroic tale	1.9	Toho
10	January	Hanochi	Drama	1.9	Toei
11	March	One Piece: The Movie - Norowareta Seiken	Animation	1.8	Toei
12	June	Umizaru	Drama	1.7	Toho
13	April	Casshern	Action	1.5	Shochiku
14	January	Chakushin Ari	Horror	1.5	Toho
15	August	Naruto The Movie	Animation	1.4	Toho
16	December	Godzilla Final Wars (Tottoko Hamutaro Hamuhamu Guranpurin Ororatani no Kiseki Ribonchan Kiki Ippatsu)	Animation	1.3	Toho
17	April	Kureyon Shinchan Arashi wo Yobu! Yuhi no Kasukabe Boizu	Animation	1.3	Toho
18	July	Steamboy	Animation	1.2	Toho
19	January	Gege	Drama	1.1	Toho
20	March	Ghost in the Shell 2: Innocence	Animation	1.0	Toho

Source: Motion Picture Producers Association of Japan

Big productions by the Hollywood majors topped revenues for foreign films. “The Last Samurai,” which attracted attention with Ken Watanabe’s nomination for a Best Supporting Actor Academy Award, was number two among all releases. The year included sequels of popular series, such as “Harry Potter and the Prisoner of Azkaban,” “The Lord of the Rings: The Return of the King,” “Spiderman 2,” “Biohazard II” and “Shrek 2.”

## 4. Import/Export Trends

### Foreign film distribution in Japan

According to the Foreign Film Importer–Distributors Association of Japan, 339 foreign films were distributed in Japan in 2004 (Fig. 10). Of these, 152 (44.8%) were from the U.S., 29 (8.6%) from South Korea and 24 (7.1%) from France. Foreign films, especially American movies, have long had a strong presence in the Japanese film market, but the emergence of South Korean films was a new trend.

There are wild swings in the number of other foreign films distributed each year, depending on the presence of topical or hit movies. The South Korea boom was inspired by the smash-hit TV drama “Fuyu no Sonata,” which vaulted South Korean film releases from 14 in 2003 to 29 in 2004, second only to American films. Hong Kong films, meanwhile, declined.

**Fig. 10 Distribution of Imported Films, by Country**

	(Number of films)							
	2001	Share	2002	Share	2003	Share	2004	Share
U.S.A.	159	45.6%	159	45.8%	152	45.4%	152	44.8%
France	30	8.6%	33	9.5%	36	10.7%	24	7.1%
U.K.	24	6.9%	9	2.6%	19	5.7%	10	2.9%
South Korea	20	5.7%	10	2.9%	14	4.2%	29	8.6%
Hong Kong SAR	24	6.9%	14	4.0%	7	2.1%	10	2.9%
China	3	0.9%	8	2.3%	7	2.1%	7	2.1%
Germany	5	1.4%	7	2.0%	6	1.8%	7	2.1%
Canada	1	0.3%	4	1.2%	5	1.5%	1	0.3%
Spain	5	1.4%	6	1.7%	5	1.5%	3	0.9%
Others	78	22.3%	97	28.0%	84	25.1%	96	28.3%
Total	349	100.0%	347	100.0%	335	100.0%	339	100.0%

Source: Foreign Film Importer - Distributors Association of Japan

Foreign films that grossed more than 1 billion yen at the domestic box office in 2004 are shown in Fig. 11. Hollywood dominated the top spots, allowing just three other non-American movies onto the leader board. Especially popular were sequels, such as Harry Potter and the Prisoner of Azkaban, The Lord of the Rings: The Return of the King, Spiderman 2, Biohazard II, Shrek 2 and “Kill Bill, Vol. 2.” Among non-American movies, “Lovers” from China earned 2.25 billion yen at the box office.

**Fig. 11 Imported Films that Earned Over ¥1 Billion in 2004**

(billion yen)

Rank	Release	Title	Box office	Distributor	Origin
1	Dec-03	The Last Samurai	13.7	WB	U.S.A.
2	June	Harry Potter and the Prisoner of Azkaban	13.5	WB	U.S.A.
3	Dec-03	Finding Nemo	11.0	BV	U.S.A.
4	February	The Lord of the Rings: The Return of the King	10.3	Shochiku/He	U.S.A.
5	July	Spiderman 2	6.7	SPE	U.S.A.
6	June	The Day After Tomorrow	5.2	Fox	U.S.A.
7	May	Troy	4.2	WB	U.S.A.
8	September	I, Robot	3.8	Fox	U.S.A.
9	April	Haunted Mansion	3.4	BV	U.S.A.
10	September	Van Helsing	2.8	GAGA/Humax	U.S.A.
11	September	Biohazard II: Apocalypse	2.7	SPE	U.S.A.
12	July	Shrek 2	2.5	UIP	U.S.A.
13	August	Lovers	2.3	WB	China
14	November	Collateral	2.2	UIP	U.S.A.
15	July	King Arthur	2.1	BV	U.S.A.
16	August	Fahrenheit 911	1.7	He/GAGA	U.S.A.
17	September	The Village	1.7	BV	U.S.A.
18	March	Brother Bear	1.6	BV	U.S.A.
19	February	Love Actually	1.6	UIP	U.S.A.
20	June	The Brotherhood	1.5	UIP	South Korea
21	August	The Chronicles of Riddick	1.4	Shochiku/Toshiba	U.S.A.
21	January	Sea Biscuit	1.4	UIP	U.S.A.
23	May	The Passion of the Christ	1.3	He	U.S.A.
24	January	Timeline	1.3	GAGA/Humax	U.S.A.
25	April	Kill Bill, Vol. 2	1.1	GAGA/Humax	U.S.A.
25	July	Deep Blue	1.1	Tohoku Shinsha	U.K./Germany
27	November	The Polar Express	1.1	WB	U.S.A.
28	February	Master and Commander: The Far Side of the World	1.0	BV	U.S.A.
29	January	Mystic River	1.0	WB	U.S.A.
29	March	Something's Gotta Give	1.0	WB	U.S.A.
29	August	Thunderbirds	1.0	UIP	U.S.A.

Note: BV = Buena Vista Home Entertainment

Fox = 20th Century

He = Nippon Herald

SPE = Sony Pictures Entertainment

UIP = United International Pictures

WB = Warner Brothers

Source: Motion Picture Producers Association of Japan

## Japanese film releases overseas

Details about Japanese film releases overseas are unclear due to insufficient data, but generally speaking, film exports are concentrated on animations because they have a good reputation for the quality of their artwork and stories. Japanese films have also attracted Hollywood's interest in the rights to remakes, primarily for Japanese horror films.

Fig. 12 lists the main Japanese movies that were released in France, Germany, Italy, the U.K. and the U.S. in 2003. The most widely shown films are internationally awarded films, works by internationally acclaimed directors and animated films. These include two works by Takeshi Kitano: "Dolls" (entered in 59<sup>th</sup> Venice film festival) and "Zatoichi: The Blind Swordsman" (Director's Prize at 60<sup>th</sup> Venice film festival), Hayao Miyazaki's "Spirited Away" (Golden Bear at 2002 Berlin Film Festival and Best Animated Feature at 2003 Academy Awards) and "Cowboy Bebop: The Movie."

The animated film "Yu-Gi-Oh! The Movie," which opened across the U.S. in September 2004, took in around 2 billion yen in box office receipts. The movie was produced on the precondition that it would be released nationwide in the U.S., due to the popularity that the original TV cartoon had enjoyed since it began airing in September 2001. In fact, when filming began the Japan release date was still undecided. Other releases in the U.S. included the aforementioned Innocence by Mamoru Oshii and Steamboy by Katsuhiro Otomo. Howl's Moving Castle by Hayao Miyazaki is among other Japanese animations being released overseas in 2005 (Fig. 13).

**Fig. 13 Major Films Released or to be Released Overseas (2004-05)**

Title	Japanese title	Genre	Japan release	Remarks
Howl's Moving Castle	Howl no Ugoku Shiro	Animation	2004/11/1	Released in 50 countries
Steamboy	Steamboy	Animation	2004/7/1	Released in U.S.A., Taiwan and France
Appleseed	Appleseed	Animation	2004/4/1	Released in U.S.A. on January 14, 2005
Ghost in the Shell 2: Innocence	Innocence	Animation	2004/3/1	Released in U.S.A. on September 17, 2004
Yu-Gi-Oh! The Movie	Yu-Gi-O Duel Monsters	Animation	-	Released in U.S.A. on August 13, 2004
Umizaru	Umizaru	Drama	2004/6/1	To be released in Hong Kong SAR, Malaysia, Singapore & Thailand

Sources: Various media and web sites

A remake of the Japanese film "Ring" was released in the U.S. in 2002 and did well, which helped to stimulate local interest in rights to Japanese films. So far, horror movies account for the majority of films that have been or are planned to be remade (Fig. 14). "The Grudge," a remake of the horror film, "Juon," and the remake of "Shall We Dance" were released in the U.S. in 2004 and attracted attention.

**Fig. 14 Films Remade or to be Remade Overseas**

Remake title	Japanese title	Genre	Japan release	Remarks
Title undecided	Shiawase no Kiroi Hankachi	Drama	1977/10/1	Hollywood remake decided
Shall We Dance?	Shall We Dance?	Drama	1996/1/1	Hollywood remake opened in U.S.A. October 15, 2004
Title undecided	Joyurei	Horror	1996/3/1	Hollywood remake decided
The Ring	Ring	Horror	1998/1/1	Hollywood remake opened in U.S.A. December 19, 2001
The Ring 2	Ring2	Horror	1999/1/1	Hollywood remake opened in U.S.A. March 18, 2004
Title undecided	Chaos	Horror	2000/10/1	Hollywood remake decided
Pulse	Kairo	Horror	2001/2/1	Hollywood remake decided
Dark Water	Honogurai Mizu no Soko kara	Horror	2002/1/1	Hollywood remake opened in U.S.A. July 31, 2005
The Grudge	Juon	Horror	2003/1/1	Hollywood remake opened in U.S.A. October 22, 2004
Title undecided	Toho J Horror Theater (6 films)	Horror	2004/10/1	Hollywood remake to be released in 40 countries

Sources: Various media and web sites

**Fig. 12 Major Japanese Films Shown Overseas (2003)****U.S.A.**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
Sennen Joyu	Millennium Actress	Animation	2001	September 12th, 2003	NA
Samehada Otoko to Momojiri Onna	Shark Skin Man and Peach Hip Girl	Action	1998	April 16th, 2003	NA
Cowboy Bebop "Tengokuno Tobira - Knockin' on heaven's door"	Cowboy Bebop: The Movie	Animation	2001	April 4th, 2003	NA
Umi wa Miteita	The Sea Is Watching	Period piece/romance/drama	2002	July 18th, 2003	NA
Returner	Returner	Science fiction/action	2002	October 17th, 2003	NA
Pocket Monster Mizuno Miyakono Goshin Rathiasu to Rathiozu	Pokemon Heroes	Animation	2002	May 16th, 2003	NA
Tokyo Godfathers	Tokyo Godfathers	Animation	2003	January 16th, 2003	NA
Zatoichi	The Blind Swordsman: Zatoichi	Period piece/action	2003	June 4th, 2003	NA

**U.K.**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
Sen to Chihirono Kami Kakushi	Spirited Away	Animation	2001	September 12th, 2003	NA
Katakurike no Kofuku	The Happiness of the Katakuris	Comedy/musical/suspense	2001	May 16th, 2003	NA
Saikaku Ichidai Onna	The Life of Oharu	Period piece	1952	December 19th, 2003	NA
Ukigusa	Floating Weeds	Drama	1959	August 1st., 2003	NA
Rokugatsu no Hebi	Snake of June	Drama/romance	2002	June 13th, 2003	NA
Kobayakawake no Aki	The End of Summer	Drama	1961	August 8th, 2003	NA
Musashino Fujin	Lady of Musashino	Drama	1951	December 19th, 2003	NA
Dolls	Dolls	Drama/romance	2002	May 30th, 2003	NA
Koroshiya 1	Ichi the Killer	Action/crime	2001	May 30th, 2003	NA
Honogurai Mizu no Sokokara	Dark Water	Horror	2001	June 6th, 2003	NA

Sources: Nielsen Entertainment Data International, BBC

**Germany**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
GO	Go	Drama/youth	2001	January 9th, 2003	NA
Dragonball Z Ryuken Bakuhatsu! Goku ga Yaraneba Dare ga Yaru	Dragonball Z - Der Film	Animation	1994	February 13th, 2003	181,888
Wonderful Life	After Life	Drama/fantasy	1999	April 10th, 2003	NA
Manzan Benigaki	Manzan Benigaki	Documentary	2001	May 8th, 2003	NA
Maboroshi no Hikari	Maboroshi	Drama	1995	May 15th, 2003	NA
Yume	Akira Kurosawa's Träume	Drama/fantasy	1990	May 15th, 2003	NA
Vampire Hunter D	Vampire Hunter D	Animation	2000	July 24th, 2003	NA
Nabbie no Koi	Nabbie no Koi	Drama/romance/youth	1999	August 7th, 2003	NA
Interstella 5555	Interstella 5555	Animation	2002	September 4th, 2003	NA
Dolls	Takeshi Kitano's Dolls	Drama/romance	2002	October 30th, 2003	12,351
Sen to Chihiro no Kamikakushi	Chihiros Reise ins Zauberland	Animation	2001	June 19th, 2003	424,492
Rajio no Jikan	Welcome back, Mr. McDonald	Drama/romance	1997	September 11th, 2003	NA

Sources: Data from Film-Echo and SPIO

**Italy**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
Rokugatsu no Hebi	A Snake of June	Drama/romance	2002	December 5th, 2003	4,260
Zatoichi	Zatoichi	Period piece/action	2003	November 14th, 2003	123,805
Inta Sutera 5555	Interstella 5555	Animation	2002	October 10th, 2003	1,298
Cowboy Bebop "Tengoku no Tobira - Knockin' on heaven's door"	Cowboy Bebop: IL Film	Animation	2001	May 23th, 2003	6,030
Sen to Chihiro no Kamikakushi	La citta'incantata	Animation	2001	April 17th, 2003	158,912

Sources: Italian Entertainment Industry Association, Italian Film Industry Association

**France**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
Honogurai Mizuno Sokokara	Dark Water	Horror	2001	February 26th, 2003	74,424
Shiritsu Tantei Maiku Namaeno Nai Mori	La foret sans nom	Drama/action/suspense	2002	March 19th, 2003	NA
Shojo	Une adolescente	Drama/romance	2001	March 19th, 2003	21,275
Kagami no Onna Tachi	Femmes en miroir	Drama	2002	April 2nd, 2003	19,234
Dolls	Dolls	Drama/romance	2002	April 30th, 2003	182,136
Interstella 5555	Interstella 5555	Animation	2002	May 28th, 2003	19,569
NINETEEN	19	Drama/youth	2001	July 23th, 2003	NA
Neko no Ongaeshi	Le royaume des chats	Animation	2002	July 30th, 2003	474,088
Cowboy Bebop "Tengoku no Tobira - Knockin' on heaven's door"	Cowboy Bebop	Animation	2001	October 1st, 2003	34,300
Zatoichi	Zatoichi	Period piece/action	2003	November 5th, 2003	238,633
Akarui Mirai	Jelly Fish	Drama	2003	December 3rd, 2003	NA

Source: JETRO "Trends in Demand for Japanese Films in France"

**South Korea**

Title	Overseas title	Genre	Japan release	Overseas release	Viewers
Metropolis	Metropolis	Animation	2001	January 17th, 2003	2,796
Honogurai Mizuno Sokokara	Dark Water	Horror	2001	February 21th, 2003	65,350
Yonimo Kimyona Monogatari	Tales of the Unusual	Horror	2000	February 21th, 2003	31,400
RingØ: Birthday	RingØ: Birthday	Horror	2000	April 11th, 2003	1,800
Mononokehime	Princess Mononoke	Animation	1997	April 25th, 2003	91,284
Juon	The Juon	Horror	2002	June 27th, 2003	359,000
Neko no Ongaeshi	The Cat Returns	Animation	2002	August 8th, 2003	243,220
Juon 2	The Juon 2	Horror	2003	September 5th, 2003	173,000
Cowboy Bebop "Tengoku no Tobira - Knockin' on heaven's door"	Cowboy Bebop: The Movie	Animation	2001	October 3rd, 2003	3,976
Onmyoji	The Yin Yang Master	Period piece/horror/suspense	2001	October 2nd, 2003	9,577
Reisei to Jonetsu no Aida	Between Calm and Passion	Drama/romance	2001	October 1st, 2003	129,723
Doppelganger	Doppelganger	Comedy/drama/horror	2002	October 1st, 2003	1,067
Dolls	Dolls	Drama/romance	2002	October 24th, 2003	2,717
Yomigaeri	Yomigaeri	Drama/fantasy/horror	2003	October 31th, 2003	22,265
Satorare	Transparent: Tribute to a Sad Genius	Drama/comedy/fantasy	2001	November 21th, 2003	97,824
Odoru Daisosasen THE MOVIE2 Rainbow Bridge wo Fusa Seyo	Bayside Shakedown 2	Action/suspense/comedy	2003	December 12th, 2003	68,194
Mibugishiden	When the Last Sword Is Drawn	Period piece	2002	December 12th, 2003	11,849
Kurenai no Buta	Crimson Pig	Animation	1992	December 19th, 2003	26,341

Source: 2003 reference data from Korean Film Commission

## 5. Industry Topics

### Increased training offered by universities

Japan's film and animation industry is strong on the production side and has creative producers, but the industry has had only limited success overseas because few producers are adept at international business development. In response, Japanese universities have become more active in offering courses focused on the content industry.

The University of Tokyo established the Graduate School of Interdisciplinary Information Studies Program, a five-year program in digital content production, in 2004. The aim is to nurture not only technology developers, but also producers equipped with international business skills.

The Tokyo National University of Fine Arts and Music established the first film major to be offered by a Japanese national university in April 2005. The new program is managed by the Film Studies Department and comprises seven disciplines: directing, scriptwriting, production, cinematography, art, recording and editing. Takeshi Kitano, Kiyoshi Kurosawa and other leading Japanese artists have been invited to teach.

The government, moreover, in an effort to establish the nation's content industry, set up an intellectual property strategy committee within the Cabinet Office to develop policies and back up universities' efforts to train the content industry's next generation (Fig. 15).

**Fig. 15 Motion-Picture Education at Japanese Universities**

University/Major	Instructors
Film Studies Department, Tokyo National University of Fine Arts and Music	Takeshi Kitano (film director), Kiyoshi Kurosawa (film director), others
Media and Content Faculty, Takarazuka University of Art and Design	Yoichi Sai (film director, from 2007), others
Graduate School of Content and Production, Tohoku University of Art and Design	Masato Hara (film producer), others
Film Department, Rikkyo University (from 2006)	Kunitoshi Manda (film director), others
Advanced Technology Faculty, Kobe Design University (from 2006)	Sogo Ishii (film director, from 2007), others

Source: April 9, 2005 Nihon Keizai Shimbun (morning edition)

### Diversification of capital procurement

Procurement of film production funding has diversified. Shochiku procured a portion of the production costs for a new film, "Shinobi," through Japan's first individually-subscribed film fund, raising 502.2 million yen (nearly US\$5 million) from around 1,300 people.

The "production committee method" of funding films with the pooled resources of film production companies, publishing houses and ad agencies is common in Japan. Because copyrights are jointly owned by these committees, small production companies consigned to produce the films receive small payouts. As a means of solving this problem, small but talented production companies are looking at funds as a way of financing their own films. Funds established both for individuals and corporate investors (Fig. 16) are expected to play a role in the expansion of Japan's film industry.

**Fig. 16 Japan Film Funds**

Fund	Remarks
Entertainment Farm	Corporate investors, including Takara and Dentsu Tech
Japan Film Fund (100% subsidiary of Kadokawa Pictures)	Corporate investors
Independent Film Fund	Corporate investors, including Organization for Small and Medium Enterprises and Regional Innovation

Source: April 5, 2005 Mainichi Newspaper (evening edition)

**6. Film Industry URLs**

Category	Name	URL (all in Japanese)
Associations	Japan Film Makers Association	<a href="http://www2.odn.ne.jp/jfma/">www2.odn.ne.jp/jfma/</a>
	Federation of Japanese Films Industry	<a href="http://www.eidanren.com/">www.eidanren.com/</a>
	Foreign Film Importer - Distributors Association of Japan	<a href="http://www.gaihai.jp/">www.gaihai.jp/</a>
	Association for the Diffusion of Japanese Films Abroad	<a href="http://www.unijapan.org/">www.unijapan.org/</a>
	Motion Picture Producers Association of Japan	<a href="http://www.eiren.org/">www.eiren.org/</a>
Production companies	Shochiku	<a href="http://www.shochiku.co.jp/">www.shochiku.co.jp/</a>
	Toei	<a href="http://www.toei.co.jp/">www.toei.co.jp/</a>
	Toho	<a href="http://www.toho.co.jp/">www.toho.co.jp/</a>
Distributors	Sony Pictures Entertainment	<a href="http://www.sonypictures.jp/">www.sonypictures.jp/</a>
	Buena Vista International (Japan)	<a href="http://www.movies.co.jp/">www.movies.co.jp/</a>
	United International Pictures	<a href="http://www.uipjapan.com/">www.uipjapan.com/</a>
	Warner Entertainment Japan	<a href="http://www.warnerbros.co.jp/">www.warnerbros.co.jp/</a>
	20th Century Fox Japan	<a href="http://www.foxjapan.com/">www.foxjapan.com/</a>
	Asmik Ace Entertainment	<a href="http://www.asmik-ace.co.jp/">www.asmik-ace.co.jp/</a>
	Cine Qua Non	<a href="http://www.cqn.co.jp/">www.cqn.co.jp/</a>
	GAGA Communications	<a href="http://www.gaga.co.jp/">www.gaga.co.jp/</a>
	Toshiba Entertainment	<a href="http://www.toshiba-ent.co.jp/">www.toshiba-ent.co.jp/</a>
	Toho-Towa	<a href="http://www.toho.co.jp/towa/">www.toho.co.jp/towa/</a>
	Nippon Herald Films	<a href="http://www.herald.co.jp/">www.herald.co.jp/</a>
Humax	<a href="http://www.humax.co.jp/">www.humax.co.jp/</a>	

Sources: Organizations and company web sites

Note: Research for this report was consigned to Yano Research Institute and compiled by JETRO.