



TV TOKYO Holdings Corporation

Financial Results Briefing for the Fiscal Year Ended March 2026

May 19, 2026

Event Summary

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[Participants]		
[Number of Speakers]	4	
	Hiroshi Yoshitsugu	CEO President
	Takeshi Kozawa	Senior Managing Director
	Toshiyuki Hiraoka	Managing Director
	Koichi Komaru	Managing Director

Presentation

Kozawa: Thank you very much for joining us today for the TV TOKYO Holdings Corporation full-year financial results briefing for the fiscal year ended March 31, 2026. The materials used in today's presentation have been uploaded to the News Release section of the TV TOKYO Holdings Corporation website.

Now, I would like to introduce today's attendees. Hiroshi Yoshitsugu, President and CEO of TV TOKYO Holdings Corporation.

Yoshitsugu: Thank you very much.

Kozawa: Toshiyuki Hiraoka, Managing Director overseeing the Anime, IP, and Sales divisions.

Hiraoka: Thank you very much.

Kozawa: Koichi Komaru, Managing Director overseeing the Finance, IR, and Technology divisions.

Komaru: Thank you very much.

Kozawa: I will be facilitating today's session. I am Takeshi Kozawa, Managing Director overseeing Corporate Strategy. Thank you.

I will begin with an overview of the Company's financial results. After that, we will move on to the Q&A session. First, Mr. Komaru, Managing Director, will provide an overview of the financial results for the full fiscal year ended March 31, 2026. Mr. Komaru, please begin.

決算サマリー

2026年3月期 通期 連結業績

	累計期間(4~3月)			
	25年3月期 通期	26年3月期 通期	前年同期比	
			増減額	増減率
連結売上高	155,837	164,915	9,078	5.8%
連結営業利益	7,789	11,402	3,612	46.4%
連結経常利益	8,255	11,937	3,682	44.6%
親会社株主に帰属 する当期純利益	6,034	7,700	1,665	27.6%
セグメント営業利益				
地上波・BS放送事業	4,069	5,550	1,480	36.4%
アニメ・配信事業	4,250	6,587	2,336	55.0%
ショッピング・その他事業	685	453	△ 231	△ 33.8%

連結売上高・各利益ともに
過去最高達成

年度を通じて
放送、アニメ、配信が
好調に推移

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Komaru: Yes. I am Komaru. Thank you. I will now provide a summary of the financial results for the fiscal year ended March 31, 2026.

Both sales and income increased for the full year, driven by strong performance in our main businesses of broadcasting, anime, and streaming. Both sales and all profit lines reached record highs.

In terms of sales, consolidated net sales increased 5.8% from the same period last year to JPY164,915 million, mainly due to strong broadcasting revenues from TV TOKYO's non-consolidated operations and a significant increase in royalty income from "NARUTO/BORUTO" in collaboration with overseas application games. In terms of expenses, while strengthening production costs and making capital investments to enhance our content IP, we worked to control costs appropriately, including depreciation and amortization. As a result, consolidated operating income increased 46.4% to JPY11,402 million, and net income increased 27.6% to JPY7,700 million.

TV TOKYO Group has been working to strengthen its content development capabilities under the long-term vision called the "CaaS Strategy." In this fiscal year, we achieved strong results as our efforts to enhance the profitability of our anime and streaming businesses bore fruit, building on solid broadcasting revenues.

地上波放送(テレビ東京)

2026年3月期 通期 テレビ東京 売上高・営業利益・事業利益

		(百万円)			
		25年3月期 通期	26年3月期 通期	前年同期比	
				増減額	増減率
テレビ東京	売上高	115,836	126,376	10,540	9.1%
	営業利益	5,688	9,744	4,056	71.3%
放送事業 概況					
放送事業 売上(主なもの)	タイム(T)	44,924	45,740	815	1.8%
	スポット(S)	28,158	31,627	3,469	12.3%
	T+S 計	73,083	77,367	4,284	5.9%
	番組販売	4,279	4,213	△ 65	△ 1.5%
	放送事業 売上計	78,973	83,242	4,268	5.4%
	放送コンテンツ制作費(番組制作費)	34,394	34,571	176	0.5%
	放送事業 利益	16,871	19,611	2,740	16.2%
ライツ事業 概況					
ライツ事業 売上	アニメ	23,103	27,219	4,116	17.8%
	配信ビジネス	11,759	13,908	2,149	18.3%
	イベント	1,536	1,446	△ 89	△ 5.9%
	ライツ事業 売上計	36,398	42,574	6,175	17.0%
	ライツ事業 利益	14,328	17,238	2,909	20.3%
《コンテンツ制作費》					
	総コンテンツ制作費(放送・アニメ・配信・イベント)	54,131	56,857	2,726	5.0%

放送事業

タイムは新規スポンサーの獲得やPTセールスの好調により増収
スポットは単価引き上げなどにより過去最高を達成

ライツ事業

アニメは海外ゲームのロイヤリティ収入が増加
配信もSVOD、AVODがともに収入を伸ばしてライツ事業利益は過去最高に

Next, I will explain the performance of TV TOKYO, the core company of our Group.

TV TOKYO posted increases in both revenue and income, as its main businesses of broadcasting, anime, and streaming all recorded sales growth and cost control was properly implemented. Net sales increased 9.1% from the previous year to JPY126,376 million, and operating income rose 71.3% to JPY9,744 million.

By business segment, revenue in the broadcasting business increased 5.4% to JPY83,242 million. Time revenue increased 1.8%, supported by strong sales of new mini programs and late-night programs, as well as high unit prices achieved in PT sales, in which time commercials are sold in installments. Spot revenue increased as we worked to raise unit commercial prices amid market conditions unique to this fiscal year. Advertising demand from industries such as finance, insurance, education, and medical services was strong, mainly in H1, leading to a 12.3% YoY increase to JPY31,627 million.

On the expense side, however, despite an increase in agency commissions due to higher broadcasting revenues and expenses related to the Milan Cortina Winter Olympics, profits in the broadcasting business rose 16.2% to JPY19,611 million.

Next is revenue from the rights business, which increased 17% to JPY42,574 million. In the anime segment, royalty income grew significantly through collaboration with overseas online games based on "NARUTO/BORUTO," and merchandising of "NARUTO" continued to be strong.

In the streaming business division, including SVOD and AVOD, which is positioned as a growth engine alongside anime, TV TOKYO's dramas performed well. New dramas such as "Synanthrope" and "The Laughing Salesman" were well received on SVOD, while titles such as "Please Die, My Beloved" attracted significant attention on AVOD and drove streaming advertising revenue. Archive titles such as the well-known "Kodoku no Gourmet" series also continued to perform well. In the event division, "A Missing Exhibition" and "The Fear Exhibition," which we are developing as a new genre of IP content, are gaining popularity as horror-related content.

The rights business continues to grow, and both the anime and streaming businesses recorded steady sales growth to reach record highs. As a result, business profit increased 20.3% from the previous year to JPY17,238 million.

Finally, at the bottom is content production costs. The TV TOKYO Group has been working to strengthen its content production capabilities, and overall costs have been on an upward trend, partly due to higher payments to original rights holders as our rights business expands. More recently, rising production costs driven by inflation have also contributed to this increase. While responding appropriately to social demands such as rising labor costs, including those across the supply chain, we will continue to manage costs where possible to ensure stable profitability.

This concludes the explanation of the results.

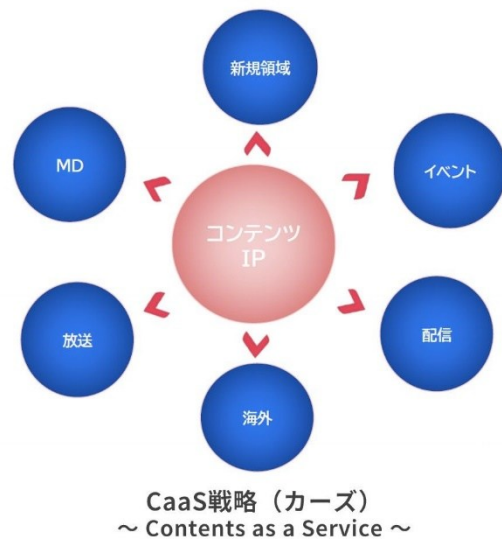
Kozawa: Next, President Yoshitsugu will explain the progress of the medium-term management plan.

Yoshitsugu: Yes. I would like to begin with a brief review of our long-term vision before explaining the progress of the medium-term management plan.

長期ビジョン ～グローバルIPメディア「テレ東」への進化～

<テレ東VISION2035>

1. 「まだ見ぬおもしろい」コンテンツやサービスを創り、挑戦し続ける
2. 乳幼児からシニアまでユーザー本位で貢献する
3. グローバルIPメディア「テレ東」として第4の創業を果たす



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Our long-term vision is a 10-year plan called “TV TOKYO VISION 2035,” and the medium-term management plan represents the first three years of this vision.

As shown here, we aim to evolve into a “global IP media company, TV TOKYO.” More specifically, we are committed to creating new and unseen forms of “Omoshiroi”—new content and services that offer fresh value. We aim to develop a broad lineup of content. Our goal is to offer content that can be enjoyed by users ranging from infants to seniors. And of course, global expansion is a key pillar. Centered on anime, we intend to transform and further grow as a global IP media company—what we internally call our “fourth founding.”

One of the core concepts supporting this is what we call “CaaS,” or Contents as a Service, shown on the right. Rather than simply distributing content through broadcasting or streaming, the idea is to build an economic ecosystem by expanding into areas such as merchandising, games, and events. We are encouraging each division to consider how best to utilize content in this broader way, and we are beginning to see tangible results.

2025中期経営計画 ～重点課題と2025実績～



Next page. Here is the medium-term management plan. These are the priority issues and the results for the fiscal year ended March 31, 2026.

First of all, in terms of actual results, although this overlaps somewhat with the explanation of the financial results earlier, operating income in the anime and streaming segments expanded significantly. Overseas sales of "NARUTO/BORUTO" games, one of our key IP titles, were also strong. In addition, although this partly reflects supply and demand conditions in the industry, our own sales efforts contributed to an increase in the unit price of spot commercials.

In terms of investment projects, we made Q-nine Inc., an event company, a wholly owned subsidiary in the previous fiscal year. We also formed a capital and business alliance with Minto Inc., an IP production company, which was another key achievement.

2025中期経営計画 ~26 Update~ 【計数計画を更新】

中期経営計画
~26 Update~

(億円)

	2025年度 計画	26年度 計画	27年度 計画
売上高	1,570	1,605	1,650
営業利益	80	95	115

✓ ROE8%に迫る

	2025年度 実績	26年度 新計画	27年度 新計画
売上高	1,649	1,680	1,730
営業利益	114	115	125
ROE	7.4%	7.5%	7.9%

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Next is the update for the fiscal year ending March 31, 2027 under the 2025 medium-term management plan.

We have updated our numerical plan, and as shown here, this is the plan we intend to follow for the fiscal year ending March 31, 2027 and 2028. For the fiscal year ending March 31, 2027, we project net sales of JPY168 billion and operating income of JPY11.5 billion, assuming higher revenue and a slight increase in profit. ROE is projected at 7.5%.

For the fiscal year ending March 31, 2028, we aim for further growth, targeting an ROE of 7.9%. As many analysts are already aware, the fiscal year ended March 31, 2026 was a year in which TV TOKYO delivered exceptionally strong results in H1. Both Q1 and Q2 generated earnings well above typical levels. Frankly speaking, this was partly supported by the impact of Fuji TV. We also benefited from favorable external factors.

This fiscal year, however, Fuji TV has returned to the market. In addition, TV TOKYO's earnings structure is inherently weighted toward H2 rather than H1. As a result, H1 of this year is, in a sense, returning to its usual pattern.

Although we have not disclosed specific figures and therefore cannot provide details, we expect a significant YoY decline in profit in both Q1 and Q2. Our earnings plan is based on covering this decline in H2 of the fiscal year.

2025中期経営計画 ~26 Update~



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Next is the update for the fiscal year ending March 31, 2027 under the medium-term management plan.

In the past, our medium-term plans were based on a rolling approach and were reviewed annually. However, starting with the 2025-2027 medium-term management plan decided last year, we shifted to a fixed-period approach focused on priority issues. Although we have updated only the figures for the fiscal year ending March 31, 2027 and 2028, our fundamental strategy remains unchanged. We aim to steadily deliver results on the management issues to be achieved over this three-year period.

As mentioned earlier, we will continue to focus on global expansion, the CaaS strategy, data marketing, IP development, diversification of monetization, economic reporting, and strengthening TV TOKYO BIZ. We also aim to further grow our second growth engines, including "Synapusyu," TV TOKYO BIZ, and our FAST business. We intend to advance these initiatives in concrete and practical ways.

グローバルIPメディアへ、CaaS戦略を本格推進

グローバル展開
CaaS戦略

IP開発

多角的マネタイズ

第2成長エンジン



eスポーツ、Q-nineを完全子会社化。大型イベントの事業化権獲得へ



グローバルブランドは「synap! (サイナップ)」
Minto社と組んでベトナムやタイへ本格展開。米国進出を計画

Minto

IPプロデュースのMintoと資本業務提携。東南アジアなどの市場開拓とIP収益化を推進



「行方不明展」
「恐怖心展」
ライセンス展開

- グローバル展開のスピードアップ
・ 好調なアニメからドラマ・バラエティへ展開を拡大。組織体制を刷新
- M&A・協業を通じた新規領域の開拓
- シナプしゅグローバル展開加速
- ジャパニーズホラー
- 豊富な過去作品の再展開

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First, under the theme “Toward Global IP Media, Full-Scale Promotion of the CaaS Strategy,” we are advancing a wide range of initiatives.

We made Q-nine, a company with strong capabilities in e-sports operations, a wholly owned subsidiary, enabling us to commercialize large-scale events centered on e-sports more effectively. Through Minto, an IP production company, we aim to promote the development of the Southeast Asian market and advance the monetization of IP.

We also have "Synapusyu," for which TV TOKYO holds all rights. Global expansion has long been a major challenge for "Synapusyu," and we are now preparing to expand it globally by registering the trademark “synap!—a name that is easy to recognize internationally.

Another area that attracted strong interest was events. These included the horror-themed events “A Missing Exhibition” and “The Fear Exhibition.” Although these are rather unusual events, they were extremely successful, and I believe we briefly introduced them to you last year as well. We intend to further strengthen our initiatives in this area. We have even received requests from other network stations asking to host these events themselves, which shows that these events have considerable potential for broader expansion.

NARUTO/BORUTO 世界展開を加速

グローバル展開
CaaS戦略

IP開発

多角的マネタイズ



NARUTO-ナルト-
©岸本斉史・スコット/集英社・テレビ東京・ひえろ



BORUTO-ボルト-
NARUTO NEXT GENERATIONS
©岸本斉史・スコット/集英社・テレビ東京・ひえろ



南仏「パルク・スピルー・プロヴァンス」
NARUTOエリア

NARUTO/BORUTO

2027年の「NARUTO-ナルト-」アニメ開始25周年に向けて世界規模で新たなブーム盛り上げ

南仏のテーマパーク「パルク・スピルー・プロヴァンス」にNARUTOエリアが開園



ブラッククローバー
全世界待望の2nd Season 2026年放送開始
©田島昭基/集英社・テレビ東京・ブラック・クローバー製作委員会



BLEACH千年血戦篇 緋染篇
2026年7月放送開始
©久保帯人/集英社・テレビ東京・d-rights・ぴえろ



新劇場版 銀魂 -吉原大炎上-
(26年2月公開) が大ヒット
©空知英秋/集英社/銀魂製作委員会

NARUTOに続くグローバル展開を推進

「ブラックローバー」
「BLEACH」
「銀魂」

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Next is anime, which is a core pillar of our growth engine. As you are already aware, the key to growth lies in the overseas business development of our mainstay titles, and we are advancing a variety of initiatives in this area.

First, as shown here, we aim to build global momentum for the 25th anniversary of the "NARUTO" anime in 2027, and this includes a theme park in the south of France featured on this page. A "NARUTO"-themed area has opened there, and we hope that fans from around the world will visit and enjoy it.

In addition, titles such as "Black Clover," "BLEACH," and "Gintama" are in the pipeline as content that will drive global expansion following "NARUTO." We also launched "Animori!", a new Sunday morning half-hour slot featuring short animated programs starting this April. We aim to develop character IP through this slot and strengthen monetization.

配信さらなる成長へ ドラマ・バラエティIPを多角展開

グローバル展開
CaaS戦略

IP開発

多角的マネタイズ

コンテンツ・IP
マネタイズ多角化

ドラマIP

U-NEXTに加えて多様なグローバルプラットフォームと連携し、新作ドラマ販売を強化。全世界配信を狙った話題性とクオリティを追及

ドラマ「シナントロープ」
Amazonにて全世界配信
脚本家が向田邦子賞受賞



©シナントロープ製作委員会

バラエティIP

高い再生数を狙ったバラエティを開発し、ドラマからマネタイズを拡大



「夫よ、死んでくれないか」
深夜ドラマの定番を作り出した復讐もの
2,597万回(25年度)を突破

夫よ、死んでくれないか

SVOD、AVODにとどまらないWebtoonやショートドラマ、ゲーム開発などのマルチ展開を加速

縦型ショートドラマ
「夢から自由に」
韓国の制作会社と共同製作、
オール韓国人キャストで日韓
はじめ世界各地で配信中



©「夢から自由に」製作委員会

© TV TOKYO Holdings Corporation

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Next is the streaming business. We aim to further strengthen the development of dramas and variety programs to drive additional growth.

These include the dramas shown here. Each of these dramas has generated significant attention, and as noted here, “Synanthrope,” shown above, was distributed worldwide on Amazon and received the Kuniko Mukoda Award. The late-night drama “Please Die, My Beloved” is a revenge-themed series. This genre is becoming a strength for TV TOKYO, and we intend to develop dramas and variety programs in this area that aim for high viewership and strong streaming performance.

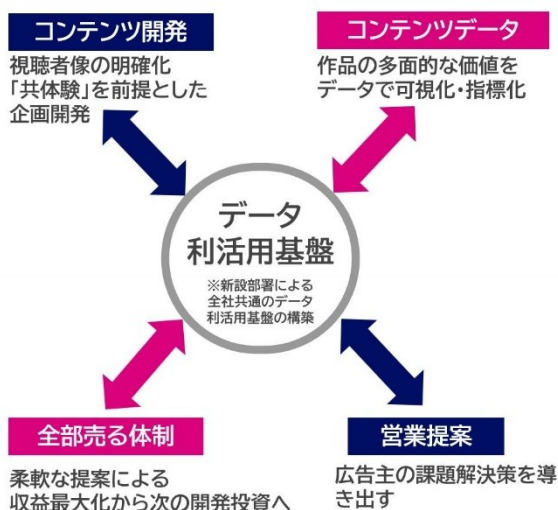
We are also focusing on vertical short-form dramas for younger audiences, such as “Dreaming Freedom,” shown here. This series is co-produced with a Korean production company. We intend to continue developing initiatives of this kind.

データ・マーケティングに基づくコンテンツ戦略と営業推進

IP開発

データ
マーケティング

多角的マネタイズ



- **コンテンツデータの可視化**
 - ・全社共通のデータ活用基盤を運用。コンテンツ開発と営業で活用推進
 - ・多様なデバイス展開、視聴シーンを想定
- **グループ商材のすべてをパッケージ営業**
 - ・マーケティングデータをフル活用。コンテンツ・IP、アイデア、サービスを組み合わせたトータルセールス体制を引き続き推進

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Next is our content strategy and sales initiatives based on data marketing.

This is an area in which it is difficult to present concrete, visible results, but it is in fact a very important management priority for TV TOKYO. We aim to leverage content data, enhance our data infrastructure, and use it to strengthen our sales proposals to advertisers. Rather than relying solely on time and spot advertising sales, we are now using data to properly monetize a wider range of business developments.

テレ東BIZを核に経済報道強化 海外情報を拡充

経済報道強化

第2成長エンジン



- **混迷する世界に、視聴者が求める情報を提供**
 - ・グローバルな視点で専門性の高い経済コンテンツを展開
 - ・国際情勢、マーケット、マーケティングなど配信オリジナルコンテンツを拡充
- **「テレ東BIZ」を核に放送・配信を連携**
 - ・選挙報道では配信企画と選挙特番を連動
 - ・TV視聴者、テレ東BIZユーザーの両視点を意識
 - ・テレ東が誇る膨大な経済アーカイブ
 - ・ビジネスパーソンの必須メニューとして、就活学生から社会人までシームレスな活用
- **主力番組をリニューアル、新番組も登場**
 - ・カンパリア宮殿 20年の節目に新MC起用
 - ・「アンパレルド」「モーサテサタデー」

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Next is TV TOKYO BIZ. As noted here, we are putting significant effort into strengthening our economic reporting. TV TOKYO BIZ is positioned as one of Japan's largest economic video services.

We aim to provide viewers with access to economic content beyond traditional television, offering stories and clear explanations that are difficult to cover in newspapers. In addition to TV content, we are releasing a wide range of original material through this platform, and we intend to actively promote these offerings.

AI推進会議を新設 “攻めと守り”で対応強化

中期経営計画
~26 Update~



Next is AI. For a television broadcaster, AI represents both defensive and offensive domains. AI-related risks, copyright issues, and potential copyright infringement are all matters that a broadcaster cannot overlook, and we must safeguard against them.

However, if we focus solely on defensive measures and fall behind in our adoption of AI, we risk finding ourselves significantly behind the curve as the environment evolves. We are therefore working on AI tool development, pilot initiatives for content, talent development, and applications for IP expansion. We intend to advance these initiatives in a disciplined and deliberate manner.

ESG経営 社会の「幸福感」向上に貢献

中期経営計画
~26 Update~

- 「ウェルビーイング」を前面に
 - ・サステナビリティ活動の新しいコンセプトとして、社会全体や個人の幸福、健康、充実感などを指すウェルビーイングを推進
- 人権尊重の取り組み徹底。人権デューデリジェンスを推進
 - ・「テレビ東京グループ人権方針」「人権対応ロードマップ」に沿って、サプライチェーン全体で人権尊重を徹底
 - ・「テレビ東京グループ働き方に関する指針」に基づき、より働きやすい職場を目指す
- 脱炭素経営を深化。ブルーカーボン創出支援
 - ・国際的な環境評価「CDP」でBランク獲得
 - ・グループ全体でCO2実質排出量ゼロを継続。生物多様性や海洋資源の保全のための「ブルーカーボン」プロジェクトも推進



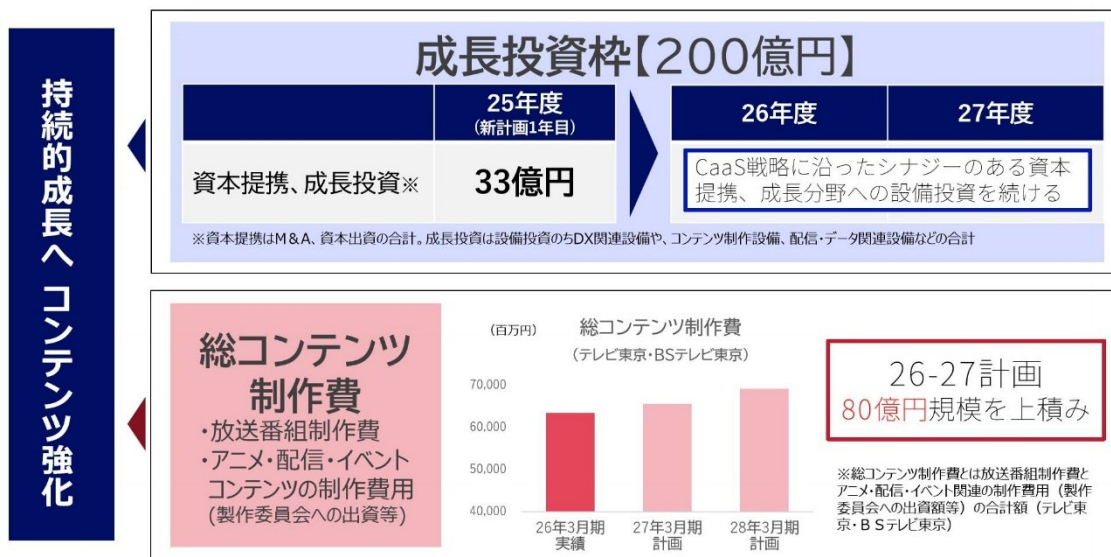
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Next is ESG. We have been engaged in various ESG initiatives with the aim of contributing to greater societal well-being. Around the end of the previous fiscal year, we introduced the concept of wellbeing, and since then we have been delivering content and organizing events that support this theme.

Specific initiatives include the “What Is Wellbeing? WEEK” campaign and the blue carbon project shown here, both of which are producing tangible results.

成長投資 ～将来に向けて投資推進、コンテンツ出資拡大～



© TV TOKYO Holdings Corporation

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Next is growth investment.

As you are aware, we have established an investment framework of JPY20 billion as part of our growth investment strategy, signaling our intention to actively invest in a wide range of areas. Although some initiatives began in the fiscal year ended March 31, 2026, the first year of the new plan, the fiscal year ended March 31, 2026, saw a total of JPY3.3 billion invested, including M&A, equity investments, and DX-related projects.

Although the JPY3.3 billion is still modest compared with the JPY20 billion framework, we believe this also means we have ample room to pursue bold initiatives in the fiscal years ending March 31, 2027 and 2028, including investments in growth areas aligned with our CaaS strategy. Of course, given our scale, it is not feasible for us to pursue M&A indiscriminately. However, we intend to carefully identify opportunities that contribute to our growth and consider a range of options, including capital alliances, equity investments, and potential acquisitions.

Next is total content production costs. As you know, these are recorded as annual expenses under broadcasting industry accounting practices. However, we also view these costs as a form of intangible asset. While they are treated as expenses, we consider them to be investments in our future, and therefore believe they should be increased steadily.

We understand that some film companies treat their content investments as intangible fixed assets and amortize them on a straight-line basis. Conceptually, our approach is aligned with this way of thinking.

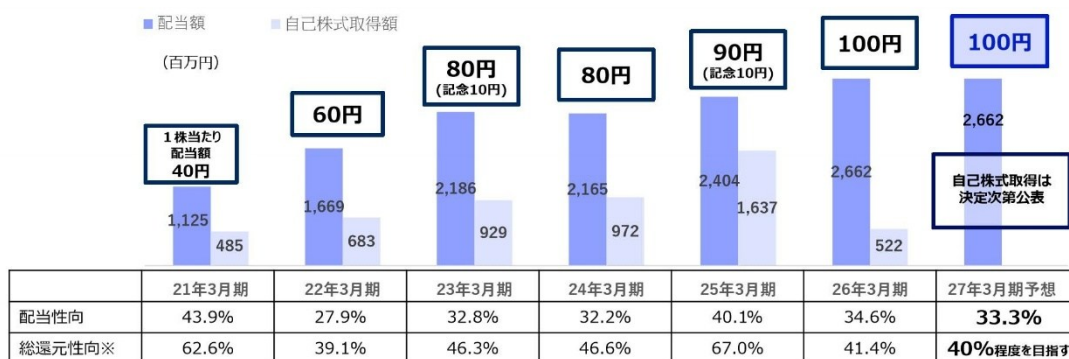
株主還元 ～業績向上を背景に株主還元方針を強化～

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。連結ベースで配当性向35%を目途とし、総還元性向40%程度を目指す。※下線は今回変更箇所

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
 ※27年3月期の配当性向、総還元性向の予想は、26年5月8日時点の通期業績予想に基づいて算出

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And finally, shareholder returns. As shown here, we are strengthening our shareholder return policy.

For the fiscal year ended March 31, 2026, we paid a dividend of JPY100 per share, resulting in a payout ratio of 34.6% and a total shareholder return ratio of 41.4%, including share buybacks. For the fiscal year ending March 31, 2027, we plan to maintain the dividend, with a payout ratio of 33.3% and a total return ratio of around 40%. Our basic policy is to target a payout ratio of approximately 35%.

Previously, we had targeted a payout ratio of 30%, aiming for 35% over the medium- to long-term. We now intend to adopt 35% as a fundamental benchmark and align our dividend policy accordingly.

For reference, we have revised the balance between interim and year-end dividends for the fiscal year ending March 31, 2027. Previously, the interim dividend was JPY15 per share, and for the fiscal year ended March 31, 2026, the year-end dividend was JPY85 per share. For the fiscal year ending March 31, 2027, based on our current assumptions, we are considering an annual dividend of JPY100 per share, with JPY50 for the interim dividend and JPY50 for the year-end dividend.

テレビ東京 注目ラインナップ

新番組

「～あなたの知らないNO.1～
選ばれし頂点サマ」



新番組

「世界の給与明細
～日本と比べてどうなの?～」



ドラマ9
「刑事、
ふりだしに戻る」



世界卓球 5/2-10放送



4月リニューアル
「カンパリア宮殿」

新番組

「アンパレルド
～ニッポン発、世界へ～」



ドラマ24
「孤独のグルメ Season11」

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Lastly, our highlighted TV TOKYO lineup is shown here, and we encourage you to take a look.

In particular, the World Team Table Tennis Championships were held from May 2 to May 10. Both the men's and women's teams advanced to the finals, and we devoted significant effort to our broadcasts, hoping for a gold medal. Although Japan ultimately fell short, the next World Team Table Tennis Championships—also a team competition—will be held in Kyushu in 2028. We intend to support the Japanese teams through our broadcasts and related initiatives so that they can compete for the gold medal at that event.

That is all from me.

Kozawa: Yes. This concludes the Company's explanation of the financial results and the medium-term management plan.

[END]

Document Notes

1. Portions of the document where the audio is unclear are marked with [inaudible].
2. Portions of the document where the audio is obscured by technical difficulty are marked with [TD].
3. Speaker speech is classified based on whether it [Q] asks a question to the Company, [A] provides an answer from the Company, or [M] neither asks nor answers a question.
4. This document has been translated by SCRIPTS Asia.

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