

MARCH 2017 — LICENSING EXPO JAPAN PREVIEW

# LICENSING EXPO®

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## LICENSING EXPO JAPAN PREVIEW

IMG's Miki Yamamoto, SVP of licensing, Asia, discusses trends in entertainment licensing and opportunities in Japan in preparation for the first ever Licensing Expo Japan.

**Plus:**

- An Inside Look at the Japanese Market
- Exclusive Q&As with CAA-GBG, Copyrights Asia and Tohokushinsha
- Guide to Properties and Exhibitor List



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# WELCOME TO LICENSING EXPO JAPAN 2017

The inaugural event, which will take place April 26-28 at Tokyo Big Sight Exhibition Center, will feature more than 300 properties and educational seminars in the world's third largest market for licensed products.

**L**icensing Expo Japan 2017, the inaugural networking and educational event for the licensing industry, will open its doors from April 26-28 and will feature more than 50 exhibiting companies with 300-plus properties at Tokyo Big Sight Exhibition Center.

Japan is the world's third largest market for licensed products after the U.S. and the U.K., and has a highly developed retail market. The Japanese market has seen significant growth in the licensing business in past decades. While a wide range of international brands and characters have been introduced across diverse categories for Japan's licensing business, Japanese players have also developed many well-known, worldwide properties especially in the fields of games, animated films and cartoons. However, there remains a substantial volume of world-class brands and characters in Japan that have yet to debut in the international market and just need a platform to be introduced to international players.

UBM, the owner of Licensing Expo, in cooperation with LIMA, the International Licensing Industry Merchandisers' Association, have launched Licensing Expo Japan to serve as a bridge between Japan's licensing industry and the worldwide market, and to provide an international networking event for the licensing industry with a

focus on meetings between licensors and licensees.

"I am excited that many leading international and local agents have decided to participate in this inaugural event. They will serve as a bridge for both local and international players at the show to understand and support each other to develop their properties in both Japan and the international market," says Jessica Blue, senior vice president, licensing, UBM.

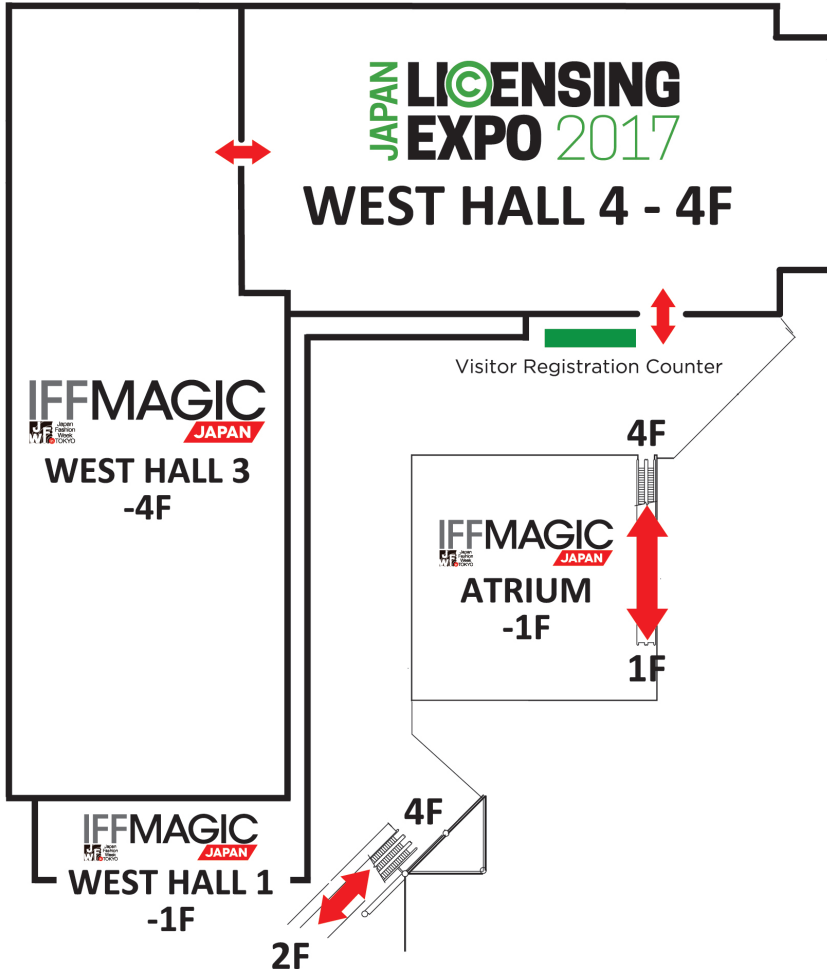
Apparel, accessories and footwear represent the largest category for licensing in Japan, with one third of retail sales of licensed products deriving from those categories. IFF MAGIC Japan, the nation's longest-running fashion business trade show, will be held concurrently with Licensing Expo Japan, forming a bridge between the licensing and fashion industries for new business partnerships.

For registration, special rates, venue details and other information, click [here](#) or go to [LicensingExpoJapan.com](http://LicensingExpoJapan.com). ©

## editor's note

This special edition preview of the inaugural Licensing Expo Japan was translated from the original Japanese by our partners at LEJ and produced by *License Global*.

# TOKYO BIG SIGHT WEST HALLS

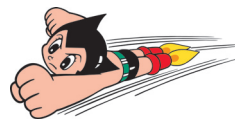


## KEYNOTE SPEAKERS HIGHLIGHT FIRST LICENSING EXPO JAPAN

YouTube and Alifish take the stage.

Don Anderson, head, family and learning partnerships, YouTube APAC, will provide the keynote address at Licensing Expo Japan. During the presentation, Anderson will discuss how independent content creators around the world are influencing and driving change for the licensing and merchandising industry, and will utilize case studies from popular YouTube Family and Learning creators.

Also speaking is Hong Ying, general manager, Alifish, the licensing and entertainment business unit of Alibaba. Ying will discuss how e-commerce has become the latest driver of the Chinese economy, a crucial component of the Chinese market. Ying will share the latest e-commerce market trends in China, and the insights of licensees' branding strategy. He will also talk about how to make the licensing business easier through the online licensing mode in the Big Data era.





## Property list for Japan



Arnold Palmer



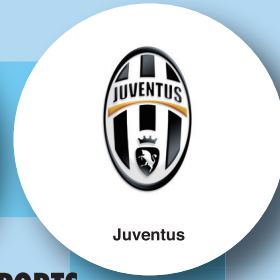
Wimbledon



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Real Madrid



Juventus

### SPORTS



Pepsi



Liverpool Football Club



Manchester City



INTER  
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Associate Sportiva Roma

### CORPORATE



Volkswagen



ASTON MARTIN  
Aston Martin



Billboard



Cosmopolitan



Esquire

### LIFESTYLE FASHION



University Of Oxford



University Of Michigan



NCAA

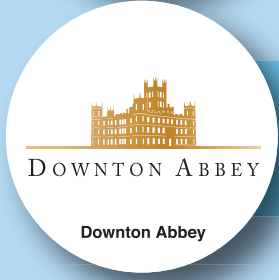


American Freshman



Joyrich

### LIFESTYLE COLLEGE



Downton Abbey



Ted 2



TM & © 2017 Fox  
Alien Covenant



National Geographic



BRIGITTE BARDOT  
Brigitte Bardot

### ENTERTAINMENT

### OUTDOOR CAMPING



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Sesame Street



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War For The Planet Of The Apes



FOX PRESENTS  
THE FILMS OF MARILYN  
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DYLAN'S CANDY BAR  
Dylan's Candy Bar

### CHARACTER



Care Bears



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Pink Panther

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June 22, 2016 | Day 2

**JLG Steers Car and Driver to HSN**  
Jostler Loria Group has brokered a deal for Hearst Brand Development's Car and Driver magazine property that will bring product exclusively to Home Shopping Network. Licensee Mobile Power will create a line of Car and Driver-branded automotive power products and multi-functional work lights that includes a rechargeable, waterproof work light system for garages, homes, boats and more. The line will launch in September on HSN.

**CN Builds with LEGO**  
Cartoon Network has partnered with the LEGO Group to launch a new construction set based on the animated series "Adventure Time." The new "Adventure Time" LEGO set will include new brick-built figures and will feature concepts generated by the fan-fueled LEGO Ideas crowd sourcing platform. The "Adventure Time" LEGO set will be available in early 2017.

**China Opens Expo to World**  
As a kick-off to Licensing Expo 2016 in motion Tuesday morning with a panel conversation titled "Toys to Content: Where Do We Go From Here?" Some of the toy industry's top minds participated in the conversation and included Simon Waters, general manager and senior vice president, entertainment and consumer products, Hasbro; Susie Lecker, chief brand officer, Toy Box division, Mattel; and Laura Zebersky, chief commercial officer, Jazwares.

**China Opens Expo to World**  
China-ACG Group hosted a ribbon cutting ceremony that opened the China Pavilion to attendees, licensees and licensors.

**Licensing Heads to Japan**  
UBM, organizers of Licensing Expo and Brand Licensing Europe, and the International Licensing Industry Merchandisers' Association are partnering to bring a licensing and brand extension networking and education event to Tokyo, Japan, in 2017. "Our long-standing successful partnership with LIMA will enable us to deliver an event that meets the needs of the market in Japan as no one else truly can," says Jessica Blue, senior vice president, licensing, UBM Americas.

**Events**  
10 a.m. - 4 p.m. - Miss Universe and Miss USA (Booth #E114)  
11:45 a.m. and 2:45 p.m. - JoJo Siwa (Booth #B24)  
3 p.m. - Spic: The Hedgehog turns 25 (Booth #F188)

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## Exclusive Distribution

License Global is the only publication distributed in the Licensing Expo registration area and in exclusive bins throughout the show floor.

## Official Show Dailies

License Global publishes the Licensing Expo Show Dailies, which feature three full days of exclusive news coverage that is handed out to attendees each day of the premiere licensing event.

## Direct Access to Attendees

License Global is the ONLY publication sent directly to attendees and exhibitors, ensuring that your message gets seen by the people you need.



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# Look at the Market

With almost \$12 billion in retail sales of licensed merchandise, Japan continues to offer significant growth opportunities for entertainment, character and brand licensing.

**A**s an introduction to the licensing market in Japan, let us first take a look at its market size. According to LIMA's annual global licensing survey, Japan is the world's third largest market for licensed products, following the U.S. and the U.K., and generated nearly \$11.9 billion in retail sales in 2015. The sales grew drastically in 2014, with hit properties like Disney's *Frozen* and Dentsu's "Yo-Kai Watch." In 2015, sales declined by 2 percent due to the lack of a notable new property. The drop was relatively small, though, considering the extraordinary growth the previous year. This is largely attributed to the unique features of the Japanese market.

## The Characteristics of the Market

You might ask, "What are these unique features?"

The Japanese licensing properties are roughly divided into two major types: 65 percent for characters and 35 percent for brands (including corporate, fashion and sports). Japanese consumers like both. Even though the popular properties are replaced from time to time, the overall market size remains relatively unchanged.

The decline in corporate, fashion and sports licensing has been larger than that in the character

sector as a few mega-brands have changed the way they handle their licensing operations and the retail spaces for casual fashion brands have been reduced. On the other hand, the demand for well-established, high-quality brands is still strong.

There are two major targets for this character licensing: one targeting kids and family, and another targeting adults. The kids' properties are often linked to TV animation programs, and are launched on various merchandise. A wide variety of characters are introduced for the adult consumer, and win support as well. The properties vary from those specifically developed for licensing (e.g. Hello Kitty) to the ones not supported by movies or TV shows but derived from books or LINE Creator Stamps.

The character licensing for kids and family travels the conventional route of merchandising, such as toys tied to TV shows and movies. However, new characters, new products and new services are introduced one after another for older consumers through collaborations with ancillary industries or collaborations between the characters but with newly developed artwork.

The adult female, the main target of these licensing programs, is often referred to as "Otona Joshi"—the mature women with a teenage girl's

sense and sensibility, who prefers products and services with girlish taste. Locally, brands and characters are winners if they are well-customized in artwork and design to the taste of Otona Joshi. Japanese licensing agents are coordinating these arrangements with overseas brand owners.

While there is room in the market for new characters, the most in-demand are from classic, evergreen properties with a long history. In particular, those with updated arrangements are selling very well. In this unique market, it is getting quite evident that the key to success for licensors and agents is to have a profound understanding of the demands and taste of the target consumers, and to give a clear direction on the creative aspects of the product design.

Considering the fact that the U.S. and European countries are facing a low birth rate and an aging population, the Japanese know-how on the character business could be a good reference when considering a licensing program for an older age group. The market growth rate is much lower than in neighboring countries like China, whose rapid growth is spectacular. Yet, the per-capita expenditure of Japan is 17 times greater than that of China, due to this unique characteristic of the market.

On the other hand, fashion brand licensing in the country is mostly handled by unique Japanese trading firms, called “shosha.”

Their presence is particularly important in the area of fashion brand licensing, as they obtain master license arrangements with overseas brands, or in some cases, pursue a merger and acquisition of brands. Shosha have abundant funds, global networks and highly skilled executives often with an MBA and good command of languages, which enables such business arrangements.

In a traditional arrangement in fashion brand licensing, the Japanese companies obtain a license from a premium brand in the U.S. and Europe, and generate a great amount of sales revenues, either by customizing the brands specifically for the Japanese market or by creating a Japan-only secondary line with more affordable pricing than the first line of products. Presently, a majority of the mega-brands with more than ¥10 billion in sales revenue are fashion and sports brands from the U.S. and Europe, via contracts

with Shosha. Again, the key to success is how to customize the brands for target consumers in Japan.

Most important is having a good business partner who has a thorough understanding of the Japanese market and its consumers. At Licensing Expo Japan, the leading licensing agents and licensors in the country will exhibit, enabling attendees to meet new partners in this attractive market.

### Final Note

When coming to Japan, see the market with your own eyes: the giant shopping malls where practically any and all products are sold; the fashion floors of the department stores, filled with tons of licensed brands; the basement floor of the department stores dealing with food and drinks, often referred to “Depa-chika,” a gourmet wonderland; the streets lined with character shops; thematic cafes in fashion buildings open for a limited time; and the exhibitions of the anniversary characters and brands that take place in museums and halls.

These exhibitions often accompany a limited time souvenir shop with a plethora of thematic merchandise, and the buzz is widely shared via social media such as Instagram and Facebook, further garnering more popularity.

Finally, when you leave, do not forget to try Gacha at the Narita Airport (Underground, Terminal 2).

Gacha refers to a variety of coin-operated vending machines as well as the small, dispensed toys from the machine delivered in a blind capsule box. Whether it is based on licensed characters or everyday motifs, you will be impressed to see that they are well-designed and sculpted with craftsmanship—paying meticulous attention to every small detail.

They can be used in a practical manner, and at the same time are highly collectible. The products are very unique to the Japanese market, indeed.

It is often said that there is a language barrier in Japan. However, the majority of licensing agents are already well-internationalized.

Japanese consumers like new things. Also, understanding the legal compliance is well-established and should be an advantage when properly protecting intellectual property. ©







# IMG: A LEADER IN JAPANESE LICENSING

IMG's Miki Yamamoto discusses trends in entertainment licensing and opportunities in Japan in preparation for the first-ever Licensing Expo Japan.

## **W**hat are the specific brands that you are targeting for expansion in Japan?

Our licensing portfolio features a diverse range of leading brands, spanning sports, entertainment, fashion and corporate trademark licensing. By having those main pillars, we are offering the best opportunities to prospective licensees. For example, in 2017 we started representing Care Bears by American Greetings Entertainment, and MGM brands including the *Pink Panther*. These will be additional assets for our current entertainment licensing clients like "Sesame Street" and 20th Century Fox.

IMG originally started as a sports agency, and has been involved in licensing for more than 50 years. In recent years, entertainment is growing most among these four pillars.

## **Why is entertainment licensing growing the**

## **most in your business?**

Because we do not always go with a conventional path and are capable of conceiving something new to launch a licensing program. This is a point that separates IMG from the others.

In the past, the majority of entertainment licensing targeted kids with a TV show or targeted young generations with movie promotion or product placement. For example, "Sesame Street" currently does not air in Japan, meaning we cannot utilize a TV influence to appeal to kids. Instead, we have targeted young females, including high school girls, college students, office workers and mothers, who are very fashion-conscious and want to embrace an American brand.



**Tell us about targeting, specifically female consumers.**

Attracting female consumers is very important. Quite often, the licensing program targeting Otona-Joshi (an adult female with the spirit of a girl) might trigger a wide expansion of a brand. Male consumers are conservative and very strict on product selection (watches, belts, bags, etc.), and, once selected, they rarely change it every day. Instead, female consumers tend to change their personal belongings almost every day. There is a huge opportunity here.

**What retailers or product categories are you targeting for your licensed products?**

We continue to offer a diverse portfolio of product categories ranging from children's to adult, and sports fans to fashion followers. By differentiating the products and pricing, we also cover the wide range of distribution channels from high-end to mass.

Lots of fashion shops are now realizing that offering only apparel products is not enough to appeal to customers, and have started putting more Zakka (complementary accessories including





stationery, bags, pouches, etc.) to supplement the line. We are looking into this area as well.

**How do you convince the licensors to offer a unique concept of the product design in Japan?**

Licensors must understand who the decision-maker is in purchasing the merchandise. The majority of Japanese consumers prefer the original form, authentic style and design of the property. For example, our pet product licensee wanted to use a main character's artwork for their products. However, the licensor wanted to use artwork of the pet character instead. But it's the pet owners who buy the products; they want their pets to have the same design that they wear.

Another example: a licensor requested to use artwork dedicated to babies and infants. But it's their parents and grandparents who decide the purchase. Using an artwork dedicated to the target age group might work well in the U.S., but not always in Japan.

**What would be the best way to have licensors understand the uniqueness of the Japanese market?**

Seeing is believing. It's best to have them come to Japan and conduct a retail visit. We also distribute written market research to the licensors, but seeing serves much better to understand the market. Once they actually visit these places and see people walking around, they will understand who is buying their products.

**Where would you recommend a first-timer go for a retail visit?**

The most internationally famous locations: Shibuya 109 and Laforet Harajuku. The latter offers an incredibly wide variation of clothes. One shop boasts black and white only, another has patterns only and another with extremely girly clothes one might never imagine.

Village Vanguard at Center Gai street; it looks very geeky at a first glance, but the customers are not geeky at all.

Loft and Tokyu Hands—you will be impressed to see how the products are developed and produced. The producers of these products may want to expand their business but do not know how. By supporting them with a brand we represent, they can appeal to new customers without paying extra ad money or making a promotional investment.

**What are some key initiatives that you have implemented in Japan?**

We've started representing MGM films, including *Pink Panther*, and Care Bears by American Greetings Entertainment. These properties will

further bolster our entertainment licensing portfolio, along with our existing "Sesame Street" and 20th Century Fox properties. Our work with Care Bears is especially exciting, as it celebrates its 35th anniversary this year.

**What are the major differences between the licensing market in Japan and overseas?**

Japanese consumers are savvy, demonstrating a deep understanding of the value of their products. Simply placing logos or characters on products no longer attracts Japanese consumers. We have to offer something special and unique to Japanese consumers.

**There are lots of brands that want to enter the Japanese market but can't find a way. Do you have any advice for them?**

If I were to give any advice, I would recommend a first step with a collaboration with an established brand, or fashion brand, or even a patent. Moving on, the consumers would recognize your brand gradually and then start looking forward to the next step.

**What are the characteristics of your brand or brands that you believe will make them popular among Japanese consumers?**

We have recognized the need to present lifestyle programs, without concentrating on specific consumers, as each consumer's daily lifestyle is varied. They like high-end products, but they also like reasonably priced products. That's why Japanese consumers go to Barney's New York to buy luxury products, but also go to Uniqlo to buy daily products. Japanese people enjoy celebrity chef restaurants, yet also love visiting local chain restaurants. We have to offer a variety of products for their choices, which also requires wide-ranging distribution.

**What are your primary reasons for exhibiting at Licensing Expo Japan?**

This is the first Licensing Expo in Japan, organized by UBM and sponsored by LIMA, and we would like to see how our brands are received by visitors. Our licensor, "Sesame Street," will also exhibit with us.

**Explain the key factors why you believe the Japanese market offers strong opportunities for growth?**

We believe the Japanese market is a leader in culture and fashion for other Asian countries. Making a brand successful in Japan will lead to further success of licensing in Korea, China and Southeast Asian countries.

Our retail operation is very sophisticated and consumers are well-educated to recognize the value of different brands. ©



# JAPAN LICENSING EXPO 2017

APRIL 26-28

Tokyo Big Sight Exhibition Center

## 3 reasons to showcase your brand at Licensing Expo Japan

- 1.** This is the only show in Japan sponsored by the International Licensing Industry Merchandisers' Association (LIMA).
- 2.** It's your chance to grab your share of the world's third largest licensing market.
- 3.** The Expo runs alongside the IFF MAGIC tradeshow, attracting even more buyers and manufacturers from the fashion industry.

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**JAPAN - A MARKET YOU CAN'T AFFORD TO MISS**



# Inside CAA-GBG

## GLOBAL BRAND MANAGEMENT GROUP

### **Why does the Japanese market offer strong opportunities for growth?**

Since the Japanese characters and animation properties have continuous popularity and a strong fan base, the Japanese market will keep growing based on such strong properties.

Brand licensing is, compared to that of the Western market, largely underdeveloped. In other words, we can anticipate more growth in various areas.

### **You mentioned that you expect more growth in various areas. In which categories and fields do you anticipate that growth?**

It's not easy to say in a few words, as available merchandise categories and appropriate fields of licensing differ from one brand to another. Generally in Japan, the majority of brand licensing is still built by Western brands and not Japanese brands, and has centered around apparel and complementary fashion items. Moving forward, we anticipate expanding the business into new fields such as food and beverage, hard goods and services.

### **Can you give us any Western examples of success for brand licensing?**

Again, the examples vary per brand. Our successful case studies span food and beverage, DTR and franchise, cosmetics and perfume, collaborations with designers and services.

### **Identify the specific brands that you are targeting for expansion in Japan. Also tell us why you are focusing on these brands and if you have any particular promotional plan for them.**

Playboy is our most focused brand for this year as we became its global agent this past January in an effort to expand the program in the global level. The program was built around fashion categories in Japan and we see big opportunities in the new area such as food and beverage, health and beauty, hard goods, services, etc. We will work closely with the brand owner and provide necessary

support, especially in the creative and marketing areas, to make the products more coordinated and suitable for the market while offering new and innovative ideas. Collaboration with top fashion brands will remain to make the brand inspiring and on-trend at high positions.

NYC is another new brand whose agent we became in 2016 and has become our focus in 2017. The best part of the deal is that we can license all the properties that relate to New York City. In addition to the popular NYPD and FDNY, we can also utilize yellow cabs and Central Park, various street addresses like Times Square and Fifth Avenue, relevant street signage, and various designs and logos that relate to the five boroughs. Together with the latest popularity of the New York trends, the brand has huge potential. Further, the range of licensing activities is not limited to conventional merchandising. We can organize various events and promotions in collaboration with New York City (e.g. we may be able to organize a kind of "secret tour" that participants can go into restricted or special areas of the city which can be permitted by NYC).

### **What are the characteristics of your brands that you believe will make them popular among Japanese consumers?**

The properties that have a clear background and history, with a well-established brand value and image. They should have assets appropriate to the Japanese market, or be able to develop such assets.

### **What is the most important point that Japanese consumers consider?**

Japanese consumers emphasize the background and history of a brand, or how the brand has evolved. They also see value in the brand's credibility and originality. Authenticity is the most important point. Any achievement in the overseas market could be a big factor as well. Brands will not reach consumers if they are not presented with a core essence or philosophy. While awareness level is quite important, there actually are two different ends: one group likes known brands, and another prefers something niche and less known. If the awareness level is high and the brand is well-established, the licensing could



**KAORI KUROBE**  
general manager, CAA-GBG  
Global Brand Management  
Group

be developed from mass market to high-end; but generally the entire program tends to be for the mass market and the majority of the products would be offered at a lower price. If the brand is less known, but strongly supported by core consumers, we might set a higher price and offer higher quality products, though it might end up with smaller business scale.

**Do you have any examples of success in which you have established the brand value and brand image?**

We have many examples, as our job is to establish the brand image and brand value as part of the brand extension program. To name some, Mercedes-Benz Perfume, Jeep MTB, Hershey’s Ice Cream, Laura Ashley Uniform, Jane Packer Flower business and more.

**What are some of the key initiatives that you have implemented in Japan?**

Expanding the food and beverage category, setting up the Japanese brands into the global licensing program, DTR business development, etc.

**You mentioned setting up Japanese brands into the global licensing program. Does this mean that you’re going to enhance the exposure of Japanese brands such as Mottainai in overseas markets?**

Precisely. There are lots of Japanese brands that have potential in the global market, but very few are working through the full-fledged brand extension. The basic understanding over the concept of brand extension is still at low level due to the unique culture and history of Japan; most of the successful Japanese companies have grown as manufacturers with product-oriented culture so they simply cannot understand the concept of a brand being independent and separated from their own products. They are also very conservative to try new business and tend to see negative sides, so it is important to explain the benefit of brand extension and it is actually a low-risk solution for the brand if the program is managed by the expert agent.

**What retailers or product categories are you targeting for your licensed products?**

It really depends on the brands and their strategies, but here are the main targets:

- Specialty stores, GMS and online
- Food and beverage, fashion and sports

**What are the major differences between the licensing market in Japan and overseas?**

While the quality of the products is generally higher, it always takes longer for decision making and to achieve certain result in Japan. There’s a strong tendency to start something new with a small quantity for a short

time as a test, instead of making a strong commitment at first for a large scale of business. They resist any advance investment and are quite conservative. On the other hand, once something is successful you will enjoy a long-term relationship with them.

**Are there any cases in which the decision takes time because the licensing business is not recognized in Japan?**

Often the case is that a company takes time to decide on whether to start a licensing business, or a company is reluctant to start the business due to a past failure or some sort of concern. In reality, the chance of success should be high by minimizing risks and setting up an arrangement or contract that would create a win-win relationship for both the licensees and licensors. This can be well-operated by the professional licensing agents whose role is not just simply to introduce the brands, but to manage the brand program effectively and strategically; but the role and existence of the agency is not recognized in Japan yet, which may be another reason why people are hesitant to make the decision.

**How about the overseas market?**

It seems that there are bigger deals happening in the territories where there is high demand for brands, such as China and the Middle East. However, managing the licensing program in these countries often presents a challenge, as they just tend to use the brand by their own way rather than following brand’s strategy, as they paid big money.

**What are your primary reasons for exhibiting at Licensing Expo Japan?**

Because UBM is the largest trade show organizer within the licensing industry, and it already has a strong track record in the overseas market

**What do you expect from LEJ?**

Meeting with companies and people who might potentially become our new licensing partners. We look forward to a show that is bustling with attendees and exhibitors, and creates a breeding ground for business development. As this is the largest licensing trade show, we expect lots of the leading players and various companies in the industry to be present and appeal to newcomers.

**What do you expect from the attendees?**

We’re hoping to meet with people who can work as a potential partner, or anyone who’s never been involved in the business but is interested, or any retailer. We expect to have business discussions as much as possible—since Japanese people are usually shy and not proactively speaking or asking, we would like UBM to encourage active meetings and information sharing/gathering the attendees as an organizer where possible and then make the show successful together. ©



# Opportunity JAPAN

A Q&A with David Buckley, president of Copyrights Asia.

**W**hy do you believe the Japanese market offers strong opportunities for growth?

While compared to the 1980s “bubble” the Japanese economy has been struggling for the last quarter century, it is still the third largest in the world. In terms of retail, Japan is the world’s second largest market. The retail market is highly diversified and highly competitive with many players at all levels from mass market to specialty to department stores and e-commerce. In terms of the general economy, Prime Minister Abe’s efforts to strengthen the economy are finally starting to bear fruit. Meanwhile, the worldwide economy seems to be picking up steam as we move into 2017, and this trend, if it continues, should assist the government’s efforts. In addition to traditional approaches to economic stimulus, the government has begun to try more creative approaches such as the concept of Premium Fridays, introduced in February, which encourage companies to voluntarily close at 3 p.m. the last Friday of every month in the hopes that workers will go out to eat, shop and take a break from their busy schedules. Japan is also gearing up for the Tokyo Olympics in 2020 with the construction of new infrastructure, including further expansion of already well-developed residential and shopping areas. The run up to 2020 should see a steady strengthening of the retail economy and opportunities to expand sales of licensed products. Japanese consumers love licensed products and promotions, and we have every reason to believe that licensors can continue

to build on what is already a very strong base.

**What are the specific brands that you are targeting for expansion in Japan?**

Copyrights Asia is proud to represent a wide variety of classic properties as well as new concepts we believe to be well-suited to the tastes of Japanese consumers. Popeye, Betty Boop and Paddington Bear will each have a prominent presence on our stand and in our sales and marketing efforts. Our fashion/design-led properties, such as Lotta Jansdotter and Elizabeth Olwen, should attract visitors to the IFF-MAGIC show next door. We will also be introducing several properties that are unique to Japan but that we believe can have worldwide appeal. And, of course, Charlie Chaplin is always everyone’s favorite.

**What are the characteristics of your brands that you believe will make them popular among Japanese consumers?**

Many of our properties have been known in Japan for decades. Charlie Chaplin himself was swarmed with fans when he made the first of his four visits to Japan in 1932. Both Betty Boop and Popeye have also been popular in Japan since the 1930s. “Late-comer” Paddington Bear was first published in Japanese in 1967 and quickly moved on to become a merchandising phenomenon.

In addition to our representing many well-known properties, we are blessed to work with property owners and designers who are sensitive to the unique needs and demands of the

# Initiatives in



**DAVID BUCKLEY**  
Copyrights Asia

JAPAN IS GEARING UP FOR THE TOKYO OLYMPICS IN 2020 WITH THE CONSTRUCTION OF NEW INFRASTRUCTURE, INCLUDING FURTHER EXPANSION OF ALREADY WELL-DEVELOPED RESIDENTIAL AND SHOPPING AREAS. — **BUCKLEY**

Japanese consumer. This flexibility allows our licensees to quickly and easily develop and design products that are best suited to the needs of the Japanese market while remaining very true to the essentials of the properties themselves.

### What are some of the key initiatives that you have implemented in Japan?

Japanese retail buyers and consumers insist on high-quality, unique products. Following current fashion trends, we have developed systems that encourage licensees to create retail-exclusive products and collaborative products (that is, products that combine the logos/images of two or more different properties). Directly and with the help of our retail and licensing partners, we are active in developing special retail and promotional events to support our licensees. Our monthly e-magazine and other Internet/social media activities reach thousands of consumer and industry followers.

### What retailers or product categories are you targeting for your licensed products?

We target nearly all conceivable retailers, products and promotional categories. With a wide selection of properties, we are able to create opportunities for any and all demographic groups with an appeal to almost every potential retail partner.

### What are the major differences between the licensing market in Japan and overseas?

For those not yet familiar with licensing in Japan, some of the differences may come as a surprise. For example, while royalties in many countries are generally calculated based on the wholesale price of the licensed product, due to Japan's often multi-tiered wholesale structure, royalties here are regularly calculated on the retail price. Provisions of Japanese tax law and various bilateral tax treaties mean that the license contract itself sometimes needs

to be structured differently in order to avoid headaches for Japan-based licensees. Companies selling to retailers in Japan must often do

so on a consignment basis which creates the need for case-by-case approaches to royalty reporting requirements. And the list goes on.

### What are your primary reasons for exhibiting at Licensing Expo Japan?

We are frequent visitors to the Las Vegas and London shows. As such, we have been impressed with UBM's reputation and expertise, and are looking forward to the Tokyo show being developed with the same degree of care for content and results for the exhibitors. Also, with the show taking place next to the first-ever IFF-MAGIC show in Japan, we are looking forward to meeting new retail buyers as well as licensee contacts.©

# Copyrights

**ASIA**



# INGRAM

## Offers

# MARKET INSIGHTS

### **W**hy do you believe the Japanese market offers strong opportunities for growth?

We recognize the Japanese market as fully mature and stagnant. Still, it plays a large role as the center of trends in Asia, which offers us strong opportunities.

### **Identify the specific brands that you are targeting for expansion in Japan?**

The properties from San-X, in particular Rilakkuma, is our main focus in the global market, including Japan.

### **What are the characteristics of your brands that you believe will make them popular among Japanese consumers?**

We can no longer expect long-term growth simply with cute characters. In this mature market we must present our properties with clear background and vision. Otherwise, the consumers will not see good value in the products they want.

### **What are some of the key initiatives that you**

### **have implemented in Japan?**

In 2017, we are targeting the non-fashion categories, as we have already done quite a good job with fashion licenses.

### **What retailers or product categories are you targeting for your licensed products?**

We would like to enhance the food and drink category.

### **What are the major differences between the licensing market in Japan and overseas?**

Japan's licensing market shares the same characteristics as other overseas markets, yet, from another standpoint, it is completely different. If we are to point out one big difference, Japanese consumers traditionally love and are familiar with characters much longer than those in the overseas markets.

### **What are your primary reasons for exhibiting at Licensing Expo Japan?**

We have a few reasons, the biggest being that the show is operated by the organizer of Licensing Expo in Las Vegas. ©



Find out why

# 16,200

MANUFACTURERS,  
RETAILERS &  
WHOLESALEERS

can't afford to miss **Licensing Expo**

- ▶ **DIFFERENTIATE** your product offerings with licensed brands and characters that consumers trust and love.
- ▶ **SECURE** the rights to 5,000 of the hottest brands — like Barbie, Candie's, Coca-Cola, NFL players, and Call of Duty — from a wide range of categories all over the world.
- ▶ **SPOT** trends and find out which brands and characters consumers will be demanding in the next 18-24 months.

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# TOHOKUSHINSHA FILM CORPORATION

## **W**hy do you believe the Japanese market offers strong opportunities for growth?

One of the characteristics of the Japanese market is that licensing can appeal to any age group.

That is, we can target a wide age range, from infants to adults.

While the dwindling birth rate and aging society is a pressing issue in Japan, the senior market is growing, as elderly consumers have more disposable income and sufficient leisure time. In addition, seniors have incredibly strong motives for buying licensed merchandise, consuming experience-centered events and shopping for their grandchildren.

## **What are the specific brands that you are targeting for expansion in Japan?**

- 1) Bolstering the evergreen properties for adults, e.g. Felix the Cat, Garfield, "Thunderbirds," Audrey Hepburn, etc.
- 2) More focus on family-oriented properties, e.g. Shawn the Sheep
- 3) The derivative properties from new media, e.g. "Pocopan" series from the LINE Game

## **What are the characteristics of your brands that you believe will make them popular among Japanese consumers?**

There are various reasons, but most important

is because consumers can feel sympathy to that brand or character; whether it's the personality of a character or brand philosophy or simple admiration.

## **What are some of the key initiatives that you have implemented in Japan?**

This is not anything new, but we're working through a specific sales space in collaboration with the retailers and distributors. It's getting more important these days.

## **What retailers or product categories are you targeting for your licensed products?**

We are focusing on utilizing more e-commerce, apparel distribution via SPA (a specialty store retailer of private label apparel) and product distribution via bookstore chains.

## **What are the major differences between the licensing market in Japan and overseas?**

One of the distinct characteristics of the Japanese market is that the licensing business appeals to a wide age group.

## **What are your primary reasons for exhibiting at Licensing Expo Japan?**

There have been no licensing shows in conjunction with the fashion-centered trade show, so we find that quite interesting. ©



TFC  
東北新社

# Properties Under the Spotlight

Licensing Expo Japan 2017 will host a wide range of properties from classic brands and characters to current characters which stand for Japan's "Kawaii" (cute) culture. Here are the pick-ups among those brands and characters.

## **Cosmopolitan** IMG Booth No:D-21

*Cosmopolitan* is the biggest women's-only magazine in the world, a handbook for fun, fearless females, with more than 128 million brand touch points across print, digital and social platforms. Delivering the latest news on men and love, work and money, fashion and beauty, health, self-improvement and entertainment. *Cosmopolitan* publishes 46 print editions in 28 languages.



*Cosmopolitan's* brand licensing program has been expanding with a variety of product collections including: accessories, personal care and home. *Cosmopolitan's* target consumers are women, aged 18- to 34-years-old and the brand's spirit and attitude is "For fun, fearless females." Product categories for license:

**"Fashion":** Party wear, leisure wear, lingerie, sleepwear, swimwear, sportswear, eyewear, watches, jewelry, phone and tablet accessories, bags, shoes, etc.

**"Health & Beauty":** Cosmetics, fragrances, nail/hair/body care, sun care, etc.

**"Home":** Tableware, glassware, towels, bed linen, furniture, cook wear and appliances, etc.

**"Lifestyle":** Spa, nail salon, gym and program, café, bar, food, beverage, holiday plan, pets, etc.

## **National Geographic** IMG Booth No:D-21

• *National Geographic* is one of the world's most trusted brands and the leading multimedia destination for premium stories in exploration, science and adventure. *National Geographic* touches over 730 million consumers of every age, in 171 countries and 35 languages every single month.



• Furthering the knowledge and understanding of our world is, and always has been, the core purpose of *National Geographic* since its inception 129 years ago. We delve deeper into every topic to provide knowledge, depth and perspectives unavailable anywhere else. Our content has the power to inspire, enlighten and provoke. We go further.

• National Geographic Partners is an expanded joint venture combining *National Geographic's* world-class media, content and experiences with 21st Century Fox scale and expertise in building global media brands. Together with the nonprofit National Geographic Society we're one brand: NATIONAL GEOGRAPHIC.

• Our stories are told by the world's best scientists, explorers, photographers and

filmmakers. We offer true 360-degree experiences across an unparalleled portfolio of media assets—television channels, magazines, kids, travel, books, video, events and some of the most followed digital and social platforms in the world.

• We are the most widely distributed television channel in the world. The most read magazine in the world. A top 10 brand on Facebook and YouTube. The number one media brand on Instagram.

• National Geographic Partners will develop opportunities of brand licensing for supporting scientists, explorers, photographers and filmmakers, and for expanding activities on scientific exploration and education. The licensed programs already launched in Europe and Korea, and Japan launches *National Geographic*-licensed products like apparel and lifestyle goods from this year.

## **PINK PANTHER** IMG Booth No:D-21

Ultra-cool cat first tip-toed his way into our hearts to Henry Mancini's jazzy beat back in 1964. Always staying one step ahead of Inspector Clouseau, his suave demeanor and clever gags kept the world tickled





pink and propelled him to enduring fame. The Pink Phink, would go on to win an Oscar and spawn a celebrated series of six-minute cartoons featuring the sly cat. The Pink Panther has been featured in collaborations with the design label Supreme; Italian fashion brands Iceberg and Monnalisa; Korean cosmetics brand Banila Co.; and international brand Dickies. IMG will develop more fashion apparel, personal care, lifestyle items to expand the market and collaboration items. The Pink Panther embraces the loveable, irreverent character we all remember, but adds a debonair flair for the new century. There's more jet-set glamour, smooth sophistication and plenty of mischief all wrapped up in 10 distinct design programs.

**TEZUKA PURODUCTIUONS Co.,Ltd**  
**Booth No: A-15 Astro Boy**

Japanese Super Hero now available for licensing. Appeared serially in *Shonen* magazine from 1952 to 1968.



In 1963, the animated program "Astro Boy" made its debut on TV as the first commercial animated TV program in Japan. The 30-minute program was aired weekly, receiving high public and critical acclaim, and led to Japan's first TV animation craze, followed by the colored animated TV series in 1980, the new TV series in 2003 which is the year Astro was born in the original comic, and the new 3D CG movie in 2009. Astro Boy is a science fiction Manga/animation featuring a humanoid robot named Astro, who is depicted as a boy with miraculous strength of 100,000 horsepower.

**TOHOKUSHINSHA FILM CORPORATION**  
**Booth No: B-06 POKOPANG**

The Pocopan series consists of characters from the LINE Pocopan and LINE Pocopoco, the popular apps from the LINE Game. These two games

have amassed 60 million downloads worldwide, and the attractive characters with a unique look and pop colors, including Pocota, are very popular among females in their 20s and older. The complementary fashion products and short Web animations are being developed, and more brand extension is anticipated. "LINE Pocopan," "LINE Pocopoco," and "LINE Pocopan" were launched in 2013, and "LINE Pocopoco" in 2014, both are the puzzle games in the LINE Game, developed by Treenod Inc., from Korea.



**SOON Co.,Ltd**  
**Booth No: B-51 Agnes Lum**

Born in 1956. With tanned skin, ample bust, bright red hibiscus on her hair and a shy smile, Agnes Lum attracted the boys when she was only 20 years old. After four years in the entertainment business, she went back to her hometown in Hawaii, but her strong image remains alive in the heart of her fans. She was a queen of TV commercials, as she once appeared in the TV commercials for nine companies in seven different categories. Daihatsu Motors car orders once doubled only because Agnes appeared in them.



**Copyrights Asia Ltd.**  
**Booth No: C-10 Suwahara Hiroyuki™**

Hiroyuki Suwahara is an illustrator whose work focuses mainly on the Sengoku (Warring State) period in Japan. His attractive artwork uses fine detail and bold strokes to portray lifelike samurai. His work has been licensed widely up to now in a range of categories, including promotions, games and publications.



**Suwahara Hiroyuki**  
© Suwahara Hiroyuki / Nanatairiku

**MOTTAINAI**

**CAA-GBG Global Brand Management Group (CAA-GBG) (formerly known as The Licensing Company)**  
**Booth No: A-8 Mottainai**

MOTTAINAI is a Japanese term which contains meanings of reduce, reuse, recycle and respect. Wangari Maathai, a Kenyan winner of the Nobel Peace Prize, introduced the word MOTTAINAI as a slogan for environmental protection. Part of the profit made by the MOTTAINAI-licensed products will be donated to the "Green belt movement," a tree-planting program in Africa (about \$1.5 million was donated until 2016). In addition to the licensing partners, there are various sponsors who support the idea of the MOTTAINAI brand. The MOTTAINAI brand works on popularizing the philosophy through various events, newspapers, websites, showrooms, etc.

**Nissan Motor Co.,Ltd**  
**Booth No: C-30 Nissan Motor**

Nissan Motor Company is looking to set up the win-win relationship with our customers through the licensing business. Please visit our booth on the show floor (on April 28, the meeting is available only for the customers with the pre-bookings). To book an appointment, please contact License@mail.nissan.co.jp



**FUTABA Co., Ltd**  
**Booth No: C-26 Pandanotaputapu**

"Taputapu the Panda" originated from the New Year greeting cards. It gives heart-warming messages that would cheer up everybody. Its animation started in 2012 and is now distributed worldwide through NHK World. The character is being used on a variety of the merchandises as well as the events.



PROPERTY NAME	BOOTH NUMBER	EXHIBITOR NAME
4 komaas	C-46	Tact Communications, Inc.
Agnes Lum	B-51	SOON. INC.
Alain Divert	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Alien Covenant	D-21	IMG
ALPHA CUBIC	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
American Freshman	D-21	IMG
ANGEL BLUE CO.,LTD.	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Angel Cat Sugar	C-46	Tact Communications, Inc.
Angeline Melin	C-40	ZenWorks Co.,Ltd.
Animal Planet	C-46	Tact Communications, Inc.
Antigua	C-40	ZenWorks Co.,Ltd.
Arnold Palmer	D-21	IMG
Aspen	C-40	ZenWorks Co.,Ltd.
Associazione Sportiva Roma	D-21	IMG
Aston Martin	D-21	IMG
Astro Boy	A-15	Tezuka Productions Co., Ltd.
ATELIER LZC	B-40	itochu fashion system co.,ltd.
B.Duck	B-30	ENS GLOBAL MARKETING LTD.
BABY HOPPE meets RODY baby Rody series	C-19	G-angle Co.,Ltd
BANANA SEVEN	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Baro Sarre	C-40	ZenWorks Co.,Ltd.
Betty Boop(TM)	C-10	Copyrights Asia Ltd.
Betty Boop(TM) by Shinzi Katoh	C-10	Copyrights Asia Ltd.
Billboard	D-21	IMG
Black Jack	A-15	Tezuka Productions Co., Ltd.
BochAloha	C-46	Tact Communications, Inc.
Boo the World Cutest Dog	C-46	Tact Communications, Inc.
Brigitte Bardot	D-21	IMG
Brooklyn Machine Works	C-46	Tact Communications, Inc.
bufuu	B-51	SOON. INC.
BuzzingBOTS	C-46	Tact Communications, Inc.
C.RouanDeux	C-46	Tact Communications, Inc.
Cabbage Taro Original Character	C-01	ELSONIC CO.,Ltd.
CAPSUBEANS	C-49	CAPSUBEANS
Care Bears	D-21	IMG
Celtina	C-46	Tact Communications, Inc.
chambre de croissant	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
CHARACTER DATABANK	A-17	CHARACTER DATABANK LTD
Charlie Chaplin(TM)	C-10	Copyrights Asia Ltd.
CHEVROLET	B-40	itochu fashion system co.,ltd.
CHIARA FERRARO by FRABCO FERRARO	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Clemence G	C-40	ZenWorks Co.,Ltd.
CORVETTE	B-40	itochu fashion system co.,ltd.
Cosmopolitan	D-21	IMG
Courage the Cowardly Dog	C-27	Green Camel Co., Ltd.
Cranston	B-47	Andrews Creative Inc.
CYNTHIA ROWLEY	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Da Hui	C-46	Tact Communications, Inc.
DAISY LOVERS	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Datsun Fairlady 1500	C-30	Nissan Motor Co.,Ltd
David & Goliath	C-46	Tact Communications, Inc.
DECOY	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Dexter's Laboratory	C-27	Green Camel Co., Ltd.
Discovery Channel	C-46	Tact Communications, Inc.
Donnay	C-40	ZenWorks Co.,Ltd.
Downton Abbey	D-21	IMG
DwellStudio	A-8	CAA-GBG Global Brand Management Group (CAA-GBG) (Formerly Known As The Licensing Company)(TLC)
Dylan's Candy Bar	D-21	IMG
Ed Hardy	B-26	Clothmania co.,ltd.
Elite Banana BANA0	D-20	KAMIO JAPAN INC.
Elizabeth Olwen(TM)	C-10	Copyrights Asia Ltd.
Ellen Crimi-Trent	B-47	Andrews Creative Inc.
Emily the Strange	A-16	Ingram Co., Ltd.
Esquire	D-21	IMG
F.C. Internazionale Milan	D-21	IMG

PROPERTY NAME	BOOTH NUMBER	EXHIBITOR NAME
Fairlady 2000	C-30	Nissan Motor Co.,Ltd
Fairlady 240ZG	C-30	Nissan Motor Co.,Ltd
Fairlady Z 2by2 300ZX Twin Turbo	C-30	Nissan Motor Co.,Ltd
Fairlady Z 2by2 ZG T-Bar Roof	C-30	Nissan Motor Co.,Ltd
Fairlady Z Version ST	C-30	Nissan Motor Co.,Ltd
Fairlady Z432	C-30	Nissan Motor Co.,Ltd
FairladyZ	C-30	Nissan Motor Co.,Ltd
FANCY SHOP	A-21	TOKYO PR KIKAKU,INC.
FC Barcelona	D-21	IMG
Felix the Cat	B-06	TOHOKUSHINSHA FILM CORPORATION
FIG&VIPER	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Finlayson	A-07	AND FIKA K.K.
Firetrap	C-40	ZenWorks Co.,Ltd.
FLOWER FAIRIES(TM)	C-10	Copyrights Asia Ltd.
FRANCO & DAVIDE FERRARO	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Frida Kahlo	C-46	Tact Communications, Inc.
Fumiko Matsuda(TM)	C-10	Copyrights Asia Ltd.
Garfield	B-06	TOHOKUSHINSHA FILM CORPORATION
GHOSTBUSTERS	A-8	CAA-GBG Global Brand Management Group (CAA-GBG) (Formerly Known As The Licensing Company)(TLC)
Giraffant	B-45	Handmade Creative Inc.
GRASS MENS	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Greenwich Polo Club(TM)	C-10	Copyrights Asia Ltd.
Grumpy Cat	C-46	Tact Communications, Inc.
Hand Talk	B-45	Handmade Creative Inc.
Hand Talk	B-45	Handmade Creative Inc.
HAORI PRODUCED KOICHI IWAKI	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
HAPPY TREE FRIENDS	C-46	Tact Communications, Inc.
hare.	C-01	ELSONIC CO.,Ltd.
Hil my ZOO	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Hinchcliffe & Barber	C-40	ZenWorks Co.,Ltd.
hokkun	B-51	SOON. INC.
Hoppe-chan	C-19	G-angle Co.,Ltd
Hot Tuna	C-40	ZenWorks Co.,Ltd.
HOZONHOZON(TM)	C-10	Copyrights Asia Ltd.
HUMMER	B-40	itochu fashion system co.,ltd.
Illustration File -Characters Selection-	C-27	Green Camel Co., Ltd.
Irish Setter	C-46	Tact Communications, Inc.
Ivory Cats(TM)	C-10	Copyrights Asia Ltd.
Jan Constantine(TM)	C-10	Copyrights Asia Ltd.
Jean-Michel-Basquiat	B-40	itochu fashion system co.,ltd.
Jeu de Junko	C-46	Tact Communications, Inc.
JIFFPOM	C-46	Tact Communications, Inc.
JOYRICH	D-21	IMG
Julien Chung	B-47	Andrews Creative Inc.
JUMANJI	A-8	CAA-GBG Global Brand Management Group (CAA-GBG) (Formerly Known As The Licensing Company)(TLC)
JUN ICHIHARA(TM)	C-10	Copyrights Asia Ltd.
Junchino	C-46	Tact Communications, Inc.
Juventus Football Club	D-21	IMG
KANGOL	C-35	CROWNCREATIVE CO., Ltd
KANGOL SPORT	C-35	CROWNCREATIVE CO., Ltd
KANGOL WORKS	C-35	CROWNCREATIVE CO., Ltd
Karrimor	C-40	ZenWorks Co.,Ltd.
KAZZROCK	B-47	Andrews Creative Inc.
Keith Haring	B-40	itochu fashion system co.,ltd.
K-FACTORY	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
Kimba the White Lion (Jungle Emperor Leo)	A-15	Tezuka Productions Co., Ltd.
kimmidoll(TM)	C-10	Copyrights Asia Ltd.
kogarashimonjiro	B-51	SOON. INC.
Konnako Irukana	C-46	Tact Communications, Inc.
KURAHASHI	D-49	Honmoku File,co.,Ltd
Ladybird	C-40	ZenWorks Co.,Ltd.
LARKINS	D-45	PERSON'S DESIGN STUDIO CO.,LTD.
LE CORDON BLEU	B-22	Le cordon Bleu Japan, ICC.
Leonardo Benucci	C-40	ZenWorks Co.,Ltd.



# Licensing Expo Japan Property List

PROPERTY NAME	BOOTH NUMBER	EXHIBITOR NAME
Lili Petrol	C-40	ZenWorks Co.,Ltd.
LIMA	D-30	LIMA
Liquid Aloha	C-46	Tact Communications, Inc.
lira	B-45	Handmade Creative Inc.
Liverpool Football Club	D-21	IMG
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Mitchiri Neko	C-19	G-angle Co.,Ltd
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Rubiki's	C-46	Tact Communications, Inc.

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Skyline GT-R R32	C-30	Nissan Motor Co.,Ltd
Skyline GT-R R33	C-30	Nissan Motor Co.,Ltd
Skyline GT-R R34	C-30	Nissan Motor Co.,Ltd
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Slazenger	C-40	ZenWorks Co.,Ltd.
Sondico	C-40	ZenWorks Co.,Ltd.
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Spam	C-46	Tact Communications, Inc.
SPORTS(FRANCE)	B-45	Handmade Creative Inc.
SPORTS(U.S.A)	B-45	Handmade Creative Inc.
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The Dibidogs	B-20	John Pooh
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The Films of Marilyn	D-21	IMG
The Phoenix	A-15	Tezuka Productions Co., Ltd.
The Simpsons	D-21	IMG
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tokidoki	B-36	tokidoki
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University of Oxford	D-21	IMG
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UTSUWAKUN	B-20	John Pooh
VOICE INTELLIGENCE	A-19	Voice Intelligence Co.,LTD.
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