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- Market Report: Japan



UBM

With the sequels of the "Godzilla" anime set to launch worldwide on streaming services this year, and Legendary Pictures and Warner Bros. gearing up to release the sequels to *Godzilla* (2014) in 2019 and 2020, Keiji Ota, chief Godzilla officer, Toho, shares how the Godzilla brand is consistently expanding its reach in Japan and globally.

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Deer Little Forest Journeys to Japan

Koko Rose Media has partnered with Honmoku File to launch its art and lifestyle brand Deer Little Forest in Japan, with the goal of establishing the brand as a high-end, long-term property across licensing and publishing.

Honmoku File's cross-platform campaign to introduce Deer Little Forest to the Japanese market will kick off in 2018 with the development of locally adapted book concepts (picture books, arts and crafts, activity books, etc.), followed by partnerships with department

stores, textile companies and apparel companies and ultimately its debut at Licensing Expo Japan, April 25-27.

"I am very proud to introduce Deer Little Forest in Japan, jointly with Koko Rose Media," says Nobutaka Nagai, president, Honmoku File. "In Japan, there have been many merchandized products based on European and U.S. characters, but Deer Little Forest, with its refined, elegant, well-rounded look and 'chic' appeal, stands out from all the other characters in the market to-date."

Vandemoortele Bakes Doughnuts with Chupa Chups

Global confectionery manufacturer Perfetti Van Melle and Vandemoortele will collaborate on a range of doughnuts under the lollipop brand, Chupa Chups.

"We are very pleased to partner with Vandemoortele," says Marta Ballesteros, licensing area manager, Perfetti van Melle. "We share the same values of product excellence and dynamic approach to the market. This is a great project that will bring innovative products across Europe, and our loyal consumers will enjoy the sponge texture of the doughnut with crunchy Chupa Chups on top."

The pastry will have the flavors, color and designs of the lollipops, and will be available this spring in France, Belgium, the Netherlands, with more countries rolling out later in the year. Products will be available across all major distribution channels and online.

"We are delighted to partner with Chupa

Chups' brand owner Perfetti Van Melle," says Eddy Van Blanken, group marketing director, Vandemoortele. "Chupa Chups' fun and colorful DNA, and its iconic taste, provide a great opportunity to innovate in the doughnut market. We look forward to engaging consumers with a unique combination of the well-known Chupa Chups flavors and delicious Vandemoortele doughnuts."

The agreement was brokered by Perfetti Van Melle's brand extension agency, Beanstalk.

"We are thrilled to welcome Vandemoortele to the Chupa Chups licensing program," says Lisa Reiner, managing director, Europe and Asia Pacific, Beanstalk. "As a market leader in the sweet treats category,



Vandemoortele is an ideal partner to translate Chupa Chups' distinct visual identity and flavors into the doughnut category."

'Ultraman' Soars to New Heights

Originally launched in 1966, the "Ultraman" brand has enjoyed its position as the No. 1 live-action brand for boys, as well as the most-wanted superhero brand among boys in Japan, according to Tsuburaya Productions, the creator and owner of "Ultraman."

From the original series to its latest iteration, "Ultraman Geed," the superhero is known for defending the universe against Kaiju, or monsters from other worlds. The series also promotes strong messages of friendship, hope, teamwork and understanding the difference in others.

Tsuburaya Productions, which was originally established in 1963 by film director Eiji Tsuburaya as a production studio for special effects, cites that it is constantly seeking to innovate and reach out to young and old fans alike. The company is also working to deliver quality media content and services worldwide, which can be seen with the "Ultraman" brand as it expands both domestically and internationally.

According to Tsuburaya Productions, the "Ultraman" brand has six pillars of business—

entertainment media, publishing, consumer products, experientials, campaign and promotions and retail marketing—that all have clear strategies and have developed "vibrant" business opportunities in recent years.

Within the brand's entertainment business, it has received numerous awards and has recognition among more than 90 percent of males and nearly 85 percent of females in Japan, according to Tsuburaya Productions. The brand was awarded the National Merchandising Grand-Prix (Japan) in 2016 and was recognized by Guinness World Records with the most TV spin-offs. Overseas, "Ultraman" content, products and services have been distributed in more than 100 countries, and its latest TV series has achieved 1.8 billion OTT views in mainland China since its launch in July 2017.

On the consumer products side, "Ultraman" is available in a number of categories spanning apparel and accessories, consumer electronics, stationery, homewares, food and beverage and toys. The brand's licensing program is

primarily targeted toward kids as well as older generations that grew up watching "Ultraman," and Tsuburaya Productions expects to extend the brand into more lifestyle categories.

For experiential and location-based events, Tsuburaya Productions has established the "Ultraman Festival" in Tokyo. The event, which has been running for more than 25 years, attracts 150,000-plus visitors and provides a variety of experiences for the brand's fans. The festival also features a stage show, which is the event's top attraction, and a souvenir shop, which is the most successful location for the company.

Additionally, Tsuburaya Productions has a number of retail promotional events. At Tokyo Skytree, the company established a photo setting, diorama display and exhibition around the 450-meter-high Viewing Deck Galleria, where visitors could see a video projection of Ultraman flying. Other promotional tie-ins included in-store campaigns with Family Mart convenience store chains and stamp-rally campaigns with East Japan Railway.





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Sony Unveils ‘Pingu’ Themed Shopping Center

Sony Creative Products, which handles Mattel’s “Pingu” property in Japan, has entered into an agreement with Mitsui Fudosan Retail Management to bring a “Pingu”-themed event to the LaLaport Fujimi shopping park in Yamamuro, Fujimi City, Saitama, Japan.

The month-long event saw the major shopping center transformed through the addition of decorations and installations inspired by “Pingu” and his friends.

The event supports with the release of “Pingu In The City” in October.



CAA-GBG Deals for Hershey’s, Jelly Belly Merchandise

CAA-GBG Global Brand Management Group has signed three new partners to develop a variety of products for The Hershey Company’s North American licensing program.

Jacmel Jewelry has been tapped to create a range of Hershey’s- and Hershey’s Kisses-themed jewelry.

Meanwhile, Animal Adventure introduced a line of plush assortments for Valentine’s Day and Easter, with plans to expand the lineup into every day and seasonal products.

Finally, FloraCraft introduced Hershey’s to the crafting market with an exclusive line of foam shapes and accessories. Crafting sheets launched last year, with a complete rollout slated for holiday 2018.

“We have seen tremendous consumer response to the seasonal products we’ve brought to market over the last year. We are excited to extend the iconic brands of The Hershey Company to additional categories, helping fans share special moments with their loved ones,” says Laura Kaufmann, director, licensing, CAA-GBG.

The new Hershey’s products are slated to hit shelves throughout the year.

Additionally, CAA-GBG has partnered with Dyla Brands to expand The Jelly Belly brand into the beverage category. Under the terms of the agreement, Dyla will launch a new line of Jelly Belly-flavored water enhancers available in flavors including very cherry, berry blue, tutti frutti and green apple.

“Jelly Belly is an iconic brand that brings more Millennial moms into the drink mix category,” says Neel Premkumar, chief executive officer, Dyla Brands. “We are excited to make the Jelly Belly drink mixes taste exactly like the delicious Jelly Belly jelly beans that inspired them, at an affordable \$2.99 price point for 24 servings.”

The water enhancement products launched in February at major grocery retailers in the U.S.





‘Shaun the Sheep’ Attractions Open in Japan

Aardman and Tohokushinsha Film Corporation have teamed up to launch two new “Shaun the Sheep” attractions throughout Japan.

The Tohokushinsha Film Corporation represents Aardman in the country.

The first attraction, dubbed Shaun the Sheep Family Farm, is the brand’s second indoor play park in the region and is located in Eastern Japan. The new attraction will feature Shaun’s Climbing Hill, where kids can climb, slide and play; puzzles and educational wooden toys at Shirley’s Puzzle area; a stage show, where children’ can meet and get active with Shaun; as well as Timmy’s Marche and Timmy’s Toddler Zone, which offer safe and interactive environments for younger children. The indoor play park will also include a retail area offering a selection of “Shaun the Sheep” products, including a small range of items exclusive to Shaun the Sheep Family Farm.

The opening of the Shaun the Sheep Family Farm comes weeks after a permanent Shaun the Sheep Sunday Brunch café opened in Tokyo. The café, located in Kichijoji Parco, originally launched as a themed pop-up café in 2016; however, the café has recently transformed into a permanent restaurant following an extraordinary number of consumers visiting, resulting in an 180 percent uplift in sales during its original opening.

The updated Sunday Brunch café will continue to feature “Shaun the Sheep” character-inspired dishes and seasonal menus. It will also feature Shaun the Sheep Sunday Brunch products including mugs, tote bags, notebooks and tea bags.

Juventus Expands Reach in Asia, Oz

JUVENTUS



Italian football club Juventus will further extend its global presence with a raft of new, branded merchandise collections in Japan, China and Australia.

IMG, Juventus’ licensing agency in Asia and Australia, brokered the deals.

Most recently, IMG secured two new apparel collections for the football club, which are now available in Japan. One collection will feature animated Juventus illustrations, while the second will consist of specially designed jackets, shirts, sweatshirts and polo shirts.

The football club is also set to launch a variety of car accessories including seat covers, cushions and sun shades in Japan, as well as game cards, phone cases, keychains, wallets and mugs.

Juventus products are currently available on major e-commerce platforms such as VIP.com, as well as in multi-brand stores in select shopping malls.

“We are delighted to be building our licensing program in Asia and Australia and driving the Juventus brand into diverse new categories and products,” says Luca Montesion, licensing manager, Juventus FC. “We are looking forward to exploring further opportunities in these markets with the support of IMG.”

Since appointing IMG in 2016, Juventus’ licensee portfolio has expanded to include new product categories such as gadgets and car accessories. The football club has also launched an exclusive collection of branded luggage, as well as several apparel lines, in the Chinese market.

“We have had a greatly successful run of signings in our first year working with Juventus and continue to receive huge interest in the brand in these markets,” says Marcelo Cordeiro, licensing director, IMG. “The unveiling of Juventus’ new identity and logo presents many exciting opportunities for future and continued brand extension. From apparel to car accessories, we look forward to launching these new lines and announcing many more projects to come.”



GODZILLA

STOMPS INTO

GLOBAL LICENSING MARKET

With the sequels of the “Godzilla” anime set to launch worldwide on streaming services this year, and Legendary Pictures and Warner Bros. gearing up to release the sequels to *Godzilla* (2014) in 2019 and 2020, Keiji Ota, chief Godzilla officer, Toho, shares how the Godzilla brand is consistently expanding its reach in Japan and globally.

What is the primary appeal, value and potential of Godzilla as a licensed property?

Godzilla has become an iconic creature in entertainment. We believe it to be the most powerful monster in the world in many ways. If you mention the name, it immediately gives a clear image of the character to anyone in the world. This overwhelming recognition is a huge advantage for a licensed property. Through big screen action and battles expressed through state of the art visual effects and human stories with relatable stakes, Godzilla has captivated audiences transcending culture and background. Roughly 64 years have passed since Godzilla’s inception and it is no longer a simple entertainment film monster. As the series of films has grown, Godzilla has come to represent a metaphor for film messages that deal with social problems in the real world.

The globally renowned image of Godzilla has become diversified over time. It now signifies an enormous threat, a symbol of gigantic power, something supernatural (especially in Japan) and its image spans from a symbol of power and fear to even a humorous being.

Godzilla first premiered in 1954 and since then more than 30 films have been released. How has *Godzilla* stood the test of time?

The appearance of Godzilla has varied over the years and there is no one, decisive form. Its design and universe have evolved and continue to evolve, just like Mickey Mouse, although Godzilla is a live-action character. Due to these constant changes, we always attempt to reach both the existing fan base and new, wider demographics so that Godzilla can be accepted by even more people.

Why is Godzilla widely recognized and accepted in the international market?

Above all, it’s because Godzilla’s absolute “coolness” reminds any audience (especially males) of childhood and playing with dinosaur toys. Godzilla is also the only being that has the power to wipe away social contrivances, such as politics and the economy, with its massive destructive force. It has the ability to eradicate all of the contradictions in society as well as the frustrations of people who must endure the pressure of various living standards with different cultural and political

ILLLA

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backgrounds. It ultimately delivers a new sense of optimism for the future, which is one of the biggest reasons why Godzilla can be appreciated anywhere in the world.

In addition, the Hollywood version of the film has expanded the brand into the global market and thus we are thrilled to be working with Legendary and Warner Bros. again on the sequels scheduled to be released in 2019 and 2020.

Following a 12-year hiatus, Toho debuted a new Godzilla film, *Shin Godzilla*, in 2016, which became a blockbuster in Japan. How will Godzilla be developed as a licensed property in the global market?

Moving forward, Godzilla will be exposed to the global audience through the Hollywood films and Toho's animations. We plan to hit all target demos from kids to teens and adults, women and men. Based on this rollout schedule, we have developed a comprehensive merchandise program for Godzilla, beginning with our participation in Licensing Expo Japan in Tokyo this April and Licensing Expo in Las Vegas this May, which will allow us to expand our licensing business to the worldwide market.

What product categories or retailers are you targeting for Godzilla?

Globally, we aim to offer products that hit multiple price points from mass market toys and novelties to larger, higher quality statues and collectibles, and work with major retailers around the world for global distribution.

As for Japan, after we opened our first Godzilla store last October in the Shinjuku district of Tokyo, we noticed that it attracted a lot of female consumers. We realized that the brand appealed not only to the core audience of over-40's males, but to younger demographics such as females and males in their 20's and 30's.

As we move forward with larger demographic targets in mind, we are going to develop a licensing program ranging from action figures and statues



KEIJI OTA,
chief Godzilla officer, Toho

to fashion, games, amusement parks and more.

We have also seen souvenir items for foreign tourists become extremely popular. Therefore, marketing activities targeting the Tokyo Olympic Games in 2020 will be a key part of our strategy.

Are there any differences between domestic and oversea markets in respect of target retailers and product categories?

Godzilla is a character that has been long supported by a local, engaged fan base worldwide. We are making a concerted effort for collectibles in order to satisfy the core fans we look for incremental partnerships on a local level. And we will make sure artwork and product ranges will be customized for local markets to ensure that the products work within a particular territory.

At the same time, we believe that Godzilla can reach a wider demographic, both domestically and internationally. In particular, we see a large potential remaining in the mass market overseas with the global release and streaming of the new films. This presents a great opportunity for us to expand the brand to have more people engage with it. Hence, we anticipate a number of large global partnerships.

Furthermore, we believe that Godzilla has potential in the publishing category due to the clear message and theme of the property; however, we are ready to attempt any new category that we have not tried before.

As for retail, the global retail market is facing dynamic changes, but this also means that there are plenty of new opportunities lying ahead of us. We would like to take advantage of these changes and have Godzilla reach as many consumers as possible.

What are the key differences between licensing in Japan and internationally?

The classic image of Godzilla is widely recognized in Japan, and the launch of Shin Godzilla in 2016 had a huge impact on the brand. It expanded the brand target to the younger generation as well as to the female demographic. The general image of Godzilla also changed from a symbol of destruction and disaster to a friendlier, less-threatening character.

On the other hand, the image of Godzilla in the forthcoming films by Legendary follows a more conventional image as a symbol of destruction. With such a diversified image of Godzilla, we can adapt the brand to fit the tastes of various local markets worldwide.

Aside from the North American market, are you targeting any particular territories?

We believe that China has huge potential. The country is showing outstanding development and progress, both in the general consumer products field and in the digital sectors (such as video games). China is also the home country of the Wanda Group, the parent company of Legendary Pictures. Legendary will be managing licensing activity for the new film with respect to China. Thus, we hope to collaborate further in that territory for the overall Godzilla property. In Latin America, where Godzilla already enjoys a strong popularity, the convention and trade shows are growing rapidly. The Southeast Asian market is also expanding, with streaming and e-commerce serving as the fastest growing fields. In the Middle East, the ban on cinema has been lifted, and as a film company we are carefully watching for opportunities in that market. The European market, meanwhile, is mature and has stable strength and is one of the markets where we expect the Godzilla business to grow.

All in all, we envision a program that is global in scope. We are going for the omni-directional development.

Why are you exhibiting at Licensing Expo Japan and Licensing Expo in Las Vegas this year? What do you expect to gain from your participation?

Both Licensing Expo and Licensing Expo Japan are destinations for brands with massive licensing opportunity. We believe the shows are the best place to take our first step into the global market and to launch an appealing licensing program. We want everyone in the global industry to have a look at the Godzilla brand, and we look forward to building and nurturing direct relationships with key licensees and retailers in this worldwide licensing business. ©



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WELCOME TO LICENSING EXPO JAPAN 2018

A trade-only licensing event—by the industry, for the industry.

Licensing Expo Japan will return to the world's third largest licensing market, April 25-27, at the Tokyo Big Sight Exhibition Center. The second annual event, which is sponsored by the International Licensing Industry Merchandisers' Association (LIMA), follows its successful debut last year, which featured more than 350 international and Japanese brands and more than 13,200 attendees.

Expanded Exhibition Area

In addition to the companies that exhibited at the inaugural Licensing Expo Japan in 2017 (such as CAA-GBG, IMG, Tohokushinsha Film Corporation, Ingram and Green Camel), a number of new companies and properties have also confirmed their participation in this year's show.

"We are thrilled to see early and continued commitment from leading global licensors and agents to participate in our Japan show for the second year in a row and also welcome a lot of new exhibitors such as Sony Creative Products, Sanrio Far East, the Victoria and Albert Museum, Tsuburaya

Productions and a new Taiwan pavilion launched by the New Taipei City Computer Association," says Jessica Blue, senior vice president, global licensing group, UBM.

"There are two clear factors that distinguish Licensing Expo Japan from other licensing related events in Japan. One is the highly-focused visitor promotion to the licensing business and the other is its international promotion network," says Christopher Eve, managing director, UBM Japan. "As part of a global network of events, Licensing Expo Japan provides exhibitors with access to both the Japanese and international markets. Licensing Expo Japan is the only show in Japan that is supported by LIMA and promoted by Licensing Expo's international network, including the premier industry magazine, *License Global*. The visitor promotion attracts high-quality visitors as well as many manufacturers and retailers who have not yet engaged in licensing business but who are very eager to do so.

"Over the past year we have organized a series of educational seminars for licensing business at the exhibitions that we hold in Japan for a wide range of industries such as health, food, cosmetics,



fashion, jewelry and e-commerce,” continues Eve. “The seminars are aimed at unearthing new potential licensees from a wide range of manufacturers and retailers. We received a lot of feedback from exhibitors following last year’s show that they were able to meet many potential licensees from various industries whom they had never met before. I believe those pre-show seminars, coupled with LIMA’s educational seminars held during the event, are effective in attracting potential companies to attend the show and it will eventually lead to an expansion in the size of licensing market in Japan.”

Attendee Crossover

Licensing Expo Japan will once again be held alongside IFF MAGIC Japan, a fashion exhibition and part of the world’s largest network of fashion events, MAGIC.

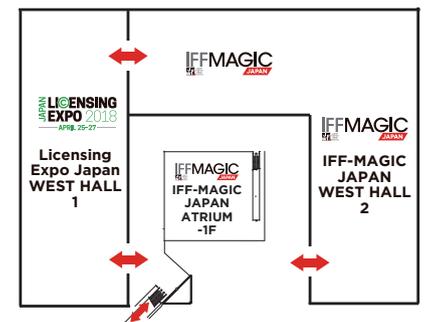
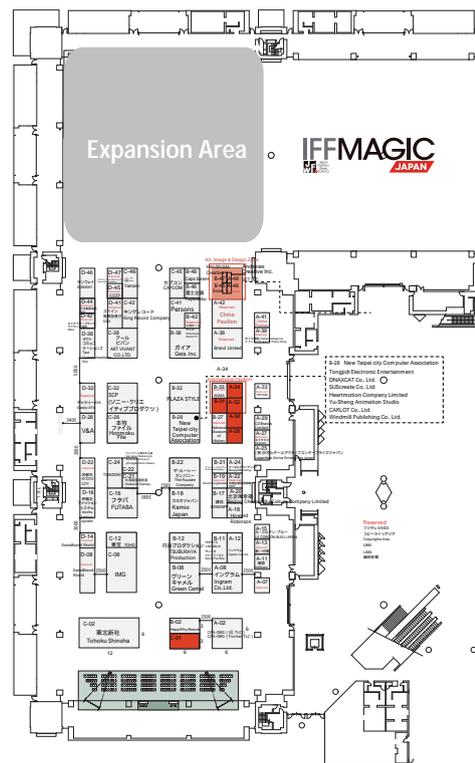
With the tradeshows side-by-side, the co-located events allow for a score of crossover attendees between the exhibitions, which is no surprise given that apparel is the largest licensed category in Japan.

Meet Your Perfect Match

The Matchmaking Service will also debut at Licensing Expo Japan 2018 following its success at Licensing Expo and Brand Licensing Europe. The online service allows both exhibitors and visitors to schedule meetings before the show begins. At Licensing Expo 2017 in Las Vegas, Nev., more than 3,800 meetings were scheduled using the service.

Matchmaking will be offered in both English and Japanese.

For more information about Licensing Expo Japan, as well as to register, visit LicensingExpoJapan.com. ©



JAPAN LICENSING EXPO 2018
APRIL 25-27

Licensing Expo Japan 2018
25-27 April 2018
Tokyo Big Sight WEST HALL 1



tokidoki

Everything

Known for its vibrant art and whimsical characters, tokidoki is a young brand that is hard at work establishing deep roots in the world of products and merchandising. With the world as its canvas, expect to see the globe become tokidoki-fied. **by AMANDA CIOLETTI**

Although, at its root, tokidoki means “sometimes” in Japanese, there is nothing intermittent or occasional about the pop culture-entrenched brand that has exploded in its short 13 years. In just little more than a decade, tokidoki has evolved to be a 365-brand that touches nearly every product category imaginable, from hard goods to home décor, apparel, accessories, novelties and soon to be hotels and animated content.

Founded in 2005 by Pooneh Mohajer, Ivan Arnold and Simone Legno, the brand’s creative visionary, tokidoki is now a machine unto itself, securing an enormous amount

SIMONE LEGNO

chief creative officer and co-founder, tokidoki

POONEH MOHAJER

chief executive officer and co-founder, tokidoki



of business, partnerships and collaborations, all the while remaining an independent entity—a quality that, this writer suspects, is instrumental to its success. After all, the brand’s bedrock is creative freedom.

tokidoki did not begin with the business partnership, but was born at the turn of the century from the mind of Legno, an Italy-based artist who was newly embarking on a career in media and advertising, and armed with an affinity for Japanese culture.

The first tokidoki website (circa 2001) was a showcase for Legno’s art and featured early iterations of now famous brand characters alongside flash-animated imagery and games. It drew more than 17,000 visitors per day, says Legno.

“The minute I saw Simone’s artwork—www.tokidoki.it was his professional calling card, and he was one of the best flash animators at the time—I literally began jumping up and down, screaming, ‘Who is this guy? We have got to sign this guy!’,” says Mohajer, now chief executive officer, tokidoki. “I had never seen anything like it. And from the get-go, I had a vision for a global brand that I could see very clearly—its future, its potential. We are far from what we are going to be, even still.”

Mohajer was by then a seasoned business professional, having had major success as the co-founder of color cosmetics brand Hard Candy, a revolutionary nail enamel company that ultimately sold to international luxury goods conglomerate LVMH, Moët Hennessy Louis Vuitton in 1999. At the time of tokidoki’s founding, Mohajer was onto her second venture, damnBRAND, a full-service e-commerce management firm. It is within those walls that tokidoki began to take shape, leveraging damnBRAND assets to ultimately fund the current business venture.

It is safe to say that Mohajer knows a hit when she sees it.

“One of the things that convinced me to change my life and share my art was the vision that Pooneh had,” says Legno, now creative director, tokidoki. “I saw that she was a dreamer like me, and a bit crazy, like me.”

“Simone and I were immediately aligned,” says Mohajer. “Now, everything I do, I see as a canvas for Simone’s artwork and his creativity.”

And what tokidoki does is a lot, both in the licensed consumer products space via partnerships and high-profile collaborations, as well as in-house manufacturing.

tokidoki, which borrows elements of Japanese “kawaii” (meaning exceptionally cute) and American street culture for its eye-popping artwork, all while infused with a European sensibility, hit the ground running first as a wholesale apparel brand, debuting at U.S. trade shows like MAGIC and Pool.

But the entrepreneurial spirit of the

company did not keep tokidoki confined to one category long. Arguably, the products that raised the profile of the tokidoki brand and elevated it to the status we know today was thanks to its first collaboration with handbag and accessories company LeSportsac.

“I still remember it like it was yesterday,” says Legno. “We designed a special, eye-catching box for LeSportsac and a few t-shirts that we printed on our nice printer—our printer was a major investment at the time!—and we just sent it over to them. It was so early in our business, we didn’t even have a tokidoki email address.”

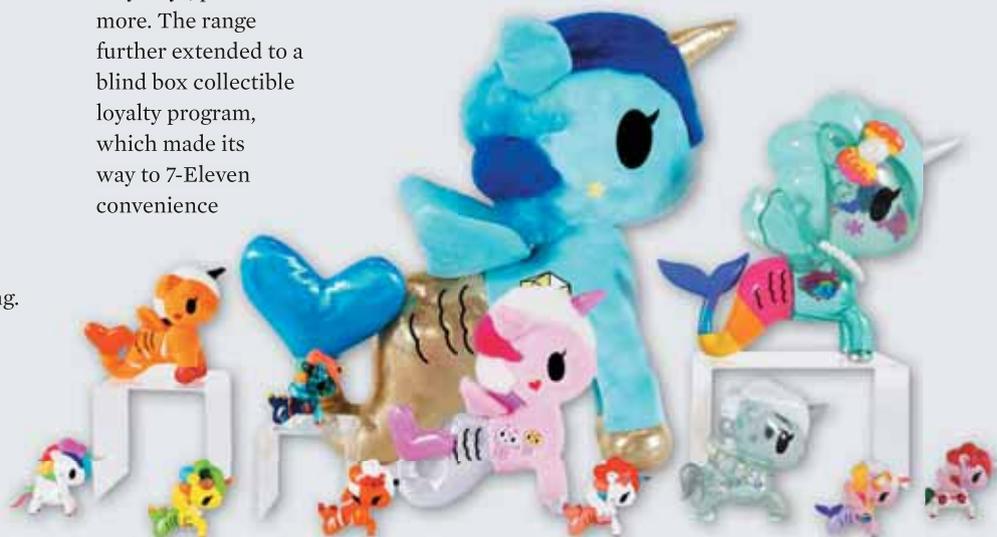
But the timing was perfect, both for the brand to explode and in-market. Japanese-style art was having a major moment in fashion in the early 2000s, with everyone from Louis Vuitton partnering with artist Takashi Murakami for a celebrated range of luxury handbags, to Gwen Stefani’s L.A.M.B. and its kawaii-infused apparel range hitting runways and airwaves. LeSportsac leapt at the tokidoki offering, creating an instrumental partnership for both brands and ultimately setting the tone for tokidoki’s future business.

“The LeSportsac campaign was a great campaign—they did so much,” says Mohajer. “Almost overnight, we became reactive as a company, having to triage the opportunity that began to pour in. The collaboration gave us great exposure on a massive platform.”

The LeSportsac range was only intended to be a single season partnership. In actuality, it lasted nine.

The collaboration paved the way for future key partnerships, such as with Sanrio for now evergreen Hello Kitty offerings.

Kicked off in 2008, Sanrio tapped tokidoki to dress Hello Kitty in its kawaii creations in markets in the U.S., Japan and Brazil across items such as bags, accessories, vinyl toys, plush and more. The range further extended to a blind box collectible loyalty program, which made its way to 7-Eleven convenience



stores in Hong Kong and Shell Malaysia, as well. That relationship continues today with ongoing limited and seasonal collections.

Another early collaboration was with Marvel in 2009, and saw Legno re-imagine the iconic superheroes from the comic catalog in the tokidoki style.

And then there was Barbie.

“That was controversial and major,” says Mohajer of the team up, which dressed Mattel’s Barbie not only in tokidoki fashions, but dared to place tattoos across the icon’s famous façade—a first for the doll.

“The response from mothers was incredible,” says Mohajer. “They were saying, ‘Finally! A doll that looks like me, with tattoos like I have!’ It was a major shift.”

Mattel tapped tokidoki for the collaboration, giving Legno almost total power to create a Barbie in his vision. Of course, Mohajer chose her nail color.

“Collaborations are a part of our DNA and something that we will always do as a company, even if just because it is so fun to work with other artistic talents, whatever they may be,” says Mohajer.

Other partnerships have included Asics for its Onitsuka Tiger footwear collection; Sephora for a cosmetics and accessories range; Peanuts for apparel and accessories; renowned fashion designer Karl Lagerfeld for a broad swath of merchandise, from watches to vinyl figures featuring the impresario’s beloved feline, Choupette; Major League Baseball for tokidoki-fied caps, apparel, bags, drinkware, plush, tech accessories and novelties; and JuJuBe, Clek and ZoLi for children’s and infant accessories and hard goods and many more. More recently, tokidoki has been tapped to extend its brand to iconic Italian



furniture manufacturer Kartell for its Louis Ghost chair and the Lou Lou children’s chair, both of which launched in September; and Activision Blizzard, which will find tokidoki in a pairing for the “Overwatch” video game that kicked off at San Diego Comic-Con this summer. That partnership will continue to expand into 2018.

“We are proud to say that 95 percent of the collaborations we do are from companies that have reached out to us, including Lagerfeld, Peanuts, even Blizzard,” says Legno. “We choose collaborators based on the companies we are interested in working with and the opportunity they offer to expand the variety of our fans. We believe tokidoki is an art brand, and not a brand with a single target, but rather anyone that appreciates a positive brand and good design.”

Part of tokidoki’s success in collaborations (and licensing as well—the brand counts more than 100 licensees on its roster with product in all major global markets) is its distinct aesthetic.

“When you see Simone’s art, you instantly know it’s his hand—that it is tokidoki,” says Mohajer. “tokidoki is an interesting brand in that there is a unique artist behind it that is imagining these rich worlds, and there is something for everybody. Some of his work is mature and adult, and some of it is cute and kawaii, but appealing to children and 30-, 40- and 50-year-olds.”

That “something for everybody” appeal is what has allowed the brand to continue to mature and grow.

The brand has multiple design iterations that tap into every sort of personality, from the Cactus Friends collection for the shy and vulnerable, to the ‘Til Death Do Us Part range that’s darker in tone. Salary Man, a newer character, is a riff on the suited up 9-to-5’er, while the Unicorn and Mermicorn collectibles pop up everywhere from Comic-Cons to cubicles. The Moofia collection, which centers on the character Mozzarella, the leader of the Moofia, and his posse of milk and snack friends, is one of Legno’s earliest creations, and recently got a new spin-off, Moofia Breakfast Besties.

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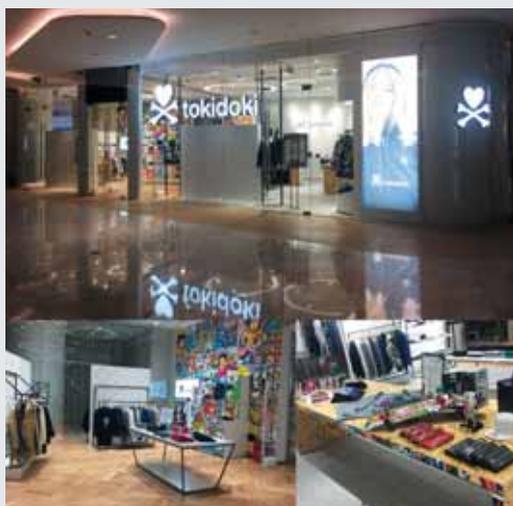


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tokidoki has also launched Neon Star by tokidoki. The “little sister brand” isolates age-appropriate characters for cost-friendly items such as bedding, plush, toys, cosmetics, accessories and collectibles for retail at Claire’s, Target and Toys ‘R’ Us.

Now tokidoki adopts a hybrid model for its licensing strategy, employing the mode in strategic categories and markets.

“For us, licensing is not designated by category,” says Legno. “In certain countries such as China or Thailand, where we are developing retail, we need partners. For timing reasons, for merchandising reasons, for

retail feeding reasons, we need to rely on licensees for local designs and to feed the local stores.”

“But it changes, and it is ad-hoc, however, it is all intertwined,” adds Mohajer. “In many markets, we sell both the product we manufacture as well as the product made by the local licensees in the same category. There’s a convergence.”

Current licensees include Aurora for plush (the U.S., the U.K., Europe and Southeast Asia), J. Franco for bedding (the U.S.), Blueprint for back-to-school and stationery (the U.K., Europe and the U.S.), Empire Apparel Group for apparel (Australia/New Zealand), Sestini for bags (South America), Dynasty for apparel (Russia), Chow Tai Fook for fine jewelry (China), World Look for apparel and retail stores (Korea), EZ-Link for metro cards (Singapore) and many more.

Leveraging licensing agents is also key to tokidoki’s global growth, employing firms such as Versa Licensing in Mexico and Central America, Crazy Bell in Europe, We Are Bloom in the U.K., Brand4Rent in Russia and CIS, Haven Global in Australia and New Zealand, Agosin in South America, Pacific Licensing Studio in Southeast Asia and Charactopia Licensing in China, Korea and Taiwan.

The brand has a strong global retail presence, as well. In North America alone, tokidoki can be found in more than 16,500 doors at brick-and-mortar and e-commerce sites including Hot Topic, GameStop, Barnes & Noble, Toys ‘R’ Us, Claire’s (also in Europe), Target, Walgreens

and Bed, Bath & Beyond. In the U.S., branded shop-in-shops also appear in Los Angeles and Las Vegas.

“We’ve recently launched a shop-in-shop in Vegas with Kappa Toys, which is living on the promenade between the Flamingo and Linq hotels. These are curated pop-ups that are independent, but the next step for us will be to identify a national chain to partner with,” says Mohajer. “These are great case studies that we’ll continue to do.”

Add to that placement in retailers like Primark, George, John Lewis, Bentalls, Harrods, Hamleys, JayJay’s, EB Games and Zing! across the U.K., greater Europe and Australia/New Zealand, and the retail outlook is positive. Dedicated retail environments are also in the works for Thailand.

tokidoki is also bullish about China, where it currently has 10 branded stores, including a flagship Shanghai location at the IAPM Mall. More locations are aggressively in development and tracking to open throughout the country.

And then there are tokidoki hotels.

In partnership with master licensee Charactopia Licensing, the first tokidoki dedicated hotel will open next year, with the goal to grow the chain concept as quickly as possible. The boutique hotels will be targeted toward young adults and feature exclusive, tokidoki-themed décor. To say Legno is excited about this venture is an understatement.

“For us as a brand, and myself as a designer, it’s going to be so fun to design this whole new presentation,” he says. “The hotel will be more refined and up-market for the young professional traveler, but presented in a way that is very cool.”

Content and animation is also a category that is on tokidoki’s radar. Deals are in the works and hope to be announced soon, says Mohajer.

“There’s a ton of opportunity there,” she says.

Other products in-market include wine, slot machines and much, much more.

Truly, the sky is the limit for tokidoki, a brand that just a little over a decade ago was in its infancy.

“I always say that it’s as though we’re a start-up with a competitive advantage, even though we’ve been partners since 2003,” says Mohajer. “We are still so far from where we see that we can be as a company. The amount of opportunity is exciting, and now it’s about figuring out the best way to move forward, and what that entails for us.” ©



MARKET REPORT:

JAPAN

A look at the cultural, political and economic factors driving consumer behavior and the licensing business in the world's third largest brand licensing market.

by **KIRSTY BIRKETT-STUBBS**

It may be smaller than a lot of places, but Japan is definitely mighty. After all, it is the third largest economy in the world with a nominal GDP of \$4.94 trillion in 2016, according to the World Bank.

Most people associate Japan with high-tech innovation and cutting-edge developments. It is home to a wealth of top international household names, from car companies Honda, Nissan, Toyota and Lexus, to giant conglomerates like Sony and Hitachi and electronic firms such as Nintendo, Canon and Panasonic.

The country also has a rich cultural heritage, which it still retains much of today. From its beautiful temples, to samurais and geishas, Japan is associated with many iconic images and traditions, which inform everything in the region, from art to film. Traditional hobbies such as calligraphy, flower arranging and tea ceremonies are also still practiced today.

Market Overview

More than 127 million people live in Japan making it the 11th largest population in the world. And as with

many developed countries, Japan is facing the challenge of an aging population. In 2016, 34.6 million people were identified as aged (65-years-old or older), which is 27.5 percent of the total population, a record high. Part of this is due to longer life expectancy and because the overall population has been in decline since 2005.

As a result of the aging population, there are fewer people of a working age. This is one of the reasons that unemployment in the country fell to its lowest rate in 21 years in 2017. And the upside of having more people in the workplace? More people with disposable income.

This is important because Japan's economy has been sluggish for more than two decades following the collapse of the "bubble economy" of the 1980's. Economic recovery has been slow ever since, which prompted Prime Minister Shinzo Abe to introduce a new "three-arrow" economic policy in 2013.

Known as "Abenomics," the first arrow is monetary easing to combat deflation, the second sees increased spending to stimulate economic demand and the third is structural reforms to promote private investment. The policy seems to be working slowly as GDP rose for the seventh consecutive quarter last year with an annualized increase of 2.5 percent in Q3 2017—the longest growth streak since the mid-1990's.

However, in the same quarter, household spending decreased 0.5 percent, which was largely attributed to weak growth in pay-up-just 0.6 percent year-on-year. With Abe re-elected for a third term last October, the political landscape, and the Abenomics policies, looks to remain stable. As such, confidence in the continued positive growth of the market is good.

All of this has had an impact on the



SHINZO ABE
prime minister, Japan



Japanese shopper, who has long had a reputation for being discerning and happy to pay more for quality products. Historically, Japan's shoppers have also been less prone to taking risks, preferring to buy from brands they trust, which often means home-grown companies versus overseas contenders.

The luxury sector has been particularly strong, with high-end department stores making up a big part of Japan's retail heritage. With these come top-notch customer service and the type of big name brands that shoppers are willing to pay to own.

But this, too, is shifting. Japanese shoppers still expect a high standard of customer service, but they're also increasingly seeking more value, including an openness to buy from discount retailers. Local casual clothing brands like Uniqlo have helped encourage a shift from the more expensive luxury names, as well.

Much of this value-oriented thinking stems from the

economic downturn two decades ago. Coupled with the weaker economy, Japanese shoppers have adopted a more frugal mindset, which is proving difficult to change.

Licensing in Japan

With sales of \$12.5 billion in 2016, Japan is the third largest market for licensed merchandise in the world, according to LIMA's Annual Global Licensing Industry Survey 2017, an increase from \$11.9 billion in 2015. Overall, Japan accounted for 4.8 percent of total global licensed merchandise sales. As a whole, royalties from licensed products in Japan were \$656 million, or 4.7 percent, of all royalties worldwide.

Licensing in Japan covers a broad spectrum of different product types, with toys (\$2.9 billion) as the biggest single category in 2016. This was followed by apparel (\$2.1 billion), fashion accessories (\$1.2 billion) and software, video games and apps (\$1.2 billion). Only the U.S. generates more revenue from licensing for video games, which demonstrates the popularity of this sector in Japan.

A whopping \$9.3 billion, or three quarters, of licensing revenue in Japan comes from character and entertainment properties. This is a substantial jump up from 2015, where character licensing generated \$7.7 billion in sales. Corporate and fashion were the next largest areas for licensing at \$1.3 billion and \$1 billion, respectively, in 2016.

"The uniqueness of the Japan licensing market is the higher share of characters (60 percent of the market volume) as compared to other countries," confirms Nobuaki Nito, general manager, Licensing Expo Japan, which takes place April 25-27 in Tokyo. "There are two types of characters: one is media characters such as Pokémon, Dragon Ball and Doraemon, and the other is non-media characters such as Hello Kitty and San-X characters."

Home-grown character properties still dominate in the market, but international brands such as Disney, Peanuts, *The Hungry Caterpillar* and *Paddington* are also popular.

In fact, Tokyo Disneyland was the first Disney-branded theme park to be built outside the U.S. A second Disney park opened in the country in 2001, and there are now plans to start construction on a third, tailored specifically towards Japanese culture, with a target opening of 2025.

Equally, many major Japanese characters are also hugely popular across the world. This is reflected in *License Global's* Top 150 Global Licensors report, which featured a number of Japanese brands including Hello Kitty creators Sanrio at No. 12 and The Pokémon Company at No. 19.

Character licensing has penetrated almost every product category, although toys is still the single largest with 29.2 percent of revenues. Apparel and software

are also prime categories for character licensing at 13.9 percent and 11.1 percent, respectively.

Despite the huge dominance of character licensing in Japan, it only represented 7.8 percent of all retail sales for entertainment and character licensed merchandise worldwide in 2016. This still generated a healthy \$472 million in royalties, according to LIMA.

Unique Market

One of the more unique factors in the Japanese market is the multi-audience appeal of character licensed products. Many of the best-loved characters are linked to other forms of media such as film, TV and print, which are targeted at children. But for a lot of characters there is also an adult audience, particularly among women.

“Another unique quality of the Japan market is that character licensed products are popular not only with kids, but also adult women. There are a lot of unique presentations and collaborations between characters and other fashion or lifestyle brands,” notes Nito.

This gives licensors far more scope to strike deals for licensed merchandise as different products suit different audiences, such as homewares for adults and toys for children. Even within one product category there can be various opportunities, such as child-friendly toys and higher-end collectible figures for adults.

This dual-appeal is one reason why recognizable characters, with deep heritage, are so successful. Adults often look favorably on the characters that they grew up with and may actively seek out products featuring those characters. They, in turn, introduce them to their own children, which creates a continuous cycle of fans.

Another popular trend in Japan is small, limited runs of products. Licensors can capitalize on this to create hype and demand. Consumers are increasingly looking for distinct experiences and something that

everyone else doesn't have. A limited run of a licensed product can impart that special feeling and it can spur customers to keep coming back to buy other limited runs.

Gacha, or small toys packaged in plastic capsules dispensed from vending machines, is another peculiarity of Japanese retail. The toys are usually themed around a certain character or franchise, and each range contains a number of different designs. As customers cannot see which design they are getting, many will buy multiple gacha in order to try and collect the whole series. Most characters lend themselves to gacha, but all sorts of brands can be licensed for them.

The model has been extended to other countries such as the U.S., U.K. and beyond vending machines into blind-box collector sets of figures from popular franchises. Gacha has even spawned online and mobile games, showing how lucrative it can be for licensors.

E-commerce

There's also been a shift in terms of retail channels. In 2016, 81 percent of all licensed product purchases were made in brick-and-mortar stores, with the remaining 19 percent online—a 7 percent increase





over 2015. This is indicative of the Japanese retail market as a whole, with e-commerce on the rise.

Statista reports that retail e-commerce sales were \$89.55 billion in 2016, making Japan the fourth largest market for e-commerce. According to the statistics company, more than 92 percent of the population has access to the Internet, but only 69 percent were shopping online in 2016, which means that there's still huge potential for e-commerce's reach to grow further.

Statista also estimates that close to 59 percent of Japan's population accessed the Internet through smartphones in 2016. This highlights the impact that shopping via mobile, or "m-commerce," will have on Japanese retail habits in the coming years.

Despite the opportunities offered by e-commerce, the importance of physical retail still can't be underestimated given that most licensed product sales still happen in stores.

Department stores, or *depatto*, have been a big part of the retail landscape in Japan since as far back as 1673. Mitsukoshi, Takashimaya, Daimaru and Isetan are among the country's largest department store chains, operating multiple sites throughout Japan. At the other end of the scale, Japan's independent

character-heavy stores are still a vital part of the mix.

Shop-in-shop concessions have also become a staple of the country's physical retail. This is both a way to counter some of the challenges facing brick-and-mortar retail by removing the need for a retailer to rent a whole store, and a way to keep things fresh by bringing in new retail experiences.

Influencing Factors

In 2020, Tokyo will host the Olympic Games. This means that millions of eyes will be focused on Japan in the coming years. In particular, it may present a number of new licensing opportunities around sports and apparel, not least in the form of official Olympic merchandise. However, the Olympics may spark a general upswing in the sale of Japanese brands by bringing them to the wider world's attention.

Tourism is already on the rise, with 2017 seeing a record 28.69 million visitors, and the government is working hard to attract even more with international campaigns. The aim is to have 40 million tourists by 2020, which means even more people who may be looking to buy a slice of Japanese culture. And that can only be good news for licensors. ©

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Exhibitor Preview

Andrews Creative

Andrews.co.jp/company



Art Vivant

ArtVivant.net

Art Vivant launched its art business in 1984 and has been dealing artwork ever since. Its main artists include Christian Rise Lassen, who is known for his marine art; Yoshitaka Amano, who is known for designing most of the characters for "Final Fantasy"; and official Disney artists.

Beijing Chenxingfu Culture Company

Beijing Chenxingfu Culture Company is best known for "Chen's Friends," which



debuted in 2005 with Chinese cultural characteristics and an emphasis on happiness. The show features Chenxingfu (Pangpan) and his friends in various scenarios. The company also notes that two thematic shows have been held in recent years.

Boenus

Boenus.com/main/main.php

Boenus is a creative group that designs character lifestyle



products. The company deals with graphic design, art toys and licensing through commercial collaboration, exhibition and product planning.



C3 Brands

Sock.Fools-Day.com



GLOBAL BRAND MANAGEMENT GROUP



CAA-GBG Global Brand Management Group

CAA-GBG.com

CAA-GBG Global Brand Management Group is a brand extension agency committed to building a global business that delivers to the brand promise for its clients. With strategic insights and an understanding of retail and consumers in each market, the company generates \$12.4 billion in retail sales by direct relationships with retailers worldwide. CAA-GBG has 25 offices in 21 countries.



Capcom

Capcom.com

Capcom is a worldwide developer, publisher and distributor of interactive entertainment for game consoles, PCs, handheld and wireless devices. Founded in 1983, the company has created hundreds of games including franchises such as "Resident Evil,"



"Street Fighter," "Mega Man," "Devil May Cry" and "Monster Hunter."

Capsubeans

Capsubeans.com

Capsubeans are stress-free creatures that poop pink poopos. They are also silly and stupid due to the fact their brains were damaged on the way out of the toy capsule machine during their birth.



Carlot



Dnaxcat

[FUTABA CO.,LTD.](http://FUTABA.CO.,LTD.)

Futaba

Futabanenga.com/Futaba

Gaia

GaiInc.co.jp

Gaia is a full-service agency dedicated to providing the highest level of service and expertise to its partners. The agency currently represents clients in categories spanning lifestyle, sports, international textile designs, pop art, music artists, entertainment (TV, film and games) and food.



Green Camel

Green Camel

GreenCamel.co.jp

Established in 1973, Green Camel is known for managing illustrators and

intellectual properties. The company has also contributed to commoditizing merchandise and developed new illustrations for firms.

Haibara

Haibara.co.jp/en

Haibara is a Japanese paper retailer established in 1806. The company offers a variety of paper products including letter papers, money envelopes, patterned papers and round fans, which are made through traditional craftsmanship.



Handmade Creative

Handmade-Creative.Site

HeartMotion Company

HeartMotion is a creative design studio based in Taiwan, and is focused on branding, motion graphics and visual design.



The company is currently looking to combine creativity and innovation to craft the best work and designs. The company also relies on market research and getting to the heart of the brand.



Howard Robinson

HowardRobinson.info

Howard Robinson's "Selfies" concept features a variety of images of the animal world joining the worldwide craze of taking selfies. The concept was an Independent Toy Awards winner and was a finalist in the 2017 LIMA International Licensing Awards. The Selfies brand currently boasts 68 key licensing partners worldwide.



IMG

IMGLicensing.com

IMG is a global licensing agent that represents a wide range of brands and clients across sports, lifestyle, entertainment and fashion. With 50 years of experience and a global network of offices in more than 25 countries, IMG offers a variety of support to maximize licensing business opportunities for all clients and partners.



Ingram

Ingram.co.jp/English

Ingram is an abbreviation of International Guidance Research and Management and is known for sourcing out and managing various properties worldwide, from overseas to Japan and from Japan to other countries.



itochu fashion system co.,ltd.

Itochu Fashion System

IFS.co.jp/en

Itochu Fashion System offers a host of services to establish a brand image and bolster the value of a company or products, from research and strategic design to solutions.



Japan Connection

HFDDesign.co.jp/index_e.html

Japan Connection represents brands and artists recognized as "the best" in traditional Japanese art. The company most recently signed on to represent the U.K.-based brand

Deer Little Forest as well as with the collector of the masterpieces in Botanical Art by P.J. Redoute.



Kamio Japan

KamioJapan.jp/AboutUs/index-en.html

Kamio Japan is known for the planning, design, production and sales of fancy goods.

Kensin

Art-of-War.jp

Kensin, doing business under its brand Art of War, specializes in the creation of Japanese samurai warrior statues, which are handcrafted in authentic and precise detail by artisans. Kensin is also known for developing the original character saga Samururai Animals, which depicts the 12 animals of the zodiac as samurai warriors who fight for justice.



Lagardere Active Enterprises Japan

ElleBrand.jp

Lagardere Active Enterprises Japan is the world's largest



French publication group and oversees the Elle brand for products, services and new licensing opportunities. The brand's licensing program currently boasts approximately 40 licensees in categories ranging from fashion to lifestyle and beyond.



Le Cordon Bleu Japan

CordonBleu.edu/home/ja

Founded in Paris in 1895, Le Cordon Bleu is a culinary institute. The brand's licensed products range from food items to culinary tools and are created under the supervision of its master chefs. According to the company, the blue-ribbon motif adorning each product are a symbol of its commitment to quality and pride.



New Taipei City Computer Association

NTCA.org.tw

The New Taipei City Computer Association has gradually expanded from hardware manufacturers to software development, telecommunications and digital content providers, and has taken the role of facilitating the development of Taiwan's information technology industry. Over the decades, the association has upgraded its member service quality and expanded the joining of various governmental projects. The association also supports domestic companies joining foreign exhibitions to effectively help members in developing their business in the global market.

Perfetti Van Melle

PerfettiVanMelle.com

Person's Design Studio

Persons-DS.com

The Person's fashion brand was

established in 1976 in Harajuku, Tokyo. Today,



the brand's licensing department stands as an independent company, Person's Design Studio, and works with more than 50 brands.

The Ruusee Company

Ruusee.com/?page_id=2

The Ruusee Company is a licensing company dedicated to meeting brand's needs. The agency is primarily focused



on sports, cartoon characters and artist management worldwide, and currently works with brands such as Mikasa, Kumatan, To-Fu Oyako and Mulga the Artist.

Sanrio Far East

Sanrio Far East Company

Sanrio.co.jp/FarEast/eng

The Sanrio Far East Company has represented a number of global brands and artists in Japan for more than 20 years. The company is now looking to expand its licensing and merchandising business into China, Hong Kong, Taiwan and other Asian territories by utilizing a Chinese subsidiary, which was incorporated in 2015.

Sony Creative Products

SCP.co.jp/en/index.html

A leading IP management company in Japan with its expertise across,

production and development of quality contents, distribution of programs, sales and marketing, promotion and events, licensing and merchandising.



Sony Creative Products

PLAZASTYLE

StylingLife Holdings – PlazaStyle Company

PlazaStyle.com/company/

companyinfo/overview/

[pdf/201706_company_](http://pdf/201706_company_information_english.pdf)

information_english.pdf

PlazaStyle operates more than 130 retail stores throughout Japan and handles a broad range of worldwide products. The company's goal is to make people's lifestyle "richer and happier by delivering new surprises and joy" under its policy "Always New."

Sunway

Sunway.co.jp/outline/index.html

SUScreate *Suave Lapin*



SWISSBRAND

Swissbrand

SwissbrandWorld.com

Swissbrand is a lifestyle company created to provide travel equipment solutions to travelers worldwide.

The company aims to inspire its customers to do more, to be more, to feel good and to always explore.

Terrified Sushi

TerrifiedSushi.com

Whether it's cats, soy sauce or his



own reflection, anything can terrify Terrified Sushi, an adorable, cute and adventurous guy that is easily scared.

 **東宝株式会社**

 **Toho Co.**

Toho.Website

Founded in 1932, Toho Co. is one of the leading entertainment conglomerates in Japan and is best known worldwide as the producer of numerous Godzilla motion pictures as well as most of the classic films directed by Akira Kurosawa. Toho is also a distributor of films, television programs and home video products. It also owns a number of movie theaters throughout Japan and is the licensor of merchandising properties.



Tohokushinsha Film Corporation

TFC.co.jp/English/Company

The Tohokushinsha Film Corporation is at the forefront of technological and creative evolution the media business. Today, the company boasts four major business divisions including media production, distribution, broadcasting and commercial film production.

 **tokidoki**

tokidoki.it



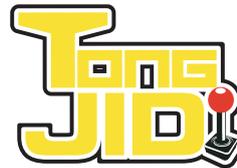
tokidoki

tokidoki is an international lifestyle brand based on the vision of Italian artist Simone Legno and his partners, Pooneh Mohajer and Ivan Arnold. Since debuting in 2005, Tokidoki has amassed a cult-like following for its larger-than-life characters and has

emerged as a sought-after global brand.

Tongjidi Electronic Entertainment

Founded in 2014, Tongjidi is committed to the development and promotion of intellectual



property and digital gaming. The company has developed more than 15 character brands, as well as related game applications and merchandise, and is further developing its brand strategy for both domestic and international marketing.

Tsuburaya Productions

en.Tsuburaya-Prod.co.jp

Tsuburaya Productions is the creator and owner of the "Ultraman" brand. The



company was established in 1963 by producer and director Eiji Tsuburaya as a production studio for special effect movies.

V&A Enterprises

VandALicensing.com

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(Victoria and Albert Museum). We have an experienced brand licensing team which provides trend led and original archive source material to inspire beautiful products for the contemporary market place.

Windmill Publishing

Windmill Publishing will be showcasing the Food Man brand, which sees five supermen banding together to protect Food Island's environment.



風車圖書
WINDMILL

During each adventure, the team encounters Boss Fly, a villain who always damages the environment and creates trouble, and brings up environmental and food safety knowledge.

YAMANI

Yamani

Yamani-Z.co.jp

Founded in 1985, Yamani is a manufacturer of toys that specializes in fancy products. The company has built a number of business relationships with major distributors and mass retailers and is currently offering a host of stuffed toys under its original brands.

Yu-Sheng Animation Studio

Yu-Sheng Animation Studio is a 2D animation company that is focused on developing intellectual



properties, animations and illustrations. The company's portfolio includes animated series such as "Chobe Town" and "Story of the Chinese Zodiac."

20,000 m² exhibition space

130⁺ exhibitors* **400⁺** brands/ licensing properties*

* 2018 forecast

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