

TFC



## **ABOUT US**

Founded in the 1980s, TFC's vision is to help brands grow their businesses in Japan. TFC is the only agency that integrates commercial activities with PR and communication work for European brands in Japan. Notably, TFC was the first to introduce press attache responsibilities and create this service niche in Japan.

Depending on clients' specifications and requests, TFC offers a bespoke service tailored to the needs of the brand. TFC can act in the role of any or a mix of the following: as a commercial agent, a representative office, or a complete management of the brand's licenses portfolio.

Apart from assisting on the commercial side of a brand's approach to Japan, TFC can link PR and promotional activities on traditional and new media to enhance the visibility and presence of the brand in the market.

We believe every brand has a unique story that can be harnessed visually, verbally, and experientially to make a positive and lasting mark on a customer's psyche.



We have worked with some of the most prolific and influential designers in the fields of fashion, architecture, product and industrial design of our time. We have built lasting relationships with these designers which began in our founding year of 1986 and continues until today.

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We use the art of storytelling because we believe in the power of stories.

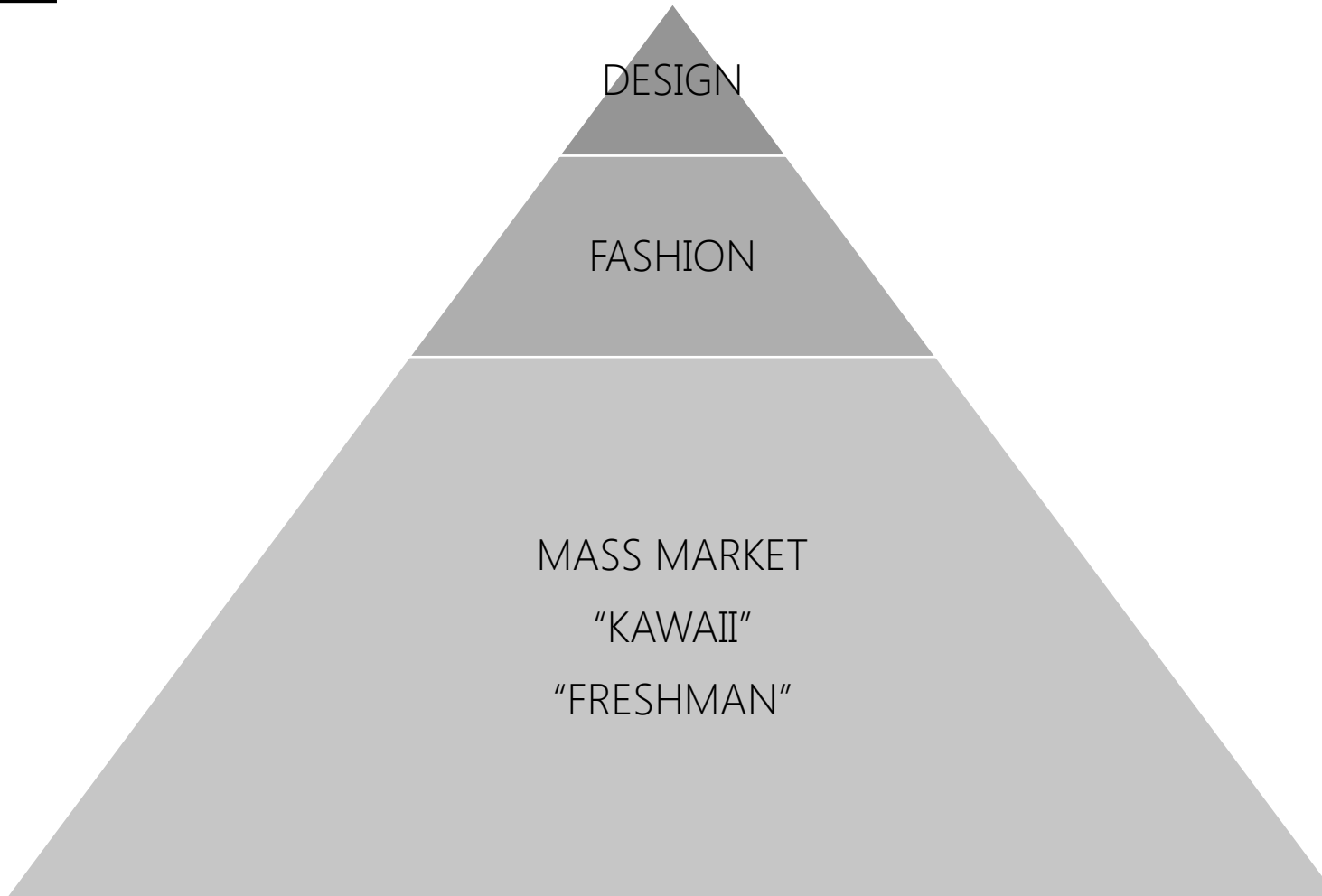


## AN OVERVIEW

# THE FASHION MARKET IN JAPAN

- The Japanese market is highly competitive. To succeed, a brand looking to enter the market must have products that are perceived to be unique, of high quality, and a story to tell.
- It is also a highly sophisticated consumer's market and suppliers must be prepared to supply small volume with short delivery cycles to keep up with Japan's 4 distinct seasons.
- Consumption patterns in Japan are very diverse.
- The market is very well supplied and extremely competitive.
- Consumers demand extremely high-quality fashion products.
- The number of SPA (Specialty store retailer of Private label Apparel) stores has been increasing.
- Success in the Japanese market requires a strong commitment in terms of time, effort and promotional resources.

## RECENT MARKET TRENDS



The Japanese fashion market is made up primarily of extremes, the low-end portion made up of reasonable apparel and fashion accessories and the high-end portion made up of expensive items. Imported fashion products from Europe are usually positioned in the higher price zone. Japanese consumers appreciate value and can afford it. However, items should be able to demonstrate their value and uniqueness at first glance. The use of very high quality materials, delicate designs, great details, and storytelling is very important.



# RECENT MARKET TRENDS

## "Kawaii" Girls



- "Kawaii" literally means "cute"
- Doesn't want to stand out; wants to fit in with peers
- Likes classic, feminine, neutral pieces
- Wants to be "loved" or accepted by peers



## The "Sophisticate"

- Loves fashion
- Trendsetters, opinion leaders
- Loves to share what they wear on social media
- Has a lot of disposable income
- Loves to have nice things
- Has a sophisticated level of taste

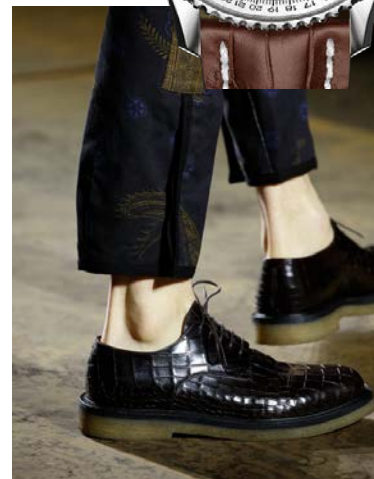


# RECENT MARKET TRENDS

The "Freshmen"



- Small disposable income
- Enjoys having nice things
- Looks for value proposition
- Does their research before shopping
- Influenced by celebrities
- Seeks plain designs to fit in with their peers
- Doesn't necessarily go for big brands or shop at big retailers
- Preference for suits



The Intellectual

- Sophisticated fashion sense
- Trendsetters
- Has a large disposable income
- Opinion leaders, influencers
- Works in the creative field



## RECENT MARKET TRENDS



- Multi-brand “select shop” boutiques which produce their own private labels have also been doing well in Japan. Examples of leading select shops in Japan are Tomorrowland, Beams, United Arrows, and Journal Standards.
- One “SPA” chain that has done exceedingly well in recent years is UNIQLO. This SPA retailer boomed in the late 1990’s offering inexpensive basic casual fashion but later lost favor among Japanese consumers. Recently, the chain has reinvented itself with the establishment of a design studio in New York to develop their fashion, collaborating with Carine Roitfeld, Christophe Lemaire, and Ines de la Fressange among others.



## RECENT MARKET TRENDS



- Because of the recent strong Euro against Japanese yen, Japanese buyers are paying more attention to independent/contemporary US designers. While the yen-dollar exchange rate has remained relatively constant over the past several years, the Euro has appreciated significantly against the yen over the past 2 years. This has made US products more cost-competitive versus European ones.



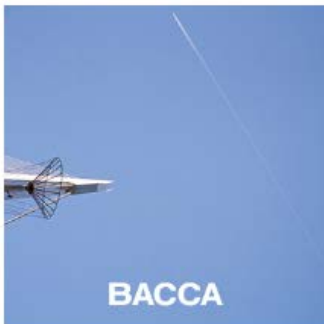
## **FASHION** **TRENDS**



- Fashion in Japan basically follows worldwide fashion trends, which are influenced by collections in Paris.
- The recent trend toward premium jeans continues to be popular.
- Because China is a dominant supplier to the Japanese apparel market, European competitors have to focus their efforts on Japan on premium, high-end, high quality designs and fabrics.
- Despite dropping import numbers, the per-unit price has actually risen in recent years for products from the West.
- To be competitive in the Japanese market, high value-added products, such as one-of-a kind items, and a highly differentiated story and branding are the best options European brands coming in.



## COMPETITIVE SET



- Japanese manufacturers are major competitors for European brands. Japanese companies have several advantages over foreign suppliers in the market. Domestic companies can respond more quickly to fashion trends and produce according to Japanese size standards. As a result, their products are likely to fit Japanese consumers better than foreign products.
- Japanese manufacturers and distributors both purchase foreign products. Since “select shop” style boutiques are popular among consumers, Japanese manufacturers have established “select shops.” At manufacturer’s select shops, they sell their original products as well as imported items. Therefore, Japanese manufacturers are sometimes customers of European brands. Also, they sometimes produce European brands’ clothing and accessories under licensing agreements.
- French, US, and Italian manufacturers are also competitors in this market as they are regarded as fashionable and high in quality.

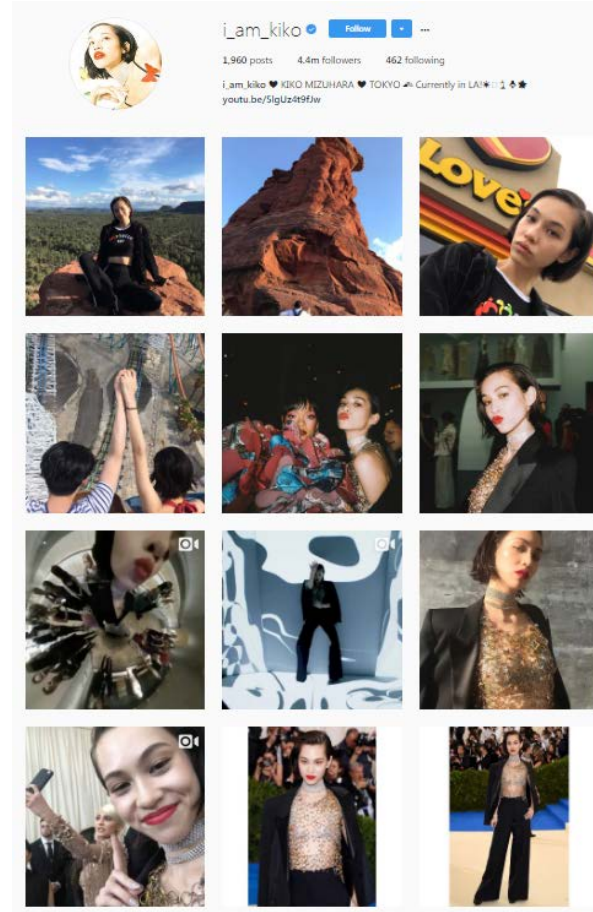
## PROSPECTIVE CUSTOMER



**Working Women: Powerful Customers**  
The Japanese fashion market is led by the middle classes. They buy luxury items as well as low cost items. Japanese women in their 20s to early 50s are generally very fashion-conscious and interested in making themselves look as pretty and fashionable as possible. In addition, the average age at which Japanese marry keeps rising. As a result, there are more single working women who have a lot of flexibility on how to spend their incomes. Their flexibility on their spending can also be attributed in some part to the fact that many single women often live with their parents and as a result don't have to pay for rent or food expenses.



# PROSPECTIVE CUSTOMER



## Strong Influence by Magazines, Celebrities and SNS

- Japanese women actively read fashion magazines and go on social media to learn about upcoming fashion trends and to plan their buying for the coming season. As a result, Japanese consumers usually have clear ideas on what kind of items they want to buy before they go shopping.
- There is no other country where so many fashion magazines continue to be published, even in this age of the Internet.
- Celebrities appearing in the magazines also exert a strong influence on what consumers buy. This is supported by their active participation in SNS, which in recent years has grown. "Word of mouth" about products is spread far and wide through SNS and savvy brands work aggressively to market their products in the Japanese digital environment.



## MARKET EXPOSURE

- For small and medium-sized foreign fashion brands who wish to enter Japanese market, it is not easy to find the right importer/distributor or agent to start with. Many of these kinds of trading houses handle so many brands (some with more than 100 in their portfolio), making it challenging to get their attention for new brands.
- It is also challenging for small fashion brands to sign a distributorship agreement with a distributor or importer if they are not confident of how your brand's prospects are in the market.
- One way for smaller fashion brands to introduce retailers to your merchandise is through your presence at international Fashion Weeks (Paris, Milan, New York, London), at international fairs held in major cities in Japan, or at a trade mission organized by governmental offices in your country (Moda Italia, Mode in Francese are successful examples).
- Another important way to gain recognition and attention for your brand in Japan is through exposure in the right media and SNS channels.



## **MARKET EXPOSURE**

- Promoting a fashion business through public relations involves working with editors who will write articles about the brand in key fashion titles. Make sure you have a strategy when creating press materials necessary to get your brand exposed in the right media.
- When it comes to fashion brands, Japanese editors (and buyers) put a stress on the long-lasting and mutually beneficial relationships. Brands are encouraged to show their products at least twice a year at press days and to communicate frequently with the editors in order to engage the relationship.
- It is recommended to have intermediaries to guide a foreign brand's entry into Japan. Editors, buyers, and consumers are still very cautious to be involved with new brands and they are not matured in terms of intercultural communication. For foreign brands to succeed in establishing their own presence in Japan, having aid from Japanese companies to communicate with the Japanese in their local language is key.
- Good PR results, the support of important journalists, or demand from consumers who have seen it in magazines or SNS can encourage key buyers or distributors to carry the fashion line.

## **EDITORIAL COVERAGE**



How to win the attention of the Japanese editors:

- Have a complete sample rack for leasing and loans.
- Be consistent with your message – in your collections and in your promotional PR activities.
- Have an actual presence in the market through an agency or an intermediary. Actual face-to-face contact with Japanese editors is important and is very helpful toward maintaining relationships with the media. In addition, if a designer of the brand visits Japan to personally meet with the editors, it tends to increase the media coverage.
- Limited editions, special pieces, and collaborations with respected Japanese artists are appreciated, and the artists can help give their “blessing” to the brand in the Japanese market.

\*Having said that, it is equally – if not more – important to be authentic with your story and not to do things just for media attention.



# CASE STUDY PRESS WORK



BRUTUS  
Stylebook 2015-2016  
4 pages +  
cover



DRIES VAN NOTEN  
SS16 by the numbers  
0 advertising spend  
288 editorial pages  
  
AW16 by the numbers  
0 advertising spend  
411 editorial pages  
2 covers



# CASE STUDY PRESS WORK



THEM  
April 2017  
16 pages



優れたアーティストは、多くを語らない。  
その手で作り上げたものがすべてということを知っているからだ。  
しかし、この男に語を聞かずに今回の特集は成立しない。ドリス・スプァン・ノッテン、  
アムト・グープ本社取材、そして本人へのインタビューから  
その唯一無二のクリエイションの秘密を解き明かしたい。

DRIES VAN NOTEN

ザンクト・ピーブにはカトリシスの建造物で、『ドレス  
グロウ・ノヴァのガッパ』を完成した年（1945年）に、  
1956年に「アル・ドワール」の一角としてリニューアル  
と改造され、上層部を改修したことで、フランス・カ  
トリシムに親和性が保たれている。また、建築的な意匠  
が、近世のモダニズムや新古典主義、異文化の融合が  
顕著なもので、特にカトリシムは、フランス・カトリ  
シムに親和性が見られる。また、ザンクト・ピーブ  
には、カトリシムに親和性がある。また、ザンクト・  
ピーブには、カトリシムに親和性がある。また、ザン  
クト・ピーブには、カトリシムに親和性がある。また、  
ザンクト・ピーブには、カトリシムに親和性がある。

このように、その成り立ちについて触れておきたい。1958年5月12日、バヤーン・のアンツワープでロス・ヴァン・ノッテンは生まれた。アーナーの直系に生まれた祖父のユルベス・バプティスタ・ヴァン・ノッテンが創設したローマーン・全盤の家族の1人としてこの世にやってきました。その成り立ちについて触れておきたい。1958年5月12日、バヤーン・のアンツワープでロス・ヴァン・ノッテンは生まれた。アーナーの直系に生まれた祖父のユルベス・バプティスタ・ヴァン・ノッテンが創設したローマーン・全盤の家族の1人としてこの世にやってきました。

反対し、あまり成功しなかったものも当然あって(笑)  
それは2000年くらい、プリントをたくさん使うことに  
したとき、プリント工場が最近のテストを行ったこと  
で上ずりいっただけで、6月の月のとに3月の額に  
2倍の差を上げてくれるように頼んだのに、それだけ  
「どうもうまくいかないやも知れない」と言われて、  
その後「半値になる」となり、結局最後でも何割減  
らぬ。コレションの平均はプリントのものになる予定  
なのに、もしも、それだけの工場にまでできる

のはうかつだったと思うけれど、当時はまだデジタルブ  
 リントの普及前であり、その加工ができるのはタイプライ  
 ンに1枚所、といった感じで……。結果、プリントのデザイ  
 ンは一切ないまま、ショーを仕上げてはならなくなってし  
 まったんです。

——半分も予断していたものがないで、どうやってショーを行ったのですか？

「ジャックのフアブリックとか、僕の生体などもあったので、それで見頃は定まれば、裏場からレクレーション、それと映画入らなかつた。だから今このショーのことは早く決めることにしました(笑)」

—— コレクション制作にあたって、架空のキャラクターを  
 設定してこのイメージを出していたのですが、今年20  
 (77.5/8)のメンズコレクション登場したのはどうやらフ  
 ォーナリイetyを持った男性だったのでしょうか？  
 今頃は東京に存在する人で、世界中の二流店が津  
 浦に好きな人。コレクションの最後では、ウィリアム・モ  
 リスと、"ケルムスフロートマナー"という曲の巻んでい

国家をイメージしてはいた。そこには、19、20世紀が産業主義に翻弄された人たちが「階級をからくクワイター」、ゴングの音の本など、異国に1件1件の手帳をのこすというところとある。そして私は「異国以上に豊かな文化が、手帳のものを失いつつある当時と同じような状況だと感じておる。クワイターのよさを再び考えることが大志だと思ったんです。手帳のみのクワイターとタペストリーの転写プリント、手帳屋、古くクワイター・アーティストによるゴゴとを遊び心

—— (3) スパゲッティ・ナッシュの「ユダヤ人」は一つひとつにストーリーがあり、すべて人物像からコンポジションを作り上げていくのでしょうか？



"The very important thing for me is, to use fashion to express who they are and how they feel."

DRIES VAN NOTEN

全なので、今あるシステムを寛く見てはいけないという  
必要性は感じていない」とはいえもちろん、いつかはきち

[illegible]

いはい、そんなことはいいですね。私たちが昔、プロシヤの軍医がやっていたんですが、私は「それはいい可能だ」と思いました。もともと、自分のアパレルを作るのだけじゃなく、音楽に知識がやけに、美女シリーズをつくるだけでも非常に知識がやけに、美女シリーズをつくるだけでも、音楽的にいっていいじゃないか。最初って不遇でも平人はいませんが、今となっては、悔いめなかつ

たことまでわたとぼびていってしまう。着るものや  
新しい洋服がどんどんはいつてくるのは、喜ぶことも落  
ち込みもたらすと思うのです。私としては、今の自分の時  
間をものだけを使っていられる現状が喜ばしい。仕事の時  
間をきっちり守っていることも大事。大きいブランドのよ  
うに、コレクションがあって、アウター、ブラウス、カバンをリ  
ンケージもあって……というのは、私はまだテーマがずす。

[illegible][illegible]

「シン・コロンボは自分たちのために戦っているのだから、私たちがやらなければならないことは、彼らをサポートすることです。それによって、彼らはより強くなるでしょう。」

—— シーラのフィアレンサイントニューで見るあなたは！

つもシヤブにコソトシバノゾですが、これらはすべて③リス  
ヴァン / ノチン)なのでしょうか?

常に自身を、ひとひす ヴァン・メッセンの服を着ています。シャツもコットンパンツも数年前のコレクションのものに、ただ、数年前から自分の服はユニフォームのようにすることに決めたのです……。ファッション業界で競合から脱走してコレクションを作る仕事にいらることも、想像を下さなくてはならない場面が多くある。そして自然きたときに「このパンツにするならこのシャツ?」という選りたしたくないので、常にニュートラルなものを着る。自分がカラフルなデザインを録や見ると商業的な服を着て

—では、他ブランドの服は着ますか？

——ふと訪ねてみたくなる本や写真集、何だでも観望したくなる映画は何ですか？

写真集はいろいろありますが、映画でいえばヴィンセント・ワンの作品は、美学的にもずっと、自分にとって大切なもの……中でも特に『山狼』は。ホは多く読むほうだと思いますが、観前したりはしません。

——最後に、あなたのようなデザイナーやファッションメディア、そして消費者を主とする読者たちにとっての時代、どのようにファッションというものに向き合っていくべきかと聞きますか？

国がアリスティックになること、が大切だと思えます。そして重要なことは、自分が表現する、自分が持っていることを表現手段として、ファッションを利用すること。今でもそれはファッションといふだけ自分のフューチャーを表現する

めのとてよい手段だと思っています。だから、私の理想を達  
 して、人々が自分の役を全うしてくれたら嬉しいですね。デ  
 ザイナーの魂を貫くことで、その裏に隠れるのではなく、

また、株式会社1544-66デジタライズが、6/17に開催された「2017 ITイコノミクス・イノベーション・サミット」で、同社代表として、2017「58A-WW」ウィズイン・コンプライアンスで、最優秀CIO賞のシャーク賞を受賞。



# CASE STUDY PRESS WORK



## DRIES VAN NOTEN TEXTILE

Photography: WATARI



### SEASON : 2017S/S “CRAFT”

インタビューでも触れたとおり、ケルムスコット・マナーから着想を得た今季、バロック時代に手縫いされた5つの柄のタペストリーをピックアップし、その美しい手仕事を写真に収めた転写プリントという現代のテクニクでモダンに仕上げたと語る。19世紀のウィリアム・モリスやエドワード・バーナー・ジョーンズなど、アーツ・アンド・クラフツ運動の思想をもった芸術家の美術作品からも影響を受けたそうだ。ドレスが常に大切にしている“手仕事”の美しさを伝えるコレクション。



### SEASON : 2016-17A/W “Peacock Peacenic”

17世紀、フランスのルイ16世の宮廷で流行したペacock・ペacock・ペacock。その名は、フランス語で「孔雀」を意味する。ルイ16世の宮廷では、ペacock・ペacock・ペacockのデザインが流行した。その中でも、ルイ16世の宮廷で流行したペacock・ペacock・ペacockのデザインが、Dries Van Notenのコレクションに大きな影響を与えている。このコレクションでは、ペacock・ペacock・ペacockのデザインを、モダンなスタイルで表現している。



《ドレス・ヴァン・ノテン》のクリエイティブ・ディレクターであるディ・ノテン。その名は、フランス語で「孔雀」を意味する。ルイ16世の宮廷では、ペacock・ペacock・ペacockのデザインが流行した。その中でも、ルイ16世の宮廷で流行したペacock・ペacock・ペacockのデザインが、Dries Van Notenのコレクションに大きな影響を与えている。このコレクションでは、ペacock・ペacock・ペacockのデザインを、モダンなスタイルで表現している。



# CASE STUDY PRESS WORK



SPUR  
October 2017  
8 pages +  
cover

SPUR  
DECEMBER  
ST. FUSAE HAMADA  
AW 16-17 WOMEN'S  
LOOK 2 RUPISTO 2100 NATURAL  
LOOK 48 POUINAS 2410 DES B  
WW20/619 224 GOLD  
DRESS FROM SS 14  
FLOWER NECKLACE FROM AW 15-16  
COMMENT FROM DRIES



SPUR  
DECEMBER  
ST. FUSAE HAMADA  
AW 16-17 WOMEN'S  
LOOK 25 RAVISA 2086 BROWN  
LOOK 25 POUINAS 2270 BLACK  
SHIRT FROM AW 13-14  
BELT FROM AW 06-07  
COMMENT FROM DRIES



SPUR  
DECEMBER  
ST. FUSAE HAMADA  
AW 16-17 WOMEN'S  
LOOK 1 BISMAT TUX 2446 BLACK  
LOOK 6 FESTA 2103 CAMEL  
HIND PR 2227 CAMEL  
GLOVES20/001 2230 CAMEL  
SOCKS20/001 ECRU  
WW20/606 218 BROWN  
SKIRT FROM AW 14-15  
SILVER BELT FROM AW 14-15  
COMMENT FROM DRIES



SPUR  
DECEMBER  
ST. FUSAE HAMADA  
AW 16-17 WOMEN'S  
LOOK 15 PAMPLONA 2423 PURPLE  
DAVIS SHORT 2257 WHITE  
GLOVES20/001 EMB 2228 BLACK  
SPANGLE TOP FROM AW 14-15  
COMMENT FROM DRIES



SPUR  
DECEMBER  
ST. FUSAE HAMADA  
AW 16-17 WOMEN'S  
LOOK 35 STALCH 2397 BORDEAUX  
RING20/001 ORANGE  
RING20/003 PURPLE  
RING20/003 GREEN  
RING20/003 BROWN  
RING20/004 PURPLE  
WW20/625 224 GOLD  
SWEAT TOP FROM AW 10-11  
SHIRT FROM SS 13  
NECKLACE FROM AW 08-09  
COMMENT FROM DRIES





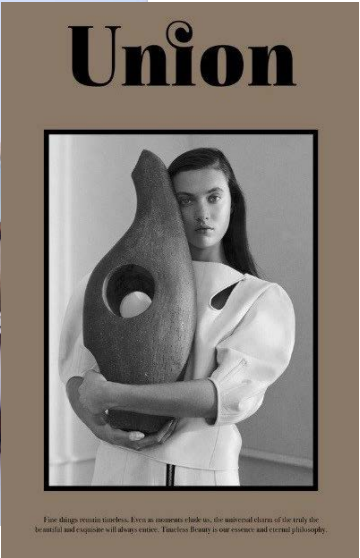
## CASE STUDY PARTNERSHIPS

Azuma  
Makoto  
Floral  
installation  
at Dries  
Van Noten





**MEDIA  
LANDSCAPE**



Japan's long fascination with fashion trends and street culture has permeated the country's traditional perceptions of style. The fashion savviness of the Japanese population has them paying very close attention to the latest trends from home and abroad.

This profound interest has culminated in the formation of countless Japanese publications that are often very specific by nature, and provide a reading experience with meticulous attention to detail.

Though the general state of Japan's publishing industry has been declining in sales, smaller publishing houses have flourished, allowing for multiple angles, voices, and viewpoints of niche subject matters to be explored. Whether you're into streetwear, high-fashion, electronic gadgets (even cats or dogs!) or just simply want to get an overview on what's out there, these publications cover it all.



**SAMPLE**  
**MEDIA LIST**

| FASHION MAGAZINES   | Circulation | Online Monthly PV | Online Monthly UU |
|---------------------|-------------|-------------------|-------------------|
| VOGUE JAPAN         | 74,640      | 11,000,000        | 1,300,000         |
| ELLE JAPON          | 81,790      | 26,000,000        | 1,500,000         |
| Harper’s BAZAAR     | 40,000      | 12,000,000        | 670,000           |
| Madame FIGARO Japon | 71,667      | N/A               | N/A               |
| Numero              | 55,667      | 400,000           | 120,000           |
| GINZA               | 69,834      | N/A               | N/A               |
| SPUR                | 65,000      | 2,300,000         | 102,000           |
| FUDGE               | 143,900     | N/A               | N/A               |
| Cluel               | N/A         | N/A               | N/A               |
| THEM                | 25,000      | N/A               | N/A               |

**SAMPLE**  
**MEDIA LIST**

| LIFESTYLE MAGAZINES | Circulation | Online Monthly PV | Online Monthly UU |
|---------------------|-------------|-------------------|-------------------|
| Kinfolk             | 50,000      | N/A               | N/A               |
| &Premium            | 80,333      | N/A               | N/A               |
| FRaU                | 38,333      | 490,000           | 119,000           |
| CREA                | 60,500      | 700,000           | 200,000           |
| Ku:nel              | 79,584      | N/A               | N/A               |
| ONKUL               | N/A         | N/A               | N/A               |
| Nice Things         | 70,000      | N/A               | N/A               |
| CYAN                | N/A         | N/A               | N/A               |
| Commons & Sense     | 65,000      | N/A               | N/A               |
| 住む。(SUMU)           | N/A         | N/A               | N/A               |
| UNION               | N/A         | N/A               | N/A               |



**SAMPLE**  
**MEDIA LIST**

| ART/ DESIGN MAGAZINES                                     | Circulation | Online Monthly PV | Online Monthly UU |
|---|-------------|-------------------|-------------------|
| SWITCH  | 100,000     | N/A               | N/A               |
| WIRED   | 55,000      | 9,000,000         | 2,650,000         |
| AXIS  | 33,000      | N/A               | N/A               |
| Commercial Photo<br>(Online: Shuffle by commercial photo) | 60,000      | 244,000           | 65,000            |
| BRUTUS  | 84,696      | N/A               | N/A               |
| QUOTATION   | N/A         | N/A               | N/A               |
| 美術  | 60,000      | N/A               | N/A               |
| CLUTCH Magazine   | 70,000      | N/A               | N/A               |
| EYESCREAM   | 40,000      | N/A               | N/A               |
| +81 PLUS EIGHTY ONE                                       | 60,000      | N/A               | N/A               |
| FRAME   | N/A         | N/A               | N/A               |

**SAMPLE**  
**MEDIA LIST**

| TRAVEL & CULTURE MAGAZINES | Circulation | Online Monthly PV | Online Monthly UU |
|----------------------------|-------------|-------------------|-------------------|
| CREA Traveller             | 33,000      | 700,000           | 200,000           |
| PEN                        | 72,948      | 500,000           | 130,000           |
| TRANSIT                    | 138,533     | N/A               | N/A               |
| D Design Travel            | N/A         | N/A               | N/A               |
| 自遊人 (Jiyu-Jin)             | 165,000     | N/A               | N/A               |
| KINARI                     | 28,000      | N/A               | N/A               |
| +81 Voyage                 | 40,000      | N/A               | N/A               |
| PAPERSKY                   | 50,000      | N/A               | N/A               |
| COYOTE                     | 70,000      | N/A               | N/A               |
| NEXT WEEKEND               | 30,000      | N/A               | N/A               |



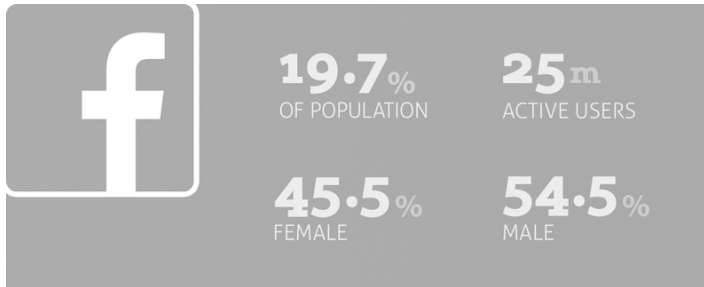
## NETWORK BUILDING



Build relationships and a network through other PR activities such as:

- Events
- Presentations
- Trunk shows
- Digital activities
- Showroom meetings
- Intimate press sessions

## LOCAL SNS PLATFORM



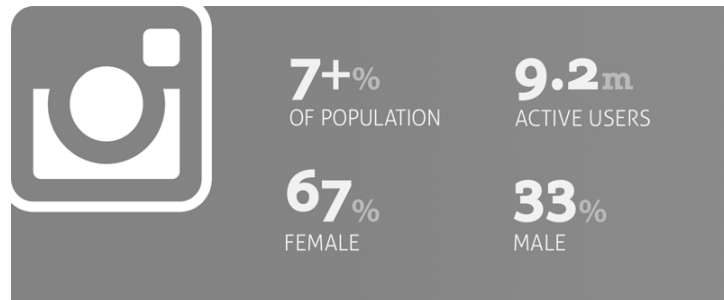
*\*as of 2016*

- Females aged 20-30 account for 16%; aged 30-40 are at 13%
- Males aged 20-30 account for 16%; aged 30-40 are at 14%
- Until Facebook, the most popular social networks in Japan allowed users to maintain anonymous accounts. Facebook is unique in Japan because it is the first and only social network to be massively successful with a real-name policy on user's accounts.
- The real-name policy made the Facebook experience in Japan have a focus on maintaining professional contacts. Many Japanese have adopted Facebook as a tool for business communications. The social network's interface and use of real names makes the site a good place to cultivate professional relationships. Moreover, Japanese companies have begun to recognize Facebook's potential for business and commercial purposes, which is another reason to its success.

**CONCLUSION** Facebook is a mainstream platform which can be used to reach a general audience. Tone used should be formal and topics covered can be geared towards branding with links to articles and product information.



## LOCAL SNS PLATFORM



*\*as of 2016*

- Instagram's user base nearly doubled from 2014 to 2015, going from 4 million users to 8.1 million. As a relative newcomer, the photo-sharing social network shows strong growth in Japan. The bulk of the current user base for Instagram in Japan are female.
- The bulk of Instagram's Japanese (and global) user base is female. Women aged 18 to 40 account for over 55% of total users in Japan.
- Having an anonymous and mobile platform is part of Instagram's success in Japan.
- Instagram is accessed exclusively as a smartphone app. As a result, its success is directly tied to the proliferation of smartphones and high-speed mobile connections, both of which are rising steadily in Japan. As smartphone penetration is stronger among young people in Japan, Instagram's demographics is reflecting that.

## **LOCAL SNS PLATFORM**

- Instagram is owned by Facebook, which has linked its advertising tool to Instagram. Paid, targeted, advertisements can run on the Japanese language app, which can give more control on how to reach the right audience on Instagram.
- Influencers and celebrities are some of the most popular accounts on Instagram. Users prefer to follow celebrities on Instagram rather than Facebook.
- Strong content is very important on Instagram.

**CONCLUSION** Instagram is a reliable tool to reach a more targeted audience and is the optimal platform for influencer campaigns. Instagram must have different content from Facebook or Twitter. Since it has a large female audience, it is recommended to have design or visually-focused posts. As a mobile app, its content must be updated regularly because people check their mobile more often than their web browser. The amplification of content via influencers can be utilized on Instagram.



## LOCAL SNS PLATFORM



*\*as of 2016*

- Females aged 20-30 18%; aged 30-40 8%
- Males aged 20-30 18%; aged 30-40 10%
- Japan is the only market Twitter is in where they are more popular than Facebook.
- Much of Twitter's early success in Japan has been attributed to its anonymous platform and mobile friendliness. Users can use Twitter on nearly any web-enabled cell-phones, not just smartphones, which helped boost its popularity especially during times of national disasters like the recent earthquake. Also, without the requirement of using one's real name, Japanese users were more inclined to sign up and share information.
- Most Twitter users are anonymous to the world, but maybe their friends know their accounts. This allows brands like yours to be more flexible with the tone of your content than perhaps you would be on Facebook.

## **LOCAL SNS PLATFORM**

- Timing is a very important factor to Japanese Twitter users. Culturally, Japanese Twitter users have a deep relationship with the social network, shown in the way they like to tweet en masse during significant events. For the Japanese, commenting on an event isn't as important as commenting at an exact moment within that event. The Japanese broke Twitter's servers as a result of a massive 'Happy New Year' message influx precisely at midnight on New Year's Eve in 2012.
- During the 2013 airing of Hayao Miyazaki's movie "Castle in the Sky," fans across tweeted out "Barasu!" at the same time. This generated 143,199 "Barasu!" tweets per second. Another example is during the Japanese match against Cameroon in the 2010 World Cup. When the Japan team scored a goal, Japanese Twitter users generated 2,940 tweets per second, a record at the time.
- Timing and the acclimation of these types of "social moments" is an important aspect to the way the Japanese use SNS.

**CONCLUSION** Twitter can be a reliable tool to spread the word quickly about the ongoing campaigns or live events. Twitter can share similar content with Facebook; however the tone and copy can be more casual on Twitter. Twitter is also a tool that can be used to communicate and interact with followers who have questions or comments. Use of hashtags for better searchability is also recommended.



## **LOCAL SNS PLATFORM**

A note on:

**LINE** Japan's Top Mobile Messaging App  
*50 million monthly active users (40% of Japan's population)*

Like other social networks, LINE has a timeline feature, and permits users to send private messages, share pictures, movies, music and much more. Users can also use the service to make free voice and video calls. Line was launched in 2011 by NHN Japan, the Japanese arm of South Korean giant Naver. The mobile messaging app began as a means to communicate during the 2011 Tohoku earthquake and tsunami. Its biggest competitors include WhatsApp, Kakao Talk, WeChat and Kik.

Line's reported revenue of \$656 million in 2014 comes from a range of sources:

- Paid games that can be played solo or with other users
- Stickers that can be purchased to convey a wide range of emotions
- Advertising deals with brands and celebrities that want to reach Line's user base
- Line branded merchandise

## **LOCAL SNS PLATFORM**

### **THE FUTURE OF SOCIAL MEDIA IN JAPAN**

- It's clear to see that Facebook is catching up to Twitter in terms of usage in Japan, although the two serve very different purposes for the average Japanese user. Facebook for the professional/educational user and connecting with global friends.
- Twitter is more for "personal" use and should be considered closer to LINE as a competitor in its usage of sending DMs to friends.
- There's clearly a lot of potential for growth for Instagram in Japan. However, because the photo-sharing app is still in its early stages, there's a lot of room for the unique usage habits of Japanese users to develop, and perhaps it will grow in a way similar to Twitter or Facebook where it is used differently from how it is used in the rest of the world.



Thank you  
どうもありがとうございました  
Merci  
谢谢  
고맙습니다