

AY 2012

GOING WORLDWIDE:
MARKETING STRATEGY FOR JAPANESE POPULAR
MUSICIAN TO SUCCESSFULLY ENTER THE U.S.
MAINSTREAM MARKET

KAO, LING-CHUN

Master of Business Administration

35102309-9

GRADUATE SCHOOL OF COMMERCE

WASEDA UNIVERSITY

C.E.

PROF. HOHGI, HIDEO

D.E.

PROF. HIGASHIDE, HIRONORI

PROF. NISHIYAMA, SHIGERU

Table of Contents

CHAPTER 1.	INTRODUCTION.....	2
SECTION 1.	MOTIVE OF THIS STUDY	2
SECTION 2.	JAPAN’S SOFT POWER AND THE ASIAN WAVE.....	5
CHAPTER 2.	JAPANESE POPULAR MUSIC.....	7
SECTION 1.	HISTORY AND DEVELOPMENT OF JAPANESE POPULAR MUSIC.....	7
SECTION 2.	CURRENT SITUATION IN DOMESTIC MARKET	9
CHAPTER 3.	J-POP SUCCESS OVERSEAS.....	13
SECTION 1.	THE “SUKIYAKI” SONG	13
SECTION 2.	ASSOCIATION WITH ANIME GAMES, AND J-DRAMA.....	13
SECTION 3.	RISE OF THE IDOLS.....	13
CHAPTER 4.	THE U.S. POPULAR MUSIC INDUSTRY.....	18
SECTION 1.	THE INDUSTRY AT A GLANCE.....	18
SECTION 2.	NOTABLE RECENT TRENDS	20
SECTION 3.	THE INDUSTRY – 5-FORCES RE-EVALUATED	24
CHAPTER 5.	CASE STUDY — JIN AKANISHI	27
SECTION 1.	JIN AKANISHI	27
SECTION 2.	SWOT ANALYSIS	29
SECTION 3.	MARKETING MIX — 5P.....	34
SECTION 4.	CURRENT SITUATION	49
CHAPTER 6.	SPECIFIC PROMOTIONAL STRATEGIES.....	51
SECTION 1.	MEDIA / PLATFORM STRATEGY: OPEN & ACCESSIBLE	51
SECTION 2.	LIVE PERFORMANCES: BRAND EXPERIENCE & LOYALTY.....	51
SECTION 3.	COLLABORATION & ALLIANCE	52
CHAPTER 7.	CONCLUSION.....	53
SECTION 1.	LONG-TERM, CONSISTENT, INTEGRATED STRATEGY.....	53
SECTION 2.	UE WO MUI TE ARUKOU (上を向いて歩こう).....	53
REFERENCES	55
APPENDIX	62

CHAPTER 1. INTRODUCTION

Section 1. MOTIVE OF THIS STUDY

This thesis attempts to first take a look at Japanese popular music's development, its vibrant domestic industry and current difficulties. Then the U.S. popular music industry will be examined before, finally, concluding with a case study and analysis of an integrated marketing strategy for a Japanese popular singer currently trying to enter the U.S. industry.

Section 1.1. Why the U.S.?

Some may ask, "Why try to enter the U.S.?" It is indeed the most saturated and most competitive market in the world, and many Asians have tried to enter but have only gained marginal success at most. There are several reasons for this, and one of them is exactly the fact that the United States is the most important market in the world, especially in its position as the world leader and trend-maker of popular music and entertainment in general. Becoming accepted in the U.S. market opens a great number of doors into other countries around the world. Hence the title of this thesis, "Going Worldwide," means that the goal of succeeding in the U.S. market is as a major milestone of globalizing Japanese popular musicians. Secondly, the size of the U.S. market is still one of the biggest in the world, and even a small piece of the pie is still very attractive compared to some other options. Lastly, compared to other large emerging economies such as China and the Southeast Asia region (in which J-Pop used to be quite dominant but now Korean and Mandarin popular culture have become extremely strong competitors), Japanese cultural products may still have some unique advantage in the U.S. (some of which will be explored when analyzing the U.S. market).

Compared to Korean companies who have strategically planned and intentionally developed their artists for foreign markets (Jung, 2010), Japanese talent agencies and recording companies, so far, have not put major effort into systematically studying foreign industries, equipping their talents to go abroad, or formulating marketing strategies to promote their artists for mainstream audiences

overseas. In recent years, more Japanese musicians have realized the importance of the international market, and some have attempted to enter the coveted U.S. market, however most of these efforts were not successful in the mainstream market, and there has not been any long-term, consistent market development projects.

The analysis and recommendations presented here by no means guarantee success, but is trying to understand and make the most use of available resources to create a best case scenario in maximizing the possibility of success. The reality is that it would most likely take decades of efforts by many different Asian musicians and industry experts, long-term investment and commitment by music companies, as well as some luck, in order to create a momentum for a strong Asian wave. But as many Asian musicians see the attractiveness of the global market and gain confidence and influence with the rise of the Asian economies, Japan also need to be very aggressive in taking up a forerunner position or risk losing their competitiveness in both the domestic and international entertainment market.

Section 1.2. Why Popular Music?

One fundamental reason why it should be attractive for Japan as a nation and Japanese entertainment companies and agencies to become more aggressive in exporting their cultural products is Japan's lack of natural resources and shrinking population. When looking at Japan's modern history and its past success in manufacturing industries such as automobiles and electronics, one is amazed by their achievements in manufacturing when most of the raw materials are imported from other countries. With the dependency on supplies of raw material and low-cost human resource, multinational Japanese manufacturing companies have also had to face the enormous challenge of moving their production capacity to other countries with more resources. The entertainment industry, on the other hand, do not depend on raw materials, but has the potential to achieve exponential growth as well as generate revenues for a very long time without large production costs if they are able to continuously satisfy people's entertainment needs. Since Japan has a very large and competitive entertainment industry, and many of its popular culture products

have been well received in Western cultures, it should be beneficial to invest more into this business.

There is a common belief that music is borderless. In confirmation of this belief, many psychological, human perception, and music science studies have shown that human beings are able to accurately perceive the emotions in music from the tone and texture of the voice without understanding of the language or culture (Fritz, 2009)(Balkwill, 2004)(Scherer, 2001). For the modern people, one of the main purposes of listening to music is to feel and participate in the expression, reflection, and release of various emotions. Despite differences in culture and language, human beings generally experience a similar main span of emotions (Pell et al., 2009), therefore, music is one of the easiest medium to communicate and penetrate across different cultures. Many people have had the experience of enjoying a song from a foreign country without understanding the lyrics, this is because emotional cues from tempo, tone, timbre, and instruments and so on are perceived and identified without language and cultural barriers (Scherer, 1995). Therefore, popular music should be one of the most easily globalized cultural products.

Furthermore, when looking at other types of Japanese popular culture, even with language barriers, there have been many examples of successful entry into the U.S. market. One of these prominent examples is the Japanese comic books, “manga.” From 1997, Stuart Levy, an American who fell in love with the popular culture, faced various difficulties trying to bring manga into the U.S. market. But through understanding the American readers’ preferences and creative marketing strategies, the manga market grew dramatically in the U.S. (Grossberg, 2007). Matsui also analyzed the development of the manga market in the U.S. and concluded that its success was largely because of well thought-out marketing strategies by the publishers, who selected the appropriate titles for the American market, censored and created age-rating systems, and marketed manga as a legitimate form of entertainment (2009). From this example, it should be theorized that with the right product development, positioning, and marketing strategy, J-Pop may also succeed in the American popular music industry.

Section 2. JAPAN'S SOFT POWER AND THE ASIAN WAVE

The term “soft power” was defined by Harvard University’s Dr. Joseph S. Nye in his 1990 book as a country’s ability to achieve its goals by attracting rather than coercing others. He states that international support can be gained by having cultural and political values and foreign policies that is deemed legitimate and moral by other countries (as cited in Watanabe & McConnell eds., 2008). Especially in the borderless information age, soft power is more important than ever. Subsequent to his work, a lot of discussions and analyses have been conducted on whether or not Japan can exert its “soft power” on other countries with the mass appeal of its popular culture “from pop music to consumer electronics, architecture to fashion, and animation to cuisine.” (McGray, 2002) Watanabe and McConnell’s book even identifies Japan and the U.S. as the world’s two “soft power superpowers.” (2008) However, despite McGray phrasing the catchy term, “Japan’s Gross National Cool” and the Japanese Ministry of Foreign Affairs enthusiastically promoting the “Cool Japan” project, most of the literature do not see Japan’s popular culture as having the ability to exert influence or achieve the country’s foreign policy goals (Christensen, 2011). This is mainly because the spread of Japanese popular culture was the result of the consumer’s fluctuating tastes, and Japan as a nation was not the initiator of its success, nor does it have control over its outcomes (Lam, 2007). Nakano further argues that most of the Japanese popular culture products that have become widely accepted in other countries were the creations of post-war Japan with their ethnic identity and imperialistic history taken out and portraying a peace-loving, technologically advanced, apolitical, urban image that appealed to people in other countries as a model of modernity (eds. Watanabe & McConnell, 2008). These debates spread across socio-economical, educational, to political fields, however, the goal of this MBA thesis focuses mainly on the private sector business side of Japanese musicians, talent agencies and global recording companies representing them.

Many believe the 21st century to be the Asian Century (Sachs, 2004), and with the rise of China, India, and South Korea as global economic powers, there is clearly truth in the statement. However, Japan, being the most advanced Asian country and the model for modern development in both the East and the West, has been stagnated since the 1990’s and unable to participate in Asia’s

recent growth. Compared to other countries, Japanese professionals and companies especially have the need to explore global opportunities because there is very limited room for domestic growth. At this moment, while the world is anticipating Asian countries' growing power and still holds a sense of fascination towards Japan because of its past success, it would be a great timing for Japanese musicians to get out of their domestic mind-sets, ride the Asian Wave, and become one of the global industry leaders. This needs to be done with a "glocal" mind-set, by trying to find and match their core competencies with local preferences of the country they are entering (in this case the United States) while keeping their eyes on global market movements and trends. If they succeed, they will not only cement Japanese artists as leaders in the worldwide entertainment industry, they may also bring positive economic affects for Japan (Dyloco, 2011), and even encourage the younger generation of Japanese people to be adventurous and make changes for the country's future.

CHAPTER 2. JAPANESE POPULAR MUSIC

Section 1. HISTORY AND DEVELOPMENT OF JAPANESE POPULAR MUSIC

Section 1.1. What is Popular Music

Musicologist and popular music specialist Philip Tagg defined popular music as “music that is (1) conceived for mass distribution to large and often socioculturally heterogeneous groups of listeners, (2) stored and distributed in non-written form, (3) only possible in an industrial monetary economy where it becomes a commodity and (4) in capitalist societies, subject to the laws of 'free' enterprise, according to which it should ideally sell as much as possible of as little as possible to as many as possible.” (1982)

The song structure of what is generally perceived as popular music is usually composed of several sections with distinct functions: verse, chorus (or refrain), and bridge. Verse and chorus are the two main parts of a song, while the bridge connects the sections together. In each song, there are usually 2 or more verses with different lyrics that accompany the same melody, while the chorus section is usually repeated with the same catchy lines and melody. Similar to poems, the lyrics of both verse and chorus often rhyme. There are many variations of song structures, especially among different genres: some may have instrumental solo parts, some may have no bridge section, and there is also the distinct 12-bar Blues structure.

Section 1.2. The Development of Japanese Popular Music

Japanese culture is very unique and versatile. As a result of its history and geographic location, Japan's culture has been heavily influenced by cultural imports from various foreign countries, but at the same time, the Japanese people have their unique way of integrating foreign cultures into their own, and even preserving and evolving from their foreign origins and developing them into distinctly Japanese styles. Japan's popular music, similarly, originated mainly from the American and European popular music styles especially since the development of the modern rock music and the world-wide influence of The Beatles, but it has developed into its own vibrant modern

popular music industry since the 1960's.

The modern Japanese popular music industry can be said to have its birth in the early 20th Century when Japanese musicians who, through the Meiji Restoration became familiar with Western music. Many Japanese musicians who became fans of Western music at that time first tried to mimic the English songs (“covers”) then later started creating their own variations of the same type of music in Japanese. Throughout the 2nd half of the 20th Century, the Japanese popular music styles evolved along with the major popular music trends from the West but always incorporating their own creativity—rock and roll in the 60's, folk songs in the 70's, electronic sound and the birth of idols in the 80's, the emergence of major rock bands and hip-hop in the 90's, and so on (Mōri, 2009).

Although “pop” is sometimes defined as one genre of music, the term “J-Pop” is commonly used to refer to the broader sense of mass-produced, commercialized Japanese popular music which includes all of the major styles such as pop, rock, hip-hop, R&B, funk, folk, jazz, techno, etc. Throughout the development of the Japanese popular music industry, various names were used to identify different styles of songs and certain genre's evolution. In 1990, the term “J-Pop” was eventually defined by Tower Records Japan as “all Japanese music belonging to the Recording Industry Association of Japan except Japanese independent music (also known as “J-indie”).” Nowadays, “J-Pop” is generally understood as all Japanese popular music except “Enka (演歌).” (“CD ショップに聞いてみた 「どっからどこまでが J-POP？」,” 2008)

Section 1.3. The Golden Age of J-Pop

Numbers would show that the 1990's was the golden age of J-Pop. With the new format of CDs replacing cassette tapes and rising in sales, the early 90's saw great increase in total annual sales every year, with the number of units produced doubling from 1988 to 1998 (RIAJ, 2012).

This period was also an exciting growth period of Japanese popular culture overseas. Music being an integral part of Japanese anime, TV drama, and games, a lot of the songs and singers also became household names in other parts of Asia, especially among Chinese speaking urban youth

communities in Taiwan, Hong Kong, and South East Asia. Most of this popularity was not the result of Japanese music or media companies actively trying to promote their singers overseas. Instead, most of them were shared and spread virally through word of mouth along with these other media of modern Japanese popular culture (Nakano, 2002).

Meanwhile, the Japanese domestic market continued to grow toward its peak, with the top 10 best selling albums in J-Pop history all released between the year 1996 to 2002 with sales record of between 3.5million to 7.6million (“歴代アルバムランキング TOP280,” 2012), as shown in Appendix [3]. The Japanese music industry became the 2nd largest market for popular music, with market value size only smaller than the U.S. during this golden age (RIAJ, 2012).

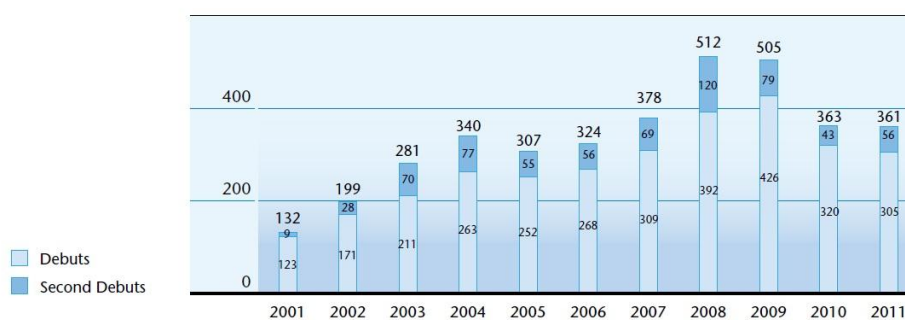
Section 2. CURRENT SITUATION IN DOMESTIC MARKET

Section 2.1. Shrinking Market

Unfortunately, after the millennium, as a result of a various factors combined, the Japanese music market seemed to have reached its peak and entered a stagnant stage. Perhaps in order to make up for the decreased sales from major stars, music companies and music talent agencies tried to push a much greater number of new singers and independent artists (singers who were not yet signed by major record labels) to debut.

Figure 2.1 : Annual Number of Domestic Debut Artists

Number of Domestic Debut Artists



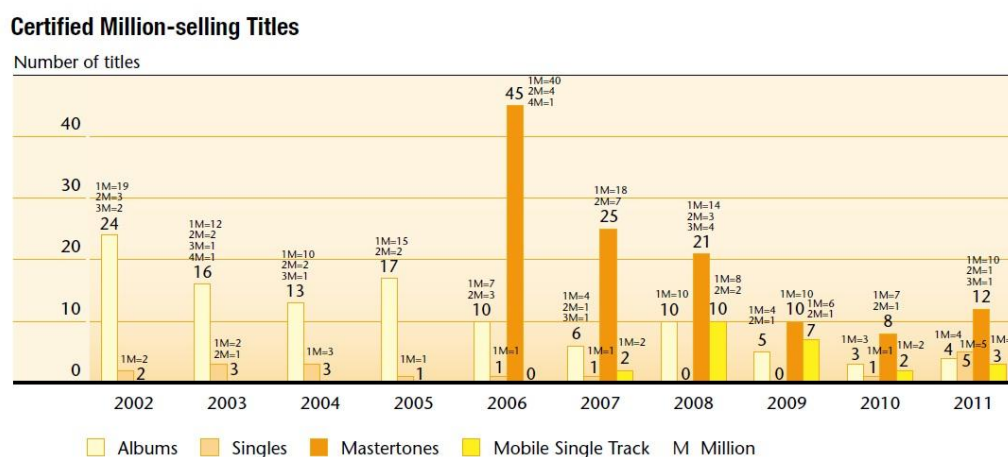
N.B. Group is counted as one artist. Artists belong to RIAJ member companies.

Source: RIAJ Yearbook 2012

While in 2001, the superstars such as Hikaru Utada, Ayumi Hamasaki, Mr. Children, CHEMISTRY and others brought in the majority of revenues, only 132 new artists debuted in Japan. In contrast, the number of debut singers peaked at 512 in 2008, yet the large increase in number of new singers or music groups were not able to create the type of market size growth the industry experienced during the golden age.

During this period, the number of singles and albums that sold more than 1million units decreased from 48 in 1998 to only 4 in the year 2010 (RIAJ, 2012). Furthermore, amongst the 75 best selling albums that passed the 2million units mark in J-Pop history (the 1st one was released in 1991), only 7 of them were released in the ten years between 2002 to 2011 (“歴代アルバムランキング TOP280,” 2012).

Figure 2.2 : Number of Physical & Digital Titles that Sold Over 1 Million Units



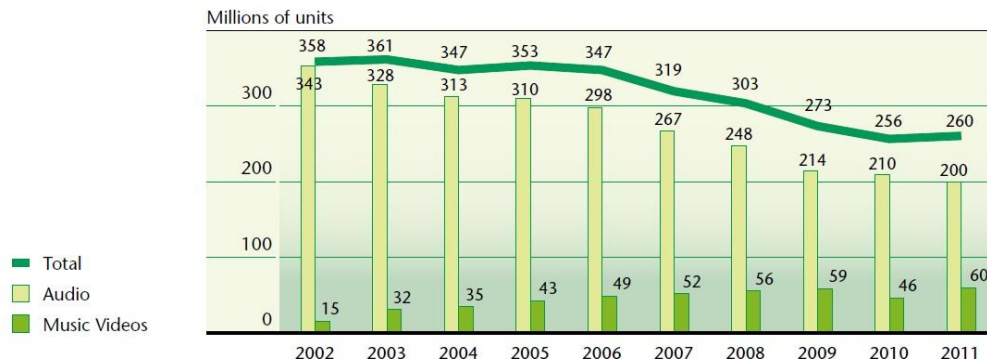
N.B. 1. Number of titles certified in the years indicated above (including those released prior to these years.)
 2. Certification of digital music (Mastertones, Mobile Single Track) started from 2006.
 3. The number of titles certified may differ from the number indicated up until the previous year due to a change in the calculation method from 2011.

Source: RIAJ Yearbook 2012

Fortunately, because of advances in internet technology as well as strong domestic infrastructure, entrance barriers were much lower for the new debut singers, the industry as a whole was able to maintain a relatively steady annual total retail value (See Appendix [1] for global market share of recording industry revenues). The replacement of physical CDs by digital sales could be seen through the steady decrease in physical CD production in Graph 1 below.

Figure 2.3 : Japanese Total Recorded Music - Production by Unit

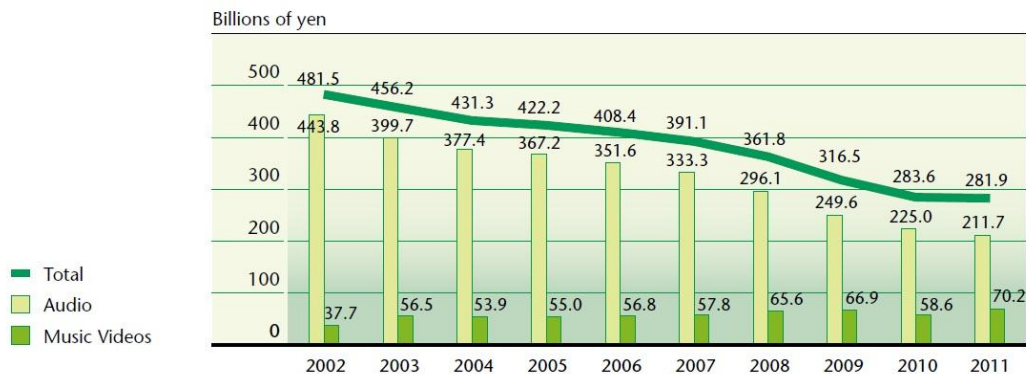
Total Recorded Music — Production on Unit Basis



Source: RIAJ Yearbook 2012

Figure 2.4 : Japanese Total Recorded Music - Production by Value

Total Recorded Music — Production on Value Basis



Source: RIAJ Yearbook 2012

Section 2.2. Increasing Competition

From the market value numbers it seems that the Japanese market is maintaining their revenues, unlike the U.S. market that was devastated by the market crash in 2008 and had been facing great threats from piracy and illegal P2P sharing of digital music. (Refer to Appendix 1 for market share information of global record industry.) However, from the viewpoint of the Japanese singer, the situation may not be as optimistic. The fact is that since there are less megastar big sellers, the majority of the Japanese popular musicians cannot make as much income as artists during the golden age did. Because of the scarcity of big money-making releases, music companies also cannot spend big budgets on most artists, especially if they have not already built up a certain level

of mass interest. Recent trends from music companies' releases seem to lean more heavily towards marketing the more easily packaged idols with easy and catchy tunes (more in the next chapter) and focusing on the release of "best of" collection albums rather than complete new work, with less investment in encouraging singers' creativity and artistic expression.

What is making the situation worse for the Japanese artists is the popular music from outside of Japan competing in their domestic market. The Korean wave swept strongly throughout Asia since the early 2000's, and in the recent few years have also become competitive within Japan's domestic market—the fact that multiple top awards were won by Korean artists in this year's MTV Japan Awards is a strong indicator of their dominance (Westlake, 2012). These increased constraints and heightened competition is further aggregated by Japan's decreasing population. With the current situation, it seems that the Japanese market is no longer able to provide the freedom and space for growth for popular musicians.

CHAPTER 3. J-POP SUCCESS OVERSEAS

Despite being mainly domestically focused, Japanese popular music has had significant international success in the past and in the present, so it is necessary to look at what has been done as well as examine what can be learned from these experiences.

Section 1. THE “SUKIYAKI” SONG

It may come as a surprise to a lot of young Japanese people nowadays, but at the very early developmental stages of Japanese popular music, one song, Sakamoto Kyu’s “Ue wo Muite Arukou (上を向いて歩こう)” not only succeeded in entering the U.S. music market, but achieved the highest honor of topping the Billboard Hot 100 Chart in 1963 for 3 weeks, and is until now still one of the best-selling singles of all time, with over 13million sold worldwide. Since that time, almost 40 years have passed, and this song, fondly known as the “Sukiyaki” song by Americans, still remains the only Japanese song to top the extremely competitive Billboard Hot 100 chart.

Section 2. ASSOCIATION WITH ANIME GAMES, AND J-DRAMA

In the 1990’s, during the golden age of Japanese popular culture, J-Pop has been able to gain international success, but not by the intentional promotion and strategy of record companies or musicians, but by being attached to other popular culture products such as anime, games, and TV dramas. The Japanese people more than other nations, like to attach title songs to their cultural products, and these melodies gain awareness and popularity along with the anime or TV shows they accompany then become familiar melodies without the listener consciously thinking about listening to music.

Section 3. RISE OF THE IDOLS

Section 4.1. Johnny’s Jimusho’s International Fandom

Johnny & Associates, Inc. (株式会社ジャニーズ), more commonly known as Johnny's Jimusho (ジャニーズ事務所) is a talent agency formed by Johnny Kitagawa in 1962 that trains and promotes groups of male idols, collectively known as "Johnny's" (ジャニーズ) in Japan. There are currently 21 active units (75 individual talents in groups or as solo artists) managed by the agency and hundreds more "Johnny's Juniors (Jr.)," talents in training who have not yet released any original music in a CD or DVD debut (Johnny's net, 2012). Most of the debuted groups have their own official fan clubs with tens of thousands of fans who follow all the activities of their idols. Most of the male talents were recruited through a vicious selection process at an early age to become Johnny's Jr., then, through training lessons, back-dancing experiences for debuted groups, and participation in various TV shows or stage performances, the agency makes authoritative decisions for each talent's career depending on their individual skills or the unique vision of the founder, Mr. Kitagawa (commonly referred to as Johnny-san). Now, the name "Johnny's" is a brand that fulfills fans' desires and fantasies: talented and handsome idols, cheerful music with sexy dance moves, unforgettable experiences in live performances such as concert tours and musical and acrobatic productions (Yoru_No, 2009).

After almost 50 years since its establishment, Johnny's is one of the largest and most famous male talent agencies in Japan. Domestically, the visibility and influence of the Jimusho is not limited to the music industry, because their works include not only music, but also cinema, TV dramas, plays, commercials, publishing and other varieties of entertainment. The agency maintains close relationships with television stations, movie companies, publishing powerhouses, and news media, and holds strict control over each talent's work, public image, and marketing strategies. The management provides resources, skills training, work opportunities, while the talents strive to provide the best performances and maintaining the desired fantasy image of an idol (Fukue, 2009). As a result, the talent is encouraged to improve his skills and achieve the highest quality of entertainment, not only competing with other Japanese talents, but most severely competing with other talents within the agency. Despite their overwhelming dominance, the agency has a reputation of strong-arm tactics and has occasionally suffered bad image when some of its talents got

involved in scandals. But mostly the Japanese media have been quite lenient on them because of the power Johnny's Jimusho holds in the entertainment industry (Japan-Zone.com, n.d.).

Outside of Japan, the Johnny's idols are quite well known as well. This is mostly because of the wide spread of Japanese dramas, which often stars one or more Johnny's talents as the leading male character (Nakano, 2002). Many TV stations in Taiwan and Hong Kong also broadcasts subtitled versions of popular Japanese dramas, TV varieties, and music shows featuring Johnny's groups. Because of their popularity, the newspaper entertainment sections also follow the Japanese entertainment news and gossip pieces featuring Johnny's artists very closely. As internet technology became more advanced and common, the love for these talents spread virally through most Asian countries and some Western countries, with numerous blogs, online discussion forums, and fan sites dedicated to them (Pradhan, 2010). In recent years, the agency have also sent one or two of their groups and solo artists to visit and hold concerts in cities outside of Japan, and fans in these Asian countries often line up overnight to buy the concert tickets, which are usually sold out immediately ("KAT-TUN 台北演唱會," 2010). Occasionally, there were opportunities for a Johnny's talent to perform to the Western audience, for example, Kazunari Ninomiya from the group, Arashi, was one of the main actors in Clint Eastwood's critically acclaimed movie, "Letters from Iwo Jima" (2006).

Section 4.2. AKB48's Successful Business Model

In 2005, famous entertainment producer Yasushi Akimoto started an experimental project, and in less than 5 years, it not only succeeded within Japan, repeatedly breaking sales record despite the bad economy, but also became extremely popular throughout Asia. According to the AKB48 Official Website, it began with Akimoto's idea of creating a music group with the concept of "idols you can meet every day." He recruited teenage girls to perform everyday in a small theater in Akihabara, Tokyo, the "Mecca" of "Otaku" culture. The idea was that the audience who came to the shows would be able to interact with the young, amateur performers in person and, in a way, participate in their growth. This theater quickly became very popular, and as the number of girls in

the group quickly increased, they also released CD's and had their own television shows, all carefully produced by Akimoto himself. According to Oricon Style's (the company that provides statistics on Japanese music and entertainment industry) website, in 2009, AKB48's popularity gained new heights when their single, "RIVER," first topped the Oricon weekly ranking, and in 2010, their songs took up 4 spots in the top 10 selling single CD ranking. Then in 2011, they made J-Pop history when all 5 of their singles released that year sold over 1 million units and took up the top 5 positions on the annual sales ranking (AKB48、史上初の年間シングル TOP5 独占, 2011).

Figure 3.1 : AKB48



Source: AKB48 Official Site

The success of the group, however, was not attributed to the members' individual talents or extraordinary level of artistic creativity in the songs or performances. Their success was mainly the result of Akimoto's clever marketing and packaging techniques and a business model that drives the fans to pull out their wallets. The marketing techniques include lyrics or promotional video images that take advantage of fantasies in the Otaku culture such as young girls in school uniforms or lingerie singing about exploring sexuality (Takehara, 2011). Moreover, the biggest driver for their single CD sales is the fact that tickets to their "hand-shaking conference" are randomly inserted into all of their CDs, therefore, enticing fans to purchase more CDs for the precious chance of being able to meet some of the members in person (Yamaguchi, 2012). Another similar strategy is in their annual "general election" event, where a ballot to vote for ones favorite member is included in each

unit of a particular single release. The results of the votes will determine the order of popularity among the members, and this popularity ranking will decide the individual members that will have the chance to appear more prominently in their next single and in the following year (AKB48 27th シングル 選抜総選挙, 2012). Because of this “general election,” many fans would buy large quantities of the same CD in order to vote for their favorite member, driving AKB48’s unit CD sales to new heights (Maxwell & Joyce, 2011).

Figure 3.2 : Screenshot of Promotional Video of “Heavy Rotation”



Source: Isseicreekphilosophy's Blog

Because of the great success of AKB48’s business model, the enterprising Mr. Akimoto later started a total of 9 sister groups in different locations in Japan such as Osaka, Nagoya, and Hokkaido. These other groups were run with the same structure, but with members elected from local girls and with songs or fashion styles that appeal to the local preferences. Then in 2011, he started to expand overseas, now, there are JKT48 (Jakarta), TPE48 (Taipei), and SNH48 (Shanghai), and he is also setting his eyes on the West (Maxwell & Joyce, 2012).

CHAPTER 4. THE U.S. POPULAR MUSIC INDUSTRY

Section 1. THE INDUSTRY AT A GLANCE

Section 1.1. Overall Statistics

The music industry is extremely complicated and competitive. It consists of two major parts, the recording and distribution of music, and live performances of music, each consisting of various major players performing specific functions in the value chain.

The format of recorded music storage has evolved along with technology development. In recent years, music format has been changing from CDs to digital formats, and major labels' revenue source from digital formats and live performances have been increasing, however not at a fast enough pace to make up for the loss in value. The U.S. recording industry had been the largest in the world for a long time, but has dropped drastically from \$11,195million in 2005 to close to 1/3 in just 6 years to coming behind Japan's with a total of \$3,635.2million in sales in 2010 (RIAJ, 2012).

Section 1.2. Major Record Labels

Record label companies play a crucial role in the popular music industry. They act as the brand management agencies for artists and take charge of the production, distribution, and marketing activities of artists and recorded music among other functions. The global music industry has been through a long process of consolidation and now consists of groups of labels belonging to four major recording companies and the remaining independent labels. According to Billboard Biz (2011), when calculated by distribution ownership, Universal Music Group is the No. 1 leader with 29.74% market share in the U.S., Sony Music Entertainment follows closely with 29.36%, Warner Music Group is the 3rd with 19.00% U.S. market, independent labels make up the 4th largest group of 12.50%, while EMI takes up a 8.76% share (Christman 2011).

Section 1.3 Major Artists

Despite decreased revenues, the U.S. music industry is still thriving with new and old artists creating popular music and satisfying music-lovers' needs every day. However, trends changes very fast, and popularity does not last for a long time easily. According to Nielsen and Billboard statistics, the most successful musicians, albums, and songs in 2010 are as below.

Figure 4.1 : Billboard's Top Selling Albums & Artists in 2010

BILLBOARD'S TOP SELLING ALBUMS & ARTISTS, BASED ON NIELSEN SOUNDSCAN DATA

*for the 2010 Calendar Year

2010 TOP TEN SELLING ALBUMS

(1/04/2010-1/02/2011)

	<u>Title/Artist</u>	<u>Units Sold</u>
1	<u>Recovery/ Eminem</u>	3,415,000
2	<u>Need You Now/ Lady Antebellum</u>	3,089,000
3	<u>Speak Now/ Taylor Swift</u>	2,960,000
4	<u>My World 2.0/ Justin Bieber</u>	2,319,000
5	<u>The Gift/ Susan Boyle</u>	1,852,000
6	<u>Fame/ Lady Gaga</u>	1,591,000
7	<u>Soldier Of Love/ Sade</u>	1,300,000
8	<u>Thank Me Later/ Drake</u>	1,269,000
9	<u>Raymond V Raymond/ Usher</u>	1,183,000
10.	<u>Animal/ Ke\$ha</u>	1,143,000

2010 TOP TEN SELLING ARTISTS

(Based on Album sales from 1/04/2010-1/02/2011)

	<u>Artist</u>	<u>Units Sold</u>
1	Taylor Swift	4,470,000
2	Eminem	4,317,000
3	Lady Antebellum	3,848,000
4	Justin Bieber	3,728,000
5	Glee Cast	3,603,000
6	Susan Boyle	2,711,000
7	Lady Gaga	2,591,000
8	Michael Jackson	2,118,000
9	Zac Brown Band	1,824,000
10.	Beatles	1,697,000

2010 TOP TEN SELLING DIGITAL SONGS

(Combines all versions of same Song -1/04/2010-1/02/2011)

	<u>Title/Artist</u>	<u>Units Sold</u>
1	<u>California Gurls/ Katy Perry feat. Snoop Dogg</u>	4,398,000
2	<u>Hey, Soul Sister/ Train</u>	4,314,000
3	<u>Love The Way You Lie/ Eminem feat. Rihanna</u>	4,245,000
4	<u>Dynamite/ Taio Cruz</u>	4,083,000
5	<u>Airplanes/ B.o.B. feat. Hayley Williams</u>	4,004,000
6	<u>OMG/ Usher feat. Will.i.am</u>	3,763,000
7	<u>Not Afraid/ Eminem</u>	3,414,000
8	<u>Just The Way You Are/ Bruno Mars</u>	3,276,000
9	<u>Break Your Heart/ Taio Cruz feat. Ludacris</u>	3,245,000
10.	<u>Need You Now/ Lady Antebellum</u>	3,182,000

2010 TOP TEN SELLING DIGITAL ARTISTS

(Based on Digital Track sales from 1/4/2010 - 1/2/2011)

	<u>Artist</u>	<u>Units Sold</u>
1	Eminem	15,673,000
2	Ke\$ha	13,497,000
3	Lady Gaga	11,891,000
4	Katy Perry	11,837,000
5	Black Eyed Peas	11,337,000
6	Usher	10,717,000
7	Glee Cast	10,654,000
8	Rihanna	10,099,000
9	Taylor Swift	9,912,000
10.	B.o.B.	9,118,000

2010 TOP TEN SELLING DIGITAL TRACKS
(1/04/10 – 1/02/2011)

	<u>Title/Artist</u>	<u>Units Sold</u>
1	<u>Hey, Soul Sister/ Train</u>	4,249,000
2	<u>Dynamite/ Taio Cruz</u>	4,080,000
3	<u>California Gurls/ Katy Perry feat. Snoop Dogg</u>	4,027,000
4	<u>OMG/ Usher feat. Will.i.am</u>	3,674,000
5	<u>Love The Way You Lie/ Eminem feat. Rihanna</u>	3,553,000
6	<u>Airplanes/ B.o.B. feat. Hayley Williams</u>	3,365,000
7	<u>Just The Way You Are/ Bruno Mars</u>	3,271,000
8	<u>Tik Tok/ Ke\$ha</u>	3,033,000
9	<u>I Like It/ Enrique Iglesias feat. Pitbull</u>	2,951,000
10	<u>Like A G6/ Far East Movement feat. Catar</u>	2,870,000

2010 TOP TEN SELLING DIGITAL ALBUMS
(1/04/2010-1/02/2011)

	<u>Artist</u>	<u>Units Sold</u>
1	<u>Recovery/ Eminem</u>	852,000
2	<u>Speak Now/ Taylor Swift</u>	488,000
3	<u>Animal/ Ke\$ha</u>	395,000
4	<u>Need You Now/ Lady Antebellum</u>	382,000
5	<u>Fame/ Lady Gaga</u>	373,000
6	<u>Hope For Haiti/ Various</u>	371,000
7	<u>My Beautiful Dark Twisted... / Kanye West</u>	367,000
8	<u>Sigh No More/ Mumford & Sons</u>	343,000
9	<u>Thank Me Later/ Drake</u>	269,000
10	<u>Suburbs/ Arcade Fire</u>	241,000

2010 TOP TEN SEASONAL ALBUMS
(1/04/2010-1/02/2011)

	<u>Title/Artist</u>	<u>Units Sold</u>
1	<u>The Gift/ Susan Boyle</u>	1,852,000
2	<u>O Holy Night/ Jackie Evancho</u>	1,010,000
3	<u>Music: Xmas/ Glee Cast</u>	917,000
4	<u>Merry Christmas II You/ Mariah Carey</u>	432,000
5	<u>My Christmas/ Andrea Bocelli</u>	371,000
6	<u>Noel/ Josh Groban</u>	261,000
7	<u>Merry Little Christmas/ Lady Antebellum</u>	253,000
8	<u>Now Christmas 4/ Various</u>	240,000
9	<u>The Holiday Collection/ Taylor Swift</u>	209,000
10	<u>Christmas Cornucopia/ Annie Lennox</u>	178,000

2010 TOP TEN INTERNET ALBUMS
(1/04/2010-1/02/2011)

	<u>Title/Artist</u>	<u>Units Sold</u>
1	<u>Speak Now/ Taylor Swift</u>	185,400
2	<u>The Gift/ Susan Boyle</u>	152,600
3	<u>My World 2.0/ Justin Bieber</u>	105,000
4	<u>Need You Now/ Lady Antebellum</u>	103,200
5	<u>O Holy Night/ Jackie Evancho</u>	102,500
6	<u>Live At the... /James Taylor & Carol</u>	88,600
7	<u>Illuminations/ Josh Groban</u>	78,500
8	<u>My World/ Justin Bieber</u>	74,200
9	<u>Soldier Of Love/ Sade</u>	72,000
10	<u>I Dreamed A Dream/ Susan Boyle</u>	71,800

Source: Business Wire

Section 2. NOTABLE RECENT TRENDS

Despite of its maturity and difficulties, the American market still seem attractive for popular musicians from all around the world, and the recent trends examined below may be advantageous for Japanese musicians to attract a larger American audience.

Section 1.1. The Digitalization of Music

One of the major factors that have been changing the U.S. recording industry is the piracy problem related to the digitalization of music since the maturity of internet technologies and infrastructures. In fact, the U.S. market had been much more affected by illegal sharing of music than in Japan. Along with the economy downturn and Yen appreciation, Japan in fact overcame the

U.S. as the world's largest industry of recorded music in terms of revenues (RIAJ, 2012)(see Appendix [1]). In the "Digital Music Report 2011" published by the International Federation of the Phonographic Industry (IFPI), the severity of the economic damage caused by illegal file sharing and downloading is presented. The report stresses the crucial role of ISP's (internet service providers) collaboration and governments' enforcement for the future of the music industry. Although how these mechanisms will be worked out is still uncertain, it seems that both major industry parties and government legislators are striving to minimize the amount of illegal file sharing. On the positive side, although revenues in the recording industry has not recovered from its peak of physical CD sales in 2004, legal digital music downloading or streaming services are becoming more and more easily accessible, with over 500 services and 20million tracks available (IFPI, 2012). Digital music sales have also grown more than 10 times between 2004 and 2011 and, in 2011, took over physical formats to account for the majority of music revenues (52%) in the U.S. (IFPI, 2012).

The advantage of digital music distribution is that it greatly decreased the entrance barrier of new singers and disrupted the powerful chain of physical CD distribution. It is now very easy for customers to try out new music and unknown artists' songs by either purchasing individual songs at a very low price or by listening to it on a streaming service. Another characteristic of internet platforms is its viral nature. Interesting lyrics, a unique voice or a new style of music has the potential of being marketed through word of mouth, with significantly lower cost for the record company.

One issue that is worth taking note of is the rigorous debate between media expert, Mike Masnick, and the RIAA (Recording Industry Association of America) about the effects of illegal downloading and sharing of digital music. While the RIAA insists on protecting the rights of the major labels and the belief that illegal music sharing is devastating the recording industry (Friedlander, 2012), Masnick advocates that free sharing of digital music is revolutionizing the music industry by bringing the audience closer to the musicians (Masnick & Ho, 2012). Masnick believes that the digitalization of music and other forms of entertainment is an opportunity for artists to reach out to more people and share their work. In two speeches given at the MIDEM

Conference in 2009 and 2012, he stated that the problem of unauthorized sharing of digital intellectual properties is not a legal problem, but a marketing issue. In his presentation and on their website Techdirt., they presented many cases of artists overcoming the issue of file sharing and creating new business models by “Connecting with the Fans and giving them a Reason to Buy (CwF + RtB = \$\$\$\$).” (Masnick, 2009) Furthermore, he stressed the importance of the artists being “more open, more human, and more awesome.” Their case studies show that artists such as Trent Reznor and Cee Lo Green have been able to connect with the fans by being more open and more human, and giving fans reasons to buy by producing work that is “awesome” and provided in a package that is very attractive for people to spend money on (Masnick & Ho, 2012).

This thesis is not concerned with whether the RIAA or Masnick is correct, but with the conclusion that what really matters to the audiences is that the music product needs to be good, the musicians need to appear open and approachable in sharing their work, and they need to come in a package that makes the actual product seem worthy of spending money on. And while IFPI is continuing to work with government agencies and ISP’s around the world to decrease the amount of piracy, the music labels have also started designing their marketing strategies and distribution methods to fit with the lifestyles and preferences of music fans who live in the digital age.

Figure 4.2 : Legitimate Digital Music Services Around the World



Source: IFPI Digital Music Report 2012

Section 1.2. Appreciation of Diversity

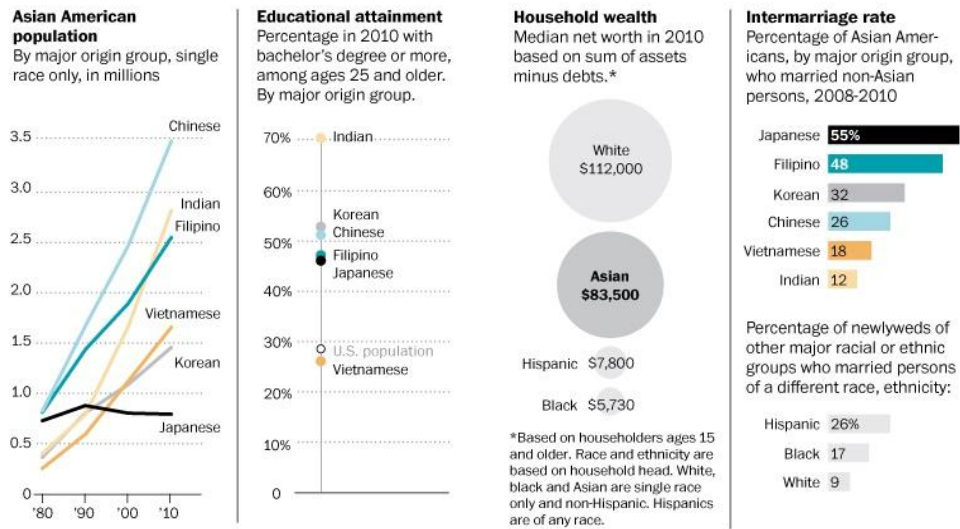
Another characteristic about the U.S. popular music is that it is considerably more accepting (than perhaps the Japanese audience) of expressions of individuality and being different. Although the familiar styles and faces are usually more widely accepted, being different is attention-catching and generally respected. The whirlwind success of Lady Gaga since 2008 is one of these examples.

If the recording company with a good understanding of their customers is able to wisely intertwine the Japanese singers' unique traits with valuable American traits where the audience may be able to relate to the singer on a fundamental level and at the same time find some appealing and refreshing characteristics from them, they have the opportunity to present a package that is new and attractive to the U.S. audience that is often looking for fresh, new sounds.

Section 1.3 Asians in the U.S. & Japan-U.S. Relations

The third recent trend in the U.S. is the increasing prominence of Asian people in the media. Although there has not been consistent mainstream success in the industry yet, Asian musicians have gained more visibility in recent years. Furthermore, although not in the music industry, the good images of Asian American athletes, actors / actresses, and other well-known professionals such as scholars or business leaders can also positively influence the general perception of Asian people. A recent study (see Figure 4.2 below) has also shown that the number of new Asian immigrants to the U.S. has surpassed that of Hispanic immigrants, furthermore, the Asian immigrants have always had the good image of being “the model minority” because they have higher average education levels and earn a higher level of income compared to other ethnicities (Morello, 2012). If this trend continues, the population of people in the U.S. who is familiar with Japanese popular music would also increase.

Figure 4.3 : Changes in Immigration Trends Between Asians and Hispanics in the U.S.



Source: Pew Research Center. The Washington Post. June 19, 2012

Additionally, more than other Asian countries, Japan has maintained close diplomatic relationships with the U.S. since after World War II. Through various activities between the two countries and long-term cultural exchange initiatives such as the JET program (Watanabe & McConnell, 2008), many Americans have had positive experiences and life-changing impressions with Japanese culture and possibly formed lasting friendships during these exchanges. As a result, they may be more supportive of Japanese musicians. Lastly, the earthquake and nuclear disaster in Northeast Japan in March of 2011 has resulted in a lasting impression on the world. Americans might have thought Japanese culture exotic and fascinating before, but now there is the possibility that many American's impression of the Japanese people and their socio-cultural values have improved even more after seeing their calmness and resilience when faced with tragedy. After the disaster, both government and non-profit organizations started homestay and exchange programs for Japanese and American youth, which resulted in a deeper understanding and empathy between the young people of the two nations (Mie, 2012). Hopefully, these factors may appeal to more Americans to become more open to cultural products by Japanese artists.

Section 3. THE INDUSTRY – 5-FORCES RE-EVALUATED

When trying to analyze the attractiveness of entering the U.S. popular music industry with Michael Porter's 5 Forces of Competition framework (2008), the result often appears to be very unattractive. Intra-industry rivalry, threats of new entry and substitute forms of entertainment, as well as buyer power are all extremely high, while the supplier power is weak. Standing in the position of a foreign musician considering gaining popularity in the most competitive market dominated by numerous local and global talents and powerful industry players, one may easily come up with the conclusion that it is too difficult and economically unattractive, and should not be attempted.

However, this thesis is not suggesting a talent agency with no experience in the U.S. market to try to enter it. The present thesis suggests a global major music recording companies with extensive experience and understanding of the market and existing connection and resources within the industry to consider bringing a talented Japanese popular singer into the U.S. market. Because of some recent trends and additional factors, it could be beneficial for the global company to introduce a Japanese singer into the U.S. As for the singer who desires to find more freedom and space outside of the Japanese market, he or she may find it very valuable to explore the U.S. music environment.

Based on the recent industry trends and good impressions toward Japan, the U.S. popular music industry's 5 competitive forces for entrance by J-Pop singers should be somewhat different. First of all, threat of entry has increased because the amount of money needed to publish music digitally has decreased drastically. However, this has also cause the overall production quality to decrease as well, so what major labels need to do is find a way to help music lovers filter all of the available music out there and easily find new good music. The power of suppliers, if we define suppliers as the composers, songwriters and singers that create and perform the songs, because there are innovative methods to reach their audience more easily now, the can rely less on the record companies and major labels, so their power has increased to medium level. The power of buyers will remain the same, extremely high. Along similar lines, the threat of substitutes also stays high especially since there are more and more methods of entertainment other than just listening to music.

However, an opportunity also lies in these alternatives for music because music can be attached to many other forms of entertainment, and will in turn, be able to reach the audiences through alternative ways as well. Lastly, regarding rivalry among existing competitors, it appears that there is a growing trend of artists collaborating with each other to provide more value to the music lovers. Furthermore, the number of major record labels have also continued to decrease and consolidate, so in this rapidly changing economy, it is possible that ones enemy today will become their ally tomorrow.

For the Japanese singer, specifically, there might be a greater opportunity to enter the U.S. industry because it is in an unsteady transitional period. Furthermore, because buyer power is likely the strongest among the 5 forces, if an artist or a form of music is able to strongly appeal to the buyers, they have the potential to open doors much more quickly because of a pull effect from the end customer's side.

CHAPTER 5. CASE STUDY — JIN AKANISHI

As mentioned previously, several Japanese popular singers have made intentional attempts to enter the U.S. market. In order to have a more concrete understanding, this chapter uses the recent example of one specific singer as an in-depth case study to examine their strategies and potential improvements via SWOT and 5P analysis (an adaptation of Michael Porter's 4P Marketing Mix). Because the U.S. popular music industry is extremely large and fragmented, other artists may use different strategies depending on how well the individual artist's strengths and skills fits with various genres or demographic preferences.

It is necessary to note that neither the artist, Jin Akanishi, the agency, Johnny & Associates, or the record label, Warner Music Japan, was able to be reached for an interview, as a result, the case study was conducted through personal observation, official websites, news releases, published interviews, social network posting, as well as collection of information from fans.

Section 1. JIN AKANISHI

The case study artist is singer, songwriter, actor, dancer, Jin Akanishi. Although Akanishi currently belongs to Johnny & Associates as a solo artist, he belonged to and debuted as a member of the group KAT-TUN in 2006, and the group released 10 singles, 5 albums, and 8 DVDs with him in it that had all achieved No. 1 sales ranking on domestic charts (Oricon Style, 2012). He also released various top ranking solo works while still in the group. He was known for being the member in KAT-TUN with the most sex appeal, especially in his dancing style and on-stage charisma. Personality-wise, fans believe that he is shy when interacting with unfamiliar people face-to-face, but has a straight-forward, determined, and positive mindset, but at the same time he has a reputation of being somewhat self-centered. He is generally accepted as having a good voice with a wide range and versatile singing styles and usually took the most difficult parts of KAT-TUN's songs. He is also one of the few Johnny's talents who writes most of his own solo songs (lyrics or melodies, sometimes both) as well as wrote songs for the group. Since entering

Johnny's Jimusho in 1998, other than music performances as a member of KAT-TUN and as a back-dancer for debuted Johnny's artists such as Kinki Kids and Takki & Tsubasa, Akanishi was also given many opportunities to appear in variety shows, TV dramas, and musicals. In 2005, he became very popular in Japan and with fans of Japanese drama in Asian countries because of his roles in the TV dramas "Gokusen – the 2nd Season" and "anego."

Despite their popularity, there had always been gossip about the conflicts within KAT-TUN and especially about competition between Akanishi and fellow lead vocalist, Kazuya Kamenashi. To the shock of Japanese entertainment industry and the public, in October of 2006, just a little over 6 months after the group's long-awaited debut and when it seemed like KAT-TUN was fast becoming the next biggest Johnny's group, Akanishi announced suddenly that he was going into hiatus in order to study foreign language abroad for an uncertain period of time. In April of 2007, after studying English in Los Angeles for 6 months, he returned to Japan, and immediately joined KAT-TUN in a press conference to announce his resuming of work starting with joining the on-going national tour (日刊スポーツ, 2007). The 6-member group was able to release several top ranking CDs and produced record-breaking concert tours between 2007 and 2009 (ORICON STYLE, 2012). During this period, Akanishi also participated in KAT-TUN's weekly TV variety show "Cartoon KAT-TUN," starred in award winning TV drama, "Yukan Club," and released solo music work as the lead singer in the fictional rock band LANDS in his Japanese movie debut, "BANDAGE" (Johnny's net, 2012).

Although he seemed to be doing well as a member of KAT-TUN, in 2010, Jin Akanishi began working towards his solo career. From Feb. 7 to 28, 2010, he performed 32 solo concerts called "赤西仁 Star Live 友&仁 (You&Jin)" in which most of the songs were in English and written by Akanishi himself. Some industry executives from the U.S. attended one of the "You&Jin" shows, believed that his show would be well received in the U.S., and invited him to hold them there. In June, 2010, he successfully performed 3 sold-out shows in Los Angeles, then in July, Johnny's Jimusho officially announced that he will be permanently leaving KAT-TUN and becoming a solo artist ("赤西仁、ソロ活動を正式表明," 2010). In November of 2010, he completed a 5-city U.S.

tour, “Yellow Gold Tour 3010,” in sold-out venues of around 2,000 people each, then in December, it was announced that Warner Music Group (WGM) has signed a contract with him and will be releasing his solo music works with the aim of major U.S. debut (Rutherford, 2010).

In November 2011, Akanishi released his U.S. debut single in digital format, “Test Drive featuring Jason Derulo,” then in January, 2012, the 2nd digital single, “Sun Burns Down” was released, followed by his 1st album (physical and digital) as a solo artist, “JAPONICANA,” in March of 2012. Right after the album release, he held the “JAPONICANA Tour” in 5 cities across the U.S. and Canada which features brand new songs from the album, several of which were produced by well known American producers.

Figure 5.1 : Jin Akanishi



Source: (left) Popeye studio photoshoot, July, 2008.
Source: (right) オリ★スタ concert report, Jan. 30, 2011.

Section 2. SWOT ANALYSIS

This section will analyze the strengths, weaknesses, opportunities, and threats for Jin Akanishi, Johnny & Associates, and Warner Music Group working together to enter the U.S.

popular music market.

Section 2.1. For Jin Akanishi

Strengths	Weaknesses
<ul style="list-style-type: none"> ➤ Strong performance skills: singing, dancing, acting, etc. ➤ English competency: able to communicate with audience & collaborators ➤ Good image: independent, easy-going, positive message in his songs, caring, etc. ➤ Creative skills: songwriting, song arranging, concert production ➤ Music preference: Western popular music ➤ Strong repertoire of existing work ➤ Well known in Japan and Asia ➤ Existing audience: known by a portion of Asians and J-Pop lovers in the U.S. ➤ Appearance: good looking 	<ul style="list-style-type: none"> ➤ Interpersonal skills: shyness ➤ Lack of understanding of U.S. music industry cultures and norms ➤ Lack of U.S. industry connections ➤ Unknown to majority of Americans ➤ Weak communication skills ➤ Need to concern Japanese market and maintaining image in Japan and Asian cultures ➤ Appearance: Asian looking, “pretty” looking (not masculine or muscular enough)
Opportunities	Threats
<ul style="list-style-type: none"> ➤ Music style matches with current trend ➤ American interest of Japanese people heightened ➤ Collaboration with well known American artists: increase exposure and build industry network ➤ Music could be attached to other widely accepted Japanese cultural products such as anime or console games 	<ul style="list-style-type: none"> ➤ Unable to devote all his time to either Japan or U.S. market (both are very competitive and may require complete devotion in order to succeed) ➤ Possibility of Americans unable to identify or relate to an Asian singer ➤ Possibility of Americans not appreciating musicians crossing over to other entertainment genres (e.g. acting)

<ul style="list-style-type: none"> ➤ Opportunity to gain more visibility and awareness through acting 	<ul style="list-style-type: none"> ➤ Music style the same with existing American artists: lack of differentiation ➤ Conflicts with label or agency
--	--

Section 2.2. For Johnny & Associates

Strengths	Weaknesses
<ul style="list-style-type: none"> ➤ Extensive experience and achievements in Japanese entertainment industry ➤ Special know-how in promoting and generating income from male idols ➤ Some connection with international songwriters ➤ Connection with major industry players in Japan and Asian countries ➤ Expertise in many entertainment genres 	<ul style="list-style-type: none"> ➤ Lack of understanding about U.S. music industry and market preferences ➤ Language barrier ➤ Lack of understanding of American culture and norms ➤ Lack of connection with major players in U.S. industry ➤ Lack of flexibility caused by monopoly mindset the success in Japanese industry
Opportunities	Threats
<ul style="list-style-type: none"> ➤ Positive network effect: gaining more popularity and influence in Asia if one of their artists succeeds in U.S. ➤ Learning experience for future generations of talents to enter U.S. market ➤ Open doors for more Johnny's artists working with WMG artists inside or outside of Japan 	<ul style="list-style-type: none"> ➤ Opportunity cost of not keeping one of their established talents working in Japan ➤ If failed, could result in bad relationship with WMG, one of the world's largest music recording company by market share ➤ If failed, will increase the fear and mental wall of Japanese artists trying to go global

Secion 2.3. For Warner Music Group / Warner Music Japan

Strengths	Weaknesses
<ul style="list-style-type: none"> ➤ Expertise and experience in U.S. and global entertainment industry ➤ Representing large number of well known U.S. artists ➤ Strong and extensive connections within the U.S. entertainment industry, not only artists, but producers, PR experts, broadcasting channels, etc. 	<ul style="list-style-type: none"> ➤ With large number of existing artists, many of whom are more well known in the U.S., may devote less focus and effort to Akanishi ➤ Less control of artist management, need to share decision power with Johnny's ➤ Large size of organization may be less flexible or quick to adjust to new industry trends ➤ Lack of experience in promoting Japanese artist in U.S. market
Opportunities	Threats
<ul style="list-style-type: none"> ➤ Differentiation of their range of musicians in the U.S. to gain more market share ➤ Opportunities of more collaboration with Johnny's artists in Japan and Asia ➤ Positive network effects for their U.S. musicians entering Japan market 	<ul style="list-style-type: none"> ➤ Resources divided between promoting Akanishi in Japan or in the U.S. ➤ Possible conflict with Johnnys or Akanishi ➤ Piracy problem may lead to inability to monetize products, especially without a large enough existing fan base in the U.S.

Secion 2.4. Conclusion of SWOT Analysis

The collaboration between Johnny's and WMG to help Akanishi enter the U.S. market has the potential to create a win-win-win situation for all three parties. If the strengths of each party are well utilized, they should be able to compliment each other's weaknesses. Even though Akanishi will not receive the large promotional budgets that WMG can give their well established U.S. artists such as Bruno Mars or Jason Mraz, the entry barrier is much lower nowadays because of the

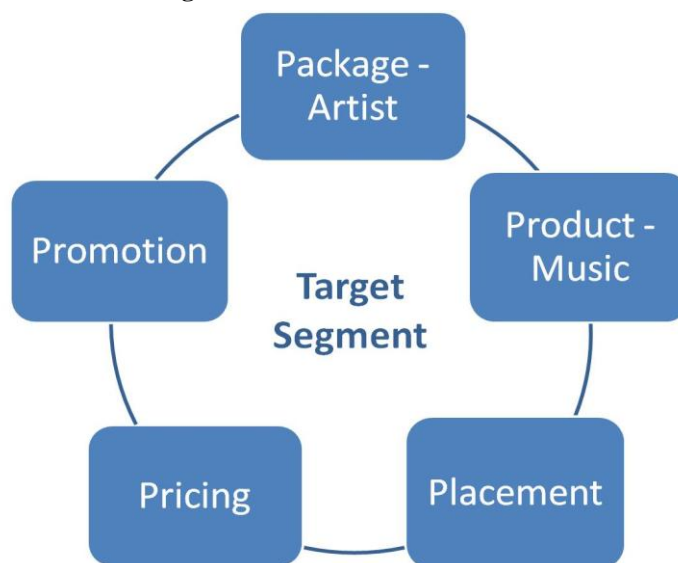
changing industry structure and the rise of social network marketing and digital distribution methods. Furthermore, if they are able to position Akanishi well in the segmented market and leverage their existing resources, they should achieve small successes with each work, then gradually increase more visibility and brand awareness. The positive network effects may be beneficial for not only Akanishi, but for more collaboration between the two companies. Akanishi's success will also encourage more Japanese artists to get out of Japan and try to enter the U.S. market to search for a global audience.

On the other hand, there are also some risks. First of all, there is the possibility of conflicts arising because of different values, working styles and interests between the three parties. If the people who are coordinating between Akanishi and the two companies are not culture-savvy, and making strategic decisions for long-term growth, some problem may arise just because of misunderstanding in communication. Another concern is if their attention and efforts are divided between the two very different markets, trying to promote Akanishi's work in both Japan and the U.S., their time and attention would be spread thin and may not be enough to succeed in either market. Since both of these markets are very mature and extremely competitive, they may need to sacrifice the Japanese market and commit most of their attention and resources to the U.S. market for a significant length of time in order to maximize his reach and visibility to the American audience. Then, afterwards, he would be able to return to Japan with an even stronger image of having succeeded in the U.S., something no Japanese artist has been able to accomplish yet. If, after they release one single or one album, they move their attention back to Japan instead of continuing to promote the music through various means, the momentum will be lost and the song will very quickly be forgotten by the public. Lastly, since piracy is still a big problem, and with the economic downturn, Americans' disposable income has dramatically decreased, Akanishi and WMG need to be extra creative in giving the music fans a "Reason to Buy" (Masnick, 2009). It is very likely that, since Akanishi has a relatively small existing fan base in the U.S., WMG needs to be prepared to lose money there for a period of time.

Section 3. MARKETING MIX — 5P

Since signing with WMG, so far Jin Akanishi has released two singles, one album, and held 5 concerts in the U.S. and Canada. After the official announcement with Warner Music, they have also used various methods to communicate and interact with fans. This section will use a modified 5P model (instead of 4P) to analyze their marketing mix.

Figure 5.2 : Modified Marketing Mix 5P Model



Section 3.1. Package – The Artist

Popular music is never just the music but is always associated with the artist and his or her brand image, so the product part of the original 4P marketing mix is divided into two parts for the current analysis. The “package” that is discussed here is the artists’ person and their “brand image” as a whole, which would include personality, identity, skills, reputation, styles, and so on, some of which the label company may strategically decide to emphasize or de-emphasize in their marketing communications.

- Asian, Japanese in ethnic origin
- Can communicate fully in English, without Japanese accent
- Well known to Japanese and to J-Pop fans around the world

- Extraordinary achievements in Japanese entertainment industry
- Talented: singing, composing, producing, acting, modeling, etc.
 - Identified by Lachie Rutherford (President of Warner Music Asia Pacific / Chairman & CEO of Warner Music Japan) as a “first-class entertainer” (2010)
- Easy-going, lay back style, honest, humble, friendly, positive attitude
- Cultural savvy: lived in LA independently, many close friends who are Westerners
- Party boy: likes clubbing and drinking
- Personal preference in music: hip hop, dance, techno, R&B, etc.
- Insists on wearing hats and sunglasses in public: says it gives him a sense of security because he gets nervous easily when interacting directly with strangers
- Pretty face
- Fashion: not very fashion-conscious, prefers simple, comfortable styles
- Strong determination can be shown from his actions:
 - Gave up successful and smooth career path as an idol group member in order to produce his own music and concerts, which shows a lot of courage especially in Japan where he has been severely criticized for disregarding the other 5 members of KAT-TUN and going solo.
 - Learning English by himself: He was famous for bad English competency during Johnny’s Jr. days, and now he is not only competent in daily communication but also writing interesting song lyrics in English (see samples of lyrics in Appendix [4]).

Section 3.2. Product – The Music

In order to provide products that the consumer is willing to spend money on, the music needs to have good production quality, enough familiar elements that the American audience will be able to recognize and relate to, but it also needs to provide additional value that makes it more attractive and gives the consumers a “reason to buy.” (Masnick, 2009) Although there is a wide variety in the whole repertoire of Jin Akanishi’s works, we will only look at the 2 singles, “Test Drive featuring Jason Derulo” and “Sun Burns Down,” that was released in the U.S., since they are the only songs to

which the American public (with no prior awareness of J-Pop, and without taking the initiative to conduct an online search) is likely to have exposure—these two songs have occasionally been played on radio stations and music TV channels, and the music videos are freely accessible to the public on Jin Akanishi’s Official YouTube Channel and iTunes.

Figure 5.3 : Jin Akanishi’s 1st and 2nd Singles iTunes Digital Release

Test Drive (Remixes) [feat. Jason Derulo] – EP [View More By This Artist](#)

Jin Akanishi

To preview a song, mouse over the title and click Play. Open iTunes to buy and download music.



[View In iTunes](#)

\$3.99

Genres: [Dance](#), [Music](#)
Released: Nov 08, 2011
© 2011 WARNER MUSIC JAPAN INC.

Customer Ratings

★★★★★ 1212 Ratings

Name	Artist	Time	Price	
1 Test Drive (7th Heaven Mix)	Jin Akanishi	3:37	\$1.29	View In iTunes ▶
2 Test Drive (Main Mix)	Jin Akanishi	3:20	\$1.29	View In iTunes ▶
3 Test Drive (Funkystepz Mix)	Jin Akanishi	4:10	\$1.29	View In iTunes ▶
4 Test Drive (Static Revenger Dub)	Jin Akanishi	5:37	\$1.29	View In iTunes ▶
Total: 4 Songs				

Customer Reviews

forever Jin!!!! ★★★★★
by 阿宅呀么嘿

sofa??Hia hia~~~
Nice shoot man!!!
Forever Jin!!!

Finally! ★★★★★
by vnikarhan

Sun Burns Down (remixes) [View More By This Artist](#)

Jin Akanishi

To preview a song, mouse over the title and click Play. Open iTunes to buy and download music.



[View In iTunes](#)

\$3.99

Genres: [Dance](#), [Music](#)
Released: Jan 24, 2012
© 2012 WARNER MUSIC JAPAN INC.

Customer Ratings

★★★★★ 469 Ratings

Name	Artist	Time	Price	
1 Sun Burns Down	Jin Akanishi	3:38	\$1.29	View In iTunes ▶
2 Sun Burns Down (Bill Hamel & Mea...	Jin Akanishi	5:11	\$1.29	View In iTunes ▶
3 Sun Burns Down (7th Heaven Club...	Jin Akanishi	6:51	\$1.29	View In iTunes ▶
4 Sun Burns Down (Razor & Guido ...	Jin Akanishi	8:12	\$1.29	View In iTunes ▶
Total: 4 Songs				

Customer Reviews

Yay!!! NEW SINGLE!!!!!!! ★★★★★
by Kis-My-HSJ

Yay!!! Jin Akanishi's second single!!! Can't wait for the new album. This song is awesome; Jin is so amazingly talented. Jin Akanishi fans, buy the song and let's support Jin's American debut!!! In all honesty, even though this song is good, I personally don't think this is Jin's best work. For all people interested in Jin's music, PLEASE consider buying his [...More](#)

Getting closer... ★★★★★
by Musical_malady

Source: Apple iTunes Website

- Music style: both are dance songs
- “Test Drive” is a cover song of Jason Derulo’s existing song, and Derulo collaborates with Akanishi in this version, both in the recording and the music video.
- “Sun Burns Down” is an original song, not written by Akanishi.
- Both music videos are produced by well known music producers / directors
- Both songs have strong tempo and very simple, repetitive lyrics (see Appendix 0).
- The meaning in the lyrics and the music video story line of both songs are obviously sexually suggestive, but not in a crude way.
- In “Test Drive” MV, Akanishi wears a knit cap and dark sunglasses throughout most of the clip. In “Sun Burns Down” MV, he still wears a cap throughout the clip, but for most of the time, his eyes could be clearly seen as well as much more facial expressions.
- Despite both being dance songs, Akanishi himself does not dance in “Test Drive,” and only a little in “Sun Burns Down.”
- Both MVs feature female models or dancers in sexy outfits, suggesting their main target audience as the young, male population.

The music product, in Jin Akanishi’s case, can be quite flexible, because based on the songs that he has performed, written, and some even produced himself, throughout his 13-year career as a Johnnys Jr., a member of KAT-TUN, and a solo artist, there is a very large range of different styles of music. He has performed almost all kinds of popular music styles—touching ballads, cheerful pop songs, smooth rhythm & blues, heavy rock songs, electro / techno tunes, his current favorite club type dance songs, and even gospel songs—and did them all quite well. This versatility is a great advantage for the record company because depending on which genre of pop music they decide to enter from, he has the potential to deliver. Very often popular singers (in any nation or language) are limited by their skills and voice to perform certain types of songs that suits them most, but in Akanishi’s case, this limit is not very obvious. On the other hand, despite being Japanese, his work and performances have more often been associated with Western style of music. Therefore, if the strategy of the record label is to produce a distinctly Japanese sound, it might be a style where his skills are not as strong as other Japanese singers. However, because of the good training provided

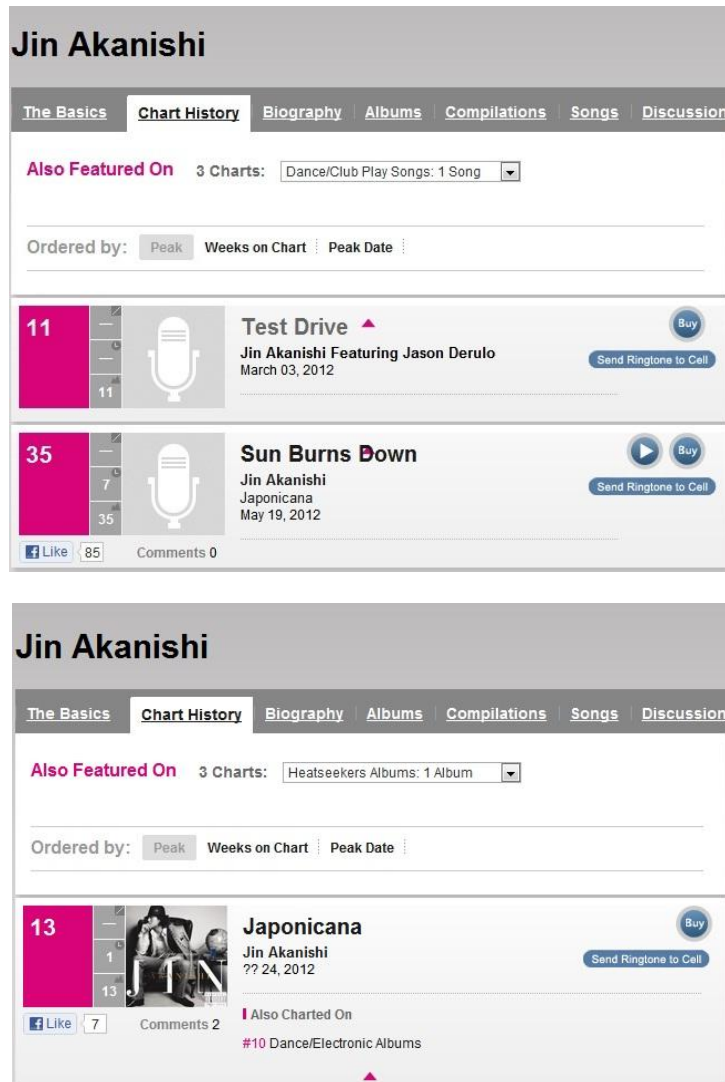
by Johnny’s Jimusho, he should still have some skills in the traditional Japanese music styles and dance performances as well since Japanese traditional dances and music are often incorporated into Johnnys’ shows, therefore, it can be assumed that it is included in their training.

For Akanishi, Warner’s strategy was to try to enter from the Dance music genre first because there seems to be relatively less competition from big stars, and probably because club-goers are quite accepting of music from unknown artists as long as they have a good tempo to dance to. It seems to have been a good entrance strategy since both of Akanishi’s U.S. singles reached No. 1 on the iTunes Dance Chart and Billboard’s Hot Dance Singles Chart on the first day of release (refer to Picture 5.4 & 5.5 below). However, the singles did not reach a very high ranking in the main charts, nor did they stay long on the charts afterwards, which is possibly the result of the lack of continued exposure on broader channels such as radio, TV, and internet music sites.

Figure 5.4 : 2nd Single “Sun Burns Down” 1st Week Ranking on Billboard Sub-Charts

Hot Singles Sales Issue Date: 2012-02-11						Hot Dance Singles Sales Issue Date: 2012-02-11					
This Week	Last Week	Two Weeks Ago	Weeks on Chart	Title, Artist Producer(Songwriter) Imprint Catalog No. Distributing Label	Peak Position	This Week	Last Week	Two Weeks Ago	Weeks on Chart	Title, Artist Producer(Songwriter) Imprint Catalog No. Distributing Label	Peak Position
1	NEW		1	Sun Burns Down, Jin Akanishi Warner Music Japan Levels, AVICII T. Bergling, A. Pournouri, L. Kirkland, P. Woods, E. James Levels/Veratone/Atom Empire Interscope	1	1	NEW		1	Sun Burns Down, Jin Akanishi Warner Music Japan DIGITAL EX	1
2	1	1	6	The Daily Mail, Radiohead	1	2	1	1	6	Feel So Close, Calvin Harris	1
3	2	2	6	Tickler Tape/TBD RED	2	3	4	3	22	Fly Eye Ultra	1
4	4	4	10	Durs, Taylor Swift N. Chapman, T. Swift (T. Swift) Big Machine	1	4	3	2	44	Cinema, Benny Benassi Featuring Gary Go A. Benassi, M. Benassi (G. Baker, A. Benassi, M. Benassi) Ultra DIGITAL EX	2
5	6	6	22	Feel So Close, Calvin Harris	5	5	2	0	2	Tonight Is The Night, Outasight Cook Classics, M. Masurka (R. A. Conte, W. Lobban-Bean) Warner Bros. DIGITAL EX	2
6	5	5	33	Cinema, Benny Benassi Featuring Gary Go A. Benassi, M. Benassi (G. Baker, A. Benassi, M. Benassi) Ultra	5	6	NEW		1	On'n'On, Justice	6
7	8	7	6	Christian Automobile, Street Corner Renaissance New Beginning Productions	7	7	5	0	2	Ed Bangen/Vice DIGITAL EX Elettra	5
8	3	0	3	Tonight Is The Night, Outasight Cook Classics, M. Masurka (R. A. Conte, W. Lobban-Bean)	3	8	0	0	10	Antidote, Swedish House Mafia Vs Knife Party Astralwerks DIGITAL EX	3

Figure 5.5 : 2 Singles & 1 Album’s Billboard Chart History



Source: Billboard

Lastly, since Americans purchase a lot more albums (in contrast to Japanese who purchase a large amount of singles), it seems that they perceive an album as more than just a collection of random songs, but as one cohesive work and could be enjoyed together and in the intended order. While being able to create good individual songs is proof of a singer’s abilities, being able to produce an album that speaks to people and increases enjoyment when consumed as a whole could be interpreted as signs of an intelligent artist and producer. Some famous examples of this type of “classic” work in popular music are Michael Jackson’s “Thriller” and “Off the Wall” album, and “The Bodyguard OST” starring Whitney Houston.

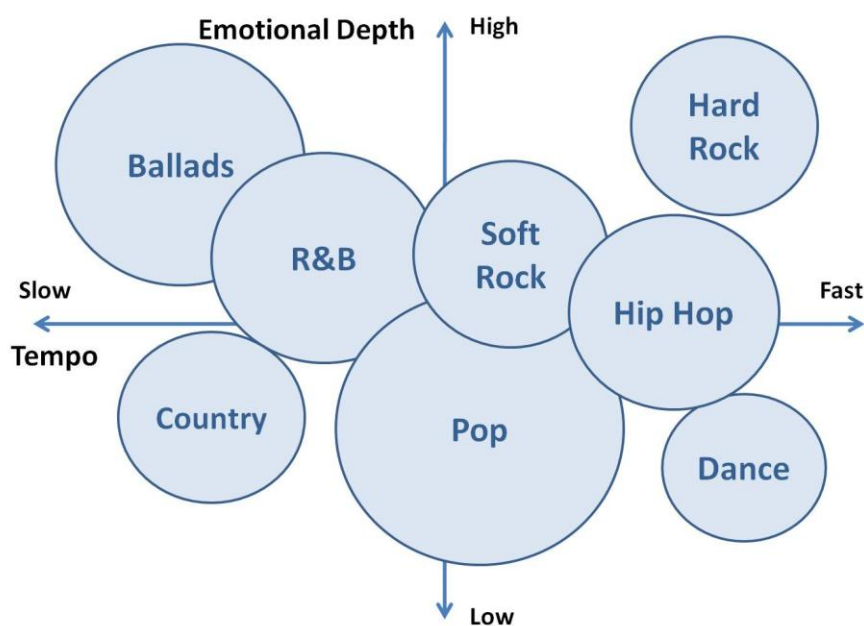
Akanishi writes songs with pleasant melodies, strong tempos, and interesting lyrics (some

examples are shown in Appendix [4]), and many of his songs have common themes and can be enjoyed together. From his solo concert production (although all Johnny’s live performance have Johnny-san listed as the Executive Producer, it is in fact the talents themselves that design and produce the concerts), it appears that he has a good sense of controlling the flow and emotional coherence of a collection of songs. As he gets more experience and hopefully guidance from other artists and expert producers, it is hopeful that he will continue to grow in this aspect.

Section 3.3. Placement

As mentioned previously, the singles were only released in digital formats, mainly on iTunes and Amazon digital music platforms for “Test Drive,” and broadening to all digital music sales platforms for the 2nd single, “Sun Burns Down.” The first 2 singles were positioned in the Dance songs genre to test the market and to create a higher visibility by achieving a high ranking (refer to Figure below for popular music genre segmentations). This strategy proved successful when both singles reached No. 1 on the iTunes Dance Chart on the day of release. Both of these singles also stayed on the chart for a few weeks each and were able to reach No. 10 and 13 on the overall album charts (Warner Music Japan, 2012).

Figure 5.6 : Popular Music Genre Segmentation by Tempo and Emotional Depth



Finally, the album, “JAPONICANA” was released on both digital and physical formats. However, the physical releases were not prominently displayed in the stores, so the majority of the CDs sold were more likely to have been through Amazon.com or other e-commerce sites. Since they did not have any in-store displays to encourage compulsive purchases from new customers, the sales of physical CD seems to be for the purpose of the niche population who are already fans,. Despite including a wide range of music styles, the album only consists of 8 songs (including the 2 previously released singles). Compared to other American artists’ albums, the number of songs seem quite stingy. Furthermore, the songs in the U.S. release of the JAPONICANA album did not include any song written by Akanishi himself, which could have been a great opportunity to present more of his talents.

On the other hand, it is important to note that WMG did everything expected to increase awareness of the digital sales. Approximately 30-45 seconds of all the songs released were made available for streaming online, and there was a lot of cross referencing between the Jin Akanishi Official Website, Official Facebook page, Official YouTube Channel, news releases, and linking to the iTunes store. However, probably limited by budget, they were not able to have music TV and radio stations play the songs frequently.

Section 3.4. Price


The price of the songs were comparable to other songs in digital format. Individual tracks had the regular price of \$1.29 each on iTunes. The single release included 3 variations of remixes, and the price for purchasing the whole EP together is \$3.99, expectedly lower than purchasing all 4 individual tracks separately (Refer to Figure 5.2). It is interesting to note that Amazon.com and iTunes prices are quite different: individually, each track is \$1.29 for iTunes and \$0.99 for Amazon, while all 4 songs in each single EP remix purchased together is relatively the same price: \$3.99 for iTunes and \$3.96 for Amazon.com. There is also a big price difference between the two major platforms for the “JAPONICANA” album: currently Amazon is priced at \$7.92 while iTunes lists it at \$9.99. However, this should be understood as the policy and strategy of the online sales

channel over all of their songs, and not the decision of the record label. Perhaps Amazon feels the need to lower the price of the digital album because they also sell the physical CD's which are priced at \$9.99.

Figure 5.7 : 1st Album “JAPONICANA” on iTunes vs on Amazon.com

Japonicana
Jin Akanishi

To preview a song, mouse over the title and click Play. Open iTunes to buy and download music.



[View In iTunes](#)

\$9.99
Genres: Dance, Music, Electronic, R&B/Soul, Contemporary R&B, Rock
Released: Mar 06, 2012
© 2012 WARNER MUSIC JAPAN INC.

Customer Ratings
★★★★ 287 Ratings


Name	Artist	Time	Price	
1 Sun Burns Down	Jin Akanishi	3:36	\$1.29	View In iTunes
2 California Rock (feat. Prop...	Jin Akanishi	3:28	\$1.29	View In iTunes
3 That's What She Said (feat. Uffie)	Jin Akanishi	3:33	\$1.29	View In iTunes
4 Like You	Jin Akanishi	4:07	\$1.29	View In iTunes
5 Set Love Free	Jin Akanishi	3:30	\$1.29	View In iTunes
6 Aphrodisiac (feat. Static Revenger)	Jin Akanishi	3:42	\$1.29	View In iTunes
7 Oowah	Jin Akanishi	3:37	\$1.29	View In iTunes
8 Test Drive (7th Heaven Mix) (feat....	Jin Akanishi	3:37	\$1.29	View In iTunes
9 Tell Me Where	Jin Akanishi	3:24	\$1.29	View In iTunes
Total: 9 Songs				

Album Review
Somewhere between an EP and an album, Japonicana is Japanese pop star Jin Akanishi's attempt to break the American market. Formerly the lead singer in popular boy band Kat-Tun, Jin leaves behind any traces of the teen pop sound of his past in favor of a sleekly produced modern R&B/club sound. With guest spots from rapper Prophet, production from techno lifer Static Revenger, club girl Uffie, and pop star Jason Derulo, almost all the modern pop bases are covered as Jin cruises through uptempo club bangers, midtempo loverboy grooves, and slow jam ballads. The guests are mostly top quality, the production, which is often done by Jin himself, is computer perfect, and the songs are consistently pop radio-friendly.

amazon Ling-Chun's Amazon.com | Today's Deals | Gift Cards | Help FREE Two-Day Shipping: See details

Shop by Department Search MP3 Downloads Go Hello, Ling-Chun Your Account Cart Wish List

Amazon MP3 Store Music CDs New Releases Recommendations Advanced Search Browse Genres Best Sellers Amazon Cloud Player Getting Started Get Help



Japonicana
Jin Akanishi | Format: MP3 Download
★★★★☆ (4 customer reviews) | Like (2)

Price: **\$7.92**

Original Release Date: March 6, 2012
Format: Music: MP3
Compatible with MP3 Players (including with iPod®), iTunes, Windows Media Player

[See larger image](#)
[Share your own customer images](#)
[Listen to Samples and Buy MP3s](#)

[Buy MP3 album with 1-Click*](#)

[Give album OR song as gift](#)

[Redeem a gift card or promotion code & view balance](#)

Requires Amazon MP3 Downloader

[Add to Wish List](#)

amazon cloud player

[Launch Player](#)

Share [f](#) [t](#) [p](#)

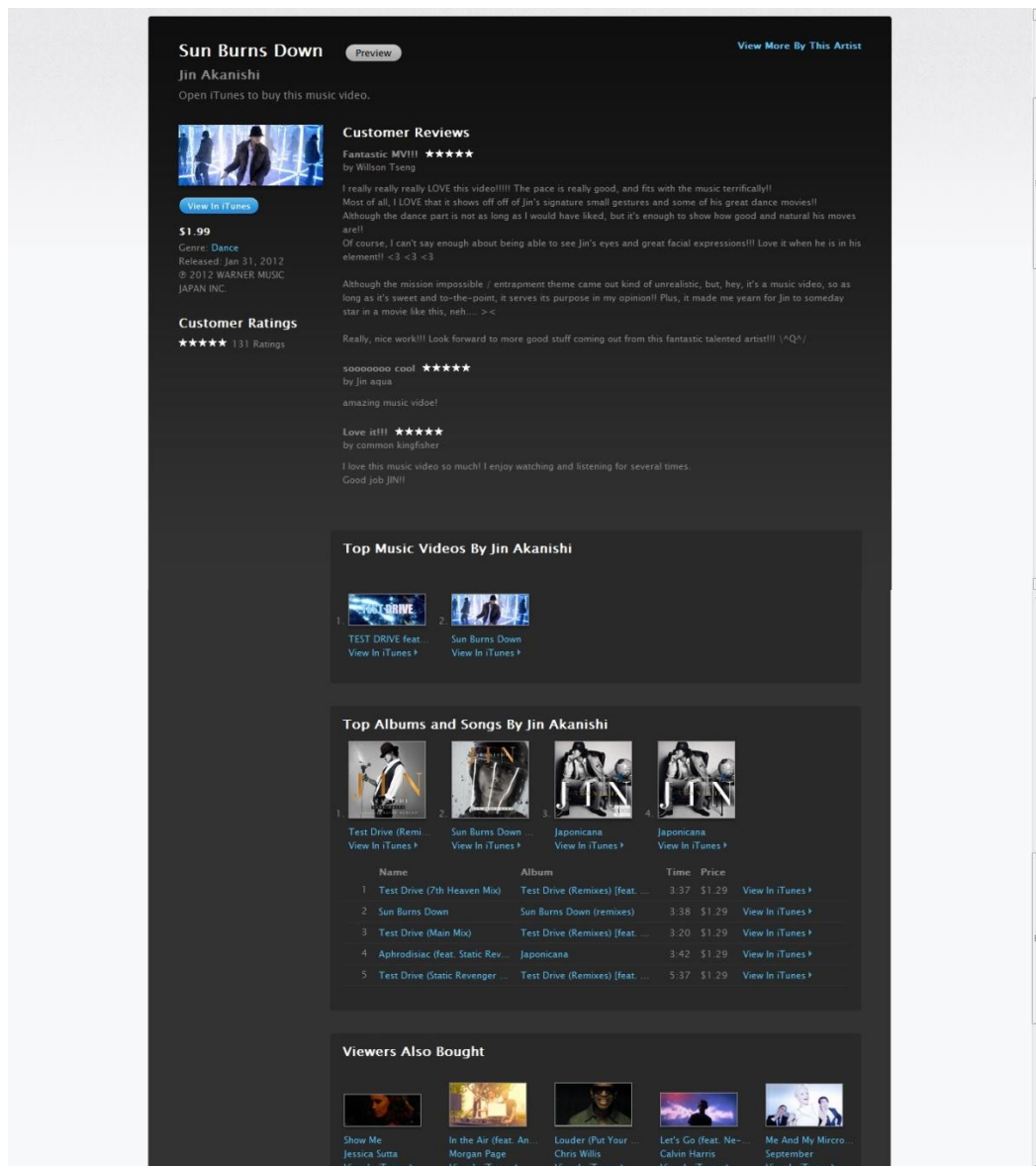
MP3 Songs	Time	Price	
1. Sun Burns Down	3:36	\$0.99	Buy MP3
2. California Rock (Feat. Prophet) [Clean]	3:28	\$0.99	Buy MP3
3. That's What She Said (Feat. Uffie)	3:33	\$0.99	Buy MP3
4. Like You	4:07	\$0.99	Buy MP3
5. Set Love Free	3:30	\$0.99	Buy MP3
6. Aphrodisiac (Feat. Static Revenger)	3:42	\$0.99	Buy MP3

Source: Apple iTunes Website & Amazon.com

Lastly, it should be noted that the high density wide screen music videos are also available for purchase on iTunes for \$1.99 each. The price is not a large amount, however, with the full music videos readily available for streaming on YouTube at very high resolutions, it seems that only

the most supportive fans would spend money to purchase the iTunes MVs. It was said that the iTunes MV version is somewhat different from the YouTube version, however, unless the difference is significant or it includes some exclusive clips that are not available elsewhere, it does not provide good value for the customers.

Figure 5.8 : Jin Akanishi Music Videos Sold on iTunes



Source: Apple iTunes Website

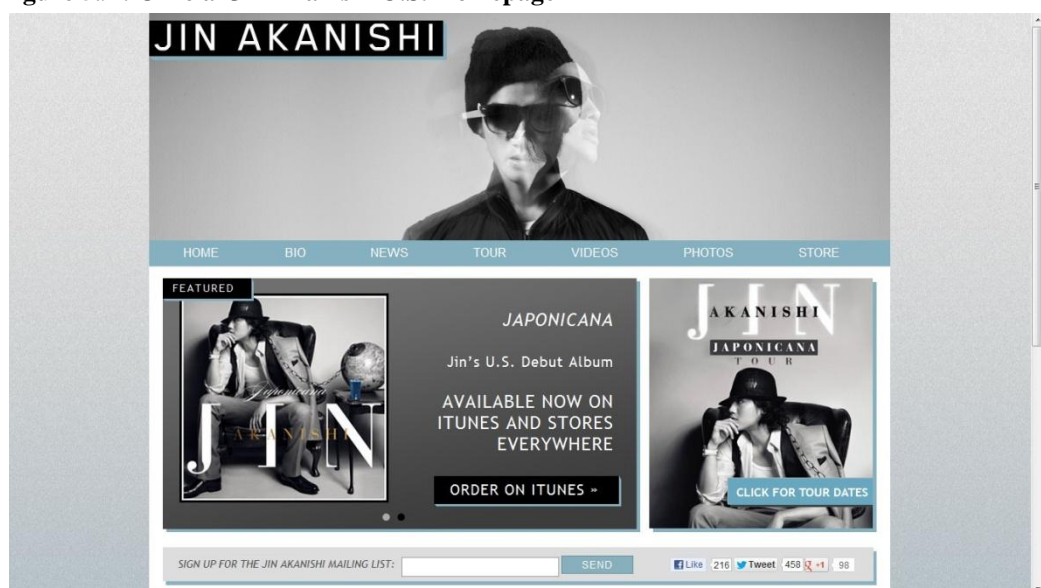
Section 3.5. Promotion

One of the easiest ways for promotion is discount prices. For the single releases, iTunes

provided a significant discount for customers to purchase the EP as a whole by pricing the 4 songs together at \$1.99, only slightly above the price for individual tracks priced at \$1.29. While Amazon had prices comparable to iTunes for all the songs at the time of the release, their current lowered prices could be the result of Amazon's company policy or a grab a larger market share of digital music sales. Despite the lowered price, few of the Jin Akanishi official pages mentioned Amazon as a recommended venue to purchase the songs, instead, all the links to purchase songs link to iTunes. It could be speculated that WMG's prefers to work closely with Apple as their main digital music distribution platform because of their larger market share and stronger copyright protection mechanisms.

Other than discounts, it is very interesting to observe the various efforts WMG devoted to promoting Jin Akanishi through social media. First of all, other than an official homepage, they established an official page on all the important social network sites—facebook, twitter, and YouTube. Each of the pages looks different, but has a similar style that would give the readers a consistent sense of the image and style they are trying to associate with Akanishi: clean-lined, modern, cool. Naturally each official webpage's background picture would correspond with the promotional image for the latest release.

Figure 5.9 : Official Jin Akanishi U.S. Homepage



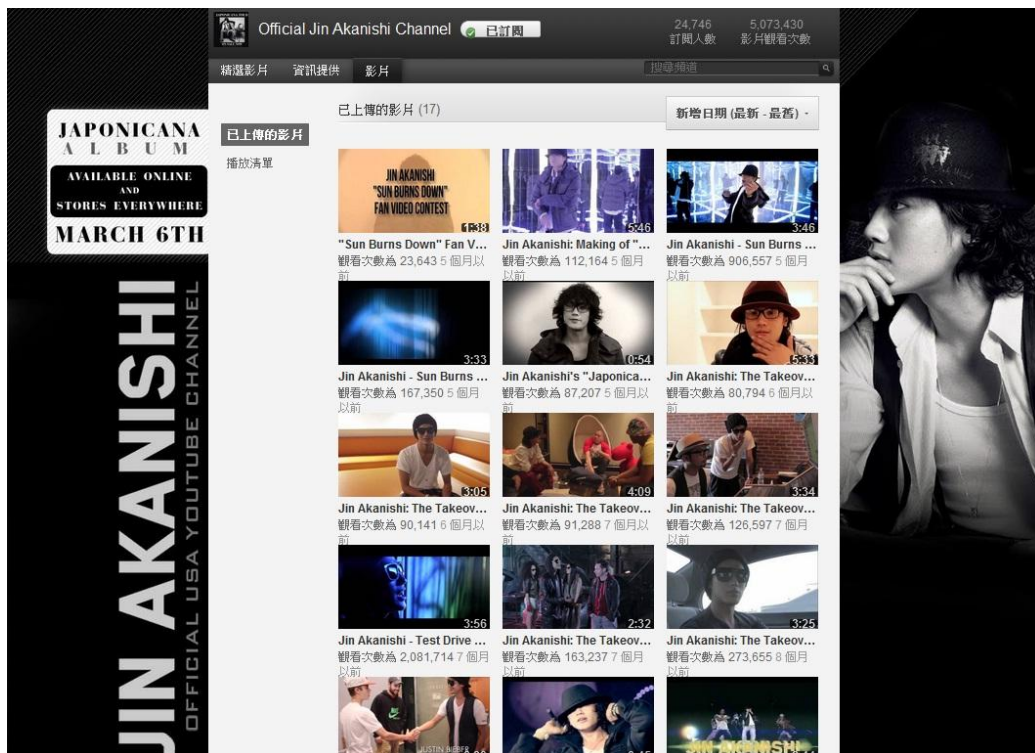
Source: www.JinAkanishiUSA.com

Figure 5.10 : Official Jin Akanishi Facebook Page



Source: Facebook

Figure 5.11 : Official Jin Akanishi YouTube Channel

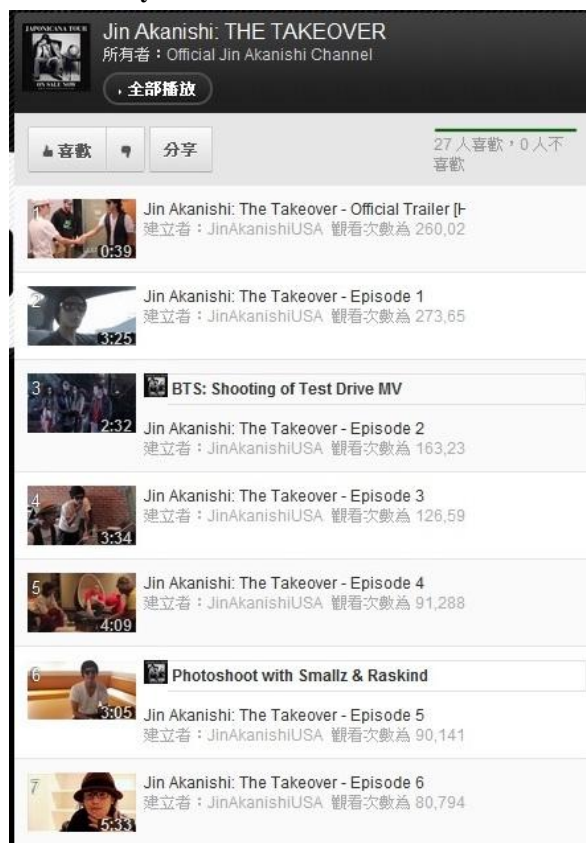


Source: YouTube

There were several notable events that WMG coordinated on the social networks that generated a lot of positive response. First of all, they released a series of short documentary films

titled “The Takeover,” produced by a well know producer, Teddy Zee, about the various work Akanishi had been doing in preparation of entering the U.S. market. There are a total of 6 episodes that was released on the YouTube channel periodically and each one had a theme that showed a specific part of his work: MV shooting, composing, recording, cover image photo shoot, and so on. Intertwined in each clip are short interview segments of various industry people he had been working with talking about their great experience with Akanishi and also of Akanishi talking about what he thinks about the work, creating music, having fun during photo shoot, etc.. Although the total length of the documentary series is only about 22 minutes, it shows a lot about Akanishi’s personality, talents, hard-working creative process, and building good relationships with U.S. artists. This would allow the audience to establish a more in-depth impression of who this artist is and become more able to relate to him, which is a very important part of building a “brand image” that would give additional value to his works.

Figure 5.12 : Short Documentary Series Released on Official YouTube Channel



Source: YouTube

Another event WMG conducted between the social networks to try to increase awareness and exposure of the singer is by holding a “Sun Burns Down Fan Video Contest” on YouTube. They coordinated quite well between Facebook, YouTube and the main homepage for various parts of this event: announcements on facebook, clips posted on YouTube, and final voting on the official website. This not only generated a large number of fan videos on YouTube in a very short time, built established a sense of community amongst the fans in the U.S. (only people who live in the U.S. or Canada could participate) because people were commenting on each other’s fan video, but it also served as an opportunity to bring Akanishi and the fans closer to each other (fans can express their creativity and support of Akanishi’s work, and the final winner is awarded with 2 free tickets, backstage pass, and an autograph opportunity at one of his concerts to meet with the singer up-close and personal.

One last thing that is noticeable about their social media strategy is regarding Jin Akanishi’s twitter page. Twitter is special because it is the artist directly interacting with the fans, many U.S. celebrities are known to use it to communicate with their fans and build their brand. A personal twitter account could also give the fans a sense of peaking into the artist’s private live and feel closer to him. Between Mar, 30 to Oct. 14, 2011, Akanishi tweeted quite regularly and was able to interact (almost completely in English) with fans directly, fans could freely tweet to him, respond to his random questions, follow up on what he was working on and give him encouragements. However, after Oct. 14, 2011, although the account is still there, he has not tweeted on this official account again. It is impossible to know the reason for the interruption, and whether or not it was a decision from Akanishi himself, the Johnny’s Jimusho (whose policy is never to allow idols to interact privately with fans), or WMG. However, it is a regrettable loss of an effective venue for the artist to open up to fans, shorten the distance, understand fans’ preferences, and potentially create an open, positive brand image and, build brand loyalty.

Figure 5.13 : Jin Akanishi's Official Twitter Page



Source: Twitter

Section 3.5. Conclusion of 5P

As an entrance strategy, WMG was very smart in their selection of dance genre to test the waters with the 2 digital singles then gradually expand into other popular music styles with the album. The MVs also show a gradual revealing of the artist's identity, if this strategy continued, maybe their next MV would finally show Akanishi dancing and show off one more of his talents. Based on an analysis of the music style and images portrayed in the 2 MVs (for example, even though the lyrics have highly sexual context, Akanishi does not dance and shows very little skin while the female dancers and models are very appealing to the male audience's eyes), it is speculated that WMG has set their main target audience as the young (college to lower 20's) urban, club-going male population. Even though the majority of Akanishi's existing fan base is female, it is a wise decision to try expanding the audience base to the opposite gender in order for him to shed the "teen idol" image, and evolve into the image of a talented musician / entertainer. This target population is good also because they might more likely identify with Akanishi in appearance (although he was 27 years old when these songs were released, Asians generally tend to look younger compared to Westerners). Furthermore, according to a recent survey conducted by Nielsen Music and MIDEM, this population also watches the most music videos on computers or mobile devices, and are most

willing to pay for legally downloading music (2011). In conclusion, this analysis finds that the marketing mix is a good match to their target customer.

WMG's integrated use of various social media is also admirable and effective. They had laid a good foundation to building Jin Akanishi's brand image and practiced the "more open, more human, more awesome" slogan by Michael Masnick (2012). However, it seems the main concerns still lay in the fundamental possible conflict of interests between the two companies trying to manage this artist and the risk of failure if they do not commit all their efforts for the long term to developing the U.S. market. By trying to hold on to both markets at the same time, they may risk not excelling in either one.

Section 4. CURRENT SITUATION

After the initial push into the U.S. market, it seemed that with this type of continued efforts, Jin Akanishi might start paving the way into Americans' hearts and becoming a global entertainer. However, in early February, 2012, before the release of his 1st U.S. album, Akanishi became the center of a lot of negative attention in the Japanese entertainment media. The media found out and was later confirmed by Akanishi that he had gotten married to Japanese actress / singer, Meisa Kuroki. The announcement was quite sudden since it was only less than 3 months ago in November of 2011 that the two of them were seen dating in public for the first time. Usually, marriage announcements were responded with congratulations, however, according to Johnny's Jimusho, Akanishi got married before informing the agency. Decision-makers in the agency seemed to be extremely angry with Akanishi for not having consulted with them before his marriage registration, and they decided to severely punish him for this "inappropriate behavior." According to entertainment news in the following months, the agency had already scheduled for him to hold an arena tour in 5 cities in Japan for an expected audience of 70,000 people, but because of his "disregard of societal rules" the tour was canceled (Sanspo, Mar. 25, 2012). Furthermore, it was announced in late May that Akanishi was originally chosen to star in the highly expected re-make of "GTO (Great Teacher Onizuka)," one of the most popular and most famous Japanese TV drama, but

again, as penalty, that valuable opportunity was denied from him (Asahi Shimbun, 2012). Basically, after the 5-city U.S. tour that immediately followed his album release, Johnny's Jimusho is punishing him by denying him any work opportunities, both in the U.S. and Japan.

The timing of Akanishi's marriage announcement (the question of whether he informed the agency before or after the marriage registration) and the way he dealt with this important life decision (as his personal and private decision and not something that he needed to consult with the agency first) would have been considered quite normal in the U.S.. In fact, during various interviews for the Japonicana Tour in March, U.S. reporters and entertainment media's reaction to his marriage had been quite insignificant, mostly just a short "congratulations" (Aversa, 2012). Unlike the shocked, disappointment, penalty responses in Japan, his sudden marriage would not have made a negative impact on his image in the U.S., therefore, the label company could have continued to let him work in the U.S. and release new singles according to their schedule and continue the momentum they built up since the 1st single. However, so far, it does not seem like WMG would try to go against the powerful Jimusho and try to bring him back to the U.S. to produce more music. As a result, up to this point, the attempt of Jin Akanishi to become a mainstream popular artist in the U.S. has been interrupted and appears to be another one-shot deal that is not committed enough to generate the excitement and attention for which it originally had potential.

CHAPTER 6. SPECIFIC PROMOTIONAL STRATEGIES

Based on the various research and case studies, below are some additional suggestions that should be suggested for a Japanese popular musician trying to successfully enter the U.S. market.

Section 1. MEDIA / PLATFORM STRATEGY: OPEN & ACCESSIBLE

It is meaningless to release music in a very competitive market and not stay close and try to maximize exposure as possible. The singer may need to go to award shows, perform on talk shows, give interviews, do as much as possible to try to appeal to more potential audience. Especially since he or she is an unknown newcomer, they really need to cherish every opportunity they have to be seen and be seen in a good light.

It would be necessary to move to the U.S. for a period of time, such as what is termed “long stay” by Korean idol group members have done in Asian countries. They really need to live in the environment, get in touch with their target audience, understand them, in order to create music that will appeal to these audience.

Section 2. LIVE PERFORMANCES: BRAND EXPERIENCE & LOYALTY

Since we can assume that the music company and the singer are very confident in their product, they should then try to increase exposure of their music to new audience as much as possible, even if it may mean he or she needs to become the opening acts of other musicians, or maybe participate in smaller or more local events (perform on college campus, for example).

Listening to recorded music on a CD or on a digital music player is completely different from the experience of attending a live performance. Artists who have skills in live performances and unique on-stage charisma should utilize this strength and maximize their reach by increasing their live performance frequency. They should also put their attentions on the production of the performances to create a “concert experience” that will be special and memorable to the audience, and hopefully, these experiences will be so wonderful that the fans will want to attend repeatedly.

Eventually, they should strive to create a “brand experience” (Brakus, Schmitt & Zarantonello, 2009) associated with going to a concert by a specific artist that because of the nature of a live performances being limited in that time and space, people will feel the extra value of this experience and be willing to pay the ticket price to be part of these events.

In case they have generated enough interest to hold concerts in certain cities where maybe there are more Asians living in the city who are existing audience of the singer, they can hold live performances in select cities and utilize technology to broadcast the show via online streaming in other locations in order to increase reach.

Section 3. COLLABORATION & ALLIANCE

A very useful strategy for first entry is to collaborate with well known U.S. artists. This is also done when U.S. artists tried to entered the Japanese market or when Korean artists tried to enter the Chinese speaking market. In this situation, the global music company should be able to match their Japanese artist with an American artist whose musical style fit well together. This is a win-win situation for both artists since the collaboration can also promote the American artist in Japan. From the case of Jin Akanishi collaborating with Jason Derulo in his first U.S. single, we also see the positive effects.

Lastly, we would suggest Japanese artists leverage the unique strength of Japanese popular culture in order to create a network effect between different genres. Since Japanese anime and console games are both very popular and well accepted by the mainstream market in the U.S., the Japanese musician would greatly increase exposure if their songs are heard in these popular media. Of course this is only one of the points of entry and a good leverage to maximize exposure, the product themselves as well as their strategy need to be consistent, well-planned and executed thoroughly in order for the musician to have a good chance of long-term success in the very competitive U.S. market.

CHAPTER 7. CONCLUSION

Section 1. LONG-TERM, CONSISTENT, INTEGRATED STRATEGY

With the decrease of domestic demand and increased pressure from foreign competitors entering the Japanese popular music market, Japanese and other Asian artists have tried for many years to gain a piece of the big pie that is the American music market. Even though the U.S. market has been heavily affected by illegal downloads and piracy, it is still the most important battle ground for any musician striving for a global presence.

This essay analyzed some recent factors and trends that may provide opportunities for a strong Japanese popular musician to venture in. However, even with a very talented and determined singer, the strategy of the music company or the support and resources from the singers' agency is absolutely crucial in order for the musician to have a fighting chance. What is very important with the strategy is that each part of the strategy needs to fit well with the other parts in order to present a consistent package (the singer's brand image) to the audience. They need to commit to it and look at this as a long-term venture instead of just trying to make small bets on one-shot deals.

Section 2. UE WO MUI TE ARUKOU (上を向いて歩こう)

In conclusion, Japanese artists should be reminded of the song that made popular music history and achieved the highest honor to prove that music is borderless, even in a different language. Japanese entertainers have many unique strengths they can draw on, and after careful study of each artist's strength, there are currently many opportunities for new entrants in the U.S. and global popular music industry. But first, it is necessary to change their mindsets of only looking at the Japanese domestic market, and start taking the first step of becoming a global entertainer.

In Jin Akanishi's case, even though he may be restricted by the traditional Japanese values and norms imposed on him by the Jimusho, but he still has a lot of potential to go back to the U.S. and continue his dream of taking over America. What is needed is to walk forward with heads held

high, and eyes open to the available opportunities and resources. Once more and more younger generation Japanese is able to open up this mindset, they have the potential to be great global leaders in any field. So, look up, and walk ahead!

REFERENCES

- [1] Amazon.com: Jin Akanishi. (n.d.). Amazon.com. Retrieved July 4, 2012, from http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=jin+akanishi
- [2] AKB48 27th シングル選抜総選挙. (n.d.). AKB48 公式サイト. Retrieved June 24, 2012, from <http://www.akb48.co.jp/sousenkyo/gaiyou.php>
- [3] AKB48 Official Channel!. (n.d.). YouTube - Broadcast Yourself.. Retrieved June 24, 2012, from <http://www.youtube.com/user/AKB48/>
- [4] AKB48 Official Site - æ What is AKB48?. (n.d.). AKB48 公式サイト. Retrieved June 24, 2012, from <http://www.akb48.co.jp/english/akimoto/index.html>
- [5] AKB48 公式サイト. (n.d.). AKB48 公式サイト. Retrieved June 24, 2012, from <http://www.akb48.co.jp/>
- [6] Akanishi, J. (n.d.). Jin Akanishi Official Twitter USA. Twitter. Retrieved July 4, 2012, from http://twitter.com/#!/Jin_Akanishi
- [7] Asahi. (2012, April 15). 赤西 G T O 主役降板 ジャニーズが厳罰. The Asahi Shimbun Digital. Retrieved July 4, 2012, from <http://www.asahi.com/showbiz/nikkan/NIK201204150011.html>
- [8] Asahi. (2012, May 5). 赤西「G T O」代役に A K I R A. The Asahi Shimbun Digital. Retrieved July 4, 2012, from <http://www.asahi.com/showbiz/nikkan/NIK201205050013.html?ref=reca>
- [9] Asahi. (2012, May 25). 〈速報〉メイサ多忙も…赤西は今後白紙. The Asahi Shimbun Digital. Retrieved July 4, 2012, from <http://www.asahi.com/showbiz/nikkan/NIK201205250003.html?ref=reca>
- [10] Aversa, R. (2012, March 6). Jin Akanishi on 'The Ralphie Radio Show'. YouTube - Broadcast Yourself.. Retrieved July 4, 2012, from http://www.youtube.com/watch?v=KV_Jndnr1Iw
- [11] Balkwill, L., & Thompson, W. F. (1999). A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues. *Music Perception: An Interdisciplinary Journal*, 17(1), 43-64. Retrieved June 26, 2012, from <http://www.jstor.org/discover/10.2307/40285811?uid=3738328&uid=2&uid=4&sid=56286103143>
- [12] Balkwill, L., Thompson, W. F., & Matsunaga, R. (2004). Recognition of emotion in Japanese, Western, and Hindustani music by Japanese listeners. *Japanese Psychological Research*, 46(4), 337-349. Retrieved June 15, 2012, from <http://onlinelibrary.wiley.com/doi/10.1111/j.1468-5584.2004.00265.x/full>
- [13] Beck, M. (2012, June 25). Inside the Brains of Justin Bieber Fans. *Business News & Financial News - The Wall Street Journal - Wsj.com*. Retrieved June 26, 2012, from <http://online.wsj.com/article/SB10001424052702303640804577488681925950866.html>
- [14] Beck, M. (2012, June 26). Why Parents Shouldn't Fret Over the Teen Idol. *WSJ Blogs - Wall Street Journal*. Retrieved June 26, 2012, from <http://blogs.wsj.com/juggle/2012/06/26/why-parents-shouldnt-fret-over-the-teen-idol/>
- [15] Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: What is it? How is it measured? Does It affect loyalty?. *Journal of Marketing*, 73(May 2009), 52-68. Retrieved May 12, 2011, from <http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=a3c27a40-d71c-41a6-a418-a5fcb500477a%40sessionmgr11&vid=2&hid=8>
- [16] Business Wire. (2011, January 6). The Nielsen Company & Billboard's 2010 Music Industry Report. *Business Wire*. Retrieved July 5, 2012, from <http://www.businesswire.com/news/home/20110106006565/en/Nielsen-Company-Billboard%E2%80%99s-2010-Music-Industry-Report>

- [17] CD ショップに聞いてみた「どっからどこまでが J-POP?」. (2008, November 10). Excite Japan. Retrieved June 15, 2012, from www.excite.co.jp/News/bit/E1225953047794.html
- [18] Campion, C. (2005, August 21). J-Pop's dream factory - Japan's bizarre music industry | Music | Observer Music Monthly . guardiannews.com | The Guardian. Retrieved January 20, 2012, from <http://www.guardian.co.uk/music/2005/aug/21/popandrock3>
- [19] Christensen, A. R. (2011, April 5). Cool Japan, Soft Power. The Hankyoreh. Retrieved June 27, 2012, from english.hani.co.kr/arti/english_edition/e_international/471476.html
- [20] Christman, E. (n.d.). What Exactly Is An Independent Label? Differing Definitions, Different Market Shares. Billboard Biz. Retrieved July 5, 2012, from <http://www.billboard.biz/bbbiz/industry/indies/what-exactly-is-an-independent-label-differing-1005281802.story>
- [21] Davis, S. (2002). Brand Asset Management: how businesses can profit from the power of brand. Journal of Consumer Marketing, 19(4), 351 - 358. Retrieved May 12, 2011, from <http://www.emeraldinsight.com/journals.htm?articleid=856426&show=abstract>
- [22] Deresky, H. (2010). International management: managing across borders and cultures : text and cases (7th ed., International ed.). Upper Saddle River, N.J.: Pearson Education.
- [23] Dyloco, P. (2011, September 15). Can J-Pop replicate success of K-Pop?. Japan Today. Retrieved June 26, 2012, from www.japantoday.com/category/opinions/view/can-j-pop-replicate-success-of-k-pop
- [24] Friedlander, J. P. (2012, February 17). Music Notes Blog: A Little Less Spin On Filesharing. RIAA - Recording Industry Association of America. Retrieved June 30, 2012, from http://www.riaa.com/blog.php?content_selector=riaa-news-blog&blog_selector=Less-Spin-&news_month_filter=2&news_year_filter=2012
- [25] Fukue, N. (2009, April 14). So, you wanna be a Johnny?. The Japan Times Online. Retrieved January 20, 2012, from <http://www.japantimes.co.jp/text/nn20090414i1.html>
- [26] Hays, J. (n.d.). J-Pop and pop music in Japan: idols, talents, Japanese music industry and idol otaku. Facts and Details. Retrieved June 20, 2012, from factsanddetails.com/japan.php?itemid=705&catid=20&subcatid=130
- [27] History.com. (n.d.). Kyu Sakamoto tops the charts with "Sukiyaki" — History.com This Day in History — 6/15/1963. History.com. Retrieved July 5, 2012, from <http://www.history.com/this-day-in-history/kyu-sakamoto-tops-the-charts-with-quotsukiyakiquot>
- [28] Huang, C. (2011, October 12). Jin Akanishi to make American debut with "Test Drive" in November. Asia Pacific Arts. Retrieved July 4, 2012, from http://asiapacificarts.usc.edu/article@apa?jin_akanishi_to_make_american_debut_with_test_drive_in_november_17519.aspx
- [29] IFPI Digital Music Report (DMR) 2012. (2012, January 23). International Federation of Phonographic Industries. Retrieved May 24, 2012, from <http://www.ifpi.org>
- [30] IFPI Digital Music Report (DMR) 2011. (n.d.). International Federation of Phonographic Industries. Retrieved October 6, 2011, from <http://www.ifpi.org>
- [31] JIN AKANISHI - Warner Music Japan. (n.d.). Warner Music Japan. Retrieved July 4, 2012, from <http://wmg.jp/artist/jinakanishi/>
- [32] Jin Akanishi. (n.d.). Johnny's net - Artists. Retrieved July 4, 2012, from <http://www.johnnys-net.jp/page?id=artistTop&artist=20>
- [33] Jin Akanishi | The Official Site - Home. (n.d.). Jin Akanishi | The Official Site. Retrieved July 4, 2012, from <http://jinakanishiusa.com/home/>
- [34] JinAkanishiUSA. (n.d.). Official Jin Akanishi Channel. YouTube - Broadcast Yourself.. Retrieved July 4, 2012, from <http://www.youtube.com/user/JinAkanishiUSA>
- [35] JinAkanishiUSA. (2011, October 13). Jin Akanishi: THE TAKEOVER. Official Jin Akanishi Channel - YouTube - Broadcast Yourself.. Retrieved July 4, 2012, from <http://www.youtube.com/playlist?list=PLAFD399B87E83882F&feature=plcp>
- [36] JinAkanishiUSA. (2011, November 7). Jin Akanishi - Test Drive ft. Jason Derulo (Official Video) . Official Jin Akanishi Channel - YouTube - Broadcast Yourself.. Retrieved July 4, 2012, from <http://www.youtube.com/watch?v=eK6vPdsWcy0>

- [37] JinAkanishiUSA. (2012, January 20). Jin Akanishi - Sun Burns Down (Official Video) . Official Jin Akanishi Channel - YouTube - Broadcast Yourself.. Retrieved July 4, 2012, from <http://www.youtube.com/watch?v=QC7HKUcDBuI>
- [38] Johnny's net. (n.d.). Johnny's net. Retrieved January 20, 2012, from <http://www.johnnys-net.jp/>
- [39] Jung, E. (2010). Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market. *Journal of Popular Music Studies*, 22(2), 219–236. Retrieved February 9, 2012, from <http://onlinelibrary.wiley.com/doi/10.1111/j.1533-1598.2010.01237.x/abstract>
- [40] Juslin, P. N., & Laukka, P. (2003). Communication of emotions in vocal expression and music performance: Different channels, same code?. *Psychological Bulletin*, 129(5), 770-814. Retrieved June 15, 2012, from http://www.brainmusic.org/EducationalActivitiesFolder/Juslin_emotion2003.pdf
- [41] KAT-TUN World Tour 2010 in Taipei. (n.d.). Era Ticket. Retrieved July 4, 2012, from <http://www.ticket.com.tw/dm.asp?P1=0000010970>
- [42] KAT-TUN 台北演唱會. (2010, August 29). sina 新浪香港. Retrieved July 4, 2012, from news.sina.com.hk/news/15/1/1/1836197/1.html
- [43] Nissim, O. K. (2012). Japan imagined: popular culture, soft power, and Japan's changing image in Northeast and Southeast Asia. *Contemporary Japan*, 24(1), 1–19. Retrieved June 27, 2012, from http://www.degruyter.com/view/j/cj_cj.2012.24.issue-1/cj-2012-0001/cj-2012-0001.xml
- [44] Kim, Y. E., Schmidt, E. M., Migneco, R., Morton, B. G., Richardson, P., Scott, J., et al. (n.d.). Music Emotion Recognition: A State of the Art Review. *International Society for Music Information Retrieval*. Retrieved June 26, 2012, from ismir2010.ismir.net/proceedings/ismir2010-45.pdf
- [45] Koenig, K. L., & Burkle, F. M. (2012). Downwind from the Great Tohoku Earthquake: A Call to Global Action. *Western Journal of Emergency Medicine*, 13(2). Retrieved June 27, 2017, from <http://escholarship.org/uc/item/6np6s92p#page-1>
- [46] Kotabe, M., & Helsen, K. (2011). *Global marketing management*. New York: John Wiley & Sons. (Original work published 1998)
- [47] Krumhansl, C. L. (2002). Music: A Link Between Cognition and Emotion. *Current Directions in Psychological Science*, 11(2), 45-50. Retrieved June 26, 2012, from <http://cdp.sagepub.com/content/11/2/45.full.pdf+html>
- [48] Kyodo. (2011, June 10). Quake-tsunami orphans bond with New York terrorism victims. *The Japan Times Online*. Retrieved June 27, 2012, from http://www.japantimes.co.jp/text/nn20110610a5.html#.T-rRQRe_HXo
- [49] Kyodo. (2012, March 13). Interfaith prayer meet for victims held in N.Y.. *The Japan Times Online*. Retrieved June 27, 2012, from http://www.japantimes.co.jp/text/nn20120313a3.html#.T-rRkxe_HXo
- [50] Lam, P. E. (2007). Japan's Quest for "Soft Power": Attraction and Limitation. *East Asia*, 24, 349–363. Retrieved October 6, 2011, from <http://www.springerlink.com/content/17260715wr373218/>
- [51] Latest news - Guinness World Records. (2011, September 14). Guinness World Records - Home of the Longest, Shortest, Fastest, Tallest facts and feats. Retrieved January 20, 2012, from <http://www.guinnessworldrecords.com/news/adele-scoops-triple-world-record-success-in-new-guinness-world-records/>
- [52] Letters from Iwo Jima (2006). (n.d.). The Internet Movie Database (IMDb). Retrieved July 2, 2012, from <http://www.imdb.com/title/tt0498380/>
- [53] Luvjin. (n.d.). Only You&Jin - 無名小站. Wretch.cc - the most popular blog and album service in Taiwan. Retrieved July 4, 2012, from <http://www.wretch.cc/blog/luvjin>

- [54] Masnick, M. (2009, February 5). My MidemNet Presentation: Trent Reznor And The Formula For Future Music Business Models. Techdirt.. Retrieved July 3, 2012, from <http://www.techdirt.com/articles/20090201/1408273588.shtml>
- [55] Masnick, M., & Ho, M. (2012, January 30). The Sky Is Rising. Techdirt.. Retrieved June 30, 2012, from <http://www.techdirt.com/skyisrising/>
- [56] Masnick, M. (2012, February 20). RIAA Insists That, Really, The Music Industry Is Collapsing; Reality Shows It's Just The RIAA That's Collapsing. Techdirt.. Retrieved June 30, 2012, from <http://www.techdirt.com/articles/20120217/15023417795/riaa-insists-that-really-music-industry-is-collapsing-reality-shows-its-just-riaa-thats-collapsing.shtml>
- [57] Matsui, T. (n.d.). The Diffusion of Foreign Cultural Products: The Case Analysis of Japanese Comics (Manga) Market in the US. EconPapers. Retrieved June 26, 2012, from <http://econpapers.repec.org/paper/pricpanda/1138.htm>
- [58] Maxwell, K., & Joyce, A. (n.d.). The Man Who Made AKB48. Japan Real Time - WSJ. Retrieved June 24, 2012, from <http://blogs.wsj.com/japanrealttime/2011/12/28/the-man-who-made-akb48/>
- [59] McGray, D. (2002). Japan's gross national cool. Foreign Policy, 130((may/june)), 44. Retrieved June 25, 2012, from <http://www.japansociety.org/resources/content/2/0/5/4/documents/gross%20national%20cool.pdf>
- [60] Mie, A. (2012, June 22). Harrowing Tohoku scenes shock U.S. high schoolers. The Japan Times Online. Retrieved June 27, 2012, from http://www.japantimes.co.jp/text/nn20120622f3.html#.T-rRixe_HXo
- [61] Modern Japan - Entertainment - Johnny's Jimusho. (n.d.). Japan-Zone.com. Retrieved January 20, 2012, from <http://www.japan-zone.com/modern/johnnys.shtml>
- [62] Morello, C. (n.d.). Asians outnumber Hispanics among new immigrants - The Washington Post. Washington Post: Breaking News, World, US, DC News & Analysis. Retrieved June 21, 2012, from http://www.washingtonpost.com/local/asians-outnumber-hispanics-among-new-immigrants/2012/06/18/gJQA0P0rmV_story.html
- [63] Music News, Reviews, Articles, Information, News Online & Free Music. (n.d.). Billboard.com. Retrieved July 4, 2012, from <http://www.billboard.com/>
- [64] Mōri, Y. (2009). J - pop: from the ideology of creativity to DiY music culture. Inter-Asia Cultural Studies, 10(4), 474-488. Retrieved September 29, 2011, from <http://www.tandfonline.com/doi/abs/10.1080/14649370903166093>
- [65] Nakano, Y. (2002). Who Initiates a Global Flow? Japanese Popular Culture in Asia. Visual Communication, 1. Retrieved September 29, 2011, from <http://vcj.sagepub.com/content/1/2/229>
- [66] Nguyen, M. (2012, February 24). Here Comes Japonicana: an Interview with Jin Akanishi. Asia Pacific Arts. Retrieved July 4, 2012, from http://asiapacificarts.usc.edu/article@apa?here_comes_japonicana_an_interview_with_jin_akanishi_17990.aspx
- [67] Nielsen. (n.d.). The Hyper-Fragmented World of Music: Marketing considerations and revenue maximisation. Worldwide | Nielsen . Retrieved July 1, 2012, from <http://www.nielsen.com/us/en/insights/reports-downloads/2011/hyper-fragmented-world-of-music.html>
- [68] Nishiyama, H. (Director). (2011). Jin Akanishi Yellow Gold Tour 3011 [Documentary]. Japan: Warner Music Japan.
- [69] Number of Domestic Debut Artists. (n.d.). Recording Industry Association of Japan. Retrieved June 20, 2012, from <http://www.riaj.or.jp/e/data/others/debut.html>
- [70] Official Jin Akanishi Facebook Page. (2011, May 24). Facebook. Retrieved July 4, 2012, from <https://www.facebook.com/JinAkanishiMusic>

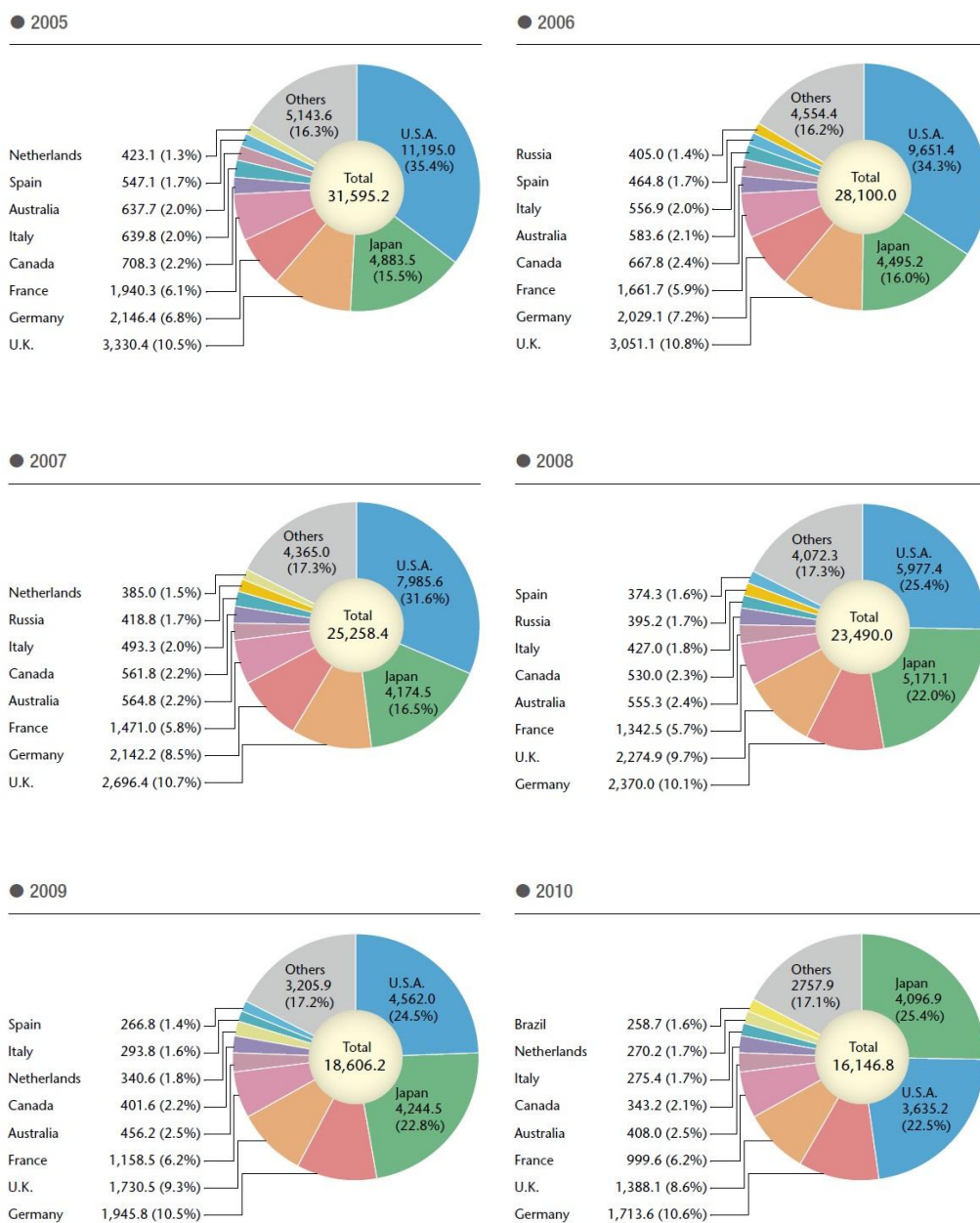
- [71] Pradhan, Jinni. (2010). It's my passion, that's my mission to decide, I'm going worldwide: the cosmopolitanism of global fans of Japanese popular culture (Master's Thesis). University of Massachusetts - Amherst. Retrieved from <http://scholarworks.umass.edu/theses/533/>
- [72] Pell, M. D., Monetta, L., Paulmann, S., & Kotz, S. A. (2009). Recognizing Emotions in a Foreign Language. *Journal of Nonverbal Behavior*, 33(2), 107-120. Retrieved June 26, 2012, from <http://www.springerlink.com/content/t30223v03r20124t/>
- [73] Porter, M. E. (2008). *On competition* (Updated and expanded ed.). Boston (MA): Harvard Business School Publ..
- [74] RIAJ Yearbook 2012. (n.d.). Recording Industry Association of Japan. Retrieved June 21, 2012, from www.riaj.or.jp/e/issue/pdf/RIAJ2012E.pdf
- [75] Rutherford, L. (2010, December 9). JIN AKANISHI ワーナーミュージック・グループとグローバル契約。全米デビューを発表。 Warner Music Japan. Retrieved July 4, 2012, from <http://wmg.jp/20101209/>
- [76] Sachs, J. D. (2004, January 12). Welcome To The Asian Century By 2050, China and maybe India will overtake the U.S. economy in size. CNNMoney. Retrieved June 28, 2012, from http://money.cnn.com/magazines/fortune/fortune_archive/2004/01/12/357912/index.htm
- [77] Sanspo. (2012, February 10). 赤西仁&黒木メイサ、電撃婚！妊娠2カ月. SANSPO.COM. Retrieved July 4, 2012, from <http://www.sanspo.com/geino/news/120210/gnb1202100506002-n1.htm>
- [78] Sanspo. (2012, March 25). ジャニーズ、赤西に“厳罰”国内ツアー中止に. sanspo.com. Retrieved July 4, 2012, from www.sanspo.com/geino/news/20120325/joh12032505030000-n1.html
- [79] Scherer, K. R. (1995). Expression of Emotion in Voice and Music. *Journal of Voice*, 9(3), 235-248. Retrieved June 15, 2012, from http://www.affective-sciences.org/system/files/1995_Scherer_JVoice.pdf
- [80] Scherer, K. R., Banse, R., & Wallbott, H. G. (2001). Emotion inferences from vocal expression correlate across languages and cultures. *Journal of Cross-Cultural Psychology*, 32(1), 76-92. Retrieved June 15, 2012, from http://www.affective-sciences.org/system/files/2001_Scherer_JCCP.pdf
- [81] Seth, R. (2012, June 7). Yuko Oshima crowned the Queen of AKB48. The Japan Daily Press. Retrieved June 27, 2012, from <http://japandailynews.com/yuko-oshima-crowned-the-queen-of-akb48-073580>
- [82] Shiso. (2011, December 18). AKB48 monopolizes Oricon's yearly singles ranking 'Top 5' for 2011!. Tokyohive. Retrieved June 24, 2012, from www.tokyohive.com/2011/12/akb48-monopolizes-oricons-yearly-singles-ranking-top-5-for-2011/
- [83] Smith, S. (2001, February 1). Experiencing the brand—branding the experience. brandchannel.com. Retrieved May 12, 2011, from www.brandchannel.com/images/papers/ETB-UK.pdf
- [84] Sponichi. (2012, February 9). 妊娠2カ月！赤西仁と黒木メイサ 電撃結婚へ. Sponichi Annex. Retrieved July 4, 2012, from <http://www.sponichi.co.jp/entertainment/news/2012/02/09/kiji/K20120209002598800.html>
- [85] Tagg, P. (1982). *Analysing Popular Music: Theory, Method and Practice*. *Popular Music*, 2. Retrieved June 15, 2012, from <http://journals.cambridge.org/action/displayFulltext?type=1&fid=2667480&jid=PMU&volumeId=2&issueId=-1&aid=2629156>
- [86] Takehara, I. (2012, July 24). AKB48 – Sexual Exploitation of Pre-Teen Girls in Japanese Pop-Culture. Isseicreekphilosophy's Blog. Retrieved June 24, 2012, from <http://isseicreekphilosophy.wordpress.com/2011/07/24/akb48-sexual-exploitation-of-pre-teen-girls-in-japanese-pop-culture/>

- [87] Tedaldi, J. (2012, March 15). Interview with Jin Akanishi on ‘Japonicana’ and his American tour. Examiner.com. Retrieved July 4, 2012, from <http://www.examiner.com/article/q-a-with-jin-akanishi-on-japonicana-and-his-american-tour>
- [88] Tilton, S., & Lee-Young, J. (2012, June 26). To Improve Kids' Chinese, Some Parents Move to Asia. The Wall Street Journal - Wsj.com. Retrieved June 26, 2012, from <http://online.wsj.com/article/SB10001424052702303640804577490671473322992.html?KEYWORDS=Move+to+China+to+learn+Mandarin>
- [89] Tokyograph. (2008, October 28). Akanishi to star in movie “Bandage”. Tokyograph | Japanese Entertainment News. Retrieved July 4, 2012, from <http://www.tokyograph.com/news/akanishi-to-star-in-movie-bandage/>
- [90] Total Audio Recordings - Unit Basis. (n.d.). Recording Industry Association of Japan. Retrieved June 20, 2012, from http://www.riaj.or.jp/e/data/aud_rec/aud_q.html
- [91] Total Audio Recordings - Value Basis. (n.d.). Recording Industry Association of Japan. Retrieved June 20, 2012, from http://www.riaj.or.jp/e/data/aud_rec/aud_m.html
- [92] Transition of Recorded Music - Unit Basis. (n.d.). Recording Industry Association of Japan. Retrieved June 20, 2012, from <http://www.riaj.or.jp/e/data/quantity/index.html>
- [93] Music Japan. (2012, February 13). 全米第2弾シングル『Sun Burns Down』、2月11日付米 Billboard 誌「HOT SINGLE SALES」、「HOT DANCE SINGLE」の両チャートで初登場1位を同時達成！. Warner Music Japan. Retrieved July 4, 2012, from http://wmg.jp/artist/jinakanishi/news_38853.html
- [94] Watanabe, Y., & McConnell, D. L. (2008). Soft Power Superpowers Cultural and National Assets of Japan and the United States.. Armonk: M.E. Sharpe, Inc..
- [95] Wells, A. (2004, March 5). Popular Music: Emotional Use and Management - Wells - 2004 - The Journal of Popular Culture - Wiley Online Library. Wiley Online Library. Retrieved June 26, 2012, from <http://onlinelibrary.wiley.com/doi/10.1111/j.0022-3840.1990.00105.x/abstract>
- [96] Westlake, A. (2012, June 25). MTV Japan Awards dominated by K-pop groups 2PM, Girls' Generation, 2NE1. The Japan Daily Press. Retrieved June 27, 2012, from <http://japandailynews.com/mtv-japan-awards-dominated-by-k-pop-groups-2pm-girls-generation-2ne1-255145>
- [97] Yamaguchi, M. (2012, June 12). Japan's music sensation: a group ranked by fans. Merced Sun-Star. Retrieved June 24, 2012, from www.mercedsunstar.com/2012/06/12/2380022/japans-music-sensation-a-band.html
- [98] Yoru_Nu. (2009, March 6). Johnny & Associates, Inc.. JaME World. Retrieved January 20, 2012, from www.jame-world.com/us/articles-7011-johnny-associates-inc-.html
- [99] iTunes - Music - Jin Akanishi. (n.d.). Apple - iTunes. Retrieved July 4, 2012, from <http://itunes.apple.com/us/artist/jin-akanishi/id475226725>
- [100] midem. (2012, January 30). Mike Masnick: A Totally Positive Look at the State of the Industry - midem Visionary Monday 2012. YouTube - Broadcast Yourself.. Retrieved June 30, 2012, from http://www.youtube.com/watch?v=_pubVZSbaz0
- [101] ustar. (2012, January 26). Jin Akanishi's “Sun Burns Down” tops U.S. iTunes dance chart. tokyohive | the latest buzz from Japan. Retrieved July 4, 2012, from <http://www.tokyohive.com/2012/01/jin-akanishis-sun-burns-down-tops-u-s-itunes-dance-chart/>
- [102] 【オリコン年間】AKB48、史上初の年間シングルTOP5独占 総売上162.8億円で7冠. (2011, November 19). ORICON STYLE. Retrieved June 24, 2012, from <http://www.oricon.co.jp/news/rankmusic/2004833/full/>
- [103] オリコン CD アルバム歴代売上ランキング. (n.d.). ミュージック・あみ〜ご - 音楽ランキング. Retrieved June 20, 2012, from http://amigo.lovepop.jp/oricon_a1.html
- [104] オリコン芸能人事典-赤西仁の画像、赤西仁の経歴・プロフィール. (n.d.). ORICON STYLE. Retrieved July 4, 2012, from <http://www.oricon.co.jp/prof/artist/364675/>

- [105] オリコン芸能人事典-AKB48の画像、AKB48の経歴・プロフィール. (n.d.). ORICON STYLE. Retrieved June 24, 2012, from <http://www.oricon.co.jp/prof/artist/385015/>
- [106] オリコン芸能人事典-KAT-TUNの画像、KAT-TUNの経歴・プロフィール. (n.d.). ORICON STYLE. Retrieved July 4, 2012, from <http://www.oricon.co.jp/prof/artist/314117/>
- [107] オリコン芸能人事典-LANDSの画像、LANDSの経歴・プロフィール. (n.d.). ORICON STYLE. Retrieved July 4, 2012, from <http://www.oricon.co.jp/prof/artist/496239/>
- [108] 年度別ミリオンセラー一覧. (n.d.). Recording Industry Association of Japan. Retrieved June 20, 2012, from http://www.riaj.or.jp/data/others/million_list/
- [109] 日刊スポーツ. (2007, April 20). KAT-TUN赤西6月にも復帰か. ORICON STYLE - 芸能ニュース. Retrieved July 4, 2012, from <http://www.oricon.co.jp/news/entertainment/43959/>
- [110] 歴代アルバムランキング TOP280. (n.d.). Music TV. Retrieved June 20, 2012, from <http://www.musicvprogram.com/corner-ranking-album.html>
- [111] 赤西仁、ソロ活動を正式表明 KAT-TUNに「ごめん。ありがとう。そして楽しかった」. (2010, July 21). ORICON STYLE - ニュース. Retrieved July 4, 2012, from <http://www.oricon.co.jp/news/entertainment/78354/full/>

APPENDIX

[1] Global Share of Recorded Music Sales



Currency in Millions of U.S. Dollars. Extracted from RIAJ Yearbook 2012.

[2] 50 Top J-Pop Singles

Rank	Single Title	Artist	Highest Ranking	Release Date	Units Sold (Mil. Units)
1	およげ!たいやきくん	子門真人	1	Dec-75	453.6
2	女のみち	宮史郎とびんからトリオ	1	May-72	325.6
3	TSUNAMI	サザンオールスターズ	1	Jan-00	293.6
4	だんご3兄弟	速水けんたろう、茂森あゆみ、 ひまわりキッズ、だんご合唱団	1	Mar-99	291.8
5	君がいるだけで	米米 CLUB	1	May-92	289.5
6	SAY YES	CHAGE&ASKA	1	Jul-91	282.2
7	Tomorrow never knows	Mr.Children	1	Nov-94	276.6
8	Oh! Yeah! /ラブ・ストーリーは突然に	小田和正	1	Feb-91	258.8
9	世界に一つだけの花	SMAP	1	Mar-03	258.1
10	LOVE LOVE LOVE /嵐が来る	DREAMS COME TRUE	1	Jul-95	248.9
11	YAH YAH YAH	CHAGE&ASKA	1	Mar-93	241.9
12	名もなき詩	Mr.Children	1	Feb-96	230.9
13	桜坂	福山雅治	1	Apr-00	229.9
14	CAN YOU CELEBRATE?	安室奈美恵	1	Feb-97	229.6
15	DEPARTURES	globe	1	Jan-96	228.8
16	黒ネコのタンゴ	皆川おさむ	1	Oct-69	223.5
17	WOW WAR TONIGHT ~時には起こせよムーヴメント	H Jungle With t	1	Mar-95	213.5
18	恋の季節	ピンキーとキラーズ	1	Jul-68	207.7
19	Automatic /time will tell	宇多田ヒカル	2	Dec-98	206.3
20	TRUE LOVE	藤井フミヤ	1	Nov-93	202.3
21	恋しさと せつなさ と 心強さと	篠原涼子 with t.komuro	1	Jul-94	202.1
22	愛のままに わがままに 僕は君だけを傷つけない	B'z	1	Mar-93	202.1
23	愛は勝つ	KAN	1	Sep-90	201.2
24	ロード	THE 虎舞竜	3	Jan-93	199.7
25	なみだの操	殿さまキングス	1	Nov-73	197.3
26	innocent world	Mr.Children	1	Jun-94	193.6
27	ビューティフル・サンデー	ダニエル・ブーン	1	Mar-76	192.4
28	Everything	MISIA	1	Oct-00	187.8
29	HELLO	福山雅治	1	Feb-95	187.1

30	LOVE PHANTOM	B'z	1	Oct-95	186.2
31	LA・LA・LA LOVE SONG	久保田利伸 with NAOMI CAMPBELL	1	May-96	185.6
32	Hello, Again ～昔からある場所～	MY LITTLE LOVER	1	Aug-95	184.9
33	WHITE LOVE	SPEED	1	Oct-97	184.5
34	世界中の誰よりきっと	中山美穂&WANDS	1	Oct-92	183.3
35	夢追い酒	渥美二郎	2	Feb-78	182
36	シーソーゲーム～勇敢な恋の歌～	Mr.Children	1	Aug-95	181.2
37	クリスマス・イブ	山下達郎	1	Nov-86	180.4
38	硝子の少年	KinKi Kids	1	Jul-97	179.1
39	Addicted To You	宇多田ヒカル	1	Nov-99	178.4
40	TOMORROW	岡本真夜	1	May-95	177.3
41	BLOWIN'／TIME	B'z	1	May-92	176.4
42	ロマンスの神様	広瀬香美	1	Dec-93	174.9
43	エロティカ・セブン	サザンオールスターズ	1	Jul-93	174.3
44	裸足の女神	B'z	1	Jun-93	173.6
45	奇跡の地球	桑田佳祐&Mr.Children	1	Jan-95	171.7
46	星影のワルツ	千昌夫	1	Mar-66	170.8
47	悲しみは雪のように	浜田省吾	1	Feb-92	170.3
48	どんときも。	槇原敬之	1	Jun-91	167
49	もっと強く抱きしめたなら	WANDS	1	Jul-92	166.3
50	Wait&See～リスク～	宇多田ヒカル	1	Apr-00	166.2

Extracted from <http://www.musicvprogram.com/corner-ranking-single.html>.

[3] 50 Top J-Pop Albums

Rank	Album Title	Artist	Highest Ranking	Release Date	Units Sold (Mil. Units)
1	First Love	宇多田ヒカル	1	Mar-99	765
2	B'z The Best "Pleasure"	B'z	1	May-98	513.5
3	REVIEW～BEST OF GLAY	GLAY	1	Oct-97	487.6
4	Distance	宇多田ヒカル	1	Mar-01	447.2
5	B'z The Best "Treasure"	B'z	1	Sep-98	443.8
6	A BEST	浜崎あゆみ	1	Mar-01	429.4
7	globe	globe	1	Mar-96	413.6

8	DEEP RIVER	宇多田ヒカル	1	Jun-02	360.5
9	delicious way	倉木麻衣	1	Jun-00	353
10	Time to Destination	Every Little Thing	1	Apr-98	352
11	海の Yeah!!	サザンオールスターズ	1	Jun-98	347.9
12	Atomic Heart	Mr.Children	1	Sep-94	343
13	SWEET 19 BLUES	安室奈美恵	1	Jul-96	335.9
14	BOLERO	Mr.Children	1	Mar-97	328.3
15	Neue Musik	松任谷由実	1	Nov-98	325.2
16	FACES PLACES	globe	1	Mar-97	323.9
17	The Swinging Star	DREAMS COME TRUE	1	Nov-92	322.7
18	ALL SINGLES BEST	コブクロ	1	Sep-06	303.5
19	Impressions	竹内まりや	1	Jul-94	303.5
20	The Single Collection～軌跡～	ZARD	1	May-99	303.4
21	LOOSE	B'z	1	Nov-95	300.3
22	DELICIOUS	DREAMS COME TRUE	1	Mar-95	296.6
23	Duty	浜崎あゆみ	1	Sep-00	290.4
24	バラッド3～the album of LOVE～	サザンオールスターズ	1	Nov-00	289.7
25	BACK BEATs #1	大黒摩季	1	Dec-95	286.8
26	The Ones	マライア・キャリー	1	Nov-98	280.9
27	evergreen	MY LITTLE LOVER	1	Dec-95	279.7
28	Love	河村隆一	1	Nov-97	278.8
29	MESSAGE	モンゴル 800	1	Sep-01	277.1
30	CRUISE RECORD 1995-2000	globe	1	Sep-99	276.3
31	深海	Mr.Children	1	Jun-96	274.5
32	スーパーベスト II	CHAGE&ASKA	1	Mar-92	269.7
33	musiQ	ORANGE RANGE	1	Dec-04	264.8
34	DRIVE～GLAY complete BEST～	GLAY	1	Nov-00	263.7
35	Utada Hikaru SINGLE COLLECTION VOL.1	宇多田ヒカル	1	Mar-04	260.8
36	自己ベスト	小田和正	1	Apr-02	258.5
37	MAGIC	DREAMS COME TRUE	1	Dec-93	258.4
38	Mother Father Brother Sister	MISIA	1	Jun-98	258
39	LOVE BRACE	華原朋美	1	Jun-96	257.1
40	LOVEppears	浜崎あゆみ	1	Nov-99	256.2
41	Young Love	サザンオールスターズ	1	Jul-96	249.4

42	The Way We Are	CHEMISTRY	1	Nov-01	247.1
43	Red	相川七瀬	1	Jul-96	245.5
44	LOVE UNLIMITED∞	DREAMS COME TRUE	1	Apr-96	243.4
45	pure soul	GLAY	1	Jul-98	242.7
46	IN THE LIFE	B'z	1	Nov-91	240.3
47	dAnce to positive	trf	1	Mar-95	238.2
48	MILLION KISSES	DREAMS COME TRUE	1	Nov-91	236.3
49	GREATEST HITS "THE SOUL"	DREAMS COME TRUE	1	Feb-00	235.9
50	HEAVY GAUGE	GLAY	1	Oct-99	235.8

Extracted from <http://www.musicvprogram.com/corner-ranking-album.html>.

[4] Select Examples of Jin Akanishi's Songs and Performance

- The Fifth Season

Lyrics: Jin Akanishi

Composer: Jin Akanishi

Music Genre: R&B

Source: Japanese solo single, "Seasons," released Dec. 28, 2011

First performed in Yellow Gold Tour 3010 (1st U.S. Tour), Nov. 2010.

It's spring but you're still snowed in after two and a half years
 From a belief that I had,
 I placed you in the container of love and sorrow, the lid never comes off
 I wanted it to be snowing inside of me and never melt there

But
 Every time you're near. You stir my heart again
 Now I'm losing my sense of seasons
 I know It's "Love" It's over flowing. It's over flowing

I hear clock ticks louder than usual
 The summer went away faster than I thought
 Engraved your name on this song

But
 Every time you're near. You stir my heart again
 Now I'm losing my sense of seasons
 I know It's "Love" It's over flowing, It's over flowing

Chilly fall is peeling my feelings
 I murmured that vow I made to myself
 and asked the moonless night to lead you away from me
 But even they failed to change your color to me

The winter pretends it's mild and holds me
A cutting wind carries and rewinds you around me
My steps go nowhere
I scratched it from my memory and try to approach the next season

But
Every time you're near. You stir my heart again
Now I'm losing my sense of seasons
I know It's "Love" It's over flowing. It's over flowing

Because you're evrything I need
Now make me right again
It's over flowing

● PAPARATS

Lyrics: Jin Akanishi

Composer: Nobuaki Kaneko / HAMURO

Music Genre: Rock song

*Source: 1st U.S. Single "Test Drive" Japan edition coupling song, released Dec. 7, 2011
First performed in Akanishi Jin Star Live You&Jin (1st solo concert), Feb. 2010.*

You wanna get a second look and take a pick
Know about my life,
be my guest and make it up
As long as you collect that check
You don't really give a shit do you
Ahhh
Keep it straight, I'm not losing any sleep
Just telling you how it is
Your pictures just pictures
But they ain't worth a thousand words

I'm talking all about me
Your articles ain't really saying shit
Stop wasting your time with this mess
Lying about my life
This is me
Ya ya yay
Stop wasting your time
Lying about my life

There's no reasons
To believe them ~let go~
Just keep my name
Out your mouth

It's someone else
It's someone else
That's what I feel
You failed sir
A fake me you created

I'm having fun
Thank you

See, umm, stop and staring everyday
Trying to tear a piece of me away
That's not the guy I see in the mirror
That's the guy you want
This is my life that I gave
Not what you made
The rumors can't be true
Cuz I'mma clear it up for you

Paparazzi snapping shots
Writers making stories up
The proof they have is not a lot,
I'm living life you all forgot, just taking it
Day by day, can you hear the things they say?
This is how I do it
When I do it, cuz its my way
I can live and you can talk
I can run and you can walk
Nobody can make a "me" nobody can make me stop
You can't be replacing me
This fabrication facing me
It still entertaining me

There's no reasons
To believe them ~let go~
Just keep my name
Out your mouth

It's someone else
It's someone else
That's what I feel
You failed sir
A fake me you created
I'm having fun
Thank you

It's someone else
It's someone else
That's what I feel
You failed sir
A fake me you created
I'm having fun
Thank you

● c a r e

Lyrics: Jin Akanishi / Kazunari Ohno
Composer: Noriyoshi Matsushita
Music Genre: Ballad

*Source: Jin Akanishi's solo song in KAT-TUN 4th Album "Break the Records -by you & for you-", released Apr. 29, 2009
First performed in KAT-TUN's pre-debut national tour, Spring 05 Looking KAT-TUN, Mar. 2005.*

なれ合いと嘘の中で 不器用な愛背負い
時間に追われ いやになってた日に
少し自由感じた

あと何年かすれば 思い出になるだから
忘れかけてた記憶と今を ふと重ねてみたんだ
大切な物抱えすぎて歩きづらくなった今日

いつだって僕ら きっと誰だって
悲しみや弱さいくつも引き連れて
倒れかかったって 踏み出す力を
きっとそこには 泣いた分の笑顔が待ってる

ルールの世界で 何か見いかけても
そんなふうに そう自分のほうから
つないだ手を ほどけないように
例えば君が 傷ついたとしても
誰の愛だって 何度も色を変える
疲れて僕に 寄りかかる日は
どんな君でも 抱きしめるから

いつだって僕ら きっと誰だって
悲しみや弱さいくつも引き連れて
倒れかかったって 踏み出す力を
きっとそこには 泣いた分の笑顔が待ってる
自分を信じて

[5] Jin Akanishi U.S. Singles Lyrics

- TEST DRIVE featuring Jason Derulo

*Lyrics: Jonathan Rotem, Jason Desrouleaux
Composer: Jonathan Rotem, Jason Desrouleaux
Music Genre: Dance song
Source: 1st U.S. single, released Nov. 8, 2011*

Baby I got it, got what you need
Wanna take you places you may never wanna leave
Let me be your driver, I'll take you wherever
Let me sit behind you, layin on my leather

Showty tell me that it's okay (okay)
If I spend the night baby (baby)
I could give you just what you need
As long as the light it green
Tell me that you're ready, I'll go (go)
Caution Imma take it slow (slow)
Like ahh baby, ahh baby, ahh baby

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown
Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown
Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

I know you're ready come roll with me
We can take it slow
If you want I'll bring you up to speed
Tell me you're a rider you can be my passenger
I'll keep both my hands on
and I won't be askin you

Showty tell me that it's okay (okay)
If I spend the night baby (baby)
I could give you just what you need
As long as the light it green
Tell me that you're ready I'll go (go)
Caution Imma take it slow (slow)
Like ahh baby, ahh baby, ahh baby

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown
Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown

Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

Been waiting on you signal before we get down (get down)
No one had somethin' so bad, I need you right now (right now)
Baby say the word (word) I'll give you all of me (me)
Looooonng as the light is green

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown
Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

Give me a test drive
So I can take you for a ride
After midnight we'll go downtown
Give me a test drive
Give me a test drive
When I throw some ds on your body
If you're ready you can start it by
Givin me a test drive

- Sun Burns Down

Lyrics & Composer: J.Yip / J. Reeves / R. Romulus / A. Shropshire / M. McDaniel

Music Style: Dance song

Source: 2nd U.S. single, released Jan. 24, 2011

I got a oneway ticket to Mars
Girl where we going, we don't need a car
Just take my hand and let's get out of here
Right now
All up on my body all night
Silhouette is sexy in the moonlight
You don't have to be afraid to fly
We'll be there before you know

So, Baby let's go
Make love until the Sun burns down
Do the impossible
Make love until the Sun burns down

Just follow me, got what you need

I'mma take you there
Just wait and see
So, Baby let's go
Make love until the Sun burns down

I think I know just what you wanna do
A bed of rose ain't enough for you
Next flight is leaving 30 minutes from now
I see the look in your eyes
All up on my body all night
Silhouette is sexy in the moonlight
You don't have to be afraid to fly
We'll be there before you know

So, Baby let's go
Make love until the Sun burns down
Do the impossible
Make love until the Sun burns down

Just follow me, got what you need
I'mma take you there
Just wait and see
So, Baby let's go
Make love until the Sun burns down

Girl, I never do the regular
Extraordinary is the move
I got super natural plans for you
So hold on tight and baby we can go
Can go, can go
Baby we can go
Can go, can go
Baby we can go
Can go, can go
Baby we can go
Can go, can go

So, Baby let's go
Make love until the Sun burns down
Do the impossible
Make love until the Sun burns down

Just follow me, got what you need
I'mma take you there
Just wait and see
So, Baby let's go
Make love until the Sun burns down