

**Mitsubishi
Electric
works for me.**

**They make my rides on the bullet train
comfy and cozy.**

I love to sleep. Home is my favorite place for that, but sometimes Mommy takes me on the bullet train to visit Grandma and Grandpa. The first time, I was very scared and felt like crying. But when the ride began, it was so smooth and silent that I fell fast asleep. Mommy was happy because she had a relaxing trip, too.

—Baby, 9 months old



Japan Wave

INDIA

2017 Vol.8

Bringing Japan Closer To India Than Ever Before

The first magazine that tells you all about Japan

Highlights:

India - Japan Business Matchmaking Events (B2B)



- India Gaming Show 2017 (February 02-05, 2017)
- India Trend Fair, Tokyo, Japan (September 04-06, 2017)
- Japan Pavilion at International Railway Equipment Exhibition (IREE 2017) (October 11-13, 2017)

Special Feature

**Railway Special "Japan Pavilion at
India Gaming Show 2017 (February 02-05, 2017)"**



JIIPA

TOKYO GAME SHOW

2017/9/21 Thu • 22 Fri

Business Day

23 Sat • 24 Sun

Public Day

TOKYO GAME SHOW 2017

Period: **Business Day: September 21 (Thu) & 22 (Fri)**

Public Day: September 23 (Sat) & 24 (Sun)

Venue: **Makuhari Messe** [Chiba, Japan]

Organizer: **Computer Entertainment Supplier's Association** [CESA]

Co-Organizer: Nikkei Business Publications, Inc.

Supporter: Ministry of Economy, Trade and Industry (Tentative)

Inquiries to Exhibit: **TGS Overseas Management Office** [OMO]

c/o **Space Media Japan Co., Ltd.**

Phone: **+81-3-3512-5670** E-mail: **tgs@smj.co.jp**

<http://tgs.cesa.or.jp/en/>



日経BP社
Nikkei Business Publications, Inc.

The JAPAN WAVE Magazine Bringing Japan closer to India than ever before



MESSAGE

It is my great pleasure to have an opportunity to greet readers of "Japan Wave". In recent years, the relationship between Japan and India is stronger ever before, as we call it "Special Strategic and Global Partnership". Especially economic relationship between Japan and India is expanding and deepening. Japanese companies in India has increased and amounted to over 1,300 last year. Not only economic relationship, we are now working to strengthen cultural relationship this year as the year of Japan-India friendly exchanges in the fields of culture and tourism. To strengthen our relationship, it is essential to nurture mutual understanding. I expect that this "Japan Wave" will strengthen Japan-India relationship furthermore.

A stylized, handwritten signature in black ink, likely belonging to Kenji Hiramatsu.

Kenji Hiramatsu
Ambassador of Japan



Computer Entertainment Supplier's Association



On behalf of Computer Entertainment Supplier's Association (CESA), I express my sincere and heartfelt congratulations to the organizers of the 1st India Gaming Show scheduled to commence on February 2, 2017 and run through February 5, 2017 at Pragati Maidan, New Delhi. I would like to express my deepest gratitude for choosing Japan as a partner country for this important event.

Wide range of Japanese companies, including game development companies, anime production companies, manga, cosplay, chara-designers, illustrators, video game creators, producers, musicians, singers, composers, character goods manufacturers will display their products and technology at the Japan Pavilion. With the booths at the pavilion full of Japanese products, new releases, goodies of all types, information about Japan, games and so much more, Indian users are bound to find something to make them happy in the alleys of the Japan Pavilion.

Japanese video game companies view India as a market experiencing explosive growth and offering immense opportunities both as a market and as an outsourcing destination. I fervently hope and sincerely expect that the India Gaming Show 2017 will prove to be a resounding success for the participants and mark a significant milestone for the computer gaming industries of Japan and India. Please don't miss the chance to visit the Japanese Pavilion. I am confident that all of you will discover many things to delight and surprise you there!

Hideki Okamura

President and CEO, SEGA Holdings and Chairman,
Computer Entertainment Supplier's Association



Japan India Industry Promotion Association



I am pleased to have this opportunity to greet the readers of our quarterly magazine 'JAPAN WAVE.' I would like to say how proud we all are that our publication is featuring the India Gaming Show 2017 in this edition. We always strive to support the Japan India Industry Promotion Association (JIIPA) in its tireless efforts to help to improve understanding between the two countries – both giants in Asia – and to promote commercial and industrial links between the companies of India and Japan.

There is a very strong sense that cooperation and commercial relations between Japan and India are already growing stronger, deeper, and more extensive in scope - and that this trend has been becoming increasingly evident over the course of recent years. Indeed, H.E. Mrs. Deepa Gopalan Wadhwa, the former Ambassador of India to Japan, kindly remarked in a recent message referring to this magazine that 'Japan and India' are committed to deepening and expanding their trade and investment ties. In this environment, there is a need for dissemination of information of the opportunities available to industry in both countries. I hope that 'JAPAN WAVE' will help to contribute to this need and thereby act as a catalyst to further strengthen and enhance bilateral economic relations.'

I am also confident that this issue of 'JAPAN WAVE' will prove to be a source of information that you will find useful in many ways, and I hope that it will further stimulate its readers' interest in Japan and help to broaden the range and foster the expansion of business links between Japan and India.

Thank you for your interest in our association and in Japan-India relations. I hope that you enjoy this issue of 'JAPAN WAVE' and that you will decide to attend the India Gaming Show 2017. I would be delighted to have the opportunity of meeting you in Delhi in February 2017.

Shashi Somalwar

Honorary Director

Japan India Industry Promotion Association (NPO)

The JAPAN WAVE Magazine Bringing Japan closer to India than ever before

Japan India Industry Promotion Association (JIIPA) is a Tokyo based NPO affiliated with the Tokyo Metropolitan Government that promotes trade between Japan and India. JIIPA has now taken the decision to publish 'JAPAN WAVE' – quarterly magazine for Indian readers with an interest in Japan. The magazine, which is open to all, brings life in Japan closer to the people of India.

Japan and India share long-standing historical ties and have maintained a close bond of friendship since the establishment of their formal diplomatic relationship in April 1952. Bilateral ties were limited to economic matters, mainly for economic assistance and trade involving a small number of commodities. Today, this relationship has widened to cover a wide range of activities. We hope to share various aspects of Japan with the people of India through this magazine.

We plan to provide our readers with up-to-date news about today's Japan in areas like architecture, art, culture, fashion, food, interior design, lifestyle trends, technology, and tourism. Never before has Japan showcased its people and products in such a big and exciting way. This new magazine is certain to appeal to many people in India.

The magazine aims not merely provide information to its readers in India but, by gathering feedback from them through surveys, to promote the building of connections and relationships that will prove to be useful and relevant to the businesses of all concerned.

We hope that Japan Wave magazine will further strengthen Japan - India relations in the creative industries in future years and enable more Indians to understand and appreciate the amazing array of creativity that Japan has to offer to India. This magazine will further stimulate its readers' interest in Japan and help to broaden the range and foster the expansion of business links between Japan and India. We want even more people in India to know about the amazing culture and products that Japan has to offer.



●Theme: The Evolution of Game, Animation & Entertainment Business

●Highlights: India-Japan Business Matchmaking Events (B2B)
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India Trend Fair, Tokyo, Japan (September 04-06, 2017)
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JapanWave Vol.8 February 2017

Contents

Message of H.E. Ambassador of India to Japan	Page 4
Message of H.E. Ambassador of Japan to India	Page 5
Message of Chairman, Computer Entertainment Supplier's Association (CESA)	Page 6
Message of Honorary Director, Japan India Industry Promotion Association (JIIPA)	Page 7
Japan Wave Profile	Page 8
Japan Wave Contents	Page 9
Japan Pavilion at India Gaming Show 2017 (February 02-05, 2017)	Page 10-15
Japan's Gaming Industry Second Largest in the World	Page 16-17
The Evolution of the Home Game Console	Page 18-19
Tokyo Game Show 2016 Report	Page 20-21
Interview of Mr. Hideki Hayakawa, Representative Director, President, Konami Digital Entertainment Co., Ltd.	Page 22-25
Interview of Mr. Haruki Satomi, President and CEO of Sega Games Co., Ltd.	Page 26-31
Interview of Mr. Yosuke Matsuda, President and Representative Director, Square Enix Co., Ltd.	Page 32-37
Interview of Mr. Yoshihiro Shimizu, General Manager, Tezuka Productions Co., Ltd.	Page 40-43
JIIPA Business Matching Services	Page 44-45
History of Animation by Tezuka Productions Co., Ltd.	Page 46-53
Yoyogi Animation Academy	Page 54-57
Introduction of Mr. Yoshiyuki Saitama, Character designer, manga and animation director, GAINAX CO., LTD.	Page 58-59
Glossy (HELLO KITTY) by G-MIX Co., Ltd.	Page 60-61
Sanrio Pursued by G-MIX Co., Ltd.	Page 62-63
"Akiba Jaya" Anime Collaboration Cafe by Euclid Agency Co., Ltd.	Page 64-65
"Ms. Aya Ikeda" Famous Anime Song Musical Guest	Page 66-67
"Touken Ranbu" Musical Concert by Nelke Planning Co., Ltd.	Page 68-69
"Introduction of Visual Industry Promotion Organization" (VIPO)	Page 70-71
"Tokyo Culture Map by VIPO"	Page 72-73
"Harajuku Fashion"	Page 74-77
India Trend Fair 2017, Tokyo, Japan	Page 78-79
Nissenken Quality Evaluation Center	Page 80-81
Report on Japan Pavilion at InnoRail India (December 01-03, 2016)	Page 82-83
International Railway Equipment Exhibition, IREE 2017 (October 13-15, 2017)	Page 84-85
Dream Together (CBC Co., Ltd.)	Page 86-89
India-Japan Womens Entrepreneurs Association	Page 90-91
JIIPA Services	Page 92

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Tokyo Game Show (CESA)
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Visit Japan [JIIPA]

Japan Wave Staff

Executive Chief Editor: Shigemaro Yasui
Chief Editor: Prashant Godghate
Editor / Writer: Shashi Nishiyama
Executive Art Director: Takeo Akiba
Chief Designer: Kenichi Takemoto
Web Designer: Yasuhiro Noto
Marketing & Planner: Shigemaro Yasui, Mai Hashikura
Advertisement Sales: Shigemaro Yasui, Prashant Godghate
Supervisor: Kazuhiro Tomonaga, Fumiko Nagayoshi, Jun Shiozawa, Isao Ono
Staff: Rajeev Sharma, Supriya Singh
Special Thanks: Embassy of India in Japan

For Advertisement: Please contact to JIIPA / +81-3-5733-5068 or info@npo-jiipa.org

JAPAN PAVILION AT INDIA GAMING SHOW 2017

The India Gaming Show is scheduled to be held from February 02-05, 2017 at Pragati Maidan, New Delhi. The trade event is being organized by the Confederation of Indian Industries, a premium industry association in India. This will be the first major Gaming industry trade show in India. Recognizing the importance of the rapidly growing Indian gaming market, Japan is participating as a Partner Country.

Japan is the "Partner Country" at the India Gaming Show 2017, wide range of Japanese companies including Game Developing companies, Anime production companies, Manga, Cosplay, chara-designers, illustrators, video game creators, producers, musicians, singers, composers, Character Goods manufacturers will display their products & Technology in Japan Pavilion.

Key brands at the Japan Pavilion include Computer Entertainment Software Association (CESA) members and several Japanese video game developers companies including SEGA Games Co., Ltd., Konami Digital Entertainment Co., Ltd., SQUARE ENIX CO., LTD, are participating in this important event. Japan Pavilion will allow experiencing the front lines of the rapidly changing ways of gaming, with a focus on the newest technologies such as Virtual Reality (VR) and Artificial Intelligence (AI). Many games will be available for free play at the booths, and Indian users can try the latest releases or participate in tournaments. Video game creators, artists and producers also attend the event to share about games, their jobs and the industry on a dedicated stage. With booths full of Japanese products, new releases, goodies of all types, information about Japan, games and so much more, Indian users are bound to find something to make them happy in the alleys of Japan Pavilion.



SEGA Games Co., Ltd., will be displaying "Hatsune Miku: Project DIVA Future Tone", "Sonic Generations" and "Sonic Mania". At present, they do not have any significant presence in the Indian market. However, they do distribute a limited number of games in India through European and American subsidiaries. The objectives behind the company's participation in the trade show to its corporate philosophy and strategy for the global markets, the Indian market in particular.



Konami Digital Entertainment Co., Ltd. will display global content such as 'PES 2017 -Pro Evolution Soccer,' mobile title 'Yu-Gi-Oh! DUEL LINKS,' and METAL GEAR SURVIVE. KONAMI will take the opportunity of India Gaming Show 2017 to provide an ever-expanding customer base with fun and exciting KONAMI content on a range of devices and in a variety of gameplay formats.

Square Enix Co., Ltd. will be displaying their most popular titles

- Final Fantasy
- HITMAN
- Deus Ex
- Kingdom Hearts
- Dragon Quest
- Tomb Raider
- Just Cause
- Nier: Automata.



Square Enix Co., Ltd. entered the Indian market a few years ago, but decided to withdraw from the market a little later. At that time, there were several factors that led to this decision. But they remain committed and strongly interested in the Indian gaming market in the firm belief that the market has excellent growth potential. The objective of the participa-

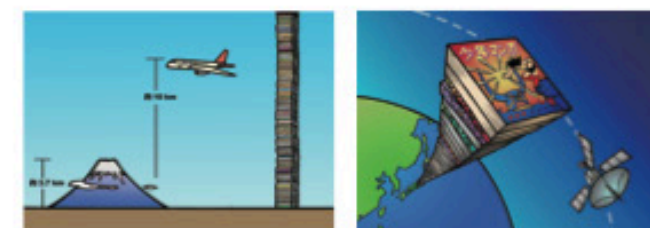


tion of Square Enix Co., Ltd. is to understand the Indian consumer, meet industry players from publishers, and distributors to potential outsourcing and business alliance partners and also to raise the awareness of the Square Enix brand.

The rest of the pavilion features a collection of booths devoted to Anime & Culture. At these booths, visitors can find out about a variety of Anime & Character companies. But the uniquely Japanese phenomena known as anime, cosplay, and manga lie at the heart of its appeal to the young people of Asia and, in fact, around the world. Japan Pavilion will host many prestigious guests Mr. Yoshiyuki Sadamoto (Famous Animator), Yoshimi Suzuki and Yuki Misawa and allows you to meet them during signings, talk shows master classes or panels during which they unveil the secrets of their jobs and works. Various workshops are also planned. Visitors can experience Japanese culture through the traditional Japanese art. Try something simple like an auspicious crane at first. But if you feel like a challenge, there are plenty of more complex designs to take on. There really is something for everyone!

Expect some bright colours, vivid images and strikingly creative expressions of the individualism and desire for self-expression to be uncovered just below the surface of what, at first glance, appears to be a very orderly and disciplined society. The Anime Culture Zone in the pavilion looks particularly attractive and should prove fascinating to fans of the genre both old and new.

Manga and animation are currently one of the most powerful components of Japanese culture due to their popularity worldwide. About 45 million copies of manga magazines are distributed every month, down from 70 million during Japan's asset bubble period. Every week, Japanese broadcasters provide viewers with 60 new 30-minute animated programs. Since one manga publication is about 2.8cm thick, the 45 million issues would be 1,260km high if stacked on top of each other. Mt. Fuji is about 3.6km tall and commercial aircraft fly at an altitude of about 10km. That means the pile of manga publications would reach well into space. If lined up horizontally, the new publications (25cm wide) every month would cover a distance of 11,250km. This is about one-third of the Earth's circumference at the equator. New manga magazines every year would go around the world four times. Japan is the only country in the world that produces manga on this massive scale.



Tezuka Productions is true giant in the World of Japanese Animation and a Creator of Dreams. Tezuka Productions Co., Ltd planning to promote their famous Anime series in India for the first time. They will display Jungle Emperor, Leo, BUDDA, Princess Knight, Dororo, Adventures of the Monkey King, Marvelous Melmo, The Three Eyed One, Black Jack, Astro Boy, Ambassador Magma. The objective of their participation is to understand the Indian consumer and find out talented people in India to create new and contemporary content based on the original Tezuka manga. Tezuka Productions collaborates with a large number of talented people worldwide to create new and contemporary content based on the original Tezuka manga.



Japan Pavilion is glad to announce the coming of the chara-designer of the legendary series Neon Genesis Evangelion, and animation director of the movies of this cult saga: Yoshiyuki SADAMOTO is the Anime Guest of Honor of the event. Chara-designer, mangaka and animation director, Yoshiyuki SADAMOTO is famous for working on the Evangelion saga, from the series to the manga and films. He is also one of the founding members of the major animation studio Gainax who produced Neon Genesis Evangelion. He is meeting you for autographs during the event. He's also expecting you on his talk show scheduled on 2nd February! Japan Pavilion is also having a dedicated exhibit: from the creation of the saga up to now, go through 20 years of this major work of Japanese animation. Are you a fan of the saga? You can't wait to meet Yoshiyuki SADAMOTO?



G-MIX Co., Ltd will be promoting Sanrio characters including Hello Kitty, the character loved worldwide! Sanrio Puroland is the second theme park in Japan featuring characters, following Disneyland. The Sanrio characters that enjoy worldwide popularity such as Hello Kitty, GUDETAMA and My Melody will be displayed in the event. The purpose of their participation is to franchise Hello Kitty theme parks in India.

JAPAN PAVILION AT INDIA GAMING SHOW 2017



Harappa LLC is promoting Urawa no Usagi-chan, which is a Japanese anime television series, aimed to promote Urawa in Saitama Prefecture, Japan. The producer of the Animation Mr. Tomotaka Misawa is well know to produce city characters and willing to produce various characters for city's in India.



Euclid Agency Co., Ltd producer of Akiba Jaya is an "anime collaboration café" centered on the highly distinctive pop culture of Japan. By bringing together anime and Japanese cuisine, this business model creates a comprehensive entertainment café that allows customers to experience Japan's pop culture with all five senses. The café also has a sales area for a large selection of anime merchandise. The purpose of their participation is to franchise "anime collaboration café" in India.



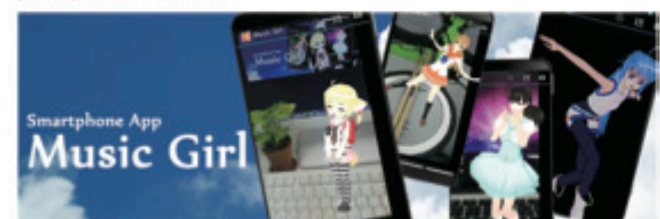
Yoyogi Animation School is Japan's largest animation school promoting their students creations Kurihara Gundan to Futago Yama no Daibouken & Boku no Sagashimono. The purpose of their participation is to collaboration with Anime schools in India and also recruits Indian Students for Yoyogi Animation School.



Picon Co., Ltd will be promoting Anime series Zonmi-chan. Zonmi-chan is a clumsy, careless, but cute girl. Sometimes she takes a bite out of the guy she likes. Oh, that's right, Zonmi-chan is a zombie girl. A heart-warming splatter comedy about a zombie in love!



6 D Animation Inc will be displaying their Anime Morino Yousei Kinoko no Musume and animation application. 6 D Animation Inc. is Production Company that provides innovative and highly effective animation solutions. They are promoting their technology of creating 3D, 4D studio, theme parks, etc. in India.



The fascination of stage performances is sharing the excitement with the audience, the performers and at one time one place. Nelke Planning professionally produces a wide variety of stage performances from entertainment to art. It is our task and dream to fascinate audiences with live stage performances we produce by capitalizing on their splendor.



Nelke Planning's Tōken Ranbu will be performing Live at Pragati Maidan at India Gaming Show as a part of their first appearance in India. The franchise is also getting a stage play adaptation. Nelke Planning is adapting the game into a "Stage Musical". The musical will host its first performance 2.5 Theater in India.

The Tōken Ranbu "sword personification training game" takes famous swords from Japanese history and interprets them as bishōnen. Nitroplus designed the characters and scenario. The game launched in Japan in 2015, and it has more than 1 million users. The game has acquired a large female fan base and inspired a wide range of merchandise, as well as several manga. The group has quickly become one of the most exciting, important, and endearing musical groups in the industry today.



Ms. Aya Ikeda is a famous singer who does a MC of Space Mocchi's voice from Anime Song Countdown ONE. She sang popular anime main songs for 3 seasons, "Precure!". She will be performing live at the India Gaming Show for her first appearance in India. The songs Aya will songs at the stage are:

「Road」
「Get Chance! Pokemon Ga-Ole!」
「One-Chance!! featuring Aya Ikeda -TORIENA universe-」
「RED LAMENTATION」

Cosplay will become one of the most popular attractions at Japan Pavilion. Japan Pavilion will host Cosplay Competition from February 2nd to 5th, 2017. Cosplayers have chance to win prize at daily competition (All gaming category) and all participants will get participation award (complimentary gift) as well. The grand winner on February 5th will be invited to Tokyo Game Show 2017 in Japan on September!! Cosplayers will come up on stage in breathtaking costumes of their favorite heroes, to perform on the stage. Everyone can parade freely on the cosplay stage. Come admire your favorite characters as they come to life on stage and in the alleys of Japan Pavilion!



Japanese Video Game & Anime companies view India as a market experiencing explosive growth and offering immense opportunities both as a market and an outsourcing destination. We fervently hope and sincerely expect that the India Gaming Show 2017 will prove to be a resounding success for the participants and mark a significant milestone for the computer gaming industries of Japan and India.

Japan Pavilion in India Gaming Show 2017 would be the biggest showcase of Japanese gaming and anime in India.

<https://www.facebook.com/JapanPavilionIndiaGamingShow/>

Follow this page and stay tuned for more details !



JAPAN PAVILION AT INDIA GAMING SHOW 2017

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HIGHLIGHTS OF JAPAN PAVILION

1. Participation from Key players including Konami Digital Entertainment Co., Ltd., SEGA Games Co., Ltd., SQUARE ENIX CO., LTD, Sony, Gainax, Tezuka Productions, Yoyogi Animations, etc.
2. Participate in Cosplay Competition at India Gaming Show and be hosted to Tokyo Game Show.
3. India may have its Hello Kitty and Theme Parks... watch out for Japan pavilion at India Gaming Show 2017.
4. Japan to host talk show by famous Japanese Animator Mr. Yoshiyuki Sadamoto, Yoshimi Suzuki and Yuki Misawa at India Gaming Show.
5. First time ever: Game into a stage musical" 2.5 Stage Play by Tōken Ranbu Group, Japan at India Gaming Show 2017.
6. Listen to Musical beats of Pokemon Songs by Ms. Aya Ikeda, Famous Singer at India Gaming Show 2017.
7. Japan to introduce new anime like Jungle Emperor "Leo", BUDDA, Princess Knight, Dororo, Adventures of the Monkey King, Marvelous Melmo, The Three Eyed One, Black Jack, Astro Boy, Ambassador Magma, The Girl Who Leapt Through Time, Diebuster (Aim for the Top 2!), hack//G.U., hack//G.U. TRIP, FLCL, Royal Space Force (The Wings of Honnêamise), Nadia (The Secret of Blue Water), Neon Genesis Evangelion, The Toho Bank, Gunbuster (Aim for the Top GunBuster), Magical Shopping Arcade Abenobashi, Petite Princess Yucie, This Ugly yet Beautiful World, Neon Genesis Evangelion, FLCL, Royal Space Force (The Wings of Honnêamise), Panty & Stocking with Garterbelt, Nadia (The Secret of Blue Water), Gurren Lagann, Wish Upon the Pleiades, Fukushima Gainax Production 1, Fukushima Gainax Production 2, Miharū's Harumigo, Flying Babies, Omoi no Kakera, Denomination Datenikuru (Fukushima Gainax / Fukushima Prefecture, Date City), Urawa no Usagi-chan, Zonmi-chan, Morino Yusei Kinoko no Musume, Kurihara Gundan to Futago Yama no Daibouken, Boku no Sagashimono besides the presence of various characters like KITTY Chan, Zonmi Chan, Astro Boy, Gudetama, My Melo, Shinamo.
8. Franchising opportunity of Akiba Jaya an "anime collaboration café" centered on the highly distinctive pop culture of Japan.
9. Opportunity to produce own Animation & Character with collaboration of Japanese Famous Animator.
10. Opportunity for joint venture with Japanese gaming companies for game development, Anime & Character development.

Japanese Video Game & Anime companies view India as a market experiencing explosive growth and offering immense opportunities both as a market and an outsourcing destination. We fervently hope and sincerely expect that the India Gaming Show 2017 will prove to be a resounding success for the participants and mark a significant milestone for the computer gaming industries of Japan and India.

Japan Pavilion in India Gaming Show 2017 would be the biggest showcase of Japanese gaming and anime in India. Please don't miss the chance to visit the Japanese Pavilion by the way - we are confident that you will all discover many things to delight and surprise you there!



GAMING ZONE

Konami Digital Entertainment
SEGA Games Co., Ltd.
SQUARE ENIX CO., LTD.
Computer Entertainment Supplier's Association (CESA)
BANDAI NAMCO Entertainment Inc.
CAPCOM CO., LTD.
FromSoftware, Inc.
KOEI TECMO GAMES CO., LTD.
LEVEL-5 Inc.
Sony Interactive Entertainment Inc.

ANIME CONTENTS ZONE

Union Music Co., Ltd
Nelke Planning
G-MIX Co., Ltd
Tezuka Productions Co., Ltd
GAINAX CO., Ltd. (Yoshiyuki Sadamoto Production)
GAINAX CO., Ltd. (Productions)
Fukushima Gainax Co., Ltd
Harappa LLC
Picon Co., Ltd
Euclid Agency Co., Ltd
6D Animation Inc
Yoyogi Animation Academy
Anime Pop Mall
Japan India Industry Promotion Association (JIIPA)

Japan's Gaming Industry Second Largest in the World Buoyed by Freely Spending Gamers

Origins Japan's gaming industry

Roots of Japan's video game industry go as far as the Corinthian games introduced during the Taisho Era (1912-1926) at Japanese festivals, exhibitions and other outdoor entertainment venues, and later at department store rooftops and pachinko parlors. This was followed by the popularization of comics and animated cartoons.

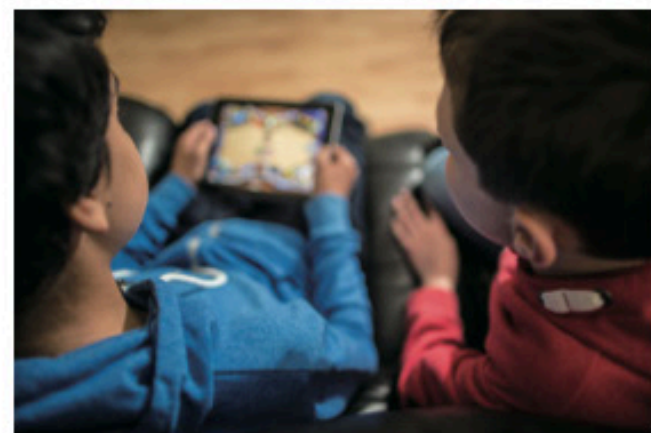
After the World War II, the Japanese video game industry developed from a specific socioeconomic context which resulted from Japan's economic growth. It was through the already established Japanese electronics and toy corporations that the arcade, home console, and personal computer markets were established. Then, these three sectors were integrated into the Japanese video game industry.

In sum, the video game industry in Japan emerged from the arcade sector, driven by amusement machines companies. But consumer electronics, toys and television manufacturers companies were the key players in developing a home video game market.

The arrival of the smartphone caused a tectonic shift in the market. This handy and mobile device made it possible to enjoy games anywhere and anytime with ease and led to the creation of a massive market. Today, Japan leads the world in this area.

Structure of Japan's Video Game Industry

Japan's video game industry is fragmented with a large number of players from large to small locked in intense competition. Computer Entertainment Suppliers (CESA) Association counts 165 companies as its members, of which 115 are regular members and 50 associate members. About 10-20 video game companies fall in the category of major players, with roughly an



Shashi Somalwar
Honorary Director (JIIPA)

equal number falling in the quasi-major category. Then, there are numerous small players, some with staff of just 5-10 employees. Some of the smaller players are formed by talented game developers who leave their employment to strike on their own. Some have found resounding success despite limited development and promotional resources.

Japan's gaming market

The Japanese games market was estimated at US\$12.4 billion, the third largest game market in the world. A breakdown of the market shows that the mobile gaming platform accounts for 52% or US\$6.5 billion of the total. Console gaming represents 38% or US\$4.7 accounts of the total. PC gaming has the lowest share at 10% or US\$1.2 billion. The market is expected to grow slowly or moderately through 2018, led mainly by mobile gaming. On the other hand, the console gaming market is shrinking. These trends are likely to continue.

There are about 69.1 million gamers out of the online population of 117.6 million. Of the gamers, 61% spend money, with an average spending of US\$296, the highest amount in the world.

Japanese games makers have traditionally designed products solely with the domestic market in mind; their "globalization" strategies, many admit, have consisted of being surprised when domestic hits have sold overseas.

"Some franchises become very popular in the US and other countries, but that does not necessarily mean Japanese developers design and develop games for overseas markets. It's just a coincidence," says Eiji Araki, vice-president of Japanese games maker Gree. Evidently, there is an urgent need for Japanese gaming countries to diversify overseas. This is already happening. For example, the Square Enix Group includes a global network of leading development studios located in North America, Europe and Japan. The Group boasts a valuable portfolio of intellectual property including: FINAL FANTASY®, DRAGON QUEST®, TOMB RAIDER® and the legendary SPACE INVADERS®. This year Square Enix will celebrate the 30th anniversary of FINAL FANTASY®. Another success story is Pokemon "Go". The Nintendo game launched in July last year was a smash hit and took the world by storm. The popularity of the augmented-reality game around the world generated crowds of people in parks and other public places as users search monsters to train. It continues to be extremely popular even today.

Going forward, larger Japanese publishers are gravitating toward VR more quickly than their western counterparts. There is a broader entertainment interest in VR in Japan that may also facilitate the Japanese publishers delivering more quickly in

this medium than perhaps elsewhere, according to industry sources.

Another feature of the Japanese market is that about 95% of the revenue is clinched by Japanese firms, with only 5% going to foreign firms. However, foreign firms are gradually making inroads and have launched many successful titles in recent years. Foreign companies are expected to make more inroads as they better grasp culturally relevant art styles, game mechanics and storylines, localization, distribution, infrastructure. Another feature of the market is that the top 10% of the titles garner 50% of the revenue.

Japan India Cooperation in the video game sector

With a population of 1.3 billion people India is poised to become one of the world's largest video game market. What makes it more attractive is that two-thirds of the population is under 35. Now mobile phones are spreading rapidly and telecom carriers are rolling out 3G and 4G networks. This has enabled the explosive growth of smartphones and wireless network. Economic growth has also expanded the middle class and disposable incomes.

From Japan's perspective, India is a very attractive market. India's game industry is forecast to grow at an average annual growth rate of 49.2% between 2014 and 2018 and top one billion dollars. The mobile game sector is forecast to grow even faster recording an annual average growth rate of 134.5% between 2013 and 2016 reaching US\$570-million. Then there are other markets in the entertainment sector which are growing rapidly. These include animation/visual effects (VFX) with an annual growth rate of 16.3%. The number of cyber cafes is estimated at about 3,000, with more than half installing 5 or more machines.

What also makes India a very attractive market is that mobile gamers numbered 198 million in 2015 and the number is forecast to rise to 628 million by 2020 and reach 1,164 million in 2030. Of these 22.6% were users purchasing apps and 16.2% were paying users. Most free users are players new to the market and become paying users as they get experienced.

Infrastructure is also improving rapidly, with 3G networks already covering major urban areas and spreading to other parts of the country. Subscribers to the 3G network already

total 170 million and are growing an annual rate of 61.3%. Carriers are also actively rolling out 4G networks.

India is also an attractive outsourcing destination. There are more than a 100 game development companies in India who developed more than 40 game titles across several platforms. Then there is a large pool of creative manpower with skills covering areas from IT, testing and art. Many foreign companies are already taking advantage of these opportunities. Major companies including Microsoft, Nvidia, Ubisoft, Zynga, Electronic Arts Disney, and Sony have set up development centers in India.

Although Japanese companies recognize the potential of the Indian market they have been somewhat late in acting on it. While some are in the Indian market through their U. S. and European subsidiaries their presence is still very limited. We hope that the India Gaming Show 2017 will trigger interest among Japanese video game companies and put them on the path of tapping the potential of the Indian video game market.



The Evolution of the Home Game Console

1970's-
1980's

A Virtual Cambrian Explosion as Numerous Types of Video Game Products Appeared

After the first game products appeared, Nintendo's Color TV Game 15 became an enormous hit in 1977. The following year, the arcade game Space Invader became a social phenomenon in Japan and was subsequently transplanted to a home video game product. Next was the portable game unit boom that began in 1980 with Nintendo's introduction of Game & Watch. Most products were game playing units with built-in software. Not until the debut of the Atari 2600 in the United States did the mainstream of game consoles shift to products used at the home that allowed users to change software and play with controllers. In Japan, Nintendo's Family Computer, which was launched in 1983, established this format of game console. During the same period, low-priced units called "hobby PCs" became popular. Tomy's Pyuta was the most successful product of this type. The Family Computer generated explosive growth in sales due to its many features. Most significant were its overwhelming superiority in terms of

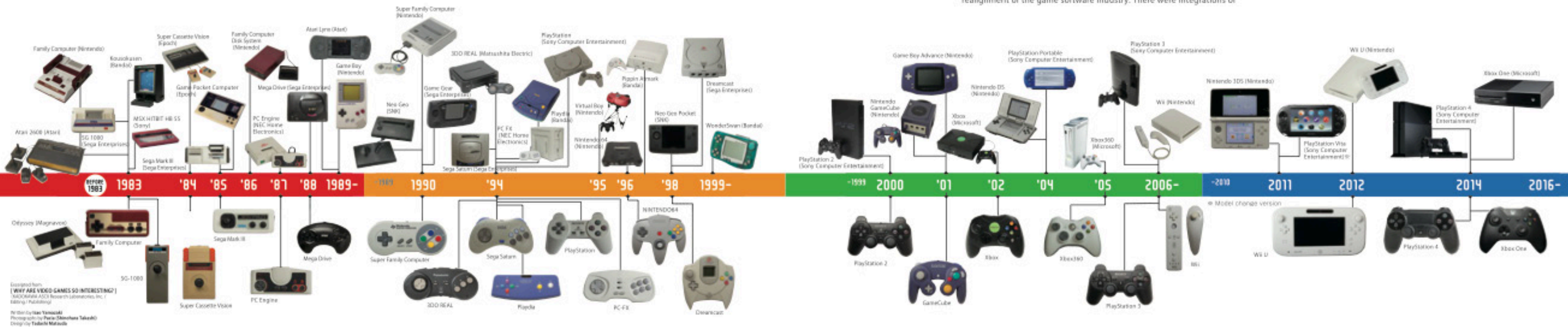
performance, the low price, ease of use due to an X-shaped button, and outstanding software. Popularity spread to other countries, including with the North American version called NES, and created an entire era of gaming. As Nintendo enjoyed a dominant position, rivals began to appear in 1987. First, NEC Home Electronics introduced its high-performance PC Engine. Then Sega started selling the Mega Drive, its fifth-generation game console, in 1988. This was the beginning of a warring states period as three companies competed for market share in the game console industry. But Nintendo stayed ahead of the others. This was because, partly in response to the overheating home game console market, Nintendo introduced the Game Boy in 1989. Launching this unit succeeded at creating the portable game unit market. Competitors introduced models of their own. But there was no change in Nintendo's superiority because of the large selection of game software for the Game Boy.

2000's

The popularity of portable game units grows and performance determines the success of home-use consoles

Although SCE was not the first to enter the home video game console market, the company had the largest share of this market. In 2000, SCE unveiled the PlayStation 2, the successor to the PS. Sales exploded immediately after the release as the new model was compatible with the PS and had a DVD player, a technology that was just starting to appear. Nintendo started selling the Nintendo GameCube in 2001, a product that had an optical disk and was compact and easy to develop. Nintendo also launched the Game Boy Advance, the first new portable game unit in 12 years, in a move that maintained the portable game market category. Although Japan had dominated the video game console industry, Microsoft introduced its first home video game console in 2002 with the debut of the first-generation Xbox. But the PS2 retained its overwhelming lead. Sales of the GameCube declined as the Xbox attracted only a base of core fans. PS2 software sales volume was below the level recorded by the PS as the home video game console market became smaller. These events along with the rapid increase in the cost of developing games brought about a sweeping realignment of the game software industry. There were integrations of

Square and Enix in 2003 and Bandai and Namco in 2005, among other mergers. Aiming for growth of the game population, Nintendo released the revolutionary Nintendo DS in 2004. This portable game unit had the goal of achieving a qualitative shift in video games. Due to the surge in popularity of brain games and Ryoui (Cooking) Navi, Nintendo succeeded in attracting many user segments, notably seniors and women, that had not been major buyers of game consoles and software. With the additional support of the new PlayStation Portable, sales in the portable game unit category surpassed the home video game console category around 2005. Another significant event was Nintendo's launch of the Wii, a home video game console that allowed players to use body movements to control game action. The Wii returned Nintendo to leadership in the home video console sector for the first time in about 10 years. To overcome this challenge, SCE launched the PlayStation 3 and Microsoft created the Xbox360. Both are next-generation products with enormous improvements in processing capabilities as SCE and Microsoft alike focused on high performance.



1990's

Warring States Period of Home Video Game Competition among Three Companies

The 1990s started with Nintendo's launch of the Super Family Computer, the successor to the Family Computer. With the support of follow-up versions of popular game titles and new titles from third-party developers, the new computer was a hit from the outset and overwhelmed competitors. As consoles processed larger volumes of data, games could produce increasingly more complex pictures and other output. Due to this volume, the price of ROM cassettes surged to about ¥10,000. This was a transitional period when games shifted from 2D pictures using dots to 3E polygon pictures with depth. People had great expectations for CD-ROMs, which are inexpensive yet can hold large amounts of data. Although Nintendo retained its dominant position, a number of companies introduced 32-bit consoles using high-capacity CD-ROMs starting in 1994. People regarded these as the next generation of game consoles. First was the 3DO REAL from Matsushita Electric. Next came Saturn from Sega and PlayStation (PS) from Sony Computer Entertainment. Even though it was promoted as a multimedia data home electronics product, the 3DO quickly disappeared. But competition between the Saturn and PS became increasingly heated.

Saturn had the edge at first. However, the PS recorded explosive sales growth following the introduction of popular role-playing games. In 1996, Nintendo started selling the 64-bit Nintendo 64. But the PS captured the leading market share, the first time Nintendo fell to number two since 1983. The cause was the slow pace of introductions of software for Nintendo's new console. Sony created a new business model in the game console industry with several innovations. PS advertisements targeted casual game players, PS consoles went directly to stores without using wholesalers, and the cost was cut in stages by reducing the number of parts. In the portable game unit category, where sales of the Game Boy had peaked, the new Pocket Monster (Pokemon) game was an enormous hit. This game sparked renewed interest in the Game Boy. Weakening sales of the Saturn severely impacted Sega's performance. Sega announced a merger with Bandai but eventually disappeared. In 1998, Sega launched the Dreamcast console, which had a built-in Internet modem. But Sega was unable to stage a comeback and was forced to shut down its game hardware business.

2010's-
2016

The Market Shifts to Portable Products and Smartphones Even as Home Consoles Remain Popular Outside Japan

Sales of the Nintendo DS and Wii peaked around 2010 and Nintendo released the Nintendo 3DS, the successor to the DS, in 2011. The ability to see 3D images with no special viewing aids created much interest. But sales were weak at first because of the inadequate amount of game titles. However, sales of the 3DS increased as game developers released sequels to existing popular games and new titles like Yo-Kai Watch became enormous hits. In the home video game console category, Nintendo introduced the Wii U in 2012. Although this product's unique game playing format attracted users, sales were slow. Moreover, the unique specifications of the Wii U prevented this product from receiving the support of third-party game developers that preferred multi-platform titles. The result was a chronic shortage of game titles. Nevertheless, Nintendo is using its own powerful lineup of games to make a comeback. At the same time, social games that can be enjoyed with ease on smartphones and other platforms were emerging in Japan. The home video game console market has been shrinking year after year as a result. Another notable event was the shift in business models from the sale of software for video game consoles to a

model in which game users pay for individual items. Home video game console manufacturers were forced to begin concentrating on the sale of software by using downloads. In 2014, SCE started selling the PlayStation 4 and the Microsoft Xbox One made its debut. In Japan, the 3DS and social games were at the forefront of the portable game market. But home video game consoles were still popular in other countries. Nintendo, which was a latecomer to the home video game console market, developed a new type of console tentatively called the NX. Nintendo also embarked on many other new initiatives, including the development of smartphone apps and a theme park business. Expectations concerning the use of virtual reality in games began to increase in 2016. Announcements have already been made about the use of this technology in the PS4 and Xbox One. Companies are making steady progress with this technology with the goal of releasing products during fiscal 2016. Activities include giving visitors to game exhibitions the opportunity to try demonstration versions of these games. Progress is certain to continue in the home video game console sector that will give people more enjoyment involving games and many other fields.



TOKYO GAME SHOW 2016

TOKYO GAME SHOW 2016 was held from September 15(Thu) to the 18(Sun), recording high of 271,224 visitors over four days!



A record 614 companies and groups from 37 countries and regions exhibited at the Tokyo Game Show 2016. Breakdowns are 269 Japanese and 345 foreign companies. (Last year there were 234 Japanese and 246 foreign companies.) Moreover, the number of displayed titles for which there were advance applications is 1,523. Also, 35 companies from 6 countries and regions are exhibiting in the newly set up VR (Virtual Reality) Area. The total number of displayed VR titles at TGS2016 will be 110.

As the video game industry expands on a global scale, thanks to the birth of smartphones and new VR plat-

forms, foreign companies are seeking alliances with Japanese companies, which possess excellent content, and are exploring international collaborations. The Tokyo Game Show has even become a hub that provides a venue for meetings between foreign companies. Moreover, the number of independent game companies exhibiting this year has increased to 119 (last year there were 98), of which 60% are foreign indie game developers. Now that video games can easily be published online, indie game developers themselves are increasingly participating in game exhibitions around the world, and actively promoting their products.

In addition, companies engaged in vigorous B2B negotiations during the event. 1,149 companies registered for the business matching system "Asia Business Gateway", easily surpassing last year's 1,011 companies. This demonstrates how the role of the TGS as a hub and an international exhibition that broadcasts what is happening in Asia to the rest of the world has grown more important.

Next year's TOKYO GAME SHOW is scheduled for September 21(Thu) 2017 to September 24(Sun) 2017 at Makuhari Messe.



International Gaming, Animation & Infotainment Event
2-5 February 2017 | Pragati Maidan, New Delhi, India

www.gamingshow.in

India Gaming Show 2017

CESA and several Japanese video game developers are participating in this important event to be held in New Delhi, India in February 2017. Going forward, we expect the number of Japanese participating in this show to increase. As the numbers of Japanese and foreign participants grow, the future edition of India Gaming Show will look a lot like the Tokyo Game Show. CESA strongly hope and believe that this event would develop cooperative relationship on Gaming sector between two countries to a new phase.

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JAPANESE FOUNDATION



Japanese games and animation in the Indian market.

“Made by Japan”

Contents

Hideki Hayakawa, President

Konami Digital Entertainment Co., Ltd.

Interview with the president

First interview

Representative Director, Hideki Hayakawa
Konami Digital Entertainment Co., Ltd.

“Konami’s Operations and Strengths”

-Please begin by giving us some background information about KONAMI.

Mr. Hayakawa: “The Konami Group was established in 1973 and currently operates in two business domains: entertainment and health & fitness. There are four business categories: digital entertainment, health & fitness, gaming & systems, and amusement. Konami Digital Entertainment Co., Ltd. operates the digital entertainment business. Our company was established when KONAMI CORPORATION (now KONAMI HOLDINGS CORPORATION) divested this business in 2006. We conceive, produce and sell home video games, mobile phone games, card games and other products.”

-Please briefly explain the activities of your company.

Mr. Hayakawa: “We create game titles by using a single intellectual property to create games for a variety of devices, platforms and game designs. We have expertise in the home video, mobile and card game sectors and are constantly building on this know-how to enter new game categories. Game users are covering an increasingly broader spectrum of customer segments. Our activities are based on the goal of creating opportunities for as many people as possible to experience our games.”

-Exactly what types of activities are you using?

Mr. Hayakawa: “Soccer games are a good example. We sell a high-end action soccer game for home video game consoles as well as a club management and card collection games for mobile platforms. Offering many ways to enjoy a game allows people to select the ones that best suits their own preferences.”

-What is your outlook for the game market?

Mr. Hayakawa: “Advances involving devices, game production technology and com-

munications are creating more opportunities and flexibility for enjoying games. Last year saw the emergence of two more ways to play games: eSports and virtual reality. Many fields are appearing that represent new directions for us. These developments in the game industry are producing enormous opportunities for us to provide new types of games that no one has experienced before. Furthermore, I believe that constantly taking on new challenges will further energize our team of game creators.”

Participation in India Gaming Show 2017

-What is the objective of your participation in India Gaming Show 2017?

Mr. Hayakawa: “We have three main goals. First is to learn more about India’s game market. Second is to build awareness in India about KONAMI. Third is to look for business partners.

“India has a population of more than 1.2 billion and a consistently high economic growth rate. India is expected to become the world’s third-largest economy after the United States and China. India Gaming Show 2017 will probably attract more than 100,000 people, including business people and the general public. This is an excellent place to gain more knowledge about market conditions in India.

“I have heard that people in India are very interested in games. As a result, there will be extensive media coverage of this event. So, this will be a valuable venue for making many people aware of KONAMI.

“I look forward to using this event to establish ties with people in the game industry and the public sector. I’d like this event to be the first step for thinking about the game market in India.”

India’s game market

-What is the greatest appeal of India with

respect to your global strategy?

Mr. Hayakawa: “Overseas markets have been an important part of our operations for many years. For example, PES -Pro Evolution Soccer-, a home video game, received the best sports game award at the largest game show in Europe, where soccer is one of the most popular sports. Our Yu-Gi-Oh! Trading Card Game is distributed in 75 countries and regions, mainly Japan, North America and Europe, and is produced in nine languages. A worldwide tournament takes place every year. In January 2017, we started global distribution of mobile game Yu-Gi-Oh! Duel Links for and the response has been very strong.

“India has immense medium to long-term potential as a means of further expanding our overseas activities. As I noted earlier, this is a country with more than 1.2 billion people and a rapidly growing economy. In addition to its large population, India has an enormous number of young people, the primary age segment for using games.”

-Will India be an important market for your company in the coming years?

Mr. Hayakawa: “There are many unknown factors. Nevertheless, from the standpoint of the entertainment industry, India has a vibrant movie sector. Numerous companies continue to target opportunities in the streaming video market. The high level of interest in movies, music and television programs demonstrates that there are also significant opportunities in the game sector, which is an extension of movies, music and television.”

-What type of game market do you think India will become?

Mr. Hayakawa: “The diversity of points of contact with games is growing in many ways. Therefore, determining the best game categories and devices for this environment is one more objective of our par-

Hideki Hayakawa, President
Konami Digital Entertainment Co., Ltd.

first interview

*"The ideal approach is to plan,
create and operate games in the regions where they are distributed."*

icipation in India Gaming Show 2017. In the home video game market, hardware for high-end games is very popular worldwide. The appearance of new types of devices will continue to attract considerable attention. Virtual reality and hybrid products combining home-use and mobile capabilities are two examples. I want to use this event to gain insights into the types of home-use games people in India like, the game categories that interest them most, and other aspects of the market in India. Furthermore, India is a massive smartphone market. Only China and the United States have more smartphones in use. This points to good prospects for increasing demand for mobile games."

-What are your expectations concerning the video game market in India?

Mr. Hayakawa: "For games we sell overseas, the ideal approach is to plan, create and operate games in the regions where they are distributed. People who live in India know better than anyone else the types of titles to create for this market. This is why there is a possibility of developing games with partners in India. But this is just an idea for activities years from now. We will have to go through several stages in order to reach that point."

"At this time, most of the games we distribute overseas are titles that were produced

in Japan and were marketed in branches in the United States, Britain and other places outside Japan. I think we can slowly step up joint game production through small experiments. For example, we could use joint Japan-overseas teams to develop games or divide the initial and subsequent development steps between Japan and other countries. But there would be completely different methods for home and mobile games. Market characteristics would also influence our actions. As a result, I think we will take on the challenge of overseas development through a process of trial and error."

Strategy for India's video game market

What are your strategic goals for India's video game market?

-Mr. Hayakawa: "KONAMI is currently focusing on eSports. This category positions video games as a form of competition. I have high expectations for eSports to attract large numbers of viewers, chiefly as a streaming video medium. I also foresee growth in the number of users in Asia and more use of eSports for mobile devices. In Japan, the eSports market is extremely dynamic. For example, people are establishing professional teams and eSports leagues and professional sports teams are launching eSports businesses. KONAMI has intellectual property with outstanding properties for sports. The PES

-Pro Evolution Soccer- and the base ball game JIKKYOU PAWAFURU PUROYAKYU series are two examples. I am convinced that we can use these games to build even stronger lines of communication with our customers."

"In December 2016, we started our PES -Pro Evolution Soccer- eSports Tournament, PES League Road to Cardiff. This is the official UEFA Champions League eSports tournament to determine the best soccer team in Europe. At India Gaming Show 2017, visitors can play the home video game PES 2017 -Pro Evolution Soccer-. Winners of national and regional preliminary tournaments will advance in accordance with the UEFA Champions League tournament schedule. The overall champion will be determined at a tournament that will take place in June in Cardiff, Wales. In January, we held an eSports championship tournament for JIKKYOU PAWAFURU PUROYAKYU in Tokyo. We crowned separate winners in the home and mobile game categories."

"Cricket, kabaddi, soccer and many other sports are very popular in India. We plan to use these eSports activities to give more people in India a chance to experience a KONAMI game."

-Do you plan to use a variety of activities to establish a presence in India?

Mr. Hayakawa: "I think our first step in India should be to seek ways to entice people to buy the games we distribute worldwide rather than to distribute games created specifically for India. I want to provide titles that appeal to a broad range of customer segments. Starting operations in India will not be a short-term project. Our plan is to build up our presence in India over many years."

What characteristics of India create challenges for you in this market?

Mr. Hayakawa: "It is not possible to regard India as simply a market with 1.2 billion people. The country has a multitude of languages, religions and other cultural differences. Therefore, our marketing activities will have to reflect this immense diversity."

"Communication speed is another key point. Large cities are making progress with 4G networks and Wi-Fi. But the India's internet infrastructure is still inadequate in other regions. So, in many places, India's communication infrastructure is not up to the point needed to enjoy our mobile games properly."

"Furthermore, a relatively small number of people in India use credit cards, prepaid cards and billing through their communication carriers. I expect that India will continue making progress regarding these points, too."

-Do you plan to use operations in India for corporate citizenship programs?

Mr. Hayakawa: "In 2016, we began cooperating with the FC Barcelona Foundation, which was established by Futbol Club Barcelona in 1994. The foundation supports soccer education in South America, the Middle East, Africa, Asia and other regions. We contributed US\$100,000 to this foundation to help fund soccer education for children in developing countries."

"In Japan, we became a partner in 1999 of the Nippon Professional Baseball Organization for the purpose of supporting the advancement of professional baseball. We use the JIKKYOU PAWAFURU PUROYAKYU series, which have been selling since 1994, to contribute to broadening the appeal of baseball in Japan."

"At this time, we have not made any decisions about similar activities in India. We will consider citizenship programs in India if there are fields where our entertainment business can make a contribution."



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Haruki Satomi, President and CEO
Sega Games Co., Ltd.

2nd interview

The India Gaming Show is scheduled to be held in New Delhi, India in early February. This trade event is being organized by the Confederation of Indian Industries, which is one of the leading industry associations in India, and the event will also be the first major gaming industry trade show ever held in India. In addition to Indian companies, companies from the global video game industry will also be represented at the Show. Recognizing the importance of the rapidly growing Indian gaming market, Japan is participating as a Partner Country which just goes to show that India is now rapidly developing into a major player in the gaming industry - both as a consumer market and as an outsourcing destination.



“Sega Games Brings Entertainment Full of Dreams and Excitement”

Sega Games is participating in the trade event and ahead of the event, Mr. Haruki Satomi, President and CEO of Sega Games Co., Ltd. engaged in a wide-ranging discussion covering a broad range of subjects ranging from his take on India's gaming sector and the objectives behind the company's participation in the trade show, to its corporate philosophy and strategy for the global markets and for the Indian market in particular.

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Having studied and worked in both Japan and the U. S., Mr. Haruki Satomi is uniquely qualified to comment on both the Japanese as well as the global gaming market. He graduated from the International Department of Meiji University in 2001 and went on to obtain a doctorate from the UC Berkeley Haas School of Business in 2012.

Mr. Haruki Satomi has been the President and Chief Operating Officer at Sammy Corporation since April 1, 2016 and a Managing Director of Sega Sammy Holdings Inc. since June 17, 2016. He serves as the

Chief Executive Officer at SEGA Games Co., Ltd. Mr. Satomi also serves as the Chief Executive Officer, President and a Director at Sammy Networks Co., Ltd. He was appointed Representative Director of Sammy Corporation in November 24, 2015.

*-Sega Games committed to providing entertainment full of dreams and excitement
Please tell us about the major milestones in the company's history*

Mr. Satomi: 'Sega Games Co., Ltd. was formed on April 1, 2015 through a merger of the Sega divisions engaged in the development and marketing of consumer games and PC online games at Sega Corp. and Sega Networks Co., Ltd. whose principal activities include the development of planning and development of game applications for smart devices.'

'Now, Sega Games Co. has two core businesses: firstly, the development of games for the console and the PC markets; and secondly, the development of games for smart devices and offering services on a global scale. These businesses are managed by the Consumer Online Company and the Sega Networks Company, respectively.'

'The two entities operate independently and with discretionary authority. They also work in close coordination with each other in order to respond flexibly to the rapidly changing market needs on a global scale.'

-Please tell us about the company's vision and its corporate philosophy.

Mr. Satomi added: 'Sega Games' vision is to become the Game Changer of the video game industry. That is to say, this mission goes way beyond simply changing the gaming industry; implicit in this motto are our goals of transforming ourselves into a company that provides entertainment full of dreams and excitement to all and of being able to create new values through our activities.'

'True to our company motto and corporate values, Sega Games will continue to provide innovative entertainment content to its customers throughout the world. Sega Games is committed to engendering this spirit and to taking on new challenges so as to become the industry's real Game Changer. In doing so, we will continue to bring new and exciting experiences to our customers through games on various platforms.'

Participating in the India Gaming Show 2017

-Please explain about your current operations in India

'At present, we do not have a significant presence in the Indian market. However, we do distribute a limited number of titles in India through our European subsidiary. North American and European gaming markets are well established and there is



“On the whole, I am confident that India is on the right track.”

little room for growth in the Japanese market so clearly we must look for growth in emerging markets and in this context one can hardly ignore the importance of a large and growing market like India.’

“You are participating in the India Gaming Show 2017. What are your principal objectives and expectations for this trade event?”

Mr. Satomi: ‘As I explained earlier, at present our operations in India are very limited and are channeled through our overseas subsidiary. We are participating in the trade show first and foremost to understand the Indian gaming market. Through participating in this show, we will be coming in contact with a large number of Indian gamers and so we will come to know their temperament better. I think this temperament is currently changing and so we are very keen to get a much better understanding of the Indian consumer. Naturally then, we see the India Gaming Show 2017 as an excellent opportunity to do so. Secondly, we are also looking forward to meeting a lot of gaming industry companies (from publishers, developers and distributors to companies offering game development services) in a bid to better understand the structure of the Indian gaming sector. Finally, our presence at the game show will give us some much-needed exposure to the Indian market and also help to raise our profile in the country. Although we recognize the potential of the Indian market, we must admit that, as yet, we have been somewhat late in making a full-scale entry into

the Indian market and in starting to tap its huge latent potential. I therefore look to the India Gaming Show 2017 as being the first step towards raising our presence in India.’

“Please explain your take on the India gaming market”

Mr. Satomi: ‘I see India as a potentially lucrative market. It has a huge population of 1.2 billion and there are already nearly 200 million smartphone users across the nation - and this number is growing rapidly. What is most important though is that the population in India is young. In addition to these factors, incomes are rising and the middle class is growing, which is in turn creating more disposable income to spend on amusement. Consequently, the Indian market has now taken on added importance since our home market of Japan is now mature and the competition there is getting really brutal as a result.’

“Is the Indian market different from other markets?”

Mr. Satomi: ‘The Indian gaming market has developed differently from the markets in other industrialized countries, including Japan. The gaming industry in developed countries had its start in arcade games, from where it subsequently moved on to PCs and consoles. In today’s market, the presence of smartphones is clearly large. In India however, the diffusion rates of both PCs and consoles remained low for quite a while compared with developed economies. It was therefore natural that the

market was limited and that few games were distributed in India. What is different about the Indian market is that the PC and console markets have reached a certain scale and continue to grow organically. However, the overall market, has largely skipped the PC and console phases and is moving quickly straight into the smartphone era. We need to clearly understand this development process and adjust our offerings accordingly.’

“Going forward, what are some of the hurdles you see?”

Mr. Satomi: ‘India is seen as being a market that is characterized by low-priced devices, and a poor telecommunications infrastructure and payment systems. Then there is also the additional issue of India’s complex taxation system. Having said that, I am not pessimistic. I am given to understand that the situation is changing rapidly with 3G and 4G networks already operational in major cities and currently being rolled out for universal nationwide coverage. Many different payment systems are being developed and are being tried out so I am of the opinion that these issues are now on the road to being resolved. On the whole, I am confident that India is on the right track.’

“Let me thank you for sparing the time today for this interview despite your very busy schedule and wish you a very productive and enjoyable trip to India. I hope many more will follow in the future.”

2nd interview

**Haruki Satomi, President and CEO
Sega Games Co., Ltd.**

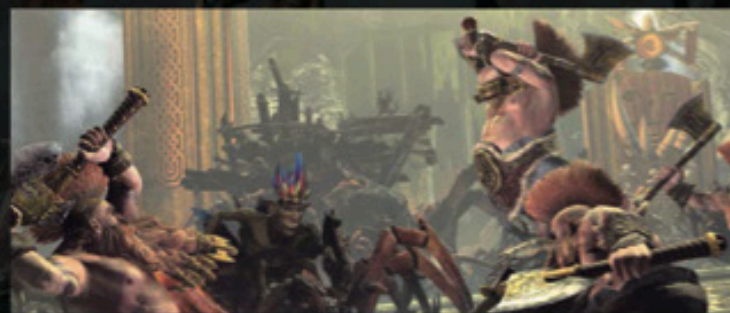
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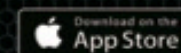
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Yosuke Matsuda President and Representative Director
Square Enix Holdings Co., Ltd.

3rd interview

SQUARE ENIX

President Yosuke Matsuda

Yosuke Matsuda was appointed President and Representative Director of Square Enix Holdings Co., Ltd. and Square Enix Co., Ltd. in 2013.

Matsuda joined the former Square Co., Ltd. as Senior Vice President in 2001 where he played a central role in the success of the merger between Square Co., Ltd. and Enix Corp. in 2003, and was appointed Senior Vice President and General Manager of accounting and finance of the newly established Square Enix Co.,

Ltd. In 2004, he was promoted to Director and Chief Financial Officer. During his tenure as CFO, he was responsible for finance, accounting and reporting, tax and treasury, and equity financings. He manages the global organization of Square Enix Group's development, publishing and arcade businesses. His passion is for entertainment content, Matsuda is a dedicated gamer who devotes his non-work time to console, PC and mobile gaming.

-Please give us some background information about Square Enix.

Mr. Matsuda, "SQUARE ENIX HOLDINGS CO., LTD. with headquarters in Tokyo, Japan, is a holding company leading the Square Enix Group with a diverse range of content and service businesses. Two independent companies Enix and Square merged on April 1, 2003 to form Square Enix."

-Please briefly explain the operations of your company.

"Enix was first recognized for its DRAGON QUEST (DQ) Series, the first computer role-playing game that is said to have defined this genre in Japan. Today, with ten main installments of the franchise and numerous spin offs, Dragon Quest is enjoyed throughout the world.

Square on the other hand, became well-known for FINAL FANTASY (FF). This year Square Enix will celebrate the 30th anniversary of FF."

"Much like DQ and FF, KINGDOM HEARTS also became a popular and well-received game. Selling millions of copies, KINGDOM HEARTS quickly climbed the ranks and became one of the most loved games of all times."

"Aside from making successful video game franchises, Square Enix has expanded the range of its products to include anime and manga."

"Now, the Square Enix Group publishes, distributes and licenses entertainment content around the world with a variety of port-

folio including: DQ, FF, TOMB RAIDER and the legendary SPACE INVADERS through the leading development studios located in North America, Europe and Japan.

Corporate Vision: To spread happiness across the globe by providing unforgettable experiences

-Please briefly explain Square Enix's corporate philosophy.

Mr. Matsuda, "The following corporate mission statement describes the company's corporate philosophy. This philosophy represents company's mission and the beliefs." Provide high-quality content, services, and products to help those customers create their own wonderful, unforgettable experiences, thereby allowing them to discover a happiness all their own.

"The three core principals embodied in the above mission statement are: professionalism, creativity and innovation and harmony."

Business strategy going forward

-What is your business strategy going forward?

Mr. Matsuda, "We intend to pursue the following three key business development initiatives going forward: 1) enhancing premium apps for smart devices; 2) developing VR (virtual reality) and AR (augmented reality) content; and 3) expanding into emerging markets, especially India, the Middle East, and Latin America."

"We have cited expansion into emerging

markets as a target for the past several years, but unfortunately have not made concerted efforts. During that time, emerging markets have continued their steady growth, and it goes without saying that taking advantage of the growth in those markets needs to be a key focus under our Group's growth strategy. We believe that partnerships with local companies will prove effective in developing our content business in emerging markets and intend to continue to collaborate with key players in each of these markets."

"Language localization is critical to supplying our games to emerging countries. To date, our localization efforts have focused primarily on the so-called EFIGS languages (English, French, Italian, German and Spanish). However, to improve access to our games for larger populations, we believe that we also need to localize into local languages of emerging markets. We also believe that by localizing our globally strategic titles, we should be able to enhance our presence in the relevant regions, thus laying the groundwork for our emerging markets strategy."

Participation in the India Gaming Show 2017 and perspectives on the Indian Gaming market

-Square Enix was one of the first gaming companies in Japan to express interest in participating in this trade event. Please explain the reasons for the strong interest?

Mr. Matsuda "As you know, Square Enix

3rd interview

Yosuke Matsuda President and Representative Director
Square Enix Holdings Co., Ltd.

“We expect India to evolve into a major market in the near future.”

set up an office in India a few years ago, but decided to reduce the scale of operations. At that time, there were several factors that led to this decision. Having said that, I would like to reiterate that we remain committed and strongly interested in the Indian gaming market in the firm belief that the market has excellent growth potential. This is one of the biggest gaming industry shows to be held in India. It suggests that gaming has become a potentially attractive sector. However, the market is different from other markets and has taken a different route to development. It is in this context that we need to have a better understanding of the Indian market. The India Gaming Show 2017 offers a great opportunity in this sense.”

•What are your primary goals for participat-

ing in the India Gaming Show 2017?

Mr. Matsuda “Simply put, the primary objective is to understand the Indian consumer, meet industry players from publishers, and distributors to potential outsourcing and business alliance partners and also to raise the awareness of the Square Enix brand. The trade show is a good opportunity to have gamers try out our games and get their take on our contents. At the same time, we expect to meet many local companies and establish a network of contacts in the Indian gaming industry. Through contact and communication with such companies, we look forward to explore potential partners for supporting our business in India. Finally, the show will give us the much-needed exposure in the Indian market and help raise awareness of

the Square Enix brand and its franchises in India.”

India's game market

•Please explain your take on the video game market in India?

Mr. Matsuda “As you know, India is a potentially massive market and therefore we can hardly ignore it. When we look at a market our first concern is how big it is? What are the demographics? What are the income levels and how big is the potential customer base? India came out very positive on all factors. It has population of 1.3 billion and has high proportion of young people. India's economy is growing at around 7%, which means disposable incomes are rising and the middle class is expanding. In view of

these factors, we expect India to evolve into a major market in the near future. On the other hand, communication infrastructure remains an issue but 3G and 4G networks are already in place in major cities and are being rolled out elsewhere in the country. On the cultural front, the country has a many languages, religions and other cultural differences. Our operations will have to take these into consideration.”

•Many foreign companies are outsourcing game development to India. How do you view India from this standpoint?

Mr. Matsuda “We already outsource some game development work to India, but much of it is limited to specific assets not entire games. Many Indian studios work closely with their Hollywood counterparts and have

excellent know-how and capabilities in computer graphics, movies and related fields. We would like to leverage these talents. However, in the long-run, the ideal strategy would be to design, develop and distribute games in India itself. This is why we are exploring the possibility of developing games with partners in India. I look forward to meeting many industry players at the game show.”

•What are the key success factors in the Indian market?

Mr. Matsuda “I think that there are four key success factors when it comes to the Indian market. These are local presence, understanding the player, partnering with strong companies and raising the awareness of the Square Enix brand and its

game franchises. Local presence is important to understand market dynamics, factors driving the market, emerging trends and changing tastes. Strong partners are equally important from the standpoint of business on the ground. Local people know better than anyone else the types of games that attract Indian gamers. Business brand awareness also plays an important part in attracting players. We are participating in the trade show in preparation for addressing these issues also.”

Thank you for finding the time to meet me today despite your tight schedule. Let me take this opportunity to wish Square Enix resounding success in India.



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Yoshihiro Shimizu, General Manager
Tezuka Productions Co., Ltd.

4th interview

*“His work changed the concept of the Japanese cartoon,
transforming it into an irresistible art form
and incorporating a variety of new styles in creating the ‘story cartoon’.”*

We were very fortunate to have the opportunity of being able to interview Mr. Shimizu recently and to find out more about the fascinating and popular company that he manages. As you will see from our conversation below, we had a wide-ranging discussion about the animation industry and also touching on other related subjects of interest, as well as getting a unique perspective on Osamu Tezuka himself - the genius that started the company and created a global phenomenon by taking the art and excitement of Japanese animation global and attracting a worldwide audience with hit productions like ‘Astro Boy’ and ‘Jungle Emperor Leo’. Mr. Shimizu first encountered Osamu Tezuka in 1978 during his college days and this long association with Mr. Tezuka makes him uniquely well suited to provide us with a valuable insight into the development of Tezuka Productions Co., Ltd. and its operations from its earliest days.

Mr. Shimizu was initially involved in animation production as a contractor before officially joining the company in 1980. He was in charge of the production management for ‘Bander Book’ (TV, 1978), and served as Assistant Director for ‘Marine Express’ (TV) and ‘Phoenix 2772’ (movie, 1979). He became Production Director in 1989 and produced several popular animation hits including ‘Black Jack’ (both the original 1966 movie and the subsequent TV series in 2005), ‘Jungle Emperor’ (movie/1997), ‘Astro Boy’ (TV series/2003), and ‘The Phoenix’ (TV series/2004). He was engaged in the movie ‘Astro Boy’ (2009) as the Creative Consultant responsible for the overall supervision of the movie’s produc-

tion from a non-technical perspective. He also produced the ‘Osamu TEZUKA Exhibition’ at the National Modern Museum (1990), the Osamu TEZUKA Manga Museum in Takarazuka (1995), and ‘The Exhibition of Osamu TEZUKA - past and future’ sponsored by the Asahi Newspaper (1995).

He has been General Manager since 1999, supervising film production, licensing, overseas business, publishing, merchandising and copyright issues. He is also a former chairman of the Business Committee of the Association of Japanese Animations, which works to promote and protect industry’s interests and in 2011 he served as a member of the jury the at the Festival international du film d’Annecy in France.

“Please tell us about the company’s mission and its corporate philosophy.”

Mr. Shimizu: “The mission of Tezuka Productions is to distribute Osamu Tezuka’s creations so they can be enjoyed by people around the world. However, global distribution of a conventional printed manga is very complex, including editing, publishing, delivery and retail sales. As a result, there were high expectations for digital publishing. But even digital manga must be localized. To perform this task, many authorized business activities were used to produce manga for specific regions. For example, there was a fan subtitling group in the United States and a similar group in China. (highly skilled translators China doing illegal translations for no pay because they want to be viewed

as geniuses).

“In other words, the philosophy of Tezuka Productions is to use actions that can pass through three filters: (1) enjoyment for fans, (2) enjoyment for clients and (3) enjoyment for Tezuka Productions. In accordance with this philosophy, Tezuka Productions collaborates with a large number of talented people worldwide to create new and contemporary content based on the original Tezuka manga. This new content earned the support of many people. The aim is to create an environment in which even 1% of the people who read the new content will become interested in the original Tezuka manga and read them.”

Participating in the India Gaming Show 2017

“Please explain about your current operations in India”

Mr. Shimizu: “To date, our company’s key strategy has been to exploit the Atom and other animations of Tezuka Osamu and license them throughout the world. This strategy proved successful for a while but has been losing steam somewhat in recent years as the stories/series need to find ways to fit into a rapidly changing world, and I must admit that this is something that our company has not always been able to do. It is unfortunately also true that, at present, we do not have a significant presence in the Indian market. Moreover, there is limited room for growth in the Japanese market so clearly we must look for growth in emerging markets and in this context we can hardly afford to ignore the importance

*“That we can change this attitude
by becoming a Creator of Dreams for India too!”*

of a large and growing market like India.”

-You are participating in the India Gaming Show 2017. What are your principal objectives and expectations for this trade event?

Mr. Shimizu: “We are participating in the trade show above all to understand the Indian market for our existing products and projects in development at present. By participating in this show, we hope to come into contact with a large number of Indian publishers, producers, and distributors and thereby start to get a better feel for the culture and business environment in the India of today. I hope that this is currently changing and so we are keen to get a much better understanding of the Indian consumer and we view the India Gaming Show 2017 as an outstanding opportunity to do so. Our participation at the game show will give us some much-needed exposure to the Indian market and also help to raise our profile in the country. Although we recognize the potential of the Indian market, we are still some distance away from being able making a proper entry into the Indian market and benefiting from its attractive potential which is why I sincerely hope that the India Gaming Show 2017 will help us build our presence in India.”

-Please explain your take on the Indian market for animation and amusement products in general.

Mr. Shimizu: “We are convinced that India can develop into a very profitable market for Tezuka Productions. It has a huge population of 1.2 billion and, even more importantly for us as a creator of youthful, joyful, optimistic content and products, the population is both young and curious about the culture of present-day Japan. What’s more, incomes are rising and the middle class is growing, which is in turn creating more disposable income to spend on amusement. Consequently, the Indian market has now taken on added importance since our home market of Japan is now mature and both Europe and the US are too - from our perspective at least.”

-Going forward, what are some of the hurdles you see?

Mr. Satomi: “Most people in India tend to view animation and comic books as being purely pastimes for children. That said, we are optimistic. That we can change this attitude by becoming a Creator of Dreams for India too!”

We are very grateful for you taking the time to talk to us today and we hope that you will have a very productive and enjoyable trip to India. We look forward to seeing you in India again on many occasions in the future!



■ Japan's Animation & Entertainment market

The Japanese games market was estimated at US\$12.4 billion, the third largest game market in the world. A breakdown of the market shows that the mobile gaming platform accounts for 52% or US\$6.5 billion of the total. Console gaming represents 38% or US\$4.7 accounts of the total. PC gaming has the lowest share at 10% or US\$1.2 billion. The market is expected to grow slowly or moderately through 2018, led mainly by mobile gaming. On the other hand, the console gaming market is shrinking. These trends are likely to continue.

There are about 69.1 million gamers out of the online population of 117.6 million. Of the gamers, 61% spend money, with an average spending of US\$296, the highest amount in the world.

The Japanese anime industry is enormous. In fiscal 2015, industry revenue climbed about 12% to ¥1,825.3 billion. Manga and animation are currently one of the most powerful components of Japanese culture due to their popularity worldwide. About 45 million copies of manga magazines are distributed every month, down from 70 million during Japan's asset bubble period. Every week, Japanese broadcasters provide viewers with 60 new 30-minute animated programs. Since one manga publication is about 2.8cm thick, the 45 million issues would be 1,260km high if stacked on top of each other. Mt. Fuji is about 3.6km tall and commercial aircraft fly at an altitude of about 10km. That means the pile of manga publications would reach well into space. If lined up horizontally, the new publications (25cm wide) every month would cover a distance of 11,250km. This is about one-third of the Earth's circumference at the equator. New manga magazines every year would go around the world four times. Japan is the only country in the world that produces manga on this massive scale.

By bringing together anime and game, our business model creates a comprehensive entertainment that allows customers to experience Japan's culture.

■ How JIIPA's Service can help

Japan India Industry Promotion Association (JIIPA) can assist you in networking and business matching activities with Japan's Animation and Entertainment Companies. JIIPA has set up Contents division including team of Advisors, Producers, Marketer, Creator, and Sales. JIIPA team is available to provide guidance and counselling. For those interested in finding the right local partner, they may wish to consider our matchmaking service that connects companies to potential partner candidates for a minimal fee. We would like to provide consultation not only on the exhibits of the exhibition but also on licenses related to Japanese animation, movies and games.

About JIIPA

Japan India Industry Promotion Association (JIIPA) is a Tokyo based NPO affiliated by Tokyo Metropolitan Government to promote trade between Japan & India. A Non Profit Organization has been established, aiming to collect and analyze information of Indian and Japanese industrial markets, and to promote more industrial exchanges and developments for the individuals, corporations, associations, institutions and organizations of both countries. JIIPA has an office at Tokyo for networking with regional business organizations, local trade and industry, media, government agencies to promote industries, technologies, services, companies and market opportunities.

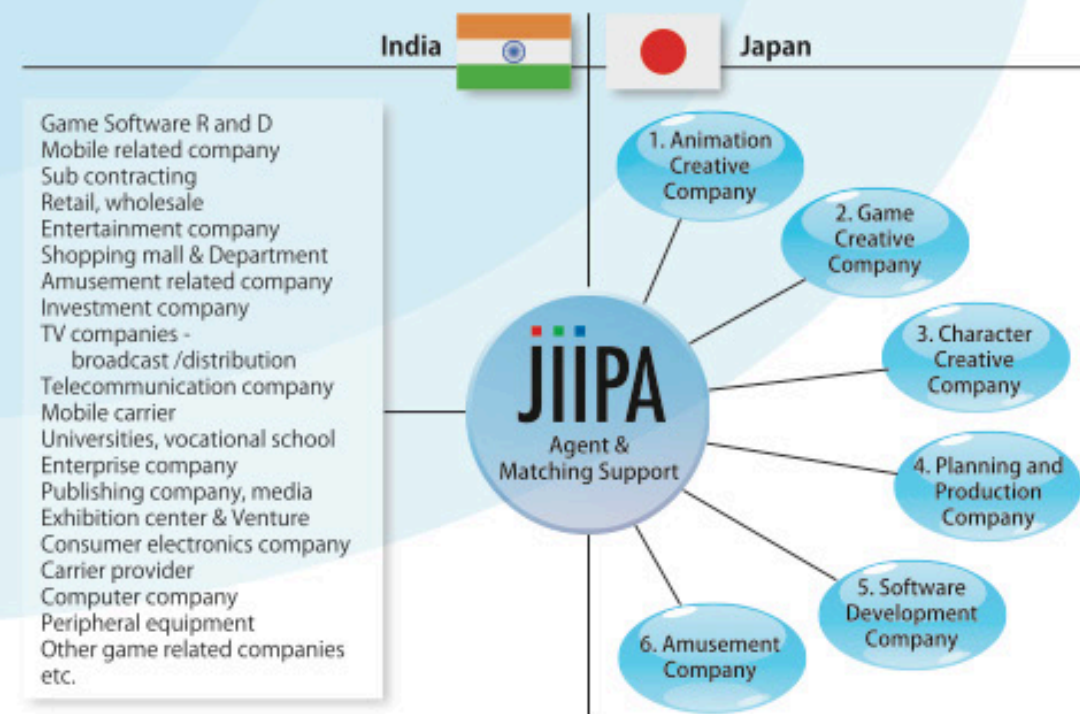
JIIPA works closely with various Industry Associations, Organizations on policy issues, enhancing efficiency, competitiveness and expanding business opportunities for industry through a range of specialized services and global linkages. JIIPA office at Tokyo tries to provide necessary assistance to the interested companies in East Asia and south East Asia for business opportunities with our counterparts. We, JIIPA look forward for your cooperation to create a promising future of both the countries.

■ JIIPA in Entertainment Business

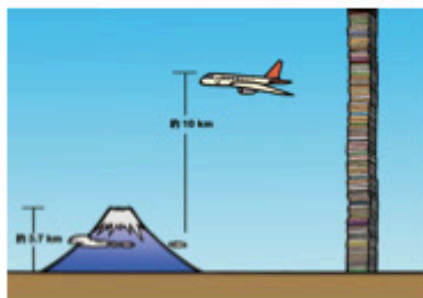
JIIPA has the great pleasure of introducing you the biggest showcase of Japanese Animation and Entertainment in India first of its kind. We will bring together famous Japanese companies listed here. If you are looking for Joint venture, collaborations, licensing, franchising with them, please feel free to contact us at info@npo-jiipa.org



■ JIIPA in Agent & Matching Support



History of animation



Manga and animation are currently one of the most powerful components of Japanese culture due to their popularity worldwide.

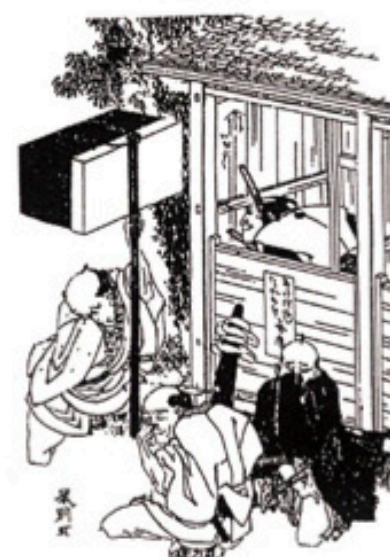
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These photographs of everyday life in Japan show the interior of a train and a restaurant today and 15 years ago. You can see that the adults concentrating on their manga publications. How did Japan's manga boom reach the point where even adults can't put a manga magazine down?

The answer is Osamu Tezuka. I am not promoting Tezuka Productions by saying this is the reason. Mr. Tezuka passed away on February 9, 1989 and the Asahi Shimbun (one of Japan's three major newspapers) made the following statements in an editorial on the following day.

What did Mr. Tezuka do in his manga? And how did this cause the people of Japan to like manga so much? The answer can be nothing other than the creation and subsequent development of the "story manga" format.

So exactly what is a story manga? Before I explain, you should take a look at this.

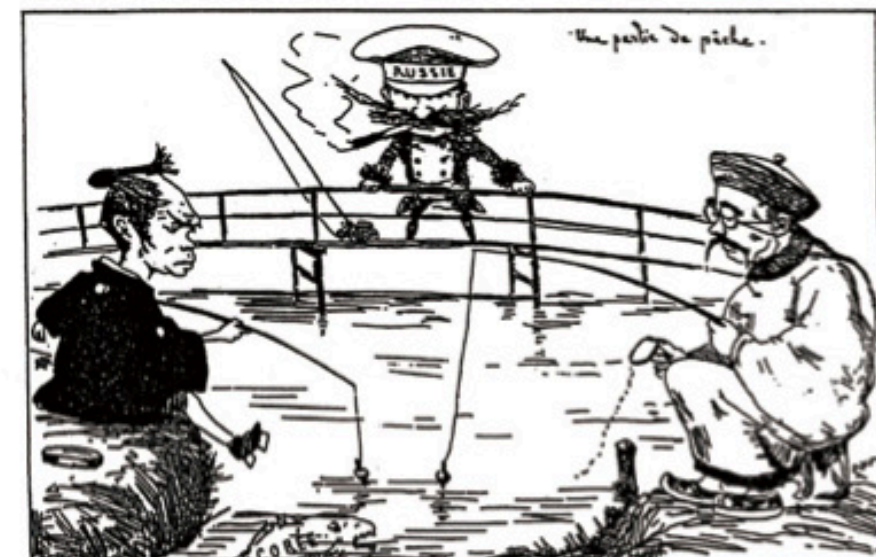


Shown here is a satirical drawing from Japan's Edo era. A warrior is answering nature's call while people around him show their disdain for the offensive smell. The message is that regardless of one's station in life, both warriors and ordinary people produce the same smelly things. The objective is to make people laugh by making fun of the warrior class.

(These types of drawings can be called cartoons or caricatures.) Humorous or prank drawings, Hokusai manga and other terms can be used.

Pictured here are manga of about 120 years ago from the Meiji era. Japan and China are being lifted up by the Korean Peninsula. Anyone of that era would immediately recognize this as an expression of Russia's stance of waiting to prey upon China and Japan. (This single picture gives every Japanese person an insight into the country's modern-day history.)

This satirical manga involves Shigeru Yoshida, who was the prime minister of Japan for many years following World War II. The picture expresses the sentiment that Mr. Yoshida's Liberal Party was just the right lukewarm temperature (using a pun because the Japanese words for political party and hot water have the same pronunciation). Next, please examine this picture.



This manga is Sazae-san by Machiko Hasegawa, a well-known predecessor of Mr. Tezuka.

As you can see, the character is hitting the father over the head with a frying pan after mistaking the pan for a fly swatter. This manga uses humor to show a common household activity.

This picture is Norakuro, a famous manga by Suiho Tagawa, another predecessor of Mr. Tezuka. The mood of this manga, which uses a series of images, is similar to today's style. However, every frame shows characters from head to toe, whether square or rectangular. The story advances as characters advance from left to right. No change occurs in the reader's viewpoint. The setting does not change either. As a result, the manga is somewhat like watching a stage play.

Consequently, the goal of manga was to use jokes for expressing in a humorous manner social satire and the humor and themes of ordinary activities. This technique similar to that of a play was also used for manga with a story line. People read or looked at manga because they were seeking something satirical or funny, a brief source of sharp criticism or wit.

From this standpoint, people all over the world are reading manga for the same reason.



History of animation



This manga was drawn by Mr. Tezuka. His creations are clearly different from all the others because he employed techniques used to make movies. Let's look at a few of these manga.

(1) Close-ups, panning and moving cameras
In the manga on this page, the characters and scenery move closer and closer. Using this technique creates a sense of tension and speed.

(2) Detailed and bold drawings
Mr. Tezuka used bold pictures that were carefully drawn. For example, to create a sense of realism, he drew precise pictures of natural objects and used an entire page for a high-rise building.

(3) Sounds
Sounds were expressed using text designed to match the atmosphere of each picture. Using these types of letters brought the reader into the scene.

(4) Light and dark
Mr. Tezuka used light and dark to give his characters realism. This contrast can also be used for expressing distance and the passage of time.

(5) Montage
Many images are combined to create a single picture. This editing technique creates a strong impact on the reader by, for example, making time go backward or producing an atmosphere that cannot exist in the real world.

(6) Mob scenes
Mob scenes using one page or even a two-page

spread create a dynamic sensation similar to that of a Hollywood movie using large numbers of extras.

These elements made the manga created by Mr. Tezuka different from all previous manga. Preceding manga artists mostly used one or up to about four frames for everyday humor, jokes and satire.

However, Tezuka manga covered many pages and used movie techniques for a broad spectrum of sensations, time and surroundings. The volume of information was much larger. As a result, Mr. Tezuka could tell stories with much more complexity.

This type of manga is called a story manga. Mr. Tezuka's manga have gags and humor, but this is not the objective. For instance, a tiny robot atom solves problems between people and robots while experiencing many difficulties. Or an albino lion solves problems involving people and animals (Jungle Emperor). Another story (Princess Knight) is about the difficulties of a princess who was raised as a prince. By incorporating challenges and conflict, Mr. Tezuka created stories with a level of complexity similar to that of a movie synopsis. Today, almost all manga are created to tell a story. But at that time, the inclusion of a story set Tezuka manga apart from the others.



Mr. Tezuka went to other countries to give presentations. However, as was shown in the Chinese manga, the interpreter and the audience viewed a manga as something with one up to about four frames. Mr. Tezuka complained at times about the difficulty of convincing people that manga can be something with a story. I think this example demonstrates that the story manga is something found only in Japan.

Mr. Tezuka's first manga was the Diary of Ma-chan, which appeared in 1946 when he was only 18 years old. This was a four-frame manga for the Mainichi newspaper for elementary school students. Japanese cities had been destroyed during the war. There was no infrastructure for distributing food. People relied on black markets for exchanges of various necessities.

It was in these black markets that Mr. Tezuka's story manga first appeared. The manga, printed by a company in the neighborhood, was titled New Treasure Island. Called a "red book," the manga used a lot of red ink on the cover and did not have a very high production quality. The manga was a

huge hit at a time when there was very little entertainment in Japan. About 400,000 copies were sold in Osaka.

Following up on this success, Mr. Tezuka produced almost 20 red book story manga, including Lost World, Metropolis and The Future World. In postwar Japan, there was a shortage of food because the food distribution system did not function. A black market emerged to sell grain, potatoes and vegetables obtained directly from farmers. Hawkers of merchandise allocated space in these markets. Although large volumes of goods were sold at Japan's black markets, the occupying U.S. forces ordered the closure of these markets in 1949.

There was an explosion of magazine publishing in the 1950s by companies in Tokyo. Magazines were created mainly by putting together stories and various columns. Major new magazines were Shukan Yomiuri and Sankei, Shincho in 1956, Shukan Josei in 1957, Taishu and Myojo in 1958 and Bunshun in 1959.



History of animation

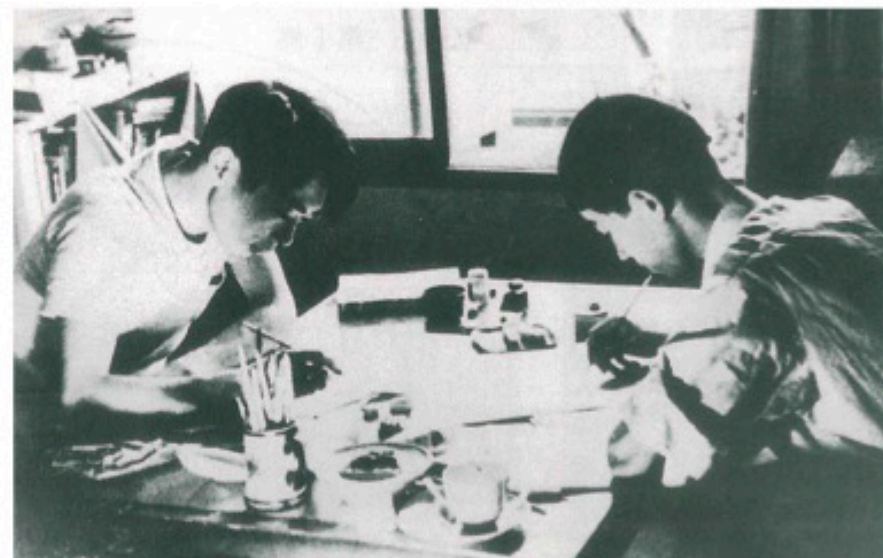


The manga magazine format appeared in 1948 with the monthly publication Manga Shonen and then Shonen Gaho. Mr. Tezuka started submitting regular installments of his Jungle Emperor manga to these monthly publications.

(Manga Shonen 1948-1955), Tezuka, Tagawa, Machiko Hasegawa, Eiichi Fukui, Shotaro Ishinomori; Amateur contributors: Fujio Fujiko, Fujio Akazuka, Tsunodajiro, Reiji Matsumoto)

Submitting manga every month transformed Mr. Tezuka from a producer of red books in Osaka to a manga artist who was in magazines that could be purchased at book stores every month. He became known throughout Japan as a result. Moreover, this created many future manga artists because some readers decided they wanted to make manga just like Mr. Tezuka did.

Manga magazines included space for submissions from readers. Many aspiring manga artists sent their work for consideration. To support these people, manga magazine editors carefully examined the submissions of amateurs to identify young people with talent. The best entries received awards that gave people name recognition. Many story manga were developed as people worked hard to have their names appear in manga magazine sections for reader entries.



Eventually, many aspiring manga artists lived together in an apartment building called Tokiwa-so in Tokyo's Shiina-machi district to be near Mr. Tezuka, who had relocated from Osaka to Tokyo. Shotaro Ishinomori, Fujio Fujiko, Fujio Akazuka and other manga artists started their careers at Tokiwa-so as they read manga magazines of that time.



Weekly manga magazines like Shukan Shonen Sunday and Magazine appeared in 1959, a development that greatly increased the demand for the work of manga artists.

(This was also the year that the number of TVs in Japan surpassed 2 million, in part because of the wedding of the crown prince. TV was growing rapidly as a mass medium. However, there was already an infrastructure for providing the content required by weekly magazines. Consequently, movies and magazines were most likely the primary source of cultural entertainment at that time.)

To summarize, manga became popular in Japan when Osamu Tezuka developed the story manga format by adding movie production techniques to manga that were previously used for satire and humor involving everyday life. Stories extended the appeal of manga to older teenagers, young people and some adults. Talented manga artists in all areas of Japan firmly established the story manga format. Magazines emerged for the publication of story manga and popularity grew to the point where magazines advanced from monthly to weekly issues. The excellent timing of these events is most likely responsible for the formation of the



distinctive Japanese manga market in which 45 million issues of monthly manga publications are sold every year.

My next subject is animated programs in Japan. As I noted earlier, Japan produces and broadcasts 60 new animated programs every week. That means there are about 3,000 new animated episodes every year. Animated programs in Japan have several key characteristics.

Animated programs on TV started in Japan in 1963 with the debut of Mighty Atom, a creation of Mr. Tezuka's Mushi Productions. The program started at the remarkable pace of one 30-minute episode each week.

When Mighty Atom debuted, animated programs were produced in Japan by Toei based on the Hollywood system. Toei constructed a studio in Oizumi in suburban Tokyo that placed 100 people under a single roof. These people needed about three years to make a 90-minute animated movie. There was no other animated program production company in Japan. (The Tale of the White Snake and Saiyuki were Toei's best-known animated movies.)



History of animation



Then as now, pictures were the key component of animated content. Each picture had to be drawn by hand one by one. Every second required 24 frames. So even if the same picture is used for two frames, 12 pictures are needed for one second. This translates into approximately 65,000 pictures for a 90-minute animated film. A 30-minute program



therefore requires about 20,000 pictures. Regardless of Tezuka's genius, it was impossible to draw, color and photograph that many pictures in a single week.

Mr. Tezuka completely reexamined the production process in order to create a 30-minute animated program with only about 2,500 pictures. This number became the basic volume for a 30-minute animated program in Japan. Even with the more intricate expressions used in animated programs today, a 30-minute program needs only about 3,500 pictures.

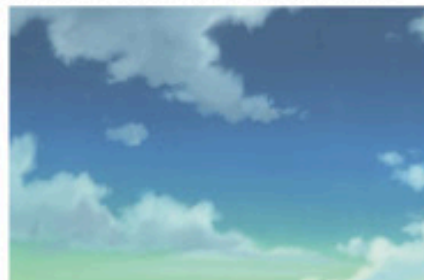
Mr. Tezuka's goal was to use four or fewer pictures for each second. This compares with the minimum of 12 that was the custom at Toei and overseas

animation companies.

To accomplish this, Mr. Tezuka used the "mouth background" method. A single outline of a face was combined with three mouth pictures: closed, half-open and open. This total of four pictures could be used for a scene of about five seconds.

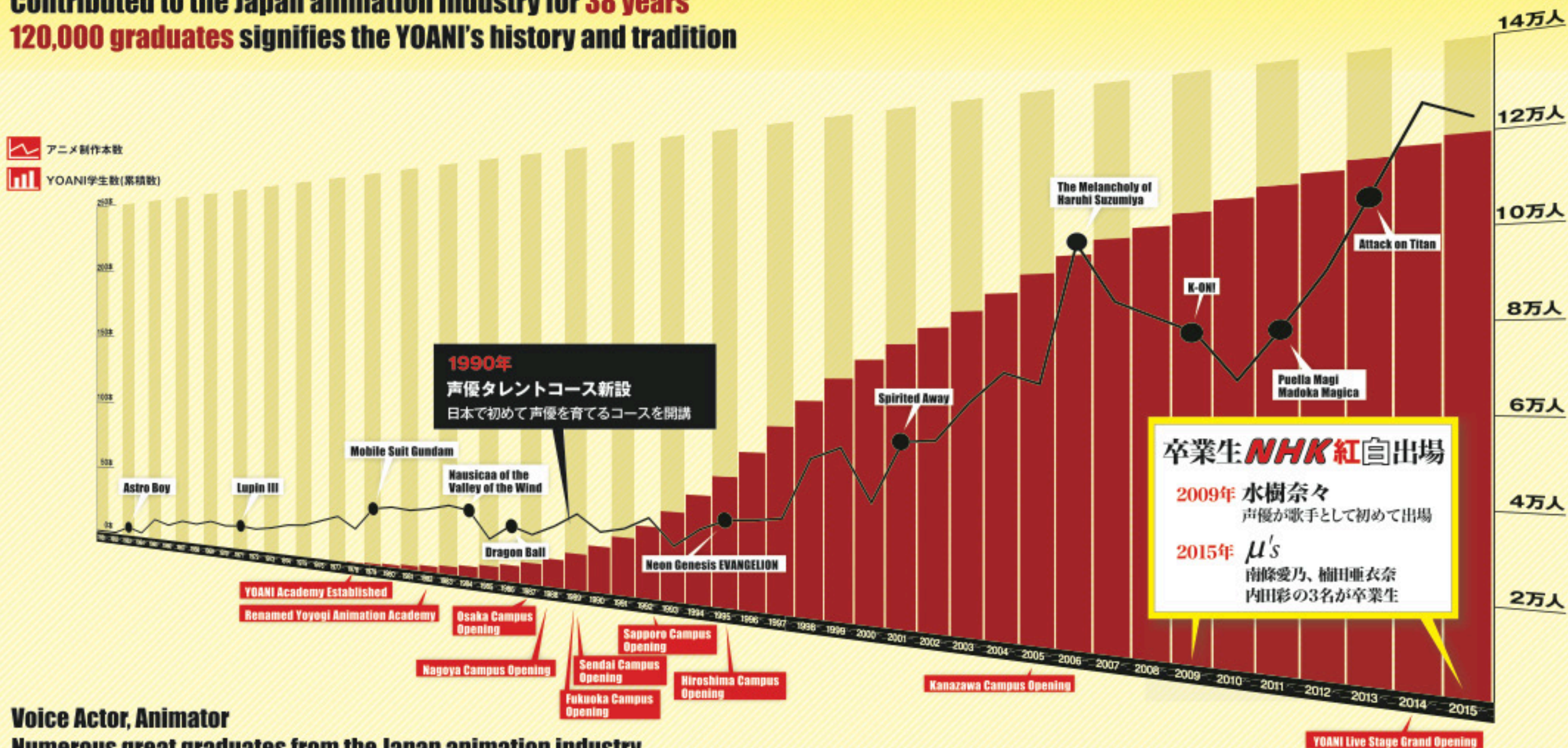
In addition, the same picture was used many times with a different background to create other scenes. By accumulating many cells, it was possible to create a bank of pictures.

Another technique was camera panning and following in order to use a single picture for a longer time. There were also other innovations in order to reduce the number of pictures needed.



YOANI's history is the history of Animation

Contributed to the Japan animation industry for **38 years**
120,000 graduates signifies the YOANI's history and tradition



Voice Actor, Animator
 Numerous great graduates from the Japan animation industry

No.1 ranking in the world

Yoyogi Animation Academy

0120-310-042 www.yoani.co.jp

Voice actor industry **58,000**
 Publication industry **28,000**
 Animation/Game industry **32,500**

Animator Course

Provide digital animation guidance through latest techniques. YOANI will reform the animation industry

Desired Occupation

- Animator
- Animation Director
- Animation Character Designer
- Animation Author

Three main topics in the animation course.

- 1 The ability to design allows you to draw anything.
- 2 Characters come alive through movement.
- 3 Study photographs and create dramas by animation.

We can because we are YOANI.

- You will acquire the latest digital animation techniques from the professional animation staff.
- You will learn through the actual materials used at the animation production site.
- You can participate in special lessons given by the famous writers.

Selected Lessons



Hand-sketching Animation

You will be trained to construct story lines, characters and short animations. First, you will learn to enjoy the movement of drawing.



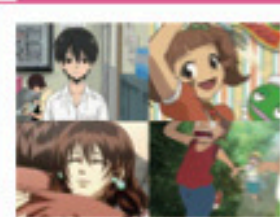
Fundamental Digital Animation

Animation production using digital methods is becoming a trend in the animation industry. We offer courses that facilitate your learning of animation production from PCs to tablets, and even beginners are able to enjoy the class.



3D Motion Production

You will learn 3D animation production using the MMD software. Experienced lecturers from the MMD professional group [8 dimensions animation, Inc.], together with the collaboration of other courses, high level of animation production can be expected.



Graduation Project

We are striving to produce top selling animations with the experience gained from actual working sites and distribute the finished products through internet platforms such as Amazon.

Oct. 2018 - Mar. 2019

- Practical Motion Graphics
- Space perspective technique
- Animal Actions
- Special Lectures

Class Schedule

April.2017 - September.2017

Year one

- Animation Production Process
- Animation Pictorial Sketch
- Fundamental Planning
- In-between Animation (motion sketch)



Character Designing Works

Study recent fashions and together with knowledge learned in classes to produce animation characters that match the tastes of our customers.

Oct. 2017 - Mar. 2018

- Action Production
- Walk, Run, Look back
- Foundation in animation shooting
- Human body pictorial skill



Short animation production

Using the techniques that we learn in the first year to make a short animation. Through idea exchanges with other students, the final piece will be played during the YOANI's winter festival.

April.2018 - September.2018

Year two

- Pictorial drawing internship
- Employment project production
- Visual Layout
- Animation company tour

現場の講師が直接授業!

スゴイ! 先生紹介

株式会社 グラフィニカ 櫻井 司 先生



アニメーションの制作現場で、CGをはじめとするデジタルの利用がますます増え、優秀な人材が求められています。代アニでは、今まで以上にデジタル作画に力を入れるため、デジタル作画の最前線で活躍する、株式会社グラフィニカの櫻井先生から現場の最新技術を学ぶことができます。

アニメーター科 News!



© MQ/ANX-MMP

卒業生 劇団イヌカレーさんデザインのキャラクターをもらっちゃいました!

人気アニメ「魔法少女まどか☆マギカ」では、独特な世界観を生み出した劇団イヌカレーさん。母校に遊びに来たついでに、なんとキャラクターをデザインしていただきました! 缶バッジ、コップ、メガネふき、マウスパットなどグッズ展開中!

代表作

『魔法少女まどか☆マギカ』異世界設計
『らぶらどロップ』オープニングアニメーション、エンディングアニメーション
『ニセコイ』エンディングアニメーション (実大:ディレクター)





Yoshiyuki Sadamoto is a Japanese character designer, mangaka, and one of the founding members of the Gainax anime studio.

Chara-designer, mangaka and animation director, Yoshiyuki SADAMOTO is famous for working on the Evangelion saga, from the series to the manga and films. He is most notably known for the Neon Genesis Evangelion manga, which then became a highly successful and culturally iconic anime series. His technique is very psychological, with his images taking you right into the post-apocalyptic and dystopian world the series takes place in. In addition to his work on Neon Genesis Evangelion, Yoshiyuki SADAMOTO did chara-design for many more anime series and films, lately on The Girl Who Leapt Through Time, Summer Wars, or Wolf Children in 2012. Also the character designer for the .hack//Games and the Package designer for the .hack//GU games.

Non-anime staff credits:

Character Design for "Chrono Cross" (VG)
 Character Designer for ".hack//Infection" (VG) (Japanese)
 Character Designer for ".hack//Mutation" (VG) (Japanese)
 Character Designer for ".hack//Outbreak" (VG) (Japanese)
 Character Designer for ".hack//Quarantine" (VG) (Japanese)
 Concept Designs Used for ".hack//Link" (2010 VG)
 Cover art for "Eric Clapton's 'Pilgrim'" (CD)
 Illustrator for "Hikaru Utada's 'Sakura Nagashi'" (CD) (Japanese)
 Package design supervisor Project G.U for ".hack//G.U." (VG) (Japanese)



Given name: Yoshiyuki
 Family name: Sadamoto

貞本 義行

Birthday: Jan 29, 1962
 Member Favorites: 731
 Web Diary / Blog:
 Yoshiyuki Sadamoto (Y_Sadamoto) @ Twitter (Japanese)

Hello Kitty

What is "Gotochi Kitty"?

Gotochi Kitty are limited edition products collaborated with Sanrio Co., Ltd.'s character, "Hello Kitty", and local specialties in each area. Gotochi means "regional" in Japanese.

Collaboration includes tourist areas, tradition, festivals, food, historical figures that are unique to that area. Each Gotochi Kitty are designed with detail so they can be easily recognized which region it is for.

The first-ever Gotochi Kitty was the "Lavender Kitty" in 1998 for Hokkaido Prefecture. Currently there are more than 3,000 Gotochi Kitty designs.

Gotochi Kitty are also available internationally in more than 15 countries, including U.S., China, South Korea, Thailand, England, and France.

Since Gotochi Kitty are only available at specific areas and location, they are a must-have collectible souvenir when visiting Japan.





CNINA HelloKittyPark



No.1 Anji Avenue, Anji, Zhejiang Province, China

KOREA Jeju_HelloKittyIsland



340 Hanchang-ro, Andeok-myeon, Jeju-si, Jeju-do, Korea

MALAYSIA SanrioHelloKittyTown



Pusat Belanja Puteri Selatan, 79100 Nusajaya, Johor, Malaysia



Welcome to Japan and Welcome to

SANRIO THEME PARKS!

Come and join the fun with Hello Kitty and her friends here only in Japan!

Harmoryland
An outdoor theme park full of fantastic character-themed attractions!

Sanrio Puroland
Rain is not a problem at this amazing indoor theme park! Enjoy the fantastic shows!

Sanrio Entertainment

Sanrio Puroland 1-31, Ochiai, Tama-City, Tokyo, Japan

Harmoryland 5933, Fujiwara, Hijimachi, Hayamigun, Ohita, Japan



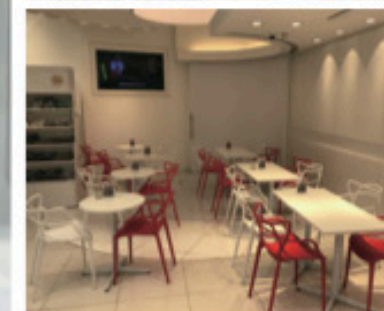
Name: J-POP Culture Shop & Cafe AKIBAJAYA
Location: Aeon Tebrau City Shopping Centre, 1, Jalan Desa Tebrau, 81100 Johor Bahru, Malaysia
Producer: Cool Japan Inc.

AKIBAJAYA

The Japanese anime industry is enormous. In fiscal 2015, industry revenue climbed about 12% to ¥1,825.3 billion.

Japanese cuisine (washoku) was added to the intangible cultural heritage list in 2013 and is an intrinsic component of Japan's identity.

Akiba Jaya is an "anime collaboration cafe" centered on the highly distinctive pop culture of Japan. Operated with the cooperation of AEON Mall, a large Japanese shopping center company, the cafe is located in the city of Johor Bahru, Malaysia.



The operation of shops normally requires large investments for renovations and a business strategy aimed at attracting regular customers. This is why we decided to launch the new concept of the entertainment cafe. This concept involves using the know-how of a business while making the shops themselves "liquid."

A conventional operator of a store performs exterior and interior renovations to create the desired appearance. But this cafe relies entirely on digital signage, which eliminates the need to alter the building or facilities. Only the concept and other content are altered. In other words, the cafe's appearance can be revised easily by simply using different anime characters. As a result, there are no expenses for interior and exterior remodeling and the cafe is never closed for renovations.

Obviously, this business model allows performing renovations at any time. A broad

range of popular characters can be displayed on a real-time basis. That means the cafe will never miss a business opportunity.

In addition to a standard business strategy structured mainly for attracting regular customers, the cafe itself has "liquidity." This makes it possible to implement constantly a business strategy for attracting new customers.

This business model allows targeting a larger number of customer segments, which translates into more customers.

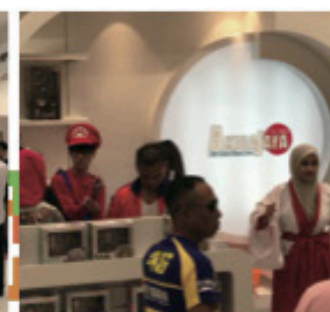
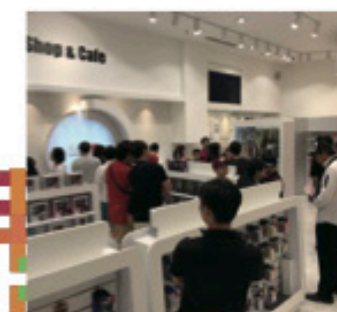
Using this style of operations also creates liquidity for cafe facilities. Specially designed moveable racks and other equipment are used. This makes it very easy to alter the layout of the cafe with virtually no restrictions. For example, the interior can be converted into a space for a special event in only a few minutes. A cafe can quickly and frequently hold activities that

draw many people. Examples include game tournaments, cosplay events and trading card competitions.

The cafe also has a sales area for a large selection of anime merchandise. Customers can even purchase original items available only at the cafe as well as newly introduced products. If the cafe does not have an item, a customer can place an order to have one sent from Japan.

The menu of Japanese cuisine features matcha, a type of green tea that is very popular outside Japan, along with taiyaki (sea bream), onigiri (rice balls), udon and many other items that reflect Japan's pop culture. The dining area is a perfect place for anime fans to gather.

By bringing together anime and Japanese cuisine, this business model creates a comprehensive entertainment cafe that allows customers to experience Japan's pop culture with all five senses.



AYA IKEDA IS COMING TO INDIA



Aya Ikeda will be performing live at the India Gaming Show schedule to be held from February 02-05, 2017 at Pragati Maidan, New Delhi for her first appearance in India.

Aya Ikeda

Official web site ► <http://www.ikeda-aya.com/>
Facebook ► www.facebook.com/AyalkedaJapan
Twitter ► http://twitter.com/ikeda_aya
YouTube ► <http://www.youtube.com/AyalkedaChannel>
Official Blog ► <http://ameblo.jp/ikeda-aya/>

Various theme songs of the TV animated cartoon "Pretty Cure" series, Theme song of OAD "The Kindaichi case book black magic murder case", Theme song of Arcade Game "Pokémon Ga-Olé"



PROFILE

Various theme songs of the TV animated cartoon "Pretty Cure" series, Theme song of OAD "The Kindaichi case book black magic murder case", Theme song of Arcade Game "Pokémon Ga-Olé"

In 2010, debut as a solo singer by singing the very famous TV animation "Heart-catch Pretty Cure!" opening theme "Alright! Heart-catch Pretty Cure!", also sang the ending theme of the TV animation "Suite Pretty Cure" ♪, and the TV animation "Smile Pretty Cure!" opening theme song "Let's go! Smile Pretty Cure!".

On the other hand, singing the theme song for online game "Finding NeverlandOnline", and the theme song for online game "Glory Destiny Online", not only in the animation world, also widely active in the game world.

In April 6, 2012 releases the first original album "episode 1".

The song "Road" which recorded in this album was decided to be the theme song of the "Kindaichi Case Files The 20th anniversary memory series".

She has sung the Animation song in "Anime Expo" in LA, "Japan Expo" in Paris, and others event around in America and Asia.

And she has been spreading the Japanese pop culture.



Tōken Ranbu Musical is COMING TO INDIA 1ST IMPACT!



The fascination of stage performances is sharing the excitement with the audience, The performers and at one time one place. Nelke Planning professionally produces a wide variety of stage performances from entertainment to art. It is our task and dream to fascinate audiences with live stage performances we produce by capitalizing on their splendor.

Nelke Planning's Tōken Ranbu will be performing Live at Pragati Maidan at India Gaming Show to be held from February 02-05, 2017 as a part of their first appearance in India. The franchise is also getting a stage play adaptation. Nelke Planning is adapting the game into a "Stage Musical". The musical will host its first performance 2.5 Theater in India during India Gaming Show.

The Tōken Ranbu "sword personification training game" takes famous swords from Japanese history and interprets them as bishōnen. Nitroplus designed the characters and scenario. The game launched in Japan in 2015, and it has more than 1 million users. The game has acquired a large female fan base and inspired a wide range of merchandise, as well as several manga.

The group has quickly become one of the most exciting, important, and endearing musical groups in the industry today.

The main cast is as follows (pictured from left to right):

Ryūji Satō as Kiyomitsu Kashū
Daichi Saeki as Iwatooshi
Shunya Ōhira as Imanotsurugi
Mario Kuroba as Munechika Mikazuki
Ryō Kitazono as Kogitsunemaru
Tsubasa Sakiyama as Ishikirimaru

With a musical style straight out of Tokyo, Japan, "TOKEN RAMBU" is set to take the India Gaming Show main stage by storm!

Profile of VIPO

VIPO is supporting the content industry (anime, broadcasting, character, games, movie, music, publishing) mainly in the area of businesses focused on "Market Development" and "Human Resource Development". The aim of VIPO is to make Japan's content industry internationally competitive and to contribute to the growth of the Japanese economy.

Background

VIPO was established in June 2005.

In 2004, the Japan Business Federation, KEIDANREN[1], proposed the establishment of institutions that promote the entire content industry, and the government announced their support.

KEIDANREN[1] started analyzing content business and its related subjects in cooperation with the government and local municipalities, companies and organizations in the content industry. And in June 2005, it became a certified NPO corporation.

*1. KEIDANREN (Japan Business Federation) is a comprehensive economic organization with a membership comprised of 1,340 representative companies of Japan, 109 nationwide industrial associations and 47 regional economic organizations (as of June 2, 2016).

Source: Keidanren website: <http://www.keidanren.or.jp/en/>

Mission

VIPO broadens the possibilities of content businesses, supporting networking and human resource development beyond each genre of the content industry.

VIPO supports the promotion of the content industry through activities such as the development and expansion of markets in Japan and overseas.

What we can do for foreign Companies

If you have any questions or requests regarding the Japanese content industry, please contact VIPO.

Here are some examples we can offer you:

- ▶ Help match your company with Japanese content companies.
- ▶ Help introduce your company to content industry organizations in Japan.
- ▶ Help you contact Japanese content licensors.

And many other subjects

Chairman



Takayuki Matsutani
(President of Tezuka Productions Co., Ltd.)

Visual Industry Promotion Organization (NPO)

Activities

The activities of VIPO are centered on two themes: education and training programs and the development of markets.

1 J-LOP4 & Promotion project for distributing content



Program subsidized by the Ministry of Economy, Trade and Industry (METI)

J-LOP4 J-LOP4 is a subsidy program sponsored by METI, which is one of the approaches of an internationally appreciated 'Cool Japan'. J-LOP4 provides subsidies for companies or organizations which are engaged upon localizing and promoting Japanese content overseas.

JLOP Application examples e JLOP is a former subsidy program for businesses that were approved from February 22, 2016 to December 1, 2016.

C3 CharaExpo 2016 – An event in Singapore featuring a variety of Japanese content <Busshiroad Inc.>

Held in July 2016, C3 CharaExpo gave people who attended this event the opportunity to learn about the latest advances involving anime, movies, games, music, characters and other types of Japanese content. The movie area presented Detective Conan, Crayon Shin-chan, Love Live! and other anime programs. Information about anime characters was in the card game area. Performances and other activities were used to show visitors to this event the value and appeal of Japanese content.



©Project Vanguard G 2016/ TV Tokyo

Canon advertisements featuring a bear named Rilakkuma <Canon Singapore Pte Ltd.>

Canon used Rilakkuma, a popular character in Japan, in an advertising campaign in Southeast Asia for the company's EOS M10 mirrorless camera. Canon used outdoor and Internet advertising featuring this bear from May to November 2016 to promote this camera.



©Canon

2 Promotion project for distributing content

VIPO promotes content distribution through overseas expansion seminars or business matching by using our various databases.

2 CoFesta



Program sponsored by the Ministry of Economy, Trade and Industry (METI)

CoFesta, the Japan International Contents Festival, is a project designed to enhance the promotional capabilities of events related to Japan's content industries, so that these events can more effectively reach international audiences. VIPO supports dissemination of Japanese content information overseas through CoFesta ambassadors who are international students in Japan (from about 40 countries and regions around the world) and through the English website "JAPACON".



Photo 2: CoFesta attracted a large number of people



Photo 1: CoFesta ambassadors

3 Kyoto International Manga Anime Fair 2016



An event led by CITY of KYOTO

The KYOTO INTERNATIONAL MANGA ANIME FAIR (KYOMAF) is one of the largest manga and anime events in west Japan led by Kyoto city, disseminating the charm of manga and anime from Kyoto to the world. VIPO handles international public relations and manages the "KYOMAF Manga Award". This award gives foreign manga artists a chance to debut in Japan by sending in their works to manga publishing companies.

4 New Directions in Japanese Cinema (ndjc 2016)



A project sponsored by the Agency for Cultural Affairs

ndjc 2016 is a project that aims to discover and nurture young Japanese filmmakers. These promising filmmakers produce 30 minute-short movies using 35mm film through guidance such as professional workshops etc. The completed movies will be open to the public and some will be shown at overseas movie festivals.

*This is just one example of many activities.

How to contact VIPO



2F, Togeki Building, 4-1-1 Tsukiji, Chuo-ku, Tokyo, Japan 104-0045
TEL:(81)3-3543-7531 FAX:(81)3-3543-7533
E-mail: vipoinfo@vipo.or.jp

URL: <http://www.vipo.or.jp/en/>

原宿 Fashion

The World is Taking Note of the Fashions of the Young People of Tokyo

Do you know the Japanese word 'kawaii'? It means small, cute and adorable and over the course of the last few years it has spread across the world to become one of the best known Japanese words.

The epicentre of the unique world of 'kawaii' fashion is Harajuku, Tokyo. We'd like to introduce you to the fashions of Japan's young people that are attracting so much attention – even overseas.

Japan's teenagers show their individuality

The Takeshitadouri shopping street is quite close to Harajuku station and, as you would expect it's very crowded with young people and foreign tourists both during the week and at the weekends too. Passing down this narrow street, you'll see a tightly packed row of shops selling accessories and make-up products that students can easily buy with their pocket money as well as false eyelashes, hair ornaments, hats and caps, t-shirts, second-hand and vintage clothing, shoes and other sundry goods as well as t-shirts and pants in wildly garish colours and designs next to cute, frilly skirts and dresses and hardcore, punk-look leather items, all enveloped in the sweet smell of crepes, the famous local speciality, being cooked that wafts up and down the street.

The appearance of one group of young people dressed from head to toe in an eccentric, individualistic style particularly catches the eye. Their hair is dyed in gaudy colours, they have scrawled pictures and piercings on their faces, their clothing is completely black and they are all wearing dresses like those worn by the characters in appearing in the manga (comic books) aimed at young girls. The various motives given for this fashion movement include 'I want to stand out', 'I want to be kawaii', 'I want to transform myself out of my usual appearance' but here on Takeshitadouri it doesn't matter how weird or eccentric your look may be, no one will look at you in a strange way. In fact, you can often see them striking a pose and having their photographs taken with foreign tourists that have asked them for souvenir shots of their visit.

Aoi (18 years old) 'This is a wig – it's hiding my black hair underneath you know.'

Kurumi (18 years old) 'I met Aoi at a live concert and we've become friends. I live in an area that's several hours away from here by train but I dress up and come to Harajuku on my days off.'



Sayaka (19 years old) 'This isn't a wig you know – this is my own hair! I dye it a different colour every time.'

Fuuka (17 years old) 'I love India. Everyone, please come to Japan!'

Airi (18 years old) 'I usually work in a local factory'

Azusa (19 years old) 'I love Harajuku – it's so much fun!'



I want to be a princess! The Lolita Fashion born in Japan

The 'Lolita Fashion' that originated in Japan has been particularly popular in recent years. This style is based upon the Rococo fashion of 17th century France and has been arranged to suit the street fashion of contemporary Japan with special features that include huge billowing skirts and headdresses to crown off the look, as well as parasols to carry in their hands and stuffed toys to cuddle. Japanese girls dreamt of becoming 'European princesses' when they were children and this fashion is continuing to catch on because it makes these dreams come true. It has also become popular when introduced at events overseas and the circle of fans of this look continues to widen worldwide. There are many different types of Lolita Fashion including:

the white and pink-based, sweet Lolita Fashion; the black and white-based, grown-up-looking Gothic & Lolita; and the punk-fashion influenced Rock Lolita fashion.

The shops in and around Takeshitadouri don't all sell these eccentric clothing styles – there are also chic brand fashion boutiques, toy shops for children, shops where you can buy second-hand, 'vintage' clothing and famous stores selling traditional Japanese crafts and other items to foreigners. If it's shopping you're after, you should definitely come and see the fashions of the young people of Tokyo for yourself – you'll be in for a surprise!

The World is Taking Note of the Fashions of the Young People of Tokyo



India Trend Fair is the best platform to expand your business in Japan through more than 2500 professional buyers!!

India Trends Fair will be held for three days in Tokyo, Japan schedule from September 6-8, 2017 at Belle Salle Shibuya Garden, Tokyo. The fair offers a comprehensive platform to Indian apparel manufacturers to showcase their products to the most influential buyers and designers in Japan. Mainly a B-to-B trade event the fair provides a professional and conducive opportunity for business and networking. India Trends Fair will also give a chance to the owners of apparel stores and specialty boutiques, designers and buyers in Japan to get familiar with all kinds of high-end and unique fashion wear, fashion accessories, men's, women's and kid's wear that India has to offer.

About 2,000 to 3,000 professional buyers are expected at the trade fair. These will mainly include executives from manufacturers, wholesalers, trading companies and importers, media-related, select and specialist shops, department stores, developers, volume and online retailers, etc. that is, influential buyers and designers you would like to meet.

Japan is one of the important trading partners of India. In the year 2014-15, India's exports to Japan was USD 5.3 bn and had 1.73% share in India's total's exports. Japan is amongst the top 20 export destinations of India. Tokyo is one of the fashion and lifestyle capitals in the world, and its unique fashion culture has influenced today's fashion and lifestyle industries. The fair offers a unique opportunity to Indian companies that are manufacturing and marketing

select items that are commonly encountered in shops around the world with a focus spirit concentrating on conjuring up a mental image of India's own Harajuku. Only companies that have been carefully selected by a decision-making process conducted by the sponsors of the exhibit can participate in the show.

From the standpoint of participating companies this fair is different compared to traditional events in which participants merely exhibit their products and simply expect potential clients to show up. To assure success of participating companies, we will help participants make successful entry into the Japanese market.

All of us here involved in the planning of the Fair sincerely hope and trust that this Fair will provide an opportunity to encounter Indian apparel and provide visitors with plenty of stimulating ideas and exciting experiences to take home. We look forward to your joining the many exhibits and presentations that India's leading brands and companies will be participating in.

For complete details and application for participation:
Contact

Japan India Industry Promotion Association (NPO)
Shinbashi Dai Ichi Building 2FD, 6-9-2, Shinbashi, Minato-ku,
Tokyo 105-0004, Japan

TEL: +81-3(5733) 5068, FAX: +81-3(5733) 5047

<http://www.npo-jiipa.org/>

E-mail: info@npo-jiipa.org

Exhibit Products

Apparels & Fashion, Knit & Textile Items

- Ladies wear
- Men's wear
- Baby / Kids
- Inner cloth
- Casual Wear
- High Fashion Garment
- Occasional Wear
- Sportswear
- Stole
- Nite

Leather

- Jacket
- Pants
- Shoes
- Belt
- Purse
- Sandals
- Bag
- Other small items

Bags & Shoes

- Handbag
- Backpack
- Business bag
- Traveling bag
- Purse
- Party shoes
- Sports shoes
- Business Shoes

Accessories

- Fine Finished Jewelry
- Fashion Jewelry
- Gemstones
- Fashion Accessories
- Stole
- Scarf
- Socks

Home Furnishings and Handicrafts

- Home Furnishing and made ups,
- Cushion covers
- Floor mats
- Carpet
- Rugs
- Tableware
- Bed linen/bed cover/spreads
- Interior goods
- Handcrafted Garments
- Decorative Articles & Giftware
- Ethnic Crafts

65 years
INDIA JAPAN

Itf

3rd INDIA TREND FAIR 2017 in Tokyo Japan

September.

6 (Wed) - 7 (Thu) - 8 (Fri), 2017

Bellesalle Shibuya Garden

www.itf-tokyo.jp

Organizer

jiipa

Japan India Industry Promotion Association

Special Support



Ministry of Textiles, Government of India
Embassy of India, Japan



Staff of NISSENKEN QUALITY EVALUATION (INDIA) PRIVATE LIMITED



Make in India, Test in India. We ensure the quality of your product.

- **ISO 17025 accredited testing laboratory.**
International testing institution accredited with ISO 17025.
- **Speedy and accurate test service**
With well trained staff and efficient working procedures we issue accurate test results within a short period of time.
- **Capable of different kind of standards like JIS, ISO, etc**
Not only JIS standard, but also International standard ISO, American Standard AATCC, etc
- **Offer Quality Consulting Service**
Based on the testing results, we give advice to improve the manufacturing procedure.

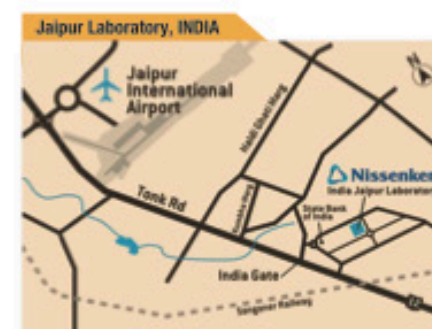
We keep finding new possibilities and support manufactures to conquer technical challenges; for example, give the technical support to produce winter clothes which are normally not made in India market.
We consistently make contribution to textile industry in India.

About Nissenken and Jaipur Laboratory

Nissenken Quality Evaluation Center with head quarter located in Tokyo, Japan is a pioneer in the field for Textile Testing since 1948 and honorably became one of Oeko-Tex International Safety Certification Institutes in 2000.

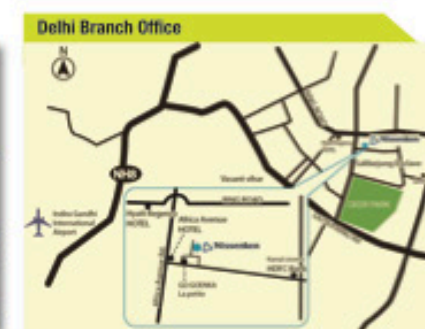
Our Jaipur Laboratory with location at pink city Jaipur INDIA, is part of Nissenken Group. It is Nissenken's 29th testing and research institute located in India apart from similar establishment in Japan, China, Indonesia, Myanmar, Bangladesh and Cambodia. Also it is the first laboratory in India to provide a complete range of Textile Testing as per Japanese Industrial Standard (JIS).

The testing carried out in Jaipur laboratory covers a whole gamut of textile testing from Color Fastness tests, Physical tests, Functional tests to Analytical tests as formaldehyde and determine of hazardous aromatic amines in dyes, etc. All tests are set up to ensure the quality of the products.



NISSENKEN QUALITY EVALUATION (INDIA) PRIVATE LIMITED
• Address : F-209, EPIP, Sitapura Industrial Area, Jaipur-302022, Rajasthan, INDIA
• Tel : +91-141-3003680 FAX : +91-141-3003681
• E-mail : jaipur@nissenken.or.jp
• General Manager : Akira NISHIHARA
• Business starts date : November 17th, 2014

• Services : Certain aromatic amine (Azo test), Free formaldehyde, Functionality (Water absorption, Quick-drying property, Flammability, Water absorption, etc.), Fiber Identification, Quantitative analysis of fiber mixtures, Garments testing, Color fastness tests, Physical performance tests, Dimensional change, Care label check, Consulting for quality control etc.



NISSENKEN QUALITY EVALUATION (INDIA) PRIVATE LIMITED
• Address : A2/178, 1st floor, Safdarjung Enclave, New Delhi-110029, INDIA
• Tel & FAX : +91-11-4612-2821
• E-mail : delhi@nissenken.or.jp



NISSENKEN QUALITY EVALUATION (INDIA) PRIVATE LIMITED
• Address : Old No.114, New No.122, 15th Avenue, 100 Feet Road, Ashok Nagar, Chennai-600083, INDIA
• Tel & FAX : +91-780-687-7738
• E-mail : chennai@nissenken.or.jp

General Manager, Akira Nishihara's message

Indian textile and garment manufacturers has been sincerely trying to make the best quality product so that Japanese consumers can use it with the confidence of safety.

So we're supporting them from the quality side, and our mission is to bridge India manufacturers and Japanese clients with reliance.
Please inform us of any test requests, consultations regarding quality and technical guidance etc. at any time.





innoRail 2016

Innovation / Design / Prototype INDIA

2016 REPORT

InnoRail India 2016, the International Exhibition & Conference on Innovations in Railways, Metro & Mono Rail, organized by the Confederation of Indian Industry (CII), in association with Research Designs and Standards Organization (RDSO), Ministry of Railways, Government of India, and supported by Lucknow Metro Rail Corporation (LMRC), was to be held at RDSO Stadium Grounds, Manak Nagar, Lucknow from the 1st to 3rd of December, 2016.

Japan played a special role as partner country at this exciting and significant event – InnoRail India 2016.

Japan as Partner Country, brought the largest ever-Japanese Delegation from the Rail Transportation Sector with over 250 businessmen and 40 companies. Japan has showcased the latest products and innovations for the Indian Rail Transportation sector. Addressing the inaugural ceremony, the Japanese Ambassador, H.E. Mr. Kenji Hiramatsu, said that he is extremely happy to see that the high-tech, high speed Japanese railway technology is now been introduced in India for the proposed first bullet train from Mumbai to Ahmedabad.

with Japan playing a crucial role in the economy and society of India.

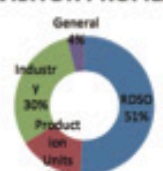
A large number of Japanese companies participated at the InnoRail India 2016, have found demands for their products for Indian Railways and have already initiated dialogues with RDSO towards this and have confirmed to come back to India for participating at future events on Rail Transportation Sector organized by CII and Indian Railways.

InnoRail India 2016 aims at identifying and addressing the needs for innovation in the Indian Railways, showcasing the very latest technologies, innovations and service offerings from around the world along with providing networking platforms which will be staged concurrently with the main program. The world stands witness to the innovation that Japan has displayed in its railway sector. His Excellency Mr. Kenji Hiramatsu in his inaugural speech said that Japan did not have this cutting edge technology from the start. He said that he is extremely happy to see that the high-tech, high speed Japanese railway technology is now been introduced in India in its first bullet train from Mumbai to Ahmedabad. He said he looks forward to the government of India and government of Japan working together for the transfer of technology to India and hopes it would lead to a revolutionary change in Indian railways.

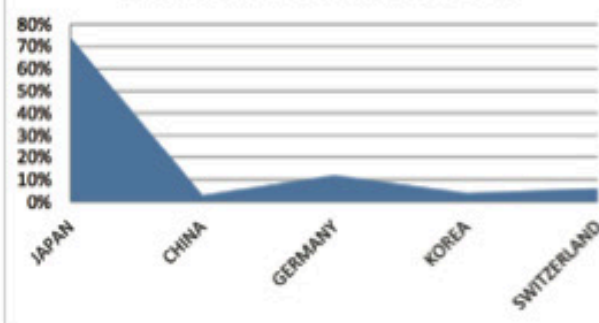
CHOICE OF VENUE POLL



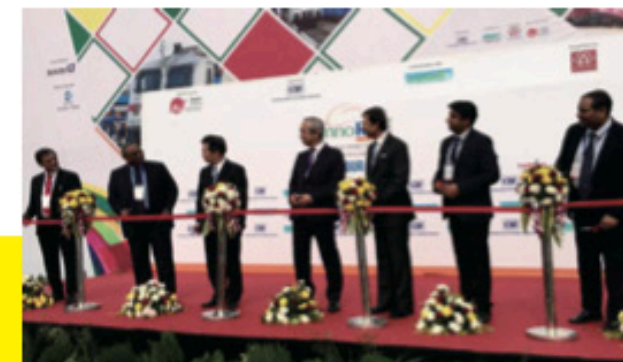
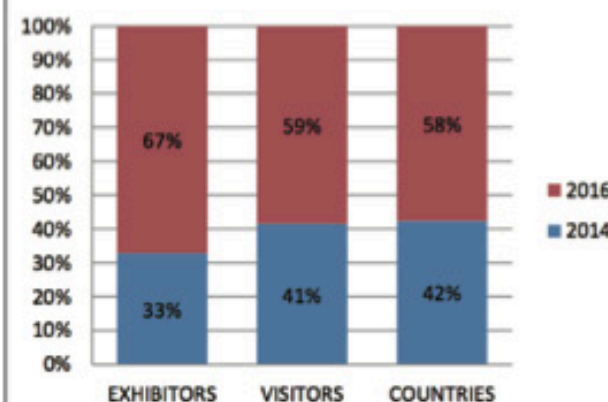
VISITOR PROFILE



AREA WISE COUNTRY SPLIT



GROWTH IN NUMBERS



ANNOUNCING

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INTERNATIONAL RAILWAY
EQUIPMENT EXHIBITION

Global Platform for Railway Technology & Services
11-13, OCTOBER 2017 • PRAGATI MAIDAN, NEW DELHI, INDIA





Dream Together

Bringing new value to every corner of the world - CBC,
the "GLOBAL CREATIVE COMPANY".

All our employees around the world helps us work together to pursue
economic, social and environmental prosperity, both for CBC and the
communities we serve.

Namaste!

In 1925, CBC was founded in Japan as a trading and distribution company focusing primarily on chemicals.

Since then, during our more than 90 years of growth, we have followed a path of creativity and challenge. CBC now has 40 overseas operation bases across the globe.

The effort and passion of our team have transformed us from a general trading company to an unprecedented unique enterprise without any parallel in the world.

We are now in diversified business areas from manufacturing of electronics to chemicals, pharmaceuticals, automobile parts and are also doing Infrastructure projects.

In India we have a history of almost 50 years in the chemical business. Our own operations as an Indian enterprise started from April 2008.

We have established a significant track record in India especially in Pharmaceuticals and Infrastructure segment such as Chennai Metro project.

We respect Honorable Prime Minister of India Shri Narendra-Modi's outstanding leadership and the Japan and India Vision 2025 Special Strategic and Global Partnership. We are working towards contributing to the progress of India's flagship infrastructure projects such as Delhi-Mumbai Industrial Corridor (DMIC) and High Speed Railways (HSR) (first one being the Mumbai-Ahmedabad route) through the advanced high speed rail technology and high quality products from Japan.

We aim to be the railway solution provider under our company's slogan: INNOVATION
Enter a Different world.

It would be greatly appreciated if you could visit to see our booth in the Japan pavilion.



MASATARO DOI

CEO - Asia Pacific & India
CBC CO., Ltd.

Dream Together Business Fields

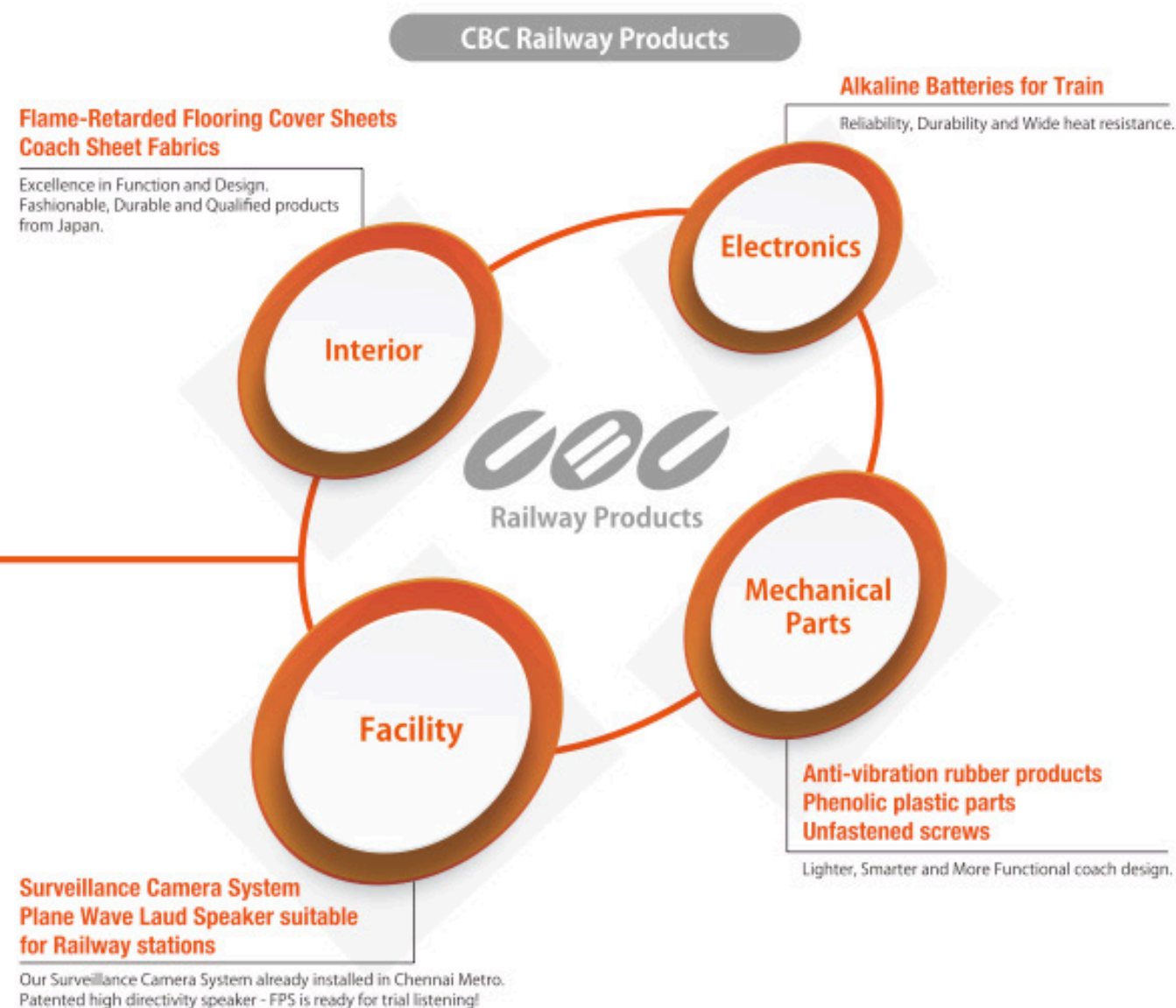
Six business areas

Our business covers a broad range of fields as under. The flexible and creative values that CBC delivers to customers continue to evolve at every stage, from planning, development, manufacturing and distribution, while simultaneously forming synaptic connections with one another in all directions. Chemical reactions occur between our business arenas and create a new form.



Our Infrastructure business

CBC is ISO 14000 certified company from 2002 with our environmental policy - Sustainable growth. Railways are safe, eco-friendly and high efficient mass transportation system which become increasingly indispensable to our life. We would like to contribute to India's comfortable and eco-friendly society through Japanese state-of-art railways products. We are the railways solutions provider in different segment. Your search ends here!



DEAR INDIAN WOMEN'S READERS



IT'S TIME NOW FOR JAPANESE WOMEN'S READERS
AND INDIAN WOMEN'S READERS TO WORK
TOGETHER TO CHANGE THIS WORLD!

Tamiko Ohba

CEO of Japan India Womens Forum.

The rainbow god energy is moving very fast right now. We organized a Japan India Women Forum, and we have been creating the rainbow bridge with Love together since 2016. Now, it's YOUR TURN! Please join us! **Namasute!**



Japan India womens forum event was introduced in the newspaper.



meet by chance every day

Artist Mana Kobayashi
<http://komana.jimdo.com/>

Let's make the rainbow loverbridge between Japan and India.
And we can fill this world with Peace, Love and Happiness!

Let's combine YOUR PROJECTS with our's. And let's work together!!



These are our rainbow bridge projects.

Art bridge, Hand made bridge, Agriculture bridge, Port bridge, Souvenir design bridge, EDO BUNKA EDO SHIGUSA bridge, TENSAN SILK bridge, KAMAKURA DAIKON bridge, E-commerce bridge, Education bridge, Japanese culture academy bridge, Japan India business bridge, Ayurveda beauty bridge, Japan mind bridge, India mind bridge, Anime bridge, Bollywood movie bridge, Flower arrangement bridge, Tea bridge, Food bridge, Words bridge, Color bridge, Energy bridge, Technology bridge, Design bridge, etc. . .



1. We play at Kamakura Sasuke Inari for all member's success and happiness.
2. We study EDO culture and EDO Shigusa and introduce to India.
3. Kimono project bag
4. Japanese flower arrangement
5. 6. 7. JAPAN INDIA womens comrades
8. 9. 10. Vedge food bridge

We will be on Facebook on March 3rd 2017

3rd of March is Hinamatsuri in Japan -A traditional festival of women.

We, The Japan-India Women' s Forum, will deliver the messages from that day through You Tube.

About JIIPA

Japan India Industry Promotion Association

Japan India Industry Promotion Association (JIIPA) is a Tokyo based NPO affiliated by Tokyo Metropolitan Government to promote trade between Japan & India. A Non Profit Organization has been established, aiming to collect and analyze information of Indian and Japanese industrial markets, and to promote more industrial exchanges and developments for the individuals, corporations, associations, institutions and organizations of both countries. JIIPA has an office at Tokyo for networking with regional business

organizations, local trade and industry, media, government agencies to promote industries, technologies, services, companies and market opportunities.

JIIPA office at Tokyo tries to provide necessary assistance to the interested companies in East Asia and south East Asia for business opportunities with our counterparts. We, JIIPA look forward for your cooperation to create a promising future for both countries. You can visit our website to get more details www.npo-jiipa.org

We offer the following services to our member's free of cost:



Member Merits

1 Market research/analysis/trends and Exhibition information

We provide the latest industry tendency/information to companies from various industrial fields wishing to enter the Indian market from time to time by carrying out market survey/partner identification/location search. Also, we select and introduce exhibitions worthy of your participation.

2 Consultation/Marketing/Advertisement/Sales Promotion

JIIPA provides business consultation and strategy for business development for companies in Indian and Japanese market, Marketing opportunities, multi-level surveys, advertising support, sales promotion by introducing the most lucrative channel of wholesaler/distributor/dealer/retailer chain.

3 Technology exchange/Tie-Up/Patent/Legal Contract

JIIPA provides a platform for technology tie-ups, Joint Ventures, collaborations and partnerships between Indian and Japanese companies. JIIPA identifies right skill and personnel for companies. JIIPA has associated agencies for legal tie-ups, IPR filing and HR personnel appointments.

4 Exhibition support

Turn key project for exhibition participation: application, planning, transportation, logistic, decoration, operation and wrapping up. JIIPA takes up turn key projects as representative for various exhibitions in India and Japan working very closely with major Government agencies/Associations/Councils/Chambers.

5 Import/Export support

Immediate initiation of import-export for materials/products/parts/machines/technologies/consumer goods between India and Japan through the right channel for the best entry of the same in the new market for Heavy industry machinery/Fine machining/Food processing and many more.

6 Logistic and Setup

JIIPA works as CFA(Carrying Forward Agent) for sales/purchase for various companies to ease their business transactions providing total logistics services from ex-Factory to installation, taking up turn-key projects. JIIPA takes complete responsibility of timely deliverabilities.

7 Seminars/Information exchange/delegation meets

Meetings at conferences/seminars/lectures/delegation meets. JIIPA invites lecturers and delegations from various fields who are well versed in industry, market and economic trends in India and Japan to provide latest information. B2B business match-making meetings are our highlight due to good relationship Indo-Japanese industry.

8 Member Conferences

JIIPA holds conferences exchanging information about Indian and Japanese industries through member conferences on Heavy industry/Chemical industry/Food processing industry/Automotive industry and B2B meetings. JIIPA invites its members to Member Conferences giving excellent interactive opportunity.

We offer membership to Indian companies. JIIPA membership is open to Any Company or Firm in India. Join us to help ensure a creative and exciting future opportunity.

Portfolio



BSM for ACMA, Tokyo



BSM for APEDA, Tokyo



BSM for CII, Tokyo



India Garment Fair, Osaka



India Pavilion, Bofach, Tokyo



India Pavilion, Foodex, Tokyo

CONTACT



Japan India Industry Promotion Association (NPO)

■ India Office: B-219, SomDutt Chambers -1, Bhikaji Cama Place, New Delhi -110067, India

TEL: +91 80-80147797 (Rajeev Sharma) E-mail: info@npo-jiipa.org

■ Japan H/O: Shinbashi Daiichi Honkan Bldg 2FD, 6-9-2 Shinbashi, Minato-ku, Tokyo 105-0004 JAPAN

TEL: +81-3(5733)5068 (Prashant Godghate) E-mail: info@npo-jiipa.org

<http://www.npo-jiipa.org/>

VISIT JAPAN!

Now is the best time to visit this beautiful and unique country and experience its extraordinary blend of traditional treasures and modern marvels. Japan will be hosting the 2020 Olympics and has been chosen for its unique culture, stunning countryside, world heritage sites, and ultramodern cities where the realms of high-tech and of ancient arts coexist in perfect harmony. Japan's friendly and polite people are the perfect guides to its many wonders and will be delighted to help you enjoy them.

Japan India Industry Promotion Association (JIIPA) is the publisher of 'JAPAN WAVE' – quarterly magazine for Indian readers, which introduces the Japan of today to its readership. The magazine is now available online at <http://npo-jiipa.org/en/news/publication.html>

For further details and for help with planning your Japan experience please visits us at <http://npo-jiipa.org>



CONTACT



Japan India Industry Promotion Association (NPO JIIPA)

Shinbashi Daiichi Honkan Bldg 2FD, 6-9-2 Shinbashi, Minato-ku, Tokyo 105-0004 JAPAN

TEL: +81-3(5733)5068 FAX: +81-3(5733)5047 E-mail: info@npo-jiipa.org

[Approved by Tokyo Metropolitan Government No. 291]

<http://npo-jiipa.org>

MOVING YOUR WORLD WITH THE SPARK OF INNOVATION

As we, *Mitsubishi Electric*, progress towards our 100th anniversary in 2021, our company-wide focus is clear — applying our technologies to contribute to society and enhance quality of life around the globe. We're working to create a brighter future through innovation, and to ensure a more sustainable world. In order to achieve this goal, we will continue to improve our wide-ranging products, services, and business activities to help change the planet's environment for the better. Becoming a global leading green company is our future, and it's the key to creating a greener tomorrow.

We deal with a wide range of businesses. In accordance with the International Railway Equipment Exhibition 2015 (IREE 2015), we will focus on our transportation systems business on the page following this illustration. If you are interested in our other businesses, visit our global website on www.mitsubishielectric.com/products.



SPACE SYSTEMS

- Satellite Systems
- Ground Systems



INFORMATION AND COMMUNICATION SYSTEMS

- ERP Systems and Data Centers
- Communication Systems



BUILDING SYSTEMS

- Elevators and Escalators
- Building Management Systems



PUBLIC SYSTEMS

- Ozone Systems
- Doppler Lidar Systems
- Particle Therapy Systems



ENERGY SYSTEMS

- Photovoltaic Systems
- Power Systems
- Smart Grid Solutions



AIR CONDITIONING SYSTEMS

- Cooling and Heating Solutions



AUTOMOTIVE EQUIPMENT

- Automotive Equipment Systems



VISUAL INFORMATION SYSTEMS

- Large-Scale LED Displays
- Display Walls



FACTORY AUTOMATION SYSTEMS

- Automation Systems
- Industrial Automation Machinery



SEMICONDUCTORS AND DEVICES

- Power Devices
- High-frequency Devices and Optical Devices
- Color TFT-LCD Modules



TRANSPORTATION SYSTEMS

- Rail Systems



HOME PRODUCTS

- Home Appliances
- Digital AV