NETWORKS AND MANAGEMENT IN JAPANESE CREATIVE INDUSTRIES


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Naoki Wakabayashi, Kyoto University, Japan,
Jin-ichiro Yamada, Osaka City University, Japan,
and,
Masaru Yamashita, Aoyamagakuin University, Japan.
Introduction:

CoPs of Japanese Creative Industries Transformed from Local Tokyo based to Global Digital?

• “Cool Japan” taste of cultural products globally welcomed
  • Asian middle class welcome them because of their Asian taste

• Network and CoP based structure in Japanese creative industries
  • Many firms and working people in Tokyo cluster, and geographically and socially formed communities of practices (CoPs) in production and distribution.
  • In this CoPs, creators, producers, managers and sometimes lead customers create, exchange, develop and distribute their novel ideas and knowledge.
  • Because of globalization and digitalization, their local CoPs in Japanese creative industry is transforming into more global digital ones?
## Major Research Findings in JCIs

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Social Networks and CoPs in Japanese Creative Industries

- Social Networks between Organizations and Creative People benefit for Content Production (Baker and Faulkner, 1991; DeFillippi and Arthur, 1998)
  - Access to resource in networks, team-building, trust-building, knowledge transfer, creative collaboration.
  - Form CoPs, social networks to exchange, share and develop ideas, knowledge and skills, and facilitate continuous learning

- Continuous and Cohesive Networks between Creating People and Organizations (Wakabayashi et al., 2015)
  - Continuously connecting creators, producers, managers and sometimes lead customers.
  - Sharing and incremental innovation of model practices and routines

(source) [http://www.ghibli.jp/](http://www.ghibli.jp/)
CoPs centered development in JCIs

**Comic**
- Creator Editor Partnership
- Leading Fan sometimes joining creation (Comike)

**Animation**
- Director Centered Teamwork
- Long-term and trust relationship

**Film**
- Close trust relationships between directors and producers
- Rise of Cross Industry Production Alliances

**Video Game**
- Platform leader centered industry (e.g. Nintendo)
- Incremental innovation orientation

**Fig. 2** Japanese films strike back in Japan

**Fig. 3** Platform Holder Centered Structure in Video Game Industries

Source: Authors modify Kawashima, 2003, 233, fig12-3.
Evolution of JCIs

Environmental Changes:
- Wide Usage of Internet
- Digitalization
- Globalization
- Shrining Domestic Market

Industrial Changes:
- Decline of Mass Media as Main Customers
- New Demands of Promotion Tools
- Globalization of Supply Chains
- Strategic Marketing of IPOs

New Challenges:
- Character Business
- Rise of Cross Industry Production Alliances
- Providing for Media Mix Promotion
- Global Expansion of CoPs

Fig. 4 Diversification of Revenues in Japanese Animation
Cross Industry Alliances diversifying Revenues with Amateur Corporate Producers

Fig. 5 Production Consortium in Film Making

- TV Stations
- Big Studios
- Film Production Company
- Sponsoring Company
- Advertisement Agency

Multiple Revenues

- Local Campaign
- Film / Animation
- Event Show
- Global Campaign with Cool Japan!
- Media TV/Comic/CD/Online Movie
- Corporate Promotion Items
- Product placement
Conclusion

• Past
  • Supplier Business and Local CoP based Structure of JCIs

• Changes
  • Decline of Mass Media and Current Impacts are transforming CoPs
  • Rise of Cross Industry Alliances

• Challenges
  • Strategic International Marketing of their Contents and Characters
  • Transformation into global digital and open CoPs?

In Pixiv.net, many non Japanese creators join and submit Manga (comic)

Source: https://www.pixiv.net/
Thank you for your attention!

• Contact address:
  • Naoki Wakabayashi, Kyoto University, Japan.
  • E-mail: wakaba@econ.Kyoto-u.ac.jp

• Major References in