



MPAJ Seminar at Music Matters
ONE ON ONE WITH JEFF MIYAHARA:
A JAPANESE MUSIC ICON

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The Ritz-Carlton
Singapore

Music Matters: One on One with Jeff Miyahara



- Interviewer : KO ⇒ Ken Ohtake, President, Sony Music Publishing (Japan) Inc. and Executive Director, MPAJ
- Speaker: JM ⇒ Jeff Miyahara, Producer

【Jeff Miyahara Profile】

Jeff Miyahara is one of the most in demand record producers and songwriters in Japan with numerous #1 hits and over 18 million in sales.

Since 2009, Jeff has been managed by UM360 and is steadily raising his international profile as he works with top-tier international artists such as Boyz II Men, Charice, Vivian Hsu, and 4Minute.



Jeff's multi-cultural and multi-lingual background (LA-raised, half Korean, half Japanese) forms the foundation to his unique approach to songwriting and production and contributes to his Rosetta stone-like ability to craft songs that resonate across cultural and linguistic boundaries.

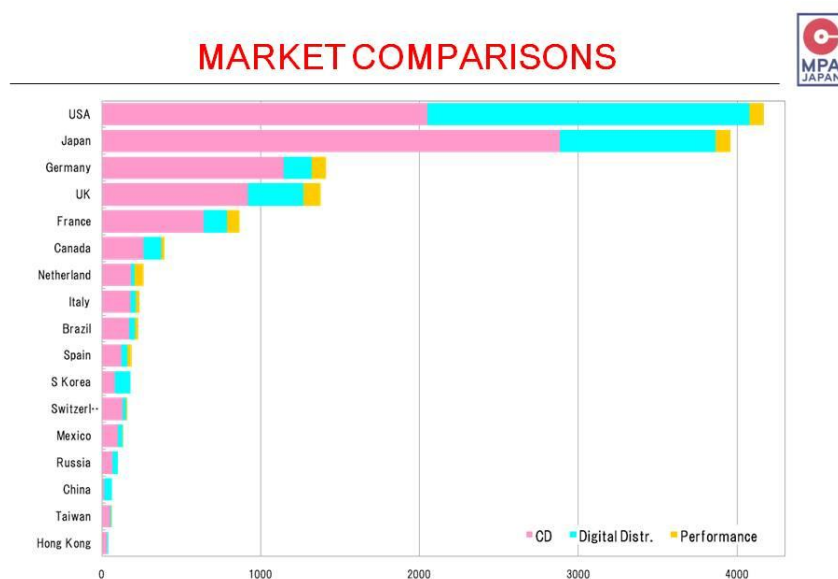
MC: OK, ladies and gentlemen, on with the show. Sponsored by MPAJ, this L.A. born producer and songwriter moved to Japan in 1999. He has then become one of the world's best-known men behind the scenes in the industry on both sides of the globe. So folks, here is Jeff Miyahara, and to welcome him onto this panel right now, Ken Ohtake.

KO: Hello, I'm Ken Ohtake from Music Publishers Association of Japan. Thank you for being here, and thank you having us here. I am very pleased to have Mr. Jeff Miyahara next to me today. He is the best selling Japanese R&B producer. We will be talking about writing songs for Japan, Asia and beyond.



Before entering his session, I'll do a quick update on the Japanese music industry situation. As Haji Taniguchi mentioned earlier today we had a major earthquake in March, and we would like to express our sincere appreciation for all the condolences and donations from music communities around the world. All of your support has mattered significantly to us. Thank you very much.

As you see here (Slide1), the Japanese market for recorded music is in a solid second place, being close to 90% of America's, and this is still the same after the earthquake disaster happened.



<Slide 1>

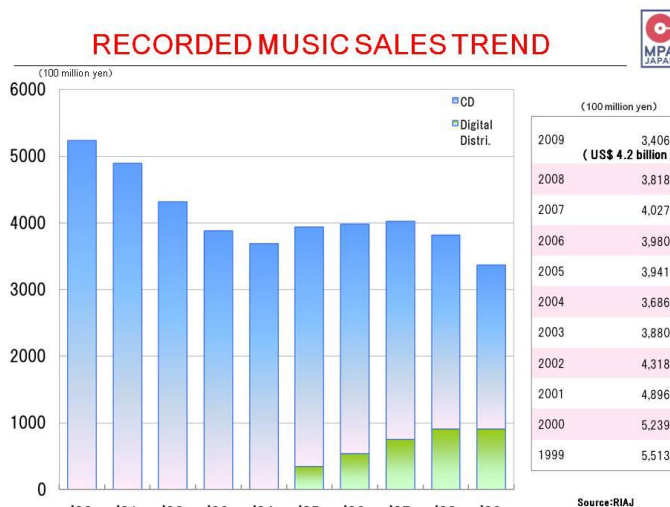
Source: IFPI 2010

<Slide 2>

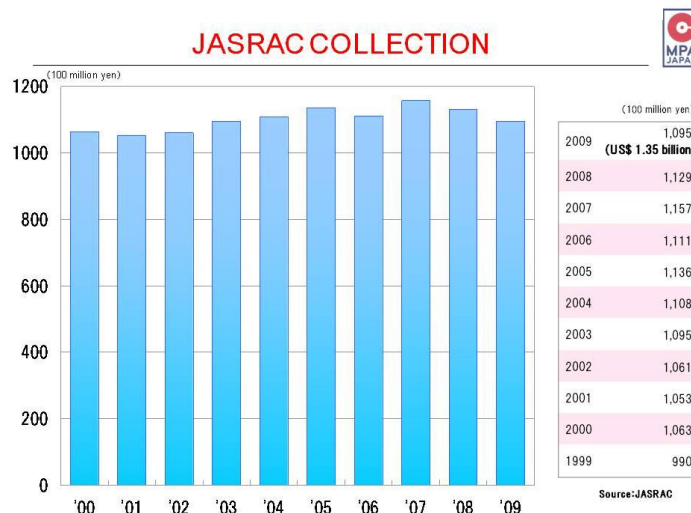
The Recording Music Industry Association of Japan has compiled these statistics on the past 10 years. (Slide2) Within the general downward trend, you can see a small bounce back in 2005 and 2006 due to digital distribution. But since 2008, even this has been coming down, too.

Even with declining sales of recorded music, copyright owners in Japan have seen stable income over the past 10 years. This is because JASRAC has been successful in securing new income sources, such as usage on the internet. (Slide3)

JASRAC has also succeeded in improving existing agreements, such as the blanket licensing agreements with broadcasters, in the favor of copyright owners. JASRAC is not the only society in Japan but still holds more than 95% of the pie. Among all JASRAC collections, about 22% is for non-Japanese repertoire.



<Slide 3>



The earthquake, tsunami and nuclear crisis have affected every aspect of Japanese society, including our industry. The market share of the affected region is actually only approximately 5% of the whole music market in Japan.

But, the biggest impact on the music industry is the influence of the sense of 'Self-Restraint' throughout Japan. Concerts and live events have been cancelled or postponed, and many new releases were postponed at least in March. Consumption has sunk, stores have reduced their hours due to the sense of 'Self-Restraint', and also the possibility of aftershocks and blackouts. In fact, according to JASRAC, (that is Japanese Collection Society), the negative impact on collection revenues is estimated to be about US\$31million for the fiscal year 2011, which is 2.4% of total expected revenue.

All segments of the industry as well as many individual artists have come forward to raise money to help victims of the disaster. Fundraising activities such as compilation albums, individual tunes and concerts have been planned and the income generated from those events and products is being used as donations. Also, music industry organizations have taken some initiatives too.

3.11 Earthquake: Impact

<Facts and Damage>

- 9.0 Magnitude, Resultant Tsunami and Nuclear Issues
- Casualties: approx. 30,000 people
- Evacuees: approx. 150,000 people
- Losses: estimated approx. 16 - 25 trillion Yen



'Self-Restraint' (JISYUKU) compounds impact

- Music events canceled
- New releases postponed
- Music store hours reduced
- Reduction in consumer spending

JASRAC expects 2.5 billion yen decrease (=2.4% of total expected revenue)

<Slide 4>

So, what's our task? At the beginning of April, the Agency for Cultural Affairs announced an appeal concerning cultural and artistic activities that have been affected since the disaster happened. In terms of economic recovery and providing hope and encouragement to people, a reduction of cultural activities is not desirable.

Unfortunately, many foreign artists have actually cancelled their tours in Japan. We would therefore like to ask for the support, understanding and cooperation of everybody here. We are so grateful to Music Matters and JASRAC for taking the initiative as well.

myspace.com/syncmusicjapan



COUNCIL OF MUSIC ASSOCIATIONS

JAME
Japan Association
of Music
Enterprises



MPAJ
Music Publishers
Association of
Japan



FMPJ
The Federation of
Music Producers
Japan



<Slide 5>

Finally, please don't forget to keep this in mind when you think of Japan's music industry: SYNC MUSIC JAPAN. (Slide5)

The SYNC MUSIC JAPAN website and accompanying Twitter feed provide a steady flow of news and updates about releases and activities of Japanese musical artists. It features ranking of album and ringtone sales, artist info, music samples, and ad links to artists' official sites.

Not only recorded music, we are dying to deliver as many compositions as possible from Japan to help reactivate our industry, and I'm very sure that this guy can do this. I'm proud to introduce Jeff Miyahara to you again, and instead of interviewing him I

decided to be dead silent, giving Jeff the entire remaining hour for him to express what really matters to him. Over to you Jeff.

JM: Thank you very much. Hi! My name is Jeff Miyahara. Thank you very much once again for joining us today. It's an honor and pleasure to be here at Music Matters. Thank you for joining me today.

Background

Let me start with my background. I'm 34 years old. I'm half Korean and half Japanese, and born and raised in Los Angeles, California. I got a lot of comments about being both Korean and Japanese when I was growing up because of the historical conflict between the two countries, but now, I can't thank my parents enough for it.



X Generation

I was born in the X-Generation, so I got to experience the birth of MTV, home computers, and console video games. I'm sure everyone in this room remembers floppy disks and black and green computer screens. Music has gone through an amazing transformation, from vinyl, to 8 track, cassette tapes, CDs, MiniDiscs, CD-Rs, and now digital formats. I remember at every single crossroad listening to totally different genres of music every single time a new format came out.

Australia/Japan/Korea

Music was great! But unfortunately, for my school grades, it wasn't. After barely graduating from high-school, I was forced to move to Japan for university, as I didn't get into Yale, Harvard or Stanford, (...and I see many Asian faces here today...) as my parents expected. After moving to Japan however, I fell in love with the night-life, and after 2 years at Sophia University, I got kicked out.

As you can imagine, my parents were very displeased, and enrolled me into a Hotel

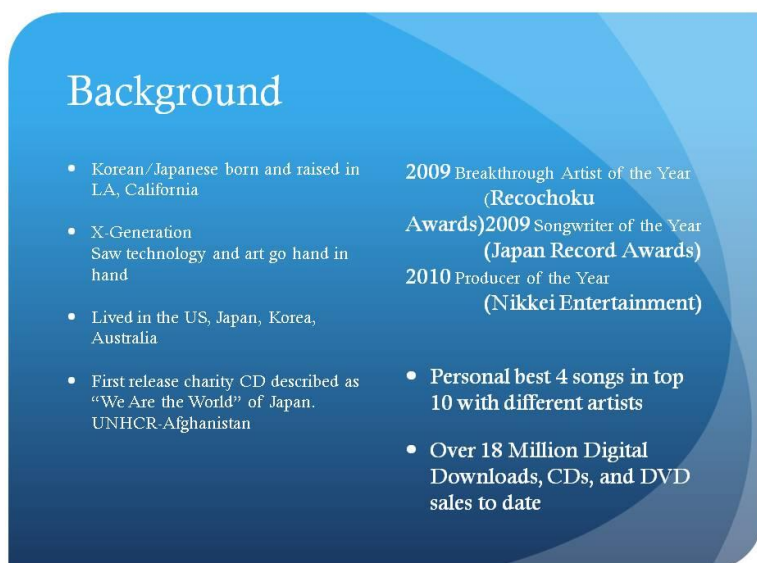
Management School which offered the Cornell Hotel Management Degree in Australia. However, as history has a tendency of repeating itself, once again, after 2 years of Victoria Bitter Beers and some amazing BBQ, I got kicked out of Hotel School.

However, it was not all that bad. Part of the hotel program required me to intern at a hotel for 3 months, and once again, thanks to a phone call from my parents to some friends in Korea, I found myself living smack in the middle of Seoul working at a Hotel.

It was during this time in Korea that I was exposed to the K-Pop music scene, and the first time that I had ever stepped into a commercial recording studio, and ghostwrote a song. That song got airplay and it actually sold ok. But instead of royalties and money, I got some amazing Korean BBQ and a nice pat on the back.

That's when I realized that, I didn't want to be a hotel manager, or a lawyer, or buy and sell clever www-dot-something-dot-com internet names for a living. That's when I wanted and just knew I had to be a musician. And for some crazy reason, I knew that if I had any chance in the world, that chance would be in Japan.

Well, it's been an amazing journey since then, and in my 8th year in the Japanese music industry, I achieved my first big hit. Since then, I've had the fortune of working with some of the best talent Japan has to offer, as well as having the fortune of watching new superstars as they grew their wings. Well, it's my 9th year in the music industry, and this is my discography to date.



Background

- Korean/Japanese born and raised in LA, California
- X-Generation
Saw technology and art go hand in hand
- Lived in the US, Japan, Korea, Australia
- First release charity CD described as "We Are the World" of Japan. UNHCR Afghanistan

2009 Breakthrough Artist of the Year (Recochoku Awards)
2009 Songwriter of the Year (Japan Record Awards)
2010 Producer of the Year (Nikkei Entertainment)

- Personal best 4 songs in top 10 with different artists
- Over 18 Million Digital Downloads, CDs, and DVD sales to date

(Music played)

Can you guys hear this music at all? Can you crank this music up a little bit? Thank you. Actually we wrote this in Los Angeles about six months ago. We recorded with... Is everyone familiar with David Foster's girl Charice from Glee? We recorded her as well as an R&B artist Unique originally assigned to Def Jam Records in America. A lot of

times is what we will do is pick up amazing musicians and amazing talent that haven't been released over in the States. But we will flavor it, the project and all the music to be

really in tune with the Japanese market. And we will release international music using Japanese creators for the Japanese market.

Excellent, let's move on.

All things J-Pop and More!

Co-Writing

Let me get into detail of how I write for the J-Pop market. 90% of most of the songs I've written have all been written with the artists. I remember the first #1 hit I got in 2005, I never got a chance to meet the artists. It went to number one as a result. I sent them a demo, and 2 months later, they sent me back a CD. That was probably one of the most unfulfilling and empty moments in my life.



So since then, I've made it a requirement that the artist comes to my studio, and we write the song together. Everything from kick drum to snare drum, to piano riffs and vocal melody lines, we do it all together. I make sure that they are part of that process from the beginning all the way to the end. Remember back in the Motown days, you'd heard about how they would

stuff a bunch of musicians in a room, and a few hours later, they had next big hit song? It's been a lot of trial and error, but this is my preferred method of writing now.

Most of my big hits in Japan have been made this way. And as a result, each one of those artists have all gone to be big successful trend-setting stars who all write most of their own music now. Some of them have gotten so good, I'm afraid they're going to stop calling me soon!

Let's move on to Karaoke: Who is the king of the mike?

When I first moved to Japan in 94, remember I had been living in LA my entire time. I'm practically American. I couldn't understand why everyone always wanted to go to Karaoke. After dinner, let's go to Karaoke. After drinks, Karaoke. I couldn't understand

why it was so popular... Until bam!, you've finally discovered your favorite Karaoke song, and after a few drinks there's that moment where you are singing and you feel your performance is better than the original singer. That's when I finally understood the magic of Karaoke, as well as the importance of melodies in the music.

One advantage that I had was the fact that I was non-native in Japanese. That forced me to do all my storytelling through just the melodies of the music. Well that's nothing new, because if you think about it, classical music and opera have been doing this for hundreds of years. That is, telling a story through the melodies and arrangements of the music.

Ah, and by the way, if you're interested, or if you have writers that are interested in entering the J-POP scene, write love songs! As I've mentioned, most Japanese people go to Karaoke rooms, not night clubs. So love songs will always be more successful than big party songs.

Seasons

Japan is blessed to have four very distinctive seasons throughout the year. It is not always hot hot or wet wet. This has in turn affected the mood and trends of songs for the various months of the year.

For example, especially during this month, I have had a lot of requests for more upbeat energetic summer dance songs. And in turn I'll use lots of guitars and pianos, and Brazilian carnival sounds to really bring the temperature and the mood of the songs. Of course Spring songs tend to be very happy and uplifting, and Winter songs tend to be a little slower, and a little more melancholic, with anticipation of finding that special someone to spend Christmas Eve with together! And I think this is only in Japan but every year in March and April, we have at least 2-5 songs dedicated to Sakura, Cherry Blossoms!

TV Commercials: Living in a 15 second world

This is something Japan's been doing for a really long time! I would safely bet that at least 65% of all TV commercials in Japan feature, have some kind of major label release song. This is called a Commercial Tie-Up in Japan, and it's one of the most important promotional tools for any song. A good commercial or TV drama tie-up can make or break an artist. It is so important, so much so, that it's common for record labels to hold

back the release of a song until it has some type of successful TV tie-up that can go along with the promotion of the release.

Of course the TV and ad agencies have become very smart to this, and quite frequently, depending on the scale of the project, the client of the commercial has more of a say in the creative process of the song than the artist actually does.

So we try to accommodate as much as possible if we're doing Coca-Cola, or some kind of drinks. Of course we want to make it energetic, we want to make it exciting. We will use a few key phrases, keywords to highlight the campaign, or any words that will be seen on the screen. But once it gets to a certain point, too much is too much, and we usually draw the line when it becomes damaging to the image and credibility of the artist.

On the other hand, look at the success of Proactiv. Is everyone familiar with Proactiv skincare products? They have taken some amazing artists, and along with Proactiv they have created a lot of presence in the global market. For example, recently we have Avril Lavigne endorsing Proactiv in Japan. It may be a coincidence, she didn't have many releases over the past year or two in Japan but at the same time as this Proactiv commercial, she put out her most recent album and it has been at #1 in the CD charts since its release in March. So the impact of all these are really important.

Convenience Stores, Laptop Computers and phones

As everyone has noticed, music has gotten louder and louder over the past few years. I'll be honest, I'm a little tired of the loudness wars we've been having, but at the same time, we still need to have a certain amount of competition. You can't have your song too dynamic. The song might be amazing but when you play it on the commercials on TV and all of a sudden the volume gets a lot lower than the previous commercial that you saw. So it's like a double edged sword.

We do our best to accommodate those smaller speakers, whether that is at the recording process or EQ process or a final mixing and mastering process. We make sure that the music shines through these tiny speakers.

Buying Trends in 2011 based on Music Format

As we all know, music has taken an almost exclusive format of being digital. Because of this, I've shifted the focus of my production to also accommodate the digital download markets.

However, despite declining sales and increased piracy throughout the world, Japan still has the 2nd largest CD buying market in the world!

Let's talk about the difference between people that buy CDs and digital downloads.

- 1) For example, believe it or not we still sell CD singles. I think it is Japan and the UK. In fact last year, a group called AKB48 sold a million of just one of their singles! And considering CD singles cost between ¥1,000 to ¥1,500 (that's \$12 to \$18 USD) for a single with maybe 2 or 3 songs, that's a lot of money.

Buying Trends in 2011 based on Music Format	
CD	Digital Download
2 nd most CD sales globally	40 Second Clips & Full Song Versions
Single ¥1,000-1,500	40 Sec ¥105 ~ Highschool & Teens Heavily influenced by media
Album ¥2,300-3,900	Full ¥315 & ¥420
Core fans not swayed by trends	College-Mid 20's
Idols, Anime, Visual	Less swayed by media and trends
Rock	Fan loyalty to digital artists
Established Veteran Musicians	

- 2) CD Albums: ¥2,300 to ¥2,900, anywhere between \$28- \$37 USD, and though there are not many we still do have artists that can move millions of albums a year in Japan.

So who are these people that buy CD's in 2011?

It's essentially core fans of Idols, Anime, Rock bands wearing lots of make-up, I'm sure you've seen these in Japan, they are called Visual-Kei, and established veteran musicians.

I would say these are people who acknowledge music as a real form of entertainment. These people invest time and money to not only buy the CD but also go watch the concerts, and follow news and updates on the artists I'm sure on Twitter, and all the other SNS (Social Networking Service) websites too. If it's a band, chances are, they'll probably know the name of the vocalist, as well as the guitarist. If it's an all girl idol-group, it's more than likely they'll have a picture or two of their favorite girl on their phone.

So what kind of people buy digital downloads in 2011?



Looking at the price point for a 40 second song, it's ¥105 yen, about \$1.20 USD. That's about the same price as a can of soda or a candy bar in Japan.

Well, the vast majority of digital downloads are from mobile phones, not computers. So as you can see, the majority of people buying these 40 second ringtones are elementary school kids, and high school students whose phone bills are paid for by their mom and dad.

For most of them, they're happy listening to 40 seconds of the song and that usually ends up being the hook or the chorus of the song, in between text messaging their friends and going to class. Unfortunately, there is very little long term brand loyalty here.

So what about the full digital downloads? These cost ¥315 or ¥420 per download for a version with lyrics. Who buys these? In 2011, it seems most of these people are college students and people in their mid 20's. They are most likely paying for their own phone bills, and though limited, have financial independence.

Much like the way they purchase and wear mass-marketed low cost designer clothing like H&M or UNIQLO, like we see here in Singapore, these are probably the same type of people that buy digital downloads in Japan, and they are starting to develop loyalty to digital artists.

Let's look at the difference between CD artists and Digital artists.

I'll show this in a domestic and international format.

Here's an example of three top selling domestic and international CD artists. You may recognize their names and faces. They are what I like to call "complete or total artists". Meaning they can sing, as well as perform on stage, and make appearances on TV.

Let's list some pros and cons of CD artists.

Pros

- 1) These artists can move physical CDs. This is at a completely different price point than digital, as we saw before.
- 2) They have other revenue streams, such as concerts, merchandising, licensing deals, as well as being able to enter other sectors of the entertainment business such as TV and film, and commercial product endorsements as we saw with Proactiv.
- 3) A really great famous Sony Records director once told me, and I'll always hold it to heart: It takes a lot more time and energy to heat a pot of oil than water, but once it starts to cool down, that oil is going to stay hotter for much longer than the water will.

Digital Artists:

Pros

- 1) The startup costs to debut a digital artist is very low compared to a CD artist. Record companies are hoping that the song catches on fire first, then they figure out how to market and sell the artist.
- 2) Everyone has a fair chance at success because everything stays within the digital realm. Most digital artists do not do a lot of big scale concerts. Of course I'm not going to say this in front of the artists but you don't have to be extremely beautiful or extremely "talented" as long as you have a catchy song.
- 3) Artists and fans can develop close communication, so the label and management can collect constructive feedback, and can make quick adjustments and decisions to the planning and execution of that digital artist and with the project for that year.

Cons

- 1) You have a chance at a hit, but there is a very limited shelf life on the song, mostly because you are selling the song, and not the artist.
- 2) The digital music providers have had trouble catching up with new mobile phone technology and proprietary formats. Just in Japan we have 3 big different carriers: Docomo, Softbank, AU that are using different formats, for example a big company called Recochoku who handles something like 70 or 80% of all digital sales for

mobile phones has to rewrite and reprogram every single websites to accommodate all those, not to mention we have the i-Phone and we are getting new Android style smartphones using different formats.

- 3) Digital sales are going down because of YouTube as well as other media driven websites. That's something that has been a big problem recently.

To sum up, basically CD artists are about selling the performing artist, and Digital artists are about selling the songs.

As you've probably noticed, international artists, as I've listed here Lady Gaga, Black Eyed Peas and Avril Lavigne, share both charts, but domestic Japanese CD artists and Digital artists are totally different.

It's really amazing to see how very few similarities are shared domestically between the two formats. However, this domestic market is very important, even though the international artists are the same on both CD and digital, domestic sales for the entire revenue for all of Japan accounts for 72% of the total gross music sales. We've had a few but not many that have been able to share both CD and digital charts in Japan.

However, there is a new phenomenon we've been seeing over the past few years. A phenomenon that is able to cross over both CD and digital charts, and both domestic and international charts. And that is the K-Pop phenomenon.

I'm sure everyone here in the room recognizes at least a few names. K-Pop has exploded into most all of the Asian territories, and recently over to the US, UK, and Europe. Before we look into how and why they've succeeded so explosively, let's look at some of the different revenue streams they've penetrated in the Japanese market.

I looked at both the Oricon CD charts and Recochooku Digital charts a few days back, this is March 23. In the top 20 alone, there are the following artists in both charts. Three in digital, and three in CD sales. We have Jang Keun Suk who is actually on both CD and digital. He was actually number 4 or 5, really amazing. These guys are dominating the music market.

They are international artists when they sing in Korean but they are domestic artists when they sing in Japanese. It is amazing that these guys have gone through so much training, they can handle interviews, they can handle TV. They can speak and deliver

music in Japanese without any fraction of a doubt. It is amazing. No one has ever grabbed both markets like this before.

Not only that, but these guys are constantly doing shows. At least one or two Korean acts are constantly in Japan for concerts and promotions.

The Music of Heart show in Osaka next month will feature 11 of the top Korean acts. Considering there are anywhere between five to seven Korean performers in one act, that is 60 to 70 Korean artists packed in one venue. I can't even imagine what that flight from Seoul to Tokyo must be like.

And here on the right, you'll see how Japanese mega fashion brand is collaborating with K-Pop artists. I believe there's a UNIQLO here in Singapore as well, too. Not to mention Hong Kong, Taipei, NY, Paris. You see a pattern happening here.

That thing in the middle right there is a rice ball with Tuna and Kimchee, sold at Circle-K convenience stores throughout Japan. If you look really close, that's a picture of SM Entertainment's Super Junior there.

The Road to Stardom pt 1 : The 1,2,3 of Korean Idol making

So let's look at how and why K-Pop has exploded into the Japanese, Asian and World Market and taken it by storm.

I got a chance to talk with Senior VP of JYP Entertainment in NY, Woo Rhee, who's also a good friend of mine. He's given me a lot of insight, and details into how they create their stars, and he's allowed me to share some of this information with all of you today.

Let's first look at it from the perspective of the artist. Auditions are open to both male and female, from the tender age of 9 years old. They usually promote monthly auditions on TV, as well as on their official homepage. Hundreds and thousands come, but only a small handful are selected that day. And even among that small handful, Woo has said maybe 2 out of 10 artists are allowed to stay.

So for at least the next 3 years, these kids must leave the comfort of home, and live together in a dormitory with other prospective next generation stars. Their daily regime consists of intensive vocal and dance training, as well as learning modeling, manners, speech, and not to mention second and third languages, of course English and Chinese.

On top of that Woo expresses the importance of scholastics and education, because as he said “Having talent is a given. I only want talented and smart artists.” Also, as I mentioned earlier, only 2 out of those 10 artists actually stay, and he wants to make sure that during their stay at the JYP Academy, they excel at school studies, so in case they don’t make it as the next big idol, because of their academics, they can always transition back into “normal life.” I think it is amazing for a record company to see that far ahead.

At JYP, they’ve always got at least 30 artists in training, and some are more ready to go than others. So sometimes it takes months, even years. As I mentioned some of these Korean acts have 5 to 7 people, some people are more ready than others and sometimes it takes time to find the perfect pairings to create that next unique super idol group.

Finally, even after the artists have been paired up, they’ll need practical experience, and will probably spend the next several months or years in the background of their older brothers and sisters as back dancers or models at all the shows.

Finally, after all those years of training and perfection, with enough diligence, dedication, good genetics, and a little bit of luck, these young soldiers of entertainment are finally ready to debut.

The Road to Stardom pt 2

So now let’s look at it from the management, record label, and music publishing side. Let’s break it down into 4 major groups:

Music Production

They’ve seen early on in the mid 2000’s because of artists such as Rain and Se7en that the music works for many territories outside of Korea. So the next logical step they took was to create a sound and product that was competitive with the US and UK artists in the global charts, and what better way to do that than reach out to the same big producers? Big names like Will. I Am from the Black Eyed Peas, DeeKay from Denmark, producer for Diddy, Lil Wayne, are now responsible for many of these Global K-Pop hits.

Choreography

The same thing applies to choreographers. The same people training Omarion from B2K, are training groups like 2NE1 and Big Bang.

There is always a signature dance that accompanies any new single. The reason for this is so that the music and the dance routine always go hand in hand, and now, you've turned a 2 dimensional song into a 3 dimensional total product. I think that is really amazing. Remember the Macarena song and dance from the States? I'm sure everyone has heard the song and can do the dance. It just sticks in people's brains like that. Well, K-Pop is like the Macarena song on steroids.

Fashion

<Photo 1>

You see this picture? (Photo1) This was taken in Paris, France about 2 weeks ago, the fashion capital of the world. These young kids are protesting because concert tickets for a SM Entertainment show for a venue of 7,000 sold out in 15 minutes. So they want an additional date for the show.



So how does K-Pop market command this type of respect from fashion capitals of the world like Paris? Well, just like they use the best producers and choreographers in the world, they use the best fashion designers as well. One example is the late Alexander McQueen who designed fashion for Lady Gaga, Kanye West, and Katy Perry. You can see some of his designs being worn by the artists in a lot of YG Entertainment's music videos.

And lastly, Networking

I'm sure many of you have used these on the flight here. Many of you may recognize the headphone design. Yes, those are Monster Cables, Beats by Dre headphones.

There are only six iconic celebrities in the world that have collaborated with Dr. Dre and Monster. Those are Lady Gaga, Justin Bieber, Sean Combs (aka P. Diddy), basketball star LeBron James, and the two you see here are JYP's 2PM and Wonder Girls. How in the world they were able to get this done is beyond me but that's the power and dedication of K-Pop networking.

Reinventing the wheel without breaking the bank

So now that we've spent the past 20 minutes discussing J-Pop and K-Pop let's see how we can put this together to create the next big global hit without a big budget.

No secrets. I am going to tell you how I'm going to approach this. So if anyone finds

anything useful here please give me at least a 6 month head start!

Defining the artist

They must be

- 1) Physically and visually beautiful.
 - a. Or at least have signs of potential.
- 2) Highly motivated and hungry for success
 - a. We don't need beautiful kids who are spoiled rotten, that will abandon the project when things become inconvenient.
- 3) Multi-Lingual
 - a. Remember English and Chinese is a must. (They don't necessarily have to all speak Chinese, but we see how rapidly not only the economy is growing, but how big the entertainment sector is growing in China.
Whenever I'm in Asia, I am absolutely addicted to Channel V as well as other Chinese language music channels.
There's some really amazing talent there, and in fact, I've been getting a lot of hints from their music scene as well!
- 4) Freelance, they need to be unsigned.
 - a. The last thing you want is to have an amazing group ready to go, and the modeling companies or management agencies get greedy, and start fighting with each other about who needs to be the leader, or stand in the front of the group. This will only lead to disaster.

Discovering the artist

- 1) Internet and Mainstream Media Channels
 - a. Sure, web promotion, radio, are great but your audition might get lost or unnoticed in cyberspace. Not to mention, I've tried over the past year or so but to be honest, we haven't found anything really exceptional here.
- 2) Amateur Dance and Club Events
 - a. It's amazing what type of raw talent you might find here but it's very labor intensive to keep going to clubs to scout. So hire a few young eyes to always be on the lookout.
- 3) International Schools in Asia
 - a. Though a lot of the kids we may find at International Schools will fulfill requirement 1,3, and 4, physically and visually beautiful, multi-lingual and unsigned, it's the important #2 that "highly motivated and hungry for

success” that may be an issue. Again you might get lucky. We constantly look every year at the International schools and their high school auditions as well as musical performances within school.

- 4) Ballet & Gymnastic Schools and Synchronized Swimming.
 - a. Mom and Dad spend thousands of dollars to send their sons and daughters to these elite schools to receive exceptional training under very strict standards. However, only a fraction of these kids go on to become pros. So don't let that training go to waste. Grab them while you can!

Discovering the sound

It must be:

- 1) Adventurous
- 2) Creating and not Chasing Trends
- 3) Melodious / Less Cliché based lyrically
- 4) Available in several languages

Whatever is hot now will be old 6 months from now. Try to imagine what will be hot 1 year or 2 years from now.

A good melody will always stand the test of time. How many times have we been in an elevator or supermarket or when the brilliant David Foster songs or even Katie Perry is played in a classical music format, muzak. But we immediately recognize it because the melody is there. That is going to stick in our bones a lot longer than maybe just words and clichés.

Also we are human not synthesizers so try to make sure that the song will make sense even if it's played on piano or guitar.

I cannot stress enough the importance of collaborating with people outside of your comfort zone. Reach out to that big music publisher to put you in touch with the greatest songwriters and producers in the world. Thanks to them, I've been working with hit makers from Sweden, Germany, Thailand, the UK, and the US.

Reinventing the Wheel...without breaking the bank.

Defining the sound

1. Adventurous
2. Creating and NOT Chasing Trends
3. Melodious / Less Cliché Based
4. Available in Several Languages

Discovering the sound:

1. Intl. Publishing Companies with songwriters/producers from all around the globe
2. Finding new collaborations with Music Producers and Trackmakers from different genres
3. This is where I come in ☺
4. Intl. Publishing Companies with lyric writers for each territory

J-Pop x K-Pop = Global Hit?

By sharing opportunities, publishing, and profit, I've found that you can achieve not only long-term results, but loyalty, and a buzz within the music writing communities all over the world.

Lastly, developing the artist

- 1) Sponsor the artists. You don't want your next big star working at a convenience store or KFC. Sponsor your artist. Make sure they are not starving, but hungry enough to chase success.
- 2) Spend money on good teachers. I cannot stress this enough! Why spend 300k on a Ferrari, and then not spend money on learning how to drive that machine to the limit? Always get the best teachers that you possibly can.
- 3) They must be roommates. Some people say competitiveness is important within members of a group. But how often have we heard about multi-platinum legendary bands breaking up because they weren't able to get along with each other? Rivalry is good, but not when it becomes destructive to the whole group.
- 4) Spend time to bond and develop trust with the artists. Though we have been talking for the past 15 minutes about training superhuman machines of entertainment, we cannot forget about the fact that they, like us are all human beings. They need to be cared for, nurtured, and praised.
- 5) Tying the ribbon! So now that we've got the next generation of superstars in our camp,

Reinventing the Wheel...without breaking the bank.

Developing the artist:

1. *Sponsor the artists
2. *Spend Money on good teachers
3. *They Must be Roommates
4. *Spend time to bond and develop trust with the artists

Tying the ribbon:

1. Collaborate with fashion leaders from various Asian countries
2. Collaborate with upcoming Asian products/brands from various industries
3. Collaborate with as many local media outlets as possible
4. Collaborate with the television, anime, and film industries to launch to the world

J-Pop x K-Pop = Global Hit?

how can we take it to the next level? It seems as though the world is looking at Asia right now. Asia is looking towards breaking into the rest of the world. And every industry is trying hard on their own to enter the global markets.

So why not combine the efforts in the domestic market within the various territories? You can have a group of one kid from

Thailand, one from Taiwan, one from China, one from Malaysia, Singapore. Why not combine the efforts in each territory with the domestic fashion, cosmetics, food, and technology industries to penetrate the rest of the world? We're using different resources and materials, but let's piggyback onto each other's efforts to reach that same common goal.

For me, that is taking Asia to the World.

Thank you and I hope you all enjoyed my presentation.

KO: Thank you Jeff. I know many of you are here to discuss how to monetize the music and to earn more from the music but I think that we as Music Publishers Association have to consider seriously how to create better music, great music and tunes, and how we can communicate with the Pan Asian people to create a huge hit from Asia to the world.

Thank you very much Jeff and if someone has any questions we have 3 more minutes. Sure, please.

Q&A

Q: Hi, my name's David. I'm from Australia but I came out of Sweden. I've done a lot of cuts in Japan. How are you finding the lyric splits? Because traditionally when you take English language lyrics into Japan and also Korea, there was a time when 50% went to the lyricist, then it has cut back to equal splits. Are you finding that it is going back the other way now?

JM: That is a great question and it is something that we have to deal with on every single song that we do because the way that the royalties and the way that the publishing is split is totally different from territory to territory, especially with the US and Japan. Again it depends on case by case. Depending on the stature or how successful that American, UK or foreign based producer is, they could probably command their percentage of the lyrics even though the Japanese are translating it. They might not use a single word in their productions ultimately. They can command maybe not 100% of the lyric writing aspect of royalties but at least a very large share of that.

I would say that publishing wise too it has been a lot fairer. We are seeing a lot more

collaborations between foreign-based writers for the Japanese market. I think one of the things that has been changing that dynamic too is how K-Pop has penetrated Japan. Did that answer your question?

KO: Any other questions?

Q: Hi, a very interesting presentation, Jeff. I just want to clear up one thing.

KO: That's Mr Steve McClure.

Q: Yes. You said Japan is the world's second biggest CD market. I think you might have been in error there. Rather Japan is the world's biggest CD market and the second biggest music market. Sorry to be so anal about that.

JM: Oh, thank you.

Q: It's really interesting that Japan is still a solid physical sales market. But I will ask a really positive question. I think the idea of putting K-Pop and J-Pop together and taking over the world is a great idea. But K-Pop is so strong these days, what does J-Pop bring to the table in terms of making a worldwide hit?

JM: I think the biggest thing I've noticed between J-Pop and K-Pop is, I'm sure many of you have been to the States, and I'm sure here in Singapore you have a small Little Tokyo, or little Japanese town, but I'm sure the Korean community is really big. Little Tokyo in Los Angeles is tiny, that's where I grew up, but Korea town just stretched out for miles and miles. There are just so many American-born Koreans, people with Western influence going over, studying in the States and taking all that art, all that education back to Korea. And that's why the music sounds so western I suppose in a nutshell.

I think that's one of the really big differences between J-Pop and K-Pop. J-Pop caters just to the J-Pop market. But K-Pop caters to so many other world markets only because they have been doing it for so long. Even hip-hop wasn't selling all that great in Korea but they kept doing it because there were so many hip-hop producers, there were so many hip-hop musicians, and they were so influential. Even dance music wasn't that big but they kept doing it, they kept getting better, they kept getting more amazing. People eventually realized it and they started garnering all kinds of attention worldwide.

J-Pop, I think what we need to do is, if you look at all the videos, and I'm sure many of us have seen J-Pop versus Korean K-Pop videos. J-Pop videos tend to be a little more cuter whereas K-Pop videos tend to be a little more sexy, a little more dangerous. This is just a huge cultural difference between the two countries. Whereas in Japan, you can't be too sexy, you can't be too beautiful; you can't be too perfect because the Japanese public cannot relate to you whatsoever.

But at the same time in K-Pop you have a certain amount of sexiness, a certain amount of perfection, and that is what people like. So the cultural values are different, I believe. Even the conception of love is different between Korea and Japan. It has greatly affected the outcome, and the end, result of the music.

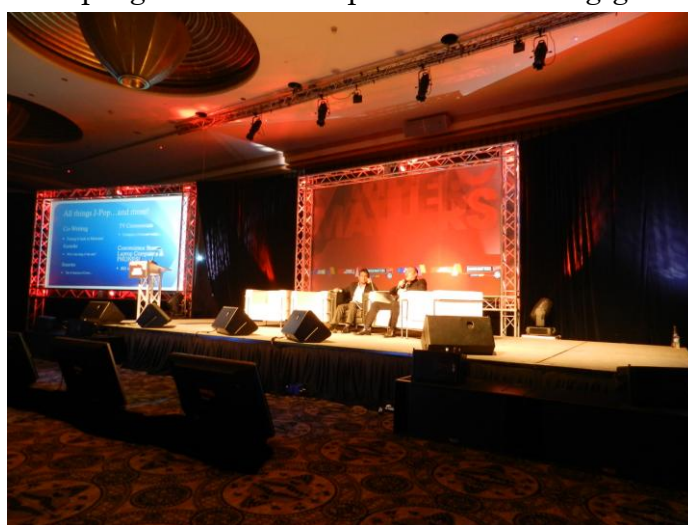
I would say in Japan, even with all of the Anime that we have seen crossing to all the different territories, Japan tends to be cuter, where Korea tends to be a little sexier. I think what Japan needs to be doing now, we have been eating a lot of fish, and we have been eating a lot of vegetables over the past few years. The Koreans have been eating a lot of meat and a lot of red blood, really! When was the last time you went to a Japanese barbecue, a big Kobe steak? You don't see it that often.

Physically we have been different for a long time but thanks to McDonald's, we've got a really great Burger King in Shibuya right now, too. The new generation is eating a lot of meat, a lot of junk food, a lot of great Western food. Physically they are starting to change drastically, you know? Their conception of love, cuteness is slowly becoming more globalized and internationalized. So I think very soon, we've seen over the CD and digital charts too, we are seeing these young kids, as well as the older generation buying digital over CDs too. It would just be a natural progression for Japan to have a big girls or boys group that would hopefully be competitive within the next one to three years. And that is what I'm aiming for as well too.

KO: Thank you Jeff. I think we need to go now.

Thank you for your patience and I'll look forward to seeing you next year. Thank you.

END OF SESSION





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