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Cikarang, Indonesia, 31 October 2017

[Signature]

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ABSTRACT


This research attempts to describe Manga and Anime as the soft power of Japan’s soft power in Indonesia. The research is significant to explore the roles of actors involved in expanding Manga and Anime as Japan’s soft power in Indonesia focusing on public diplomacy from both of governmental institutions and private sectors. Then, it also sees the progress of the actions made by actors from different roles such as television stations, book publishers, Japanese government, and internet. There are actors involved under Japanese Ministry of Foreign Affairs which are the Embassy of Japan and Japan Foundation. Therefore, from private sectors we have book publishers such as PT. Elex Media Komputindo and Television Broadcasting Stations such as Global TV. The last actors are coming from the Internet because the Internet provides both Anime and Manga both legally and illegally. The internet also provides media which the writer is focusing on Media that exclusively reporting about Japanese culture which Anime and Manga are part of it. The writer put the time frame between 2004-2013, because Japanese first acknowledged their own Manga and Anime as potential cultural diplomacy products as soft power in their diplomatic bluebook. The time frame ended in 2013 because in during that year KPI (Komisi Penyiaran Indonesia) warned and stopped numerous Anime titles to be broadcasted.

Keyword: Japan, Indonesia, Anime, Manga, Soft Power, Public Diplomacy

Kata Kunci: Japan, Indonesia, Anime, Manga, Soft Power, Public Diplomacy
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CHAPTER I
INTRODUCTION

I.1. Background of Study

The scope of international relations has grown much wider than it has been before; it is shown by the variety of phenomenon in international society. We can no longer ignore that we are not alone in this planet, because we are now living in the borderless world. We can no longer ignore the issues that happening in other countries and we can no longer ignore that we are now living in the globalization era where economic, political, social and cultural relations across border has become more intensive.\(^1\) People have grown to be very cautious these days, they have realized that many countries started to promote their very own values to others and people started to follow. Globalization shifted the world’s trend of using hard power to influence others into the trend of soft power. The new trend has triggered a whole new non-traditional issue such as social and cultural issue.

The rising new trend of soft-power has become something global, countries must have realized that they need to pay more attention on soft-power as it has greater role for them to achieve their goals. The term “Soft Power” was first invented by Joseph Nye Jr., he then defined soft power as the ability to get what you want through attraction rather than coercion or payment\(^2\), he later fully defined his term of soft power “the ability to affect others through the co-optive means of framing the agenda, persuading and eliciting positive attraction in order to obtain preferred outcomes”.\(^3\)

Many countries are using their cultural values to deliver their soft power through public diplomacy to people in other countries. Public diplomacy used by the government of a country as an attempt communicate with people from other countries to give understanding for country’s ideas and ideals, institutions and

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Public diplomacy may aim to attract people curiosity trying to learn more about that particular country especially their culture. Thus, the attraction to the culture also play significant role for a success public diplomacy. Culture itself defined as “The system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to interact with their world and with one another”. Therefore, we may not ignore that culture is part of our life, and it does work the same way to a country, because it is the actor of international relations. Culture may be the alternative way for a country to cooperate and communicate with one and another. Therefore, cultural contact provides forum for unofficial political relationship building: whenever political connection between countries are in jeopardy the negotiating channels may be keep open and help countries to readjust their political connection. Thus, through educational exchanges and cultural diplomacies we may nurture understanding among peoples as it is one capacity that culture is able to do.

Cultural diplomacy defined as “the exchange of the ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of encouraging mutual understanding”. Public diplomacy ensures the interaction between people and cultural diplomacy, as a matter of fact the process of cultural diplomacy included within public diplomacy. A public diplomacy expert, Jian Wang suggests that there are three levels of activity in public diplomacy which culture operates on all three levels and each level needs the involvement of

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deferent arrangement of actors: promoting a country’s national goals and policies (primarily national actors); communicating a nation’s ideas and ideals, beliefs and values (national and sub-national actors); and building common understanding and relationships (primarily sub-national actors). ⁹ Culture represents one country’s identity, with the maximization the roles of both actors in public diplomacy can hopefully smoothen, widen, and deepen the cultural diplomacy process. Furthermore, through cultural exchanges, it will lead people to have better understanding and even acknowledgment of cultural product such as music, sports, dance, films, tourism, traditional heritage, arts and literatures.

Recently, we can see that Japanese culture has many things to offer. Japan is known as a country with such unique culture since long time ago; even without realizing it we might have felt the impact of Japanese culture popularity around us. Japanese culture of arts such as anime and manga has become so popular; we grew up watching cartoons or reading comic books not only from the United States or other western countries but also from Japan. anime and manga is catching up their popularities with American cartoons and comics, the uniqueness in terms of stories and artworks. Although there are many popular anime and manga, but the titles and stories vary more than the American’s. In Japanese anime and manga once they made one title, once it becomes popular, no matter what the story will only be made by the original creator, and many new titles released every year.

Japan has started producing animation since 1917 and was still using the trial-and-error drawing and cutout animation techniques, based on short animations from the United States and Japan. ¹⁰ Japanese animation or anime has been so popular, not limited only within Japan, but also outside of Japan. In 2002 four American animated films, including two from Disney were beaten by a Japanese movie animation titled as Spirited Away (Sen to Chihiro no

Kamikakushi) by Hayao Miyazaki to win the Academy Award.\textsuperscript{11} The proof of the popularity of Japanese animation reinforced by the statistics from Japan External Trade Organization, 60 percent of all TV cartoons worldwide is anime.\textsuperscript{12} Just like movies, some of the successful anime also inspired from the great artwork and stories from manga.\textsuperscript{13} Manga or these days can be defined as comics, the unique style of manga originated from during the mid-1900. Furthermore, its popularity has grown much bigger from domestically into internationally, even they are now having a huge domestic manga industry.\textsuperscript{14} Similar with anime, manga also have a diverse range of genres. Its genres vary from historic to futuristic science fiction and from teenage romance to profound themes about life. According to the target audience manga’s category are separated into four categories which are boys, girls, youths, and matured.\textsuperscript{15} The example of successful manga and made into anime were Dragon Ball, Sailor Moon, Pokemon, and One Piece.

The popularity of anime and manga internationally has resulted in the success of conducting anime and manga related events around the world, and the numbers of the events are increasing. Starting from 1992, Anime Expo being held annually up until now, and currently the largest anime and manga convention in North America.\textsuperscript{16} Not only in North America but some anime and manga related events also being held in other countries such as Japan Expo in France. However, Japan Expo promotes Japanese culture not only anime and manga, but Japanese culture as a whole including anime and manga on of the main attraction, and the latest Japan Expo in 2013 they had 232.876 visitors. In some events not only specialized for anime and manga related only such as game conventions or American Comic Conventions some people also dressed as anime or manga characters costumes.

Realizing that the popularity of anime, manga, and other pop culture outside of Japan, Japanese government released a statement related to the use of

\begin{thebibliography}{99}
\bibitem{12} Ibid, p. x
\bibitem{15} Ibid,
\end{thebibliography}
pop culture in their diplomatic bluebook Japan’s 2004 Diplomatic Bluebook stated: “Japanese culture is diverse, characterized by traditional culture and sports such as noh, kabuki, bunraku and sumo, in addition to contemporary art, design, music, architecture, animation, manga and fashion. Contemporary Japanese culture has attracted attention around the world as “Cool Japan.”'17 As well as the role of actors in promoting soft power in their diplomatic bluebook Japan’s 2006 Diplomatic Bluebook stated: “Japanese culture is currently attracting attention around the world as “Cool Japan.” In order to increase interest in Japan and further heighten the image of Japan, MOFA is working with the private sector through overseas diplomatic establishments and the Japan Foundation to promote cultural exchanges while taking into consideration the characteristics of each foreign country.”'18 Thus, until this day Japanese government keep trying to promote their cultural values by utilizing anime and manga as the aspect of “Cool Japan” in order to get people to understand and trust Japan. The utilization of anime and manga to promote Japan’s cultural value as the addition of the other traditional culture may attract the interest from younger generation of people in other countries. Japanese ministry of foreign affairs has done many things in realization of the utilization of anime and manga for its cultural Diplomacy. Thus, the ministry established the International Manga Awards and the event is still running annually up until now. In the field of anime, starting from 2008 the ministry assigned Doraemon as the Anime Ambassador of Japan as part of the “Anime Ambassador” project by the ministry.'19

I.2. Problem Identification

The fact that Japanese culture is very popular around the world, we may not ignore that Japan is still having an image problem in Asian region, promoting their culture and the values of Japanese culture may is one way to regain people understanding and trust in Japan. Therefore, Indonesia, as one of the country had been colonized by Japanese Empire during the World War II is also the target of Japanese cultural diplomacy in order to regain the understanding and trust from

17 Ministry of Foreign Affairs, Japan, Diplomatic Bluebook 2004, p.217
18 Ministry of Foreign Affairs, Japan, Diplomatic Bluebook 2006, p.208
the people. Many Japanese goods and products are coming to Indonesia, goods and products coming in various forms, which cultural products are also part of it. Therefore, anime and manga are also part of Japan’s cultural products. The popularity of anime and manga in Indonesia itself are huge. Doraemon and Dragon Ball are the two examples of the most popular anime and manga in Indonesia. Both anime broadcasted for a long time and the manga of both titles has produced massively because of its popularity. The popularity of anime and manga in Indonesia is not only shown by the popularity of Doraemon and Dragon Ball, because the popularity of both titles is only part of the popularity of anime and manga. The popularity of anime and manga is growing not only because it was imported, but many people in Indonesia can easily access through the internet. The popularity of anime and manga is generally shown by the enthusiasm of the visitors of Anime Festival Asia Indonesia or known as AFAID. AFAID was first held in 2012 and attracted approximately 40.000 of visitors and conducted within 2-days, and then started to be hold annually in Indonesia every year. Therefore, the success of AFAID has shown us that apparently the popularity of Japanese pop-culture in Indonesia is increasing.

Young generations easily absorbed Japanese cultural values delivered from anime and manga they watch and read. Young people enjoy watching and reading anime and manga triggered from the variety of stories provided by the author, they are able to freely fantasize their life into something similar with the stories. Most of the anime and manga are aimed to reach the young generations, to be able to inspire them to reach their dreams. One example from a famous Spanish football player Fernando Torres, he explained that the reason why he plays football was because when he was a kid he was inspired from a Japanese cartoon titled *Oliver y Benji* which is the Spanish translated version of the anime *Captain Tsubasa*. Sherina Munaf famous singer from Indonesia also explained that one of the song she had released was also inspired from an anime, she said that her song titled “Akan Ku Tunggu” was inspired from a female character

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named Hinata from the famous long-running anime and manga *Naruto*, it is surprising, because Hinata is not the main character in *Naruto* yet can still impressed Sherina Munaf in a way that she was able to make a song based on her.\(^{22}\) Imagine what an anime can do to a person in the past, then that person is able to achieve many things in the future.

The original published anime and manga are both mainly delivered in Japanese language, but the recent development of information and technology makes language difficulties are not a significant problem anymore. Many sources in the internet provide us with collections of translated manga, dubbed and subtitled anime. In Indonesia, most of the nation-wide broadcasted anime are the dubbed ones. However, some people keen to learn the language, because they are inspired and want to try to feel the act, talk, and behave like their inspiration or any characters they like. In case of anime, in order to little by little learn the language or at least know the meaning, the subtitled ones are more preferable than the dubbed ones. If we begin to realize that in a almost every bookstore in Indonesia they have comic section, and surprisingly most of the comic books in the comic section are Japanese manga and also are the most popular ones, because the shopkeeper deliberately put stacks of manga in the most visible place in the section.

This research is aimed to examine how anime and manga as part of Japan’s cultural diplomacy, have been able to promote the cultural value of Japanese culture in order to restore the understanding and trust from people to Japan by utilizing soft power through government’s policies and activities done through the three levels of public diplomacy by the national’s actors and sub-national’s actors, which includes government, corporate, and individuals. In this research, anime and manga has been broadcasted, imported, and published to and in Indonesia in various scale since couple of years ago. Young generations may be influenced with anime and manga in any way and can be the best media that Japan can utilize to promote and attract people to their cultural values. This research will

concern more from year 2006-2013 in time frame work, because started from 2006, the Japanese government has acknowledged the potential of anime and manga as the “Cool Japan” in the diplomatic bluebook and during that time Japan is trying to spread its soft power influence contesting with China and Korea and we will examine the dynamic role of anime and manga in promoting Japanese cultural values soft power to Indonesia.

I.3. Statement of Problem

This research is about to examine the presence of pop-culture in this case is anime and manga as part of Japan’s cultural diplomacy as soft power done by Japanese government, corporate and individuals in Indonesia. Based on what have been identified above, the statement of problems of this research as following:

*How does Anime and Manga, as a part of Japan’s cultural diplomacy, contribute in expanding Japan’s soft power in Indonesia?*

I.4. Research Objectives

According to the statement of problems above, the main objectives of this thesis are:

a) To prove the significance and the role of soft power of Japan in Indonesia.

b) To explain the relationship of anime and manga as part of soft power in international relations

I.5. Significance of the Study

The significance of the study in the case of the topic chosen here stated as follows:

a) To know in depth, observing at closer point of views on the role of cultural diplomacy as soft power.

b) To improve the knowledge and conceptual tools in understanding the method being conducted by Japanese government, individuals and corporations in carrying on *Anime* and *Manga* as the cultural diplomacy in expanding Japan’s soft power.

c) To encourage further research and study in regards soft power in form of cultural diplomacy as non-traditional style of diplomacy.

I.6. Theoretical Framework
Japan has been rapidly growing fast from national collapse after losing the Second World War. Furthermore, it has grown becoming one of the most influential countries in the world while they are too, playing a major role in this globalization era. In this regard, soft power has become more influential than before. Thus, in terms of globalization soft power has the most potential to enhance Japan’s national interest. Through the utilization of soft power, Japan has been able to popularize its cultural value throughout the world. Hence, the most suitable theory that able to explain Japan’s attempts of making use of its cultural value to promote its influence towards Indonesian people is the theory of Soft Power and supported by the three levels of public diplomacy theory as suggested by Jian Wang.

According to Joseph Nye, an American political scientist and former Dean of John F. Kennedy School of Government at Harvard University, who initiated the concept of soft power, defines power as “the ability to achieve one’s purposes or goals” and “the ability to get others to do what they otherwise would not do.” He differentiates between soft power and hard power based on the nature of behavior and tangibility of resources. He briefly explained that the difference lies in country’s economic and military ability to buy and coerce as hard power, and the ability to attract through cultural and ideological appeal as soft power. Nye first coined the term “soft power” in Bound to Lead (1990). However, He noted that Hard Power is not always the necessary or desirable strategy for achieving an aim. Sometimes a nation can achieve its goals without tangible threats or payoffs; it does not rely on hard but soft power.

The process of public diplomacy and cultural diplomacy is very well related with each other, the fact that both are in a very close relationship with soft

power. Nye underlines the significance of public diplomacy since soft power grows out of culture, domestic values and policies as well as foreign policy. Further he predicts a greater role for informational and institutional power as a transition to a new age.\textsuperscript{26} He emphasizes short-term responses can be fine-tuned through broadcast capabilities and narrowcasting on the internet, thus an increased budget in soft power and public diplomacy is necessary to raise a nation’s profile. It is critical to be aware of how soft power can be used as a means of public diplomacy. Furthermore, the concept of culture diplomacy itself has become a linchpin of public diplomacy.\textsuperscript{27} Meanwhile, cultural diplomacy defined as “the exchange of the ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of encouraging mutual understanding”.\textsuperscript{28} Cultural diplomacy is the alternate way for countries to cooperate and communicate with one and another. Thus, by utilizing it we may encourage understanding among peoples.

Soft power has been being very important for Japan to promote its cultural values to the world, especially in Asian region. As the influence of Japan may less powerful than the United States’ soft power, they might have become runner-up in several sections compared to the United States. In Japan artistic innovation has been transformed into a cultural production process; a set of “image” alliances that has augmented the culture industry in size and extent has provided the vehicle for Japan’s popular culture to spread through Asia.\textsuperscript{29} Additionally, anime and manga are becoming the important media for Japan to spread its influence to the

world, particularly to Indonesia. Japan has its own uniqueness in its capability in utilizing its soft power potential.

Additionally, to the focus of soft power, this research will also use the three levels of public diplomacy as suggested by a public diplomacy expert, Jian Wang where he suggests that there are three levels of activity in public diplomacy which culture operates on all three levels and each level needs the involvement of deferent arrangement of actors: promoting a country’s national goals and policies (primarily national actors); communicating a nation’s ideas and ideals, beliefs and values (national and sub-national actors); and building mutual understanding and relationships (primarily sub-national actors).³⁰

I.7 Conceptual Framework

Figure 1.1 Conceptual Framework

Figure 1.1 pictures the cycle scheme of how Japan attained the acknowledgement, trust, and understanding of Japanese cultural values from

Indonesian People through the utilization of its pop culture brought by its anime and manga that will be examined in this research. The biggest picture of this framework is the scheme will be examined from the International Relations view, because International relations is one influential aspect of why Japan’s government interact with other countries. Therefore, anime and manga as part of Japan’s pop culture and as the media of Japan’s cultural diplomacy will be our main concern on how Japan attempted to raise the awareness of Japan’s existence in the process of promoting the “cool Japan” to Indonesia. The process of the promotion of anime and manga is very much supported by the globalization phenomenon, soft power capability, and cultural diplomacy. In this regard, cultural diplomacy is supported by its three levels of activities as explained by Jian Wang which includes the role from government, corporate, and individuals as well.  

Moreover, we hope to see how will Indonesian people acknowledge, trust, and understand of Japanese cultural values from anime and manga. Furthermore, we hope to see the beneficial outcome to Japan from the entire process which is the support from Indonesian people.

Recent development of information technology makes it possible to communicate fast and exchange of information has become limitless. Thus, the current level of information technology helps the way countries interact with each other as well. These days, countries are no longer interacting only in a form of government to government but also government to corporate and government to people. Moreover, the limit that prevents the interaction from government to people from other country has disappeared. This condition makes cultural diplomacy facing fewer obstacles that before, if Japan policy maker can seize the opportunity by utilizing current advanced information technology carefully and strategically, Japan may be able to reach the target of their cultural diplomacy to people throughout the world, particularly Asia, especially the acknowledgement, trust, and understanding from Indonesian people.

I.8 Scope and Limitation of the Study

This study is only focuses on anime and manga as part of the Japan popular culture’s product and as one of the most influential popular culture of Japan. The time framework of scope and limitations of this study is during 2004-2013. The reason is because started from 2004, the Japanese government has acknowledged the potential of anime and manga as the “Cool Japan” in the diplomatic bluebook and during that time Japan is trying to spread its soft power influence contesting with China and Korea and we will examine the dynamic role of anime and manga in promoting Japanese cultural values soft power to Indonesia.

I.9 Research Methodology

This research uses qualitative method, which according to Patton (2002) defined qualitative research as attempting to understand the unique interactions in a particular situation. The purpose of understanding is not necessarily to predict what might occur, but rather to understand in depth the characteristics of the situation and the meaning brought by participants and what is happening to them at the moment. The aim of qualitative research is to truthfully present findings to others who are interested in what you are doing. Qualitative methods have contributed in many areas of research; it has been used for research related to anthropology, sociology, history, and geography. However, qualitative methods have also made a contribution to areas which in general be seen as quantitative matters. Qualitative methods are useful to the other methods as well, it is able to work as compliments in order to (1) increase understanding of what is happening, (2) understanding of who are being affected in which way, (3) analyze why particular impacts are occurring and (4) assessing how policy can be improved.

Therefore, by using qualitative method, this research is being able to deliver clear explanation towards the findings during the research being conducted. This study

is concern about culture and diplomacy, which has the unpredictable dynamics that is most suitable to use qualitative methods of research.

**I.10 Definition of Terms**

Here are detailed explanations of *Anime* used in the study;

1. Based on Merriam-Webster dictionary:

   *Anime* is a style of animation originating in Japan that is characterized by stark colorful graphics depicting vibrant characters in action-filled plots often with fantastic or futuristic themes.\(^{34}\)

2. Based on *Animenewsnetwork.com*:

   According to Anime News Network publisher, Christopher Macdonald, "On Anime News Network, we define anime based on the origin of the animation. If it is primarily produced in Japan, it is anime. It should be clear, that by adhering to a definition that defines non-Japanese animation that mimic common anime styles as 'not anime,' Anime News Network does not endorse the notion that these 'anime-style' works are in any way inferior to animation produced in Japan."\(^{35}\)

Here are detailed explanations of *Manga* used in the study:

1. Based on Oxford dictionary:

   *Manga* is a style of Japanese comic books and graphic novels, typically aimed at adults as well as children.\(^{36}\)

2. Based on Robin E. Brenner:

   According to what Robbin E. Brenner wrote on his book *"Understanding Manga and Anime"* *Manga* is Print comics in Japan. The word simply translates as "comics," and covers all printed matter from three-hundred-page magazines printed weekly and monthly to the tankobon, or bound volumes, available at newsstands, *Manga* stores, and book stores.\(^{37}\)

Here are detailed explanations of *Globalization* used in the study:

1. Based on Merriam-Webster dictionary:

\(^{34}\) Retrieved 27 February 2014 from http://www.merriam-webster.com/dictionary/Anime


\(^{36}\) Retrieved 27 February 2014 from http://www.oxforddictionaries.com/definition/english/Manga

- Globalization is the act or process of globalizing: the state of being globalized; especially: the development of an increasingly integrated global economy marked especially by free trade, free flow of capital, and the tapping of cheaper foreign labor markets.\(^{38}\)

2. Based on Swedish journalist Thomas Larsson, in his book *The Race to the Top: The Real Story of Globalization* (2001), stated that globalization:

   “Is the process of world shrinkage, of distances getting shorter, things moving closer. It pertains to the increasing ease with which somebody on one side of the world can interact, to mutual benefit, with somebody on the other side of the world.”\(^{39}\)

Here are detailed explanations of *Culture* used in the study:

1. Based on Merriam-Webster dictionary:
   - the beliefs, customs, arts, etc., of a particular society, group, place, or time
   - A particular society that has its own beliefs, ways of life, art, etc.
   - A way of thinking, behaving, or working that exists in a place or organization (such as a business).\(^{40}\)

2. According to The National Institute of Urban School Improvement’s *Understanding Culture* (2005), Culture is the system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to interact with their world and with one another.\(^{41}\)

**I.11. Thesis Structure**

This thesis consists of five chapters; start from Introduction, then followed by anime and manga as Japan’s Cultural Soft Power Instrument, anime and manga in Indonesia as Cultural Diplomacy in Indonesia from 2006 – 2013, and Conclusion.

**Chapter I – Introduction**


This chapter explains briefly the background of the study of this research, including the role of pop culture in cultural diplomacy as part of public diplomacy which triggered by the aim of achieving soft power. This chapter aims to briefly picture the matters of this research. Thus, fundamental information about the research such as following: problem identifications, statement of problems, research objectives, significance of the study, theoretical framework, conceptual framework, scope and limitations of the study, assumption and hypothesis, research methodology, definition of terms, and thesis structure are included. This chapter will not exceed the explanation by going too far to the research because this chapter works as the basis of the whole study of this research.

Chapter II: Anime and Manga as Japan’s Cultural Soft Power Instrument

There are a lot to give from Japan to the world, and there are many things that could possibly become Japan’s weapon of soft power and in this regard anime and manga are two vital instruments of Japan’s Soft Power. This chapter starts with stories of anime and manga origin and emergence. Furthermore, this chapter explains about the role of anime and manga as the Instrument of Japan’s Soft Power, followed by brief history of anime and manga Industry from time to time, the origin of anime and manga and the emergence of anime and manga as cultural product internationally. Therefore, explanations about current anime and manga industry in Japan will follow.

Chapter III: Anime and Manga in Indonesia as Soft Power in Indonesia from 2004 – 2013

This chapter discuss about the process of Japan in delivering their cultural diplomacy to Indonesia through anime and manga in expanding Japanese cultural values to the world, especially Asia, particularly Indonesia within a period of time from 2004-2013. This chapter focuses on where, who, and how. Therefore, in this chapter first explain about Japan’s cultural policy and Japan-Indonesia diplomatic relations, followed by anime and manga in Indonesia then anime and manga in Indonesia as Japan’s cultural diplomacy in Indonesia by examining it through government institutions and non-government institutions.

Chapter IV: Japan’s Soft Power Expansion in Indonesia Through Anime and Manga
This chapter discusses about the outcome of the whole processes of Japan expanding their cultural values to Indonesia. As what have been illustrated by the conceptual framework, which is the output of the process are acknowledgment, influence, and support. Therefore, this chapter concern about the increasing of Japanese culture supporters coming from Indonesian people, the anime overshadows local animation, and manga as the most favorable comics generally in Indonesia compared to locals and western. Moreover, anime and manga popularity in Indonesia has triggered many people to talk and behave like Japanese as portrayed.

**Chapter V: Conclusion**

The last chapter of this research explains the conclusions of the contributions given by anime and manga as Japan’s cultural diplomacy in expanding its soft power in Indonesia.
CHAPTER II

ANIME AND MANGA AS JAPAN’S SOFT POWER INSTRUMENT

Japanese government has realized the potential of anime and manga as the instrument of its Soft Power. Thus, in this chapter of the research, the discussion starts with the brief History of anime and manga. The brief history includes the Origin of anime and manga, the explanation includes when Japanese started producing anime and manga, why anime and manga came into existence, and the influences and productions at the beginning. The story of the emergence of anime and manga popularity and as cultural product will follow, this part includes the small explanation on one of the most popular anime and manga title ever made and published. The brief explanation about types of anime and manga that exist today will hopefully give better views of what is anime and manga as a whole and its difference from similar cultural product in order to introduce the potential of anime and manga as part of Japan’s soft power. Then, the roles of anime and manga as the instrument of Japan’s soft power will follow, this part separated into two parts; anime and manga as media to promote the coolness of Japan, and anime and manga as Media to influence people. This chapter ended with the explanation of current development of anime and manga industry and distribution.

II.1 Brief History of Anime and Manga Industry

Anime and manga has its own characteristics that make both are very unique to many people around the world. anime and manga has gain popularities globally, almost everyone has familiar with anime and manga even though many people may not familiar with the term anime and manga, but they are familiar that the anime and manga are both originally from Japan. These familiarities stored inside the mind of many people besides other unique traditional cultures such as; Samurai, Japanese foods, traditional clothing, and etc. anime and manga has become the spearhead of Japan’s popularities around the globe as Japan’s popular
culture. The popularity of both anime and manga has affected not only the title, but the seiyuu\textsuperscript{42} and manga-ka\textsuperscript{43} also gaining their popularities.

The fact that anime and manga came into existence were influenced by the similar products produced by its western counterparts and in this case the United States has the most influence on both of these cultural product, but the Japanese ones developed from its historical traditions in Japanese culture. The creation of anime and manga has many similarities has many parallels, including political and governmental influences on the growth of the medium and a definite break away from juvenile origins to “grow up” as a story telling format. Due to certain twists of fate, the development of the Japanese industry is an accelerated version of the growth of the western industry.\textsuperscript{44}

II.1.1 The Origin of Anime and Manga

This part will explain thoroughly about the origin of both anime and manga, how they were made and how the Japanese came up with the idea of producing these cultural products. Therefore, this part is important to introduce the main idea of the creation of anime and manga and how they became to such important cultural products.

Despite of being close related with each other anime and manga had different momentums and why the Japanese came up with the idea of making those. The old manga is believed have existed since long before the western came to Japan while anime mostly came into existence influenced by western.

II.1.1.1 The Origin of Manga

The long historical background of manga made it considered as the first before anime had come to exist. It is difficult to pinpoint the date of when manga was first started because there are lots of theories about the origin of manga. One argument saying

\textsuperscript{42} Seiyuu/Seiyū is the Japanese term for voice actor or actress - whether in animation, radio, dubbed non-Japanese films, etc. In Japan, seiyū are often less anonymous as artists than voice actors in the West. Many of the most famous seiyū (e.g. Megumi Hayashibara) have large fan groups of their own. Retrieved March 7, 2014 from http://www.animenewsnetwork.com/encyclopedia/lexicon.php?id=75

\textsuperscript{43} Mangaka/Manga-ka is the title given to all manga creators

\textsuperscript{44} Robin E. Brenner, (Connecticut: Libraries Unlimited, 2007), Understanding Manga and Anime, p. 1
that the origin of manga comes from the basic human desire of wanting to express and record because Osamu Tezuka the creator of the world-famous manga titled *Astro Boy* have stated that manga begins from scribbles. Following this argument, according to some theories the scribble must have referring to the scribble on the back of the ceiling board of *Horyuji* Temple as being the first example of scribbling. Some argument acknowledges the beginning of sequential art in Japan with the creation of scrolls of illustrations by Buddhist monks in the twelfth century. However, the most important history of manga, they follow a definite sequence across the page to tell their story and thus lay the pattern for the sequential storytelling to come. During the sixteenth and seventeenth centuries artist began producing a particular style of illustration known as *ukiyo-e*, or “pictures of the floating world”. It is during the *ukiyo-e* boom that many visual traditions were created that continue in today’s manga, from caricature to the stylized blood splatters of battle to the erotic art that continues in today’s *ero* manga.

Katsushika Hokusai (1760-1849) was a famous artist in Japan he is known for his work “The Great Waves” and “Fuji in Clear Weather”. Furthermore, he is also known as the first person

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45 The oldest existing wooden structure in the world, was founded in the year 607
47 Ibid, p. 2
48 Ibid, p. 2
49 The art of *ukiyo-e* ("pictures of the floating world"), originated in the metropolitan culture of Edo (Tokyo) during the period of Japanese history, when the political and military power was in the hands of the shoguns, and the country was virtually isolated from the rest of the world. It is an art closely connected with the pleasures of theatres, restaurants, teahouses, geisha and courtesans in the even then very large city.
51 *Ero* means “Erotic”
who coined the term “manga”. Later after the Hokusai’s death, the U.S. Commodore Matthey Perry arrived on Japanese shores at Goharama and, representing American and western political pressure, strong-armed the already faltering Japanese government into opening its ports to trade with the west. That was the time when Japanese culture was struggling very hard to contest with the western culture; society was split into those who wanted to maintain Japanese tradition and those of embraced western, this condition led into sudden and violent changes, and at the same time they struggled to catch up with western technology to maintain a position of power in this new world, it is best known as the era struggle between western-learning emperor, the powerful politicians behind the throne, and the final stand of those mythic heroes, the samurai.

The arrival of western culture was crucial not only from the United States but also from other western countries, and it was the momentum of changing from Japanese traditional art into popular modern art. The new western art and traditions immediately influenced Japanese art, the younger generations of artists were fascinated by styles and formats they saw, the new cartoon caricature was represented by London’s famous humor and cartoon magazine Punch. Furthermore, in the 1862 The Japan Punch created by British citizen Charles Wirgman, but was eventually taken by Japanese editors and artists. The establishment of The Japan Punch was the pioneer of manga magazine, because even though up until now some manga are published through original

56 Ibid
57 Ibid p.4
books, many original manga are published through magazines, chapter by chapter.

Skip the Second World War era to the 1950s; this was the time when the famous Manga-ka Osamu Tezuka published his famous titles, such as *Astro Boy* (1952) and *Jungle Emperor* (1954). Tezuka mimicked the artistic style of early Western animators, including the overly large eyes found on Betty Boop and Mickey Mouse. However, he created his own curved, simplistic style that incorporated the traditions from Japan’s past, including the dramatic use of space seen in ukiyo-e. Thus, what has done by artists in the past and wrapped by Osamu Tezuka’s masterpieces in the 1950s marked as the beginning of manga.

**II.1.1.2 The Origin of Anime**

The origin of anime is very much related with the founding of manga, but at some point the developed differently, but the development of anime and manga are different. Japan has started producing animation since 1917; it was the age of silent films. The anime productions at that time were based on animated shorts from France and the United States. The Japanese animations back then also known as “manga films”, even though people were talking about it, the Japanese animations were costlier to produce than western animations and they had to contest with the popularity of Disney cartoons. In 1923, the Japanese animation was forced to start over, because Tokyo and the surrounding are suffered from catastrophic damage during the Great Kantō Earthquake. During the 1930s, anime became a popular way of storytelling, the Japanese animation had a great improvement but was still facing tough times contesting with Western animations. However, the Japanese animators received many helps and motivations from the

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58 *Ibid* p.7
60 *Ibid*
government as well as education in the field that led to fast improvements in the style of Japanese animations.61

After the loss of the Second World War, Japan began to recover in many aspects as well as the anime production. Hiroshi Okawa, the president of the Toei film company was overwhelmed by the gorgeous color of the Disney’s animation film Snow White. In 1956, he built a modern studio and founded Toei Doga or now is well known as Toei Animation, Okawa has the ambition to become “the Disney of the East”.62

II.1.2 The Emergence of Anime and Manga

This sub chapter will continue the explanation from the origin of anime and manga. How were they managed to develop into such an internationally known cultural product and their success story of exporting anime and manga abroad as well the reception from western countries. This sub-chapter is important to inform the potential of anime and manga as influencing cultural products.

This time is the time when anime and manga becoming interconnected with each other and the progress of each affecting the other one. The acknowledgement of anime and manga in outside of Japan started with the success of Osamu Tezuka the creator of the famous Astro Boy. He managed to make his products being acknowledge by the western.

II.1.2.1 The Emergence of Manga

The emergence of manga began during the 1970s, they were experiencing countrywide popularity. Therefore, the hundred and thousand page of manga magazines which are now a common thing was started during this decade. At that moment, public’s greedy taste for manga of all kinds has led to variety of titles and

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genres represented in separate magazine titles for boys, girls, young women, and young men. Consequently, manga continued as a format as well.63

By the early 2000s, the manga industry had broadened beyond the familiar Japanese publishers such as Kodansha, Shueisha, and Shogakukan to include a smaller number of transnational manga distributions and publishers such as Tokyopop, Viz Media, and Seven Seas Entertainment, and achieved globally dispersed audience.64

Many of the most successful anime, video games, and merchandising lines began as manga. Naruto began in the manga magazine Akamaru Jump (1997) and has gone on to become a worldwide hit through anime, card-game, video game and merchandise spin-offs. The enormously successful Dragon Ball franchise began as manga series in 1984. In addition to these manga-inspired titles, the 2000s have been dominated by the growth of large, globally successful brands that exist across various media platforms.65

Manga has also moved into online environments, with both Kodansha and Shogakukan offering online manga content and various downloads that extend audience’s access to manga in a more interactive online environment. Mobile phone manga is also available through companies such as Toppan Printing, allowing readers to enjoy manga without worrying about height or bulk. This move away from print media to digital formats is extended even further by hand-held video devices such as Sony’s Playstation Portable (PSP) and Nintendo DS which offer a number of titles based upon popular manga such as Dragon Ball and Naruto or

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64 Yoshio Sugimoto (Melbourne: Cambridge University Press, 2009), The Cambridge Companion to Modern Japanese Culture, p 252
65 Ibid, p 253
drawing upon manga style (Cooking Mama and Phoenix Wright: Ace Attorney). 66

As what Robin E. Brenner argues that in the United States since the creation of the Comics Code in 1954, most comics have been aimed at younger male audience. Superhero comics have always appealed to boys, although the industry has grown up and diversified over the past half-century, the fame of superhero genre, as well as the simple fact that men still dominate the industry as creators, editors, executives, and readers, means that most stories still appeal primarily to adult men or teenager boys. It is the general nature of the industry in the United States, there are few titles aimed at girls or women and even fewer for children. 67

In term of types, manga has more plus compared to American comics. The types of manga appealed to both genders, these types are not necessarily genres, as these types are more closely to be called as formats of manga and each format may contain variety of genres. There are five formats of manga, the first one is Kodomo Manga, this format are aimed at children, especially for new readers under ten years of age, the examples of Kodomo manga are Doraemon and Hamtaro. The second format of manga is Shonen or boys. This format traditionally aimed at boys and young men, aged from twelve to eighteen years. Shonen also refers to typical story conventions including a concentration of action, battles and fighting, humor, honor, heroism, and family or group obligation. 68

II.1.2.2 The Emergence of Anime

The success story of Osamu Tezuka’s Astro Boy marked the first point of anime’s emergence. The success of Astro Boy manga series has brought itself to be the first anime broadcasted on

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66 Ibid.
68 Ibid, p 31
television. Furthermore, Astro Boy animated series reached the United States and was broadcasted there in 1963, followed by Speed Racer in 1967. In 2003, anime was a five-billion-dollar business, over three times the value of Japanese steel exports to the United States. Osamu Tezuka has successfully made both anime and manga popular worldwide. Furthermore, the worldwide popularity of anime and manga has triggered more artists to produce more anime and manga.

Hayao Miyazaki’s anime has become popular. His works has seemingly impressed the French during the Parisian exhibition. In 2004 his works was being compared to the popular and enigmatic French comic artist Moebius. His art was his works such as Spirited Away and Howl’s Moving Castle have received an outstanding reception from the audience around the world. In 2002, Spirited Away has successfully beaten four American films, including two from Disney at the Academy Awards for the Best Animated feature category. Thus, Spirited Away became the highest grossing anime in the history of Japanese movies, In 2005, Howl’s Moving Castle opened in 50 countries. It shows that Japanese anime has become the big part of Japanese entertainment business to promote the coolness of Japan.

Anime such as Pokemon, Doraemon, and Captain Tsubasa has become the series which is globally popular. Susan J. Napier argues that perhaps anime’s “greatest” moment of transcultural recognition so far was a cover story about Pokemon in Time (November 22, 1999) that a special section on anime in general was included.

II.1.3 Types of Anime and Manga

70 Susan J. Napier, (New York: Palgrave Macmillan, 2005), Anime from Akira to Howl’s Moving Castle, p. x
71 Ibid, p. xi
72 Ibid, p. 6
As what Robin E. Brenner argues that in the United States since the creation of the Comics Code in 1954, most comics have been aimed at younger male audience. Superhero comics have always appealed to boys, although the industry has grown up and diversified over the past half-century, the fame of superhero genre, as well as the simple fact that men still dominate the industry as creators, editors, executives, and readers, means that most stories still appeal primarily to adult men or teenager boys. It is the general nature of the industry in the United States, there are few titles aimed at girls or women and even fewer for children.\footnote{Robin E. Brenner, (Connecticut: Libraries Unlimited, 2007), \textit{Understanding Manga and Anime}, p. 30}

In term of types, manga has more plus compared to American comics. The types of manga appealed to both genders, these types are not necessarily genres, as these types are more closely to be called as formats of manga and each format may contain variety of genres. There are five formats of manga, the first one is Kodomo Manga, this format are aimed at children, especially for new readers under ten years of age, the examples of Kodomo manga are \textit{Doraemon} and \textit{Hamtaro}. The second format of manga is Shonen or boys. This format traditionally aimed at boys and young men, aged from twelve to eighteen years. Shonen also refers to typical story conventions including a concentration of action, battles and fighting, humor, honor, heroism, and family or group obligation.\footnote{Ibid, p 31} The third is Seinen, this format basically is the equivalent of Shonen manga, but Seinen is more mature in visual content and in addressing topics of interest to adult men, including tales of married life, work life, sex comedies, and morally ambiguous war and crime stories. Seinen titles are for young men out of their teens going to college and beyond.\footnote{Ibid, p 33} Representing the other half of population, Shojo manga features titles aimed at girls and young women from aged twelve to eighteen. Furthermore, the principles of Shojo manga are concentration on relationships, romance, honor, family or group obligations, peer pressure,
and heroism. Shojo manga genres are as diverse as Shonen genres, ranging from science fiction to historical drama, to sport stories, to fantasy adventures. The last one is Josei manga. This format aimed towards young women entering their twenties and beyond. They also concentrate on relationships but are often less fantastical and more matter of fact than their Shojo counterparts, and they can be brutally honest about romance and sex.

II.2 Roles of Anime and Manga as the instrument of Japanese Soft Power

The discussion over anime and manga as Japanese soft power needs supporting statements in the form of points. Therefore, in this paper, there will be two main instruments of Japan pop culture as Soft Power that will be discussed. Which are Anime and Manga as Media to Promote the “Coolness” of Japan and Anime and Manga as the Media to Influence People.

II.2.1 Anime and Manga as Media to Promote the “Coolness” of Japan

Talking about soft power from public diplomacy we may not ignore the aim to promote such cultural influence to attract people in other countries, in order to make people unconsciously starting to build their interest in one particular culture in this case is Japanese culture as part of their soft power instrument is one goal in order to strengthen the soft power and the sustainable public diplomacy toward other countries. Japanese government has mentioned in their 2004 diplomatic bluebook about the "Cool Japan" within the part of “Overseas Public Relation and Cultural Exchange”. They aim to introduce Japanese culture, work of art, and performance abroad. However, Japanese culture is diverse in addition to that, contemporary art, design, music, architecture, animation, manga and fashion. Contemporary Japanese culture has attracted attention around as “Cool Japan”. Douglas Mcgray said that Japan's global cultural

76 Ibid, p 34
77 Ibid, p 36
78 Ministry of Foreign Affairs, Japan, Diplomatic Bluebook 2004, p 217
influence has quietly grown instead of collapsing beneath its widely reported political and economic misfortunes, from pop music to consumer electronics, architecture to fashion, and animation to cuisine. Thus, compared to when it was an economic superpower back in the 1980s, Japan looks more like a cultural superpower today.

Anime and manga are believed to be able to attract people to the coolness of Japan, within anime and manga the characters are often portrayed having cool clothes and attitudes, not only the main characters but the villains and other minor characters as well. Therefore, the fan of anime and manga may be able to fantasize the situation of become their favorite characters. The keen interest towards the coolness of Japan has shown by the people who do costume play or better known as cosplay. Cosplay events has become the outlet for the fans of anime and manga to wear and act as their favorite characters.

In promoting the coolness of Japan, they are respectively not only using anime and manga as their tool, but they are also using other pop culture instruments such through the utilization of promoting their music industry abroad. Furthermore, in order to promote their music industry abroad, in this case anime plays an important role as well, due to the series of anime always have opening and ending songs in every episode and through this way Japan music industry has also related to the popularity of anime.

II.2.2 Anime and Manga as Media to Influence People

Pictures, movies, and/or films are known to their potential to give such impact to people that have seen it. For the case of the United States, the publics in most nations continued to admire them for its technology, music, movies, and television. But large majorities in most countries said they disliked the growing influence of America in their country. Therefore, since anime and manga can be categorized as part of them, that

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anime as a movie or motion picture and manga as picture they shall have the same capability to give such soft impact to people or in other words they have the same capability to influence.

Anime and manga are believed to have the power to influence people in many ways. anime and manga are often telling stories that have deep meanings and inspiring. In most cases anime and manga tell stories of a person and/or group of people on how they will achieve their life goals in the story. Most anime and manga are fiction stories made by people. Furthermore, the fan of anime and manga may find the stories are inspiring. Most main characters in anime and manga has the same characteristics as the type of person who is not willing to give up easily to achieve the ultimate goal. In the case of famous people who is in success and inspired by anime and manga is in the field of European football, the Spanish famous football award winners Fernando Torres said the inspiration of his football career was not because of the legendary football players such as Diego Maradona or Franz Beckenbauer, the one that has inspired him to be a football superstar was not exist in real world, it was Ozora Tsubasa that has brought him into his successful career.\footnote{Retrieved August 4, from http://www.dailymail.co.uk/sport/football/article-2245925/Fernando-Torres-I-took-football-Captain-Tsubasa.html} Ozora Tsubasa is the main character of a long-running anime and manga Captain Tsubasa or Oliver y Benji in Spain, created by Takahashi Yoichi. Another successful Spanish world class footballer Andres Iniesta reportedly that he is a big fan of Captain Tsubasa,\footnote{Retrieved August 4, from http://www.tribunnews.com/superball/2013/07/31/iniesta-ternyata-fans-berat-captain-tsubasa} it shows that anime and manga has the power to inspired people.

Such phenomenon as above can also happen because anime and manga have clear messages delivered to the audience. Popular anime and manga not necessarily become very popular because they have amazing quality of drawing and animation, but because they have message to be absorbed by the audience also. One of the most successful anime creators in the history of anime Hayao Miyazaki has his own ideal of message that
he want to deliver to audience. The mastermind behind *Spirited Away* said that he is not trying to solve the global problems with his films, but in the midst of hatred and slaughter there is still much to live for, wonderful encounters and beautiful things still exist. He depicts hatred, but only to show there are more important things. He depicts a curse, but only to show the joy of deliverance.\(^8^3\) His ideal in making anime has led him to success. Moreover, the audience of his movies expectedly understood his message in all of his films.

**II.3 Anime and Manga Industry and Distribution**

The rapid growth of anime and manga began since Osamu Tezuka began creating animation and established the qualities that have spelled out its success, the Japanese demand for more animations never decreased.\(^8^4\) Anime has been called as Japan’s chief export since 1990s, and anime films account for at least half of movie tickets sold in the country.\(^8^5\) Japan has more than 430 anime production companies, the bulk of which concentrate on making television series or works to fund more complex projects effectively. In creating *Spirited Away*, for example, Studio Ghibli partnered with publishing house, a television network, and another anime company to produce the final product. Animation accounted for around 7% of the film market. In comparison, live action films accounted for 4.6%, and documentaries accounted for 55.6%. Furthermore, in the DVD market, anime titles accounted for almost 70% of total sales. Given with the growing popularity of anime overseas markets, more anime are produced with an international market in mind (Japan External Trade Organization 2004).\(^8^6\)

A report by the Japan External Trade Organization in 2005 identified the following significant trends in the globalization of anime\(^8^7\):

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\(^8^3\) Retrieved, August 16, 2016 https://www.theodysseyonline.com/lessons-learned-studio-ghibli-films


\(^8^5\) Ibid, p. 17

\(^8^6\) Ibid, p. 17

1. Japan is the largest provider of animation worldwide, with approximately 60% of animation shown around the world made in Japan.

2. Japan is struggling to monitor and enforce intellectual property rights (IPR) with a shortage of skilled personnel familiar with international legal affairs related to IPR. Bandai Visual has measured its lost royalties in overseas markets in the tens of millions yen annually.

3. Japan is actively targeting the foreign market with new anime, as opposed to the past where only titles which had first become popular in Japan were exported. Examples of the trend include the *Ghost in the Shell* movies.

4. The co-production and co-financing of anime by foreign business has increased.

   The manga industry in Japan is not a cult or speciality market, it is a major part of the publishing industry. Thus, manga magazines and their collected book editions accounted for close to 40 percent of the entire publishing market in terms of volume.\(^8^8\)

   *Shonen Jump* circulates more than 3 million copies a week and the manga industry accounts for over $3 billion, or one-sixth of the entire magazine industry.\(^8^9\)

   In Japan, manga can be purchased almost anywhere, in convenience store as well as bookstores and the common specialty stores that market to particular audiences and tastes. However, the latest shift of manga being beamed directly to cell phones is already having an impact on the market, as are the cell phones and handheld video games that are rivalsing reading manga as solitary, unremarkable pastime, but the manga industry is in no danger in disappearing anytime soon.\(^9^0\)

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\(^8^9\) Ibid, p 14
\(^9^0\) Ibid,
CHAPTER III
THE PROCESS OF JAPAN’S CULTURAL DIPLOMACY EXPANSION TO INDONESIA FROM 2004-2013 THROUGH ANIME AND MANGA

This chapter discusses the process of Japan in delivering its soft power to Indonesia through the utilization of anime and manga in expanding its soft power to the world, especially Asia, particularly Indonesia within a period of time from 2004-2013. This chapter focuses on where, who, and how. Therefore, in this chapter first explains about Japan’s cultural policy and Japan-Indonesia cultural diplomatic relations, followed by anime and manga in Indonesia from 2004 to 2013 and anime and manga as soft power in Indonesia by examining the role and action of governmental institutions (Japanese Ministry of Foreign Affairs and Japan Foundation) and non-governmental institutions such as broadcasting stations, book publishers, and electronic media

III.1 Japan’s Cultural Policy Related to Anime and Manga

Anime and manga both were founded around half a century ago. But, the idea of using both anime and manga as the tool for their soft power as the trend of soft power was not well-known before the cold-war. For years, foreign policy makers all over the world have been working hard in order to manage perceptions from people from other countries. European countries are well known for having the tradition in promoting their cultural values. Since the Second World War, promoting ideology and national culture had changed into something more systematic propaganda. It was widely used by many countries and Japan also one of the countries during the Second World War that used systematic propaganda. During the post-war of the Second World War, Japan managed to establish Japan Foundation in 1972, under the supervision of Japanese Ministry of Foreign Affairs, to promote cultural exchange with other countries and as the tool for
public diplomacy. This way, Japan was getting ahead of Joseph S. Nye who coined the term “soft power” in 1990. ⁹¹

As the concept of soft power has thrived into something that attracted worldwide attention and many countries all over the world have been using this concept. The Japanese government also adopting this concept, even though Japan has been always getting involved in foreign affairs. Japan first adopted this was in 2004. Thus, Japanese Ministry of Foreign Affairs had a structural reform where it was simultaneous with changing in other organization. In August 2004, Public Diplomacy Department was established within the Minister’s Secretariat. This department has two divisions, Public Diplomacy Planning and Cultural Affairs Division. Explicitly refers to Joseph S. Nye’s idea of soft power, Ministry of Foreign Affairs started to point out sub-cultural themes such as manga, pop music, fashion, and anime. Previously, Japan Foundation was more focused on traditional themes such as Noh drama, Kabuki opera, Bunraku puppetry, Chanoyu tea ceremony, Ikebana flower, and others. Furthermore, cultural organizations which were directly administered by the Ministry has become more autonomous, even though they are still connected to the Ministry. In its current form, Japan Foundation is one important actor that help the Ministry to carry out the objectives given by the Ministry as well as planning, organizing, and executing its own programs. ⁹²

The new aim of the Japanese government for their soft power or in this case Toshiya Nakamura wrote in his research as public diplomacy is to utilize the potential of manga and anime as their public diplomacy. ⁹³ Japanese government activities that signal their intention of utilizing anime and manga as their Pop-culture diplomacy or as we discussing here is as their soft power started in May 2007 when their ministry of foreign affairs established “the International MANGA Award” following the initiative from then-Minister of Foreign Affairs. Mr. Taro Aso, his aim in establishing this manga award is to give awarding to

⁹² Ministry of Foreign Affairs, Japan, Diplomatic Bluebook 2006, p.208
manga creators who contribute to spreading the manga culture overseas. Starting from 2008 the ministry of foreign affairs began the “Anime Ambassador” project, with the aim of increasing the interest of the people overseas in Japan through anime. Furthermore, in March 2008, Japan then-Minister of Foreign Affairs Mr. Masahiko Koumura handed “Doraemon” a letter of assignment making the character the anime Ambassador of Japan. The theatrical release of “Doraemon the Movie Nobita’s Dinosaur 2006” was translated into 5 languages (English, French, Spanish, Chinese, and Russian) and was shown in screening events in 55 countries and regions worldwide.

III.2 Japan-Indonesia Cultural Diplomatic Relations.

Indonesia once was colonized by the Japanese Empire during the World War II, but then Indonesia claimed its freedom as country. Otherwise, despite was being colonized by Japan for around three years, after the world war was over both countries manage to hold close relation with each other. In 2013, both countries celebrated their 55th years of diplomatic relation. Most of the diplomatic relation between Indonesia and Japan are about Economics, Development, and Industry. Therefore, at this point there are two forms of cultural diplomatic relations between Indonesia and Japan that can be highlighted which are Jak-Japan Matsuri and JENESYS program.

Firstly, the year 2008 marked the 50th years of diplomatic relation of both countries. Furthermore, in the same year, Japanese government through its embassy in Jakarta created an event named Jak-Japan Matsuri. The logo of the event pictured the burning flame of both countries and since the event was held in Jakarta the flame also pictured the flame of Monas which is the monument that is become the image of Jakarta. This event has a set of agenda so that this event is not only held for one day but being held throughout the week. Thus, usually Jak-Japan Matsuri runs for days, started with the opening ceremony, followed by Japan Week, and closed with a large festival held in the yard of Monas and some famous artists from both countries also contributed. By holding the event of Jak-

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94 Ministry of Foreign Affairs, Japan, Diplomatic Bluebook 2006, p.208
Japan Matsuri once a year, the Japanese government manages to promote its culture or in other means their soft power directly to the people living in Jakarta.

In 2007, the Japanese government established a project advanced by the Japanese government from the standpoint of providing a sound foundation for strong solidarity within Asia through large-scale youth exchange. The program is better known as Japan-East Asia Network of Exchange for Students and Youths or shortened as JENESYS. JICE (Japan International Cooperation Center) oversees conducting the program in cooperation with various local governments, schools, and international exchange organizations in each area. Furthermore, JENESYS set of agenda programs are Invitation, Dispatch, and Exchange.\(^\text{96}\)

In Indonesia JENESYS started in 2008. Furthermore, in 2008, Indonesia sent 300 people and divided in three batches under the coordination of JICE. There was 100 people in one batch that includes 91 participants or students with 9 supervisors. The participants from the first batch they were coming from students that were the victims of tsunami and earthquake in Aceh and Bantul, students from pesantren, members of paskibraka, and high school students from various region. Therefore, the supervisors were teachers from all over Indonesia and representative from Indonesian Ministry of Foreign Affairs. In the first batch the Indonesian Ministry of Foreign Affairs representative was the head of the group. Before the departure all participants were participating in pre-departure training conducted by JICE. During the 10 days of visit, they were taught deeper about Japan, and they were visiting schools, museums, research center, and historical places. They also interacted with Japanese teenagers through discussions and experiencing Japanese culture from homestay.\(^\text{97}\)

The second and third batch were also conducted under JICE coordination, the participants of the second and third batches were high school students from various region in Indonesia with supervisors coming from representatives of the Indonesian Ministry of Foreign Affairs, Ministry of Education, Ministry of Youth and Sports, and teachers. Therefore, 183 participants were sent and 18 supervisors

\(^{96}\) Retrieved, March 14, 2015 http://sv2.jice.org/jenesys/e/about-jenesys/about-program/

with the representatives from the Ministry of Foreign Affairs chosen as the head of the groups. They had the similar experience with the first batch only they had to hand essays to the ministry retelling their experience while in Japan, and those who finished it received certificate from JICE.  

III.3 Anime and Manga in Indonesia

III.3.1. Anime in Indonesia

One of the first anime that was broadcasted on Indonesian television was *Wanpaku Omukashi KumKum*, the anime was broadcasted during afternoon by TVRI in the late 1970s. VCR players coming in the 1980s which kickstarted anime titles being widely circulated in Indonesia. Therefore, one of the first anime title that came in was *Cyborg 009* the also came in *Voltus V*. Many more titles such as *Mazinger Z, Getta Robo, Mashin Hayabusa, Ikkyu-San, Candy-Candy*, and *Uchuu Senkan Yamato* also came in as a result of positive reception from the public. However, the distribution of anime VCRs had to stopped following massive piracy towards anime titles causing distributors bankruptcy at the time. RCTI established during the early 1990s and they started to broadcast *Doraemon* which later boosted the anime popularity.  

Anime started to gain public attention when during the 1990s and mid-2000s anime titles such as *Doraemon* and *Saint Seiya* were broadcasted and continued by the broadcast of *Bt’x, Ranma 1/2, Samurai X, Digimon*, and other anime titles by TV Stations. Moreover, anime titles were also being distributed via home video mechanisms such as VCD and DVD. However, despite being distributed in various forms, fans from such anime titles complained about their difficulties on receiving their favorite anime titles legally. Meanwhile, from the side of distributors and license

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holders they were facing confusion on why they were not able to sell their licensed anime titles in the market.  

Major TV channels such as RCTI, SCTV, INDOSIAR, ANTV, TPI, Trans TV, and Trans 7 had their moments on broadcasting anime titles. RCTI and INDOSIAR are especially well known for their Sunday morning anime sessions. RCTI broadcasted quite numbers of famous anime titles such as Doraemon, Crayon Shinchan, and One Piece. While on the other hand, INDOSIAR broadcasted Mobile-Suit Gundam series, Sailor Moon, Detective Conan, Pokemon, and Digimon series.

In the 2000s a channel named Space Toon began to air. The channel was airing many anime titles and mostly is the titles that no longer air on the previous channel. Space Toon broadcasted anime titles that were previously aired during the 1980s, 1990s, and early 2000s.

III.3.2. Manga in Indonesia

Manga has been always popular in Indonesia. During the early 1990s, manga from Japan has beaten the existence of Indonesia local comics. Furthermore, manga from Japan did not come only the action ones but also comedy ones such as Candy-Candy and Kobo-Chan for teenagers. Indonesian comics was also losing due to vast numbers of comics massively burned down to ashes in 1995. At that time, Indonesian government assumed that Indonesian comics contained too much violence and not educating, this marked the rising of manga in Indonesia toppling down local comics.  

Manga is different with anime, because manga is rarely ever being promoted through broadcasting station. Manga needs to be published in the form of book both soft copy and/or hard copy. There are two biggest book publishers in Indonesia that publish manga they are Elex Media Komputindo and M&C Comics, both are from the Kompas Gramedia

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100 Received June 14, 2016, https://www.kaorinusantara.or.id/newsline/9867/forum-anime-indonesia-mengulik-jalan-berliku-pelisensian-anime-di-indonesia
Group. In the development, in 2005 Kompas Gramedia Group established Level Comics. It is the publisher that publishes adult (seinen) genre manga.

Manga comics are also being published illegally, this practice is not a new thing. The practice of publishing manga illegally began roughly during the early 2000s. Illegal manga publisher Seventh Heaven published the world-famous manga One Piece before Elex Media managed to legally publish it in Indonesia. Most of the illegally published manga at that time were poorly translated, poorly scanned, and were not translated from the Japanese pieces but from Chinese version of the manga. Some of the illegal publishers such as Dragon Productions were self-claiming that they really got the license to publish the book from Japan and they also put copyright claims and warnings to make it seem legal. These illegal pieces also put disadvantages for the original author, publisher, and local publisher who legally publish manga. However, illegal manga became alternative for some readers to get titles that were not published by the legal publisher. Some readers claimed that they were not aware of the manga being illegal and some others said they knew about the manga being illegal and they kept buying them. They even criticized the legal publisher for being too firm and bureaucratic so that they are not able to compete with illegal publisher.

III.4 Anime and Manga as Japan’s Cultural Diplomacy in Indonesia

To examine who has more significant role in promoting and spreading anime and manga influence in Indonesia, this part will be divided into two parts and sub-parts. Therefore, this part will try to dig deeper on which institutions that has the significant value promoting the Japanese cultural products. The Japanese has two main institutions in Jakarta which are the Embassy of Japan and Japan Foundation. The aim of digging down these parts are in order to see if although the Japanese government clearly stated in their diplomatic bluebooks about the

103 Ibid,
importance for them promoting anime and manga as they see as potential as their soft power influence to the world, is it going to change significantly in terms of their relations and influence or is it not changing anything as they role may not be as important or influential as the private sectors. The second part will be divided into three sub-parts. The first sub-part will be about the role of TV stations both Indonesian TV stations and Japanese TV stations, because they are the main actors of how can Indonesians to watch anime titles. The second sub-part will be about the role of book publishers as they acted as they main role for manga promotion in Indonesia such as PT Elex Media Komputindo. Book publishers have their hands on the original copies of manga titles that makes them the one who handpicked which manga they will publish in the Indonesian market. The last sub-part will be about the role of Online Media. Late 2000s and early 2010s were the years where people can get access to everything via online so does anime and manga that also were available pretty much online, and not only that this sub-part will also try to examine the role of the journalistic media such as Japanese Station as a Japanese pop-culture related news portal based in Indonesia in promoting anime and manga to Indonesian soil.

III.4.1 through government institutions

III.4.1.1 Embassy of Japan

Embassy of Japan is the direct representatives of the Japanese government and in this case the government of Japan is their Ministry of Foreign Affairs in Indonesia. The Japanese embassy does not really involve in any kinds of cultural exchange program, as its main concern is more about economic and political relationship between them, Indonesian government and private sectors. According to Mr. Kubo, the Embassy of Japan in terms of cultural exchange they do not really have significant contribution as he said that most of the promotions and any of activities related to anime and manga were done by the private sector or Japan Foundation. Moreover, he claimed that the animes that were aired or broadcasted in the past were illegal, and he knows it and many Japanese do not know that their cultural products such as anime
and manga were so popular especially Indonesia. However, when we are talking about the direct involvements of Japanese government in promoting their pop culture products we have a few to be discussed.

As explained before, the Japanese Ministry of Foreign Affairs has chosen Doraemon as their anime ambassador in 2008. The appointment of Doraemon as their Anime Ambassador is not without proper judgement and carelessly picked. Doraemon is widely popular not only in Japan, but also in Asia. Therefore, this makes Doraemon the perfect character for that ambassador role. The appointment of Doraemon as the anime ambassador as part of their effort to harness the power of pop culture in diplomacy, following from the previous year when Japan created International Manga Award. During the appointment ceremony the then foreign minister Masahiko Komura hoped to the human sized Doraemon doll he hopes that Doraemon will travel the world as an anime ambassador to deepen people understanding of Japan so that they will become friends with Japan. Furthermore, voice actress Wasabi Mizuta who spoke as Doraemon from behind a sliding paper screen promised Komura that Through its cartoons, Doraemon hopes to convey to people abroad what ordinary Japanese people think, their lifestyles and what kind of future they want to build.

Doraemon is not the only famous anime character that got to be chosen as ambassador. In the same year as Doraemon appointment as Anime Ambassador, another popular character chosen as Japan Tourism Ambassador. Hello Kitty, a character after Doraemon got to be chosen as the Japanese representative to the world. Associated Press mentioned Hello Kitty as “Japan’s

105 Ibid,
ubiquitous ambassador of cute.” Hello Kitty has built an impressive resume over the years before got chosen as their tourism ambassador, Global marketing phenomenon, fashion diva, and pop culture icon. This was not Hello Kitty first assignment abroad, as during her two previous tours she managed to raise $150.000 for UNICEF’s female education programs and she earned the title of “UNICEF Special Friend of Children.”

III.4.1.2 Japan Foundation Jakarta

Japan Foundation in Jakarta was first founded in 1974, as the representative of Japanese government for the bureau of cultural diplomacies for Japan to Indonesia. The main focuses of Japan Foundation are three key points which are cultural exchanges, central study of Japanese language, and as the intellectual exchanges and development of Japan studies. It has three divisions which are Cultural Division, Language Division, and Japan Studies and Intellectual Exchange Division. Therefore, as part of cultural products anime and manga related events or promotions are also part of the cultural division.

In Indonesia, Japan Foundation has its focus on cultural exchanges. Japan Foundation supposedly has a more key role in expanding Japan soft power, especially in this case through anime and manga as part of their culture in wider perspective. Japan foundation, their view on anime and manga is similar with the Embassy of Japan in Jakarta, they also know and support any events related to anime and manga, but their differences with the Embassy of Japan is that the Japan Foundation is offering their best to support the event, for example Japan Foundation might lend some of Japanese traditional items to certain events in order to support them.

106 Ibid.
107 Many of Anime and Manga related events may include the Japanese Traditional items exhibition such as musical instruments and clothes.
In the Japan Foundation office, there is a library that contains many books, magazines, and movies originally from Japan. In this library, their form of effort in expanding Japan soft power through anime and manga is that people can read many original manga from Japan and they can borrow some movies to watch, and some other stuff that might help people who want to learn how to create a comic like manga and animation like anime.

Although being the representative of the Japanese government, both the Embassy of Japan and Japan Foundation did not really play significant role as they should have been. However, they acknowledge that anime and manga is seriously growing, but as what Mr. Kubo said that anime and manga are growing but the government does not see the need to further pursuing expansion of anime and manga because the private sector will be able to cover that for them, and what they have to do is supporting the private sector to expand the anime and manga so their soft power can be expanded.

Japan Foundation has been involved in numbers of Japanese Culture festival such as but not limited to Jak-Japan Matsuri and Little Tokyo Ennichisai. Japan Foundation also supporting the annual Japanese festival held by the “Pusat Studi Jepang Universitas Indonesia” which is the Gelar Jepang UI or also known as GJUI. Their form of support varies, one of them being supporting them logistically. Which means Japan Foundation provide them with lending them tools to borrow and knowledge to share with the committee of such events. For example, if an event need help with Tea Ceremony, they can provide them the tools and know-how.

Japan Foundation were involved in the first ever Jak-Japan Matsuri (JJM) in 2008. It was started as an event to commemorate 50 years of diplomatic relations between Indonesia and Japan, there was a thinking on how they can maintain the good
relationship between the two countries. Therefore, Japanese residents who love Indonesia, followed by Jakarta residents’ fellow feelings and Jakarta Government, from that enthusiasm they could hold the first ever Jak-Japan Matsuri. Furthermore, they hope that even though times change but their fellow feeling between both countries will get stronger, and since then the Jak-Japan Matsuri event being held annually.¹⁰⁸

Japan Foundation also facilitates numbers of Indonesian people who excel in matters relating to Japanese culture to pursue more achievement in Japan. The Japanese Ministry of Foreign Affairs held the annual International Manga Awards, and Japan foundation helps any Indonesians who wish to participate in the event. Japan Foundation forms of helps are not limited to sending the works of the creators, but also helping them to get sponsorship for them to go to the awarding session in Japan. The first award received in 2011 ⁵th International Manga Awards, Indra Wisnu Wardhana and Dimas Adi Saputro received bronze award for their work titled “Pelangi di Naungan Mentari” ("Rainbow Under the Sun").¹⁰⁹ The second award received in 2012 ⁶th International Manga Awards, Muhammad Fathanatul Haq and Ockto baringbing received a silver award for their work titled “5 Menit Sebelum Tayang” ("5 Minutes Before Airing").¹¹⁰

III.4.2 Through Non-Governmental Institutions

III.4.2.1 TV Stations

Manga needs to be read and/or printed, and anime needs to be watched and/or broadcasted. Therefore, in the case of anime, the role of broadcasting stations is indeed crucial for them to be introduced to wider range of audience. The scope of the research begins in 2004, in the exact same year a specialized channel for anime was introduced in the region of south east asia, including Indonesia.

While Animax is only available on paid television services, local broadcaster also broadcasted many titles of anime. Many of National TV stations such as TVRI, MNC TV, Indosiar, RCTI, Trans TV, and Global TV have had broadcast anime shows. To put it in the exact timeline that we are now focusing on, we are going to discuss the role of Global TV in broadcasting anime titles from 2006-2013. Global TV started to broadcast anime shows not long after the Japanese Ministry of Foreign Affairs released their Diplomatic Bluebook 2004 and 2006 containing their intention to promote two of their pop cultures, anime and manga.
Picture III.2 Naruto Shippuden

Global TV first Broadcasted an anime titled Naruto in 2006, followed by Naruto: Shippuden. Naruto is a Japanese manga created by Masashi Kishimoto. It tells a story about a young juvenile ninja named Naruto Uzumaki who is looking for a recognition and aims to be the leader of his village, and to be the strongest ninja ever.\textsuperscript{111} Naruto: Shippuden is the sequel to the original Naruto anime, it is more like a second arc of the story where Naruto in his teen when the first arc is when he was still in his pre-teen.\textsuperscript{112} Naruto is one of the most famous anime in Japan.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Global_TV_Anime_TVR.png}
\caption{Global TV Anime TVR}
\end{figure}

On the run, Global TV broadcasted 9 anime titles between 2006-2013, the titles are Naruto, Samurai 7, Samurai Deeper Kyo,

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|c|c|c|c|c|c|c|c|}
\hline
Year & Naruto & One Piece & The Law of Ueki & SAMURAI 7 & INUYASHA & DANCOUGA NOVA & SAMURAI DEEPER KYO & EYESHIELD 21 & PROJECT EUREKA \\
\hline
2006 & 2.5 & 1.8 & 1.2 & 1.5 & 1.0 & 0.8 & 0.5 & 0.5 & 0.2 \\
2007 & 2.0 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2008 & 2.2 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2009 & 2.1 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2010 & 2.0 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2011 & 2.0 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2012 & 2.0 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
2013 & 2.0 & 1.5 & 1.0 & 1.2 & 0.8 & 0.5 & 0.5 & 0.5 & 0.2 \\
\hline
\end{tabular}
\end{table}

\begin{thebibliography}{99}
\bibitem{111} Retrieved December 2, 2016 https://en.wikipedia.org/wiki/Naruto
\bibitem{112} Ibid.
\end{thebibliography}
One Piece, Inuyasha, Eyeshield 21, The Law of Ueki, Dancouga Nova, and Project Eureka. Mr. Hary Martono from Global TV said during the interview that their target market is teenagers, they were broadcasting anime titles that contain comedies, actions, and adventures to fit and able to reach their target market. Naruto as their best broadcasted anime title with relatively higher ratings compare to the other anime titles on Global TV contain comedies, actions, and dramas. Based on the figure of Global TV anime TV ratings from 2006 until 2013 Naruto was the highest compared to all titles that were broadcasted. Naruto managed to be broadcasted on Global TV straight from 2006 until now. Mr. Hary Martono also admitted that Naruto by far is the most popular anime title on Global TV if not in Indonesia. Despite being popular, Naruto was not free from criticism. Back in 2008, Naruto had been given a warning from KPI for the reason that they think the show showing more mystical things and violence.\textsuperscript{113}

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{Global_TV_Anime_Genres.png}
\caption{Global TV Anime Genres}
\end{figure}

Broadcasting anime was never an easy task to do. In 2008, during the first year of broadcasting One Piece Global TV was not free from criticism. KPI claimed that One Piece was one of the problematic tv shows. According to the head of KPI at that time Fetty Fajriati, One Piece as a cartoon contains too much violence such as bloods and killings should not be seen by children. Therefore, Global TV received a warning form KPI back then. Mr. Hary Martono also said that the problem with One Piece was not only because of the violence in the cartoon but also the clothes the characters wear.

One Piece was not the only anime titles that received criticisms and warnings from KPI. Crayon Shin-Chan, one of the most controversial anime titles was popular yet controversial because of its content. Crayon Shin-Chan broadcasted by RCTI and the TV station was asked by the KPI to cut the indecent acts of the show or broadcast it later during night time. The KPI insisted that the cartoon is not suitable for younger audience and intended for much mature audience. As Agatha Lily had told the Japan’s Asahi Shimbun newspaper, the character fools around with his bare bottom exposed and also noses around people when they are on dates, and the show also features female characters in seductive garments that emphasize their cleavage. Agatha Lily also said that it is essentially pornography.

III.4.2.2 Book Publishers

Book publishers in Indonesia has been publishing manga for years, there are legal ones and illegal ones. The legal ones meaning that they hold the rights to publish manga titles in Indonesia through legitimate process. Meanwhile, the illegal ones


publish titles with no rights of any kind for them to publish such titles. There are two main book publishers that publish manga and have been publishing manga titles for years, two of them are Elex Media Komputindo and M&C, both are parts of Kompas Gramedia Group which is one of the biggest publishing company if not the biggest in Indonesia.

Elex Media Komputindo itself was established in 1985, they were first started publishing books related to technologies and electronics. Furthermore, Elex Media broaden its publishing to books related to arts, educations, fictions, languages, and child books. The first time they published manga was in 1990. Moreover, they also published popular titles such as Candy-candy, Kung Fu Boy, Doraemon, and Detective Conan. In December 2008, they have published almost 7500 manga volumes.\[116\]

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\[116\] Retrieved December 12, 2016 https://profil.merdeka.com/indonesia/e/elex-media-komputindo/
Manga published legally by book publishers take longer times than the ones on illegal websites. Elex Media Komputindo explained this very well on their Frequently Ask Questions page on their websites. Illegal manga websites take the mangascan directly from their sources in Japan and make it into scanlation right after the chapter from a manga title published in comic magazine. Meanwhile, book publishers like Elex Media must wait for a longer time to publish a volume of a book. The process of publishing manga relatively long because of so many processes to go through the original publisher or even the author himself. Most
titles published my Elex Media are in the form of *Tankoubon* or standalone standard book volume. Moreover, if the title also being published in a comic magazine in Indonesia it takes longer time to publish. In Japan itself the gap of time between each volume are between four to eight weeks, sometimes it takes longer than that. Elex Media received the raw materials only after the volume is published in Japan and then it still need more process to be done including permission to publish the volume from Japan for each volume in which this process takes the most times compared to other processes. But then, it only takes 2-3 weeks for Elex Media to publish and distribute the books to bookstores after the entire process.

Representative publisher agent in Japan and editor in Indonesia are responsible for more than one title series. Therefore, titles are being handled by turns. Elex Media publish 50-90 titles weekly or around 200 titles monthly.

### III.4.2.3 Online Media

Internet communities has its own role in promoting anime and manga as part of Japanese culture in general. International media and local portal news media has been providing people with information they are looking for through their websites. One of the most stand out Japanese pop culture portal news is KAORI Nusantara. KAORI Nusantara is the first website in Indonesia with integrated community and creative industry concept. KAORI Nusantara started as a fansub anime group in 2008, they are also one of the

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118 Ibid,


120 Ibid,

121 A japanese anime which has been subtitled in English by fans and released by one of many fansubbing "groups". Typically, these are series which have not been licensed for release in an English format, and hence releasing them is unlikely to result in legal action (although it is still technically illegal under international law.)
oldest Indonesian fansub group. They developed to be one of the biggest anime community in Indonesia pre-social-media era. In 2013, they have grown bigger and became an anime, Japan, and creative industry themed portal news site. They are now experienced in managing one of the biggest anime and creative industry portal news site.\(^\text{122}\)

There are numbers of websites relating to anime and manga can be easily accessed via internet. Therefore, people can easily access these websites from their computers at home and mobile from their smartphones or tablets. Not only easy to access, these websites provide the latest updates straight from their sources in Japan. Despite being up to date, many of these websites are illegal as they do not hold licenses to stream or post them online. However, popular streaming websites such as Crunchy Roll, Funimationm and Netflix are legal as they hold the license their featured shows. People can easily access these websites and experience watching anime, but in order to fully experience or being granted full access to featured shows, usually people have to sign up and subscribe weekly, monthly, or annually and it cost money. Meanwhile illegal streaming websites such as kissanime and animeshows can be fully accessed freelu as they do not gain profit directly from visitors, but they monetize from the advertisements on their websites. There is another way some illegal websites gain profits or continue to work providing features to visitors, which is from donations and fans demands, Horriblesubs one of the most known torrent websites out there is one of the fansub site that get paid from donations given by the fans.

The use of online media as file sharing in the manga fandom has been around since between the late 90s and early 2000s. Reading manga online is more commonly known as

\(^{122}\) Retrieved November 26, 2016 https://www.kaorinusantara.or.id/corp/
scanlation. Publishers and professionals find scanlations as copyright infringement and threat to sales. However, fans and scanlators argue that scanlations help to raise awareness of lesser known titles before release. Scanlators scanlate unlicensed titles without permission, and many fans see this as acceptable. There was a rumor saying that even publishers are actually see scanlations popularity before deciding on next titles for them to be licensed. There are numbers of websites illegally provide illegal scanlations, but the most well-known ones are MangaFox and OneManga. However, there are also couple of legal scanlation weisites such as MangaReborn and RENTA!

123 Scanlations are pirated Japanese comic books (manga). Fans scan and translate the comics into English and post them on the Internet.  

CHAPTER IV
JAPAN’S SOFT POWER EXPANSION IN INDONESIA THROUGH ANIME AND MANGA

IV.1 Anime Overwhelming Animation in Indonesia

Anime first arrived in Indonesia in 1970s, and since then the popularity of anime has grown and progressed in Indonesia. VCR distributions in the 1980s also one of the factors that made anime became very popular in Indonesia. Moreover, many private TV stations started to broadcast anime titles since 1990s such as Doraemon. Therefore, anime has to be the thing Indonesian people are familiar with. The influence of anime in Indonesia can be seen by seeing its influence towards animation industry in Indonesia and how Indonesian people and government reacted to the broadcast and the growing popularity of anime in Indonesia.

On 29 November 2015, Wahyu Aditya, the founder of Hello Motion Academy gave a presentation about anime influence on Indonesian animators. He said that he regretted that so many criticisms were thrown at Indonesian animators that created animation with anime drawing style. Thus, He viewed that it is not a productive thing to do to labeled people as Japanized or not reflecting Indonesia’s identity because it could possibly make them demotivated to make their works. He reminded the audience that Osamu Tezuka which his works influenced many of current anime style was actually inspired by Walt Disney’s animation style such as Bambi, so taking inspirations from anime drawing style does not have to be a problem. Therefore, he is encouraging you creators to keep drawing with any styles they like.125

Since around 2011, despite having huge popularity among many Indonesians, Indonesian government decided to ban anime one by one. The KPAI and KPI were claiming that they received calls from worrying parents saying that

anime has numbers of pornographic images and promotes violence among those
who watch it, especially children.

Many popular anime titles that had been broadcasted for years were
banned in Indonesia by the government because of the reasons mentioned before. *Detective Conan, Dragon Ball, and One Piece* were among them. They see
*Detective Conan* as dangerous because the main plot of the anime is about how
the characters solve many cases which most of the cases are the murder case.
Moreover, the anime solves not only who is the murderer but also how the
perpetrators meticulously arranged the murders, and not only that. *Detective
Conan* was also seen as too graphic for children to watch as dead bodies are
pictured in the anime although the anime does not show images like decapitated
body parts, but it shows blood and some of the times it shows pool of blood from
the victim. *Dragon Ball* an anime which first aired during the 80s was also banned
by the government because the anime was seen as promoting violence. The main
theme of Dragon Ball is fighting anime which the characters must fight numbers
of villains and defeat them. Moreover, most fighting scenes in the Dragon Ball
can be a bloodbath battle and they did not hesitate to show decapitated body parts
or a completely destroyed body as the result of the fights. *One Piece* was banned
not only because it was perceived as promoting violence, but also because of its
vulgarity. The anime is about a pirate aim to reach a place called Grand Line with
his crew, and one of his crew member a character named Nami saw as too vulgar
for kids to watch. In One Piece some of other female characters other than Nami
also shown too vulgar for kids according to the government because the anime
shows many female body parts which according to KPAI is not appropriate for
children.

The new censorship policies have led to many child cartoons aside from
the Japanese ones to come airing in Indonesia. Cartoon such as Bernard Bear,
Upin Ipin, Larva, and others have begun to become much popular than before.
Perceived as more appropriate for children they began to outshine the time slot
that was filled with anime.

The new censorship policies from Indonesian government have halted the
potential growth of Japanese soft power influence to Indonesia via anime.
However, anime may not as influential as they were before the new censorship policies, but as for anime, since the new establishment of new Japanese channel Waku Waku Japan on pay TV such as but not limited to Indovision and First Media still airing and people still can access internet, many illegal streaming sites are still available and accessible for anime fans and the non-anime fans to watch.

IV.2 Manga Influence on Local Comics

In 2013, a report from a Japanese television show from NTV called Sekai Banzuke revealed that Indonesia was ranked second in the world after Finland on manga readers. Even Japan itself only ranked sixteenth with average 1,57 manga books per person. In Indonesia manga book average is 3,11 manga books per person.126

Taking example from anime popularity in Indonesia, manga popularity in Indonesia is also influential to the development of domestic comic industry in Indonesia. Like what happened to animation industry which a lot of Indonesian animators drawing style were inspired by anime. Therefore, since the connection between anime and manga is very close, many Indonesian comic artists were inspired by manga from drawing style to storyline. Which is understandable since manga itself like anime has been in Indonesia for a long time.

Indonesian comic publisher Re:ON comics with their vision of being a professional Indonesian comics publishing center that produce comics with international quality continuously and giving plus points for publisher, sponsors, comic artists, and readers. They classified themselves as comic publishing that includes content development in both printed and online versions. Printed version is a compilation of comic series that being published periodically. The online version presenting different content with the printed version where everyone can read the series for free but keeping the correlation with the printed version and people can read the online version for free.127 Most of comic series on Re:ON comics drawing styles are influenced by manga drawing style, which is reasonable. However, things such as those may bring back the debate of

127 Retrieved 28 August 2017 http://www.reoncomics.com/about/what-is-reon-comics
Indonesian comic identity. In any industry, almost everything depends on consumers’ taste. Therefore, considering manga is popular among people it is understandable for the publisher to direct local comic artists to adapt manga drawing style.\textsuperscript{128}

At Popcon Asia 2016, many local comics with quality are showing up such as, \textit{Ceramic Sky: Iris Night} from Varsam Kurnia and Sakti Yuwono and \textit{Manungsa} from Erfan Fajar and Jaka Ady. Some local comics from that event were printed in thousands of copies and some of them were sold out. Many local comic artists published their comics on their own or setting up comic studios that will help them in production and distribution. There are also local comic artists that only sell their works through mail order or only at certain events. Taking examples from independent publishers such as Barasub Press, Sarekat Dagang Komik/Kartel Komik, or Tantraz Comics that have many followers. Kharisma Jati from Sarekat Dagang Komik said that local comics has the chance to be an oasis exploring unique ideas and themes that manga do not have. Therefore, he also said that the industry climate does not fully support comic artists to work according to their aspirations, they are being organized to initiate alternatives in production and distributions and offering discourse to audience. For him choosing to become independent is an absolute freedom in expressing themselves despite having a risk of their work not making it into bookstores.\textsuperscript{129}

Many local comic artists promoting their works through online social media such as Instagram or websites of their publishers. According to Nurfadli Mursyid, known as the one who initiated Tahilalats comic strip online media is faster and easier to share their works. Meanwhile, Tahilalats itself managed to get almost 400,000 likes on Facebook, while they have 1.1 million followers on Instagram.\textsuperscript{130}

\textsuperscript{128} Retrieved 28 August 2017 https://www.duniaku.net/2015/05/17/jadi-sebenarnya-kemana-komik-indonesia/2/
\textsuperscript{130} Ibid,
Despite local comics have received more exposure than it was before, large book publisher such as Elex Media Komputindo is yet to have plans to increase portion to publish more local comics.\footnote{Ibid.}

**IV.3 Increasing Number of Indonesians Learning Japanese**

According to an article written in 2013 on Jakarta Post, according to the worldwide survey on Japanese Language Education Abroad conducted by the Japan Foundation, more than 800,000 Indonesians were studying Japanese language mainly due to the popularity of Japanese pop culture, anime, manga and mouthwatering Japanese cuisine. With China topped the list with 1,046,490 learners, Indonesia came in second with 872,406 learners in 2012. Therefore, pushed down Korea to third position.\footnote{Ibid.}

Indonesia ranked number two in the world with 872,406 learners in 2012, an increase of 21.8 percent from the 716,353 learners in 2009. Indonesia also pushed Korea, whose learners of Japanese declined from 964,014 in 2009 to 840,187 in 2012, into third position. Ministry of Education and Culture said there were around 8 million senior high school students in the country, which means more than 10 percent of Indonesian senior high school students were learning Japanese in their schools.\footnote{Ibid.}

In accordance to Monica Liem’s Interview with Mrs.Diana S.Nugroho, Senior Program Officer Cultural Section of the Japan Foundation Indonesia (July 18, 2016), the desire to be able to communicate in Japanese in order to fulfill job requirements and to be able to understand Japan more through literature, history and pop-culture, and that includes anime and manga.\footnote{Monica Liem, “Japan Public Diplomacy: the Role of Japan Foundation in Improving Its Nation Branding in Indonesia (2003-2015),” (Ba.Ir, President University, 2016), p.75}

In 2014, due to the increasing numbers of students learning Japanese and to provide a framework for cooperation between the Participants in the implementation of the NIHONGO Partners Program in assisting local Japanese-Language teachers and increasing local students’ motivation, the Directorate General of Secondary Education of Ministry of Education and Culture of


\footnote{Ibid.}
Indonesia and Japan Foundation Jakarta signed an implementing arrangement on the cooperation for the Japanese-language learning assistance programs of “THE WA PROJECT” in the area of NIHONGO Partners.135

IV.4 Growing Anime and Manga Communities and Related Events in Indonesia

Anime and manga in Indonesia have many loyal followers. However, it is a little different with western pop-culture influence that is already spread and even becoming part of Indonesian people daily lives. Many people still perceived anime and manga as hobby. Nevertheless, we can see how big anime and manga popularity from how many communities are there related to anime and manga and from how many members they have within their communities. Anime and manga communities are sometimes generalized themselves as Japanese culture lovers, but there are also many communities focusing themselves on certain thing they really like.

The first community that we are going to highlight is Komunitas Pecinta Anime Jakarta (KOPAJA), a community based in Jakarta and other areas outside Jakarta. They were founded in 2012. They have a monthly gathering to meetup, discussing anime, showing off their collections, and playing games. They categorized themselves into four different known divisions which are manga, literature, music, and cosplay divisions. The manga division is for those who have an interest on making manga and/or fanart, people that joined this division do not have to be talented since this is the place for those who want to learn or discuss manga and fanart. They even made their own mascot with an anime and manga drawing style called Kopa-chan. They have succeeded in organizing events such as Kopa Japan Festival and HiLO Teen Artivity Cosplay Competition.136

The second community is Komunitas Mangaka Indonesia or shortened as KMI is a community for local comic artists. KMI is not necessarily a manga

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community, but they are a community that embrace manga style comics. KMI is more active on social media such as facebook, but they are active as place for people to share similar interests which are either to become a mangaka or learn how to draw manga drawing style. KMI membership is a closed or private membership which if a person wants to be a member, then he must go through the admins or moderators of KMI.\(^{137}\) KMI have an annual event called Mangaka Fire as an event to commemorate their anniversary which they are not only celebrating but also conducting competitions such as manga competition and t-shirt design competition.\(^{138}\)

The anime and manga communities in Indonesia is many. These communities are growing with the use of internet or social media. For example, there is Komunitas Otaku Indonesia, established in 2014 started from social media facebook, they work as a media that provides everything related to anime, manga, cosplay, tokusatsu, Japanese music, and Japanese culture related events in Jakarta.\(^{139}\) Some popular anime such as One Piece and Doraemon has their own community in Indonesia. Community of One Piece Fans Indonesia (COPFI) started as a fan page that provides information regarding One Piece, and currently they have members coming from Yogyakarta, Surabaya, Makassar, and Medan.\(^{140}\) Komunitas Doraemon Indonesia have more than 16,000 members coming not only from Indonesia but also from neighboring countries such as the Philippines, Malaysia, and Singapore.\(^{141}\)

Anime and manga communities usually gather at certain events related to anime, manga, or both. However, it is also possible that they run their own anime and/or manga events by themselves such as KOPAJA with their cosplay competitions and KMI with their annual Mangaka Fire. Thus, we can also see the result of anime and manga as part of Japanese pop-culture diplomacy from the


\(^{138}\) Retrieved 28 August 2017 https://www.kaorinusantara.or.id/newsline/46634/event-mangaka-fire-oleh-komunitas-mangaka-indonesia

\(^{139}\) Retrieved 29 August 2017 http://www.grouphub.me/grouphuber-club/blog/10-komunitas-jepang-yang-hits-di-jakarta-part-1

\(^{140}\) Ibid.

\(^{141}\) Retrieved 29 August 2017 http://www.grouphub.me/grouphuber-club/blog/10-komunitas-jepang-yang-hits-di-jakarta-part-2
increasing numbers of Japanese pop-culture related events in Indonesia and the numbers of growing audience coming to the events. In 2015, Jakarta held over 20 festivals of Japanese pop-culture related events and most of them were focusing on anime and manga also related to cosplay sub-culture where fans dress up as anime or manga characters. Some of those festivals are including Anime Festival Asia, World Cosplay Fest, Anime Fest, Anime-Zap and CL:ASH. This does not take into account where many other hobby conventions frequently feature anime and manga brands.\(^{142}\)

Anime Festival Asia Indonesia or known as AFAID, started its first convention in Indonesia back in 2012. Not until 2015, the event was held at Jakarta Convention Center (JCC). Started from 2015, the event moved place to JIEXPO in order to be able to welcome more visitors. In 2014, they managed to welcome around 55,000 visitors.\(^{143}\) Before changing its name to C3AFA Indonesia, AFAID 2016 managed to welcome around 62,000 visitors.\(^{144}\)

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<td>Anime Festival Asia (C3 AFA) Jakarta 2017</td>
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**Table 1V.1 Anime and Manga related events (2013-2017)**

Beside events conducted by large organizers there were events in smaller scales ran by high-school and university students such as Hikari no Matsuri by SMAN 44, Sapta Eka no Bunkasai by SMAN 71, BIJAC by Binus International University, Gelar Jepang UI by University of Indonesia (UI), and Jiyuu Matsuri by Jakarta National University (UNJ). Most anime and manga related events are being held annually including those ran by students. Based on jadwalevent.web.id there were at least 63 anime and manga related events in Indonesia with 3 of them
took place outside of Jakarta from 2013 until 2017 including big annual events such as Ennichisai Blok M, Jak-Japan Matsuri, GJUI, and AFAID.\textsuperscript{145}

\textsuperscript{145} Retrieved 30 August 2017 http://jadwalevent.web.id/tag/acara-jepang-jakarta#.We-AaVuCzIU
CHAPTER V
CONCLUSION

In the globalization era trend of using hard power has shifted into the utilization of country’s diplomatic potentials by using soft power. Thus, aiming to promote their values to people from other countries to follow and support. The use of soft power has triggered non-traditional issues such as social and cultural issues. Countries are using their own cultural values in delivering their soft power through public diplomacy. One culture represents one country’s identity, public diplomacy can be smoothened, widen, and deepen with the maximization the roles of both private and governmental actors. Furthermore, cultural product such as music, sports, dance, films, tourism, traditional heritage, arts, and literatures will lead people to have better understanding and acknowledgement.

Japan as country known with such unique culture since long time ago, have many things to offer. Japanese cultural product such as anime and manga has becoming very popular, Japanese cultural influence can be on par with cultural influence from the United States or other western countries. Japan has started producing animation since the 1917, they were using the techniques from both Japan and the United States. The sparks of anime reached mainstream audience in 2002 when Hayao Miyazaki’s Spirited Away won the Academy Awards beating 4 animation films form the United States. Manga as an inseparable partner of anime, got their unique style from the art style of mid-1900s. Successful manga titles often made into anime for example, Doraemon, Dragon Ball, Sailor Moon, Pokemon, and One Piece were all started as manga pieces.

In 2004, the Japanese government started to realize their own potential with their pop culture popularity. Thus, they released a statement of the utilization of pop-culture including anime and manga in their diplomatic bluebook Japan’s 2004 Diplomatic Bluebook. Within their diplomatic bluebook, they coined the term “Cool Japan” with things such as art, design, music, architecture, animation, manga, and fashion. The Japanese ministry of foreign affairs are working together with their embassy overseas and Japan Foundation(s). Embassies and Japan Foundation(s) are working under the government of Japan. Meanwhile, there are
also private sectors that have significant influences in helping them utilizing anime and manga as their soft power especially in Indonesia.

_Wanpaku Omukashi KumKum_ was the first broadcasted anime title in Indonesia in the late 1970s by TVRI. Anime titles was being circulated in Indonesia in the 1980s, it was kickstarted by VCR players that were coming in the same era. Despite of the distributions stopped for a while after that, anime popularity re-established in the 1990s when RCTI started to broadcast Doraemon the followed by other TV stations. Major channels such as INDOSIAH, SCTV, ANTV, TPI, Trans TV, and Trans 7 were broadcasting anime titles for a period of times until 2013. Broadcasting anime titles in Indonesia has always been a challenge for TV channels as KPI and KPAI were monitoring the content closely and criticizing constantly resulting many channels to drop their anime broadcast.

Different with anime, manga is rarely ever being promoted through broadcasting stations. However, manga has been always popular since the early 1990s, especially during the massive burning of local comics by Indonesian government because they were seeing local comics as not educating and providing too much violence. Manga in Indonesia are mainly published by Elex Media Komputindo and M&C Comics in which both are part of the Kompas Gramedia Group. Legally publishing manga titles can be tiring since it takes a very long time for a volume to be published. Therefore, there are many illegal ways to get manga from looking up on the internet and getting it from illegal publishers. Online media also has a considerable influence in spreading anime and manga soft power. Media such as KAORI Nusantara provides varieties of information regarding anime and manga when Crunchy Roll providing legal anime streaming site for fans to watch. Meanwhile, RENTA! and MangaReborn providing legal manga for fans to read.

Embassy of Japan did not have any considerable influence in spreading anime and manga soft power except promoting their anime ambassador such as Doraemon. However, they fully acknowledge the efforts from the Japan Foundation and private sectors. Japan Foundation has a noteworthy influence over spreading anime and manga soft power since they are the place where people are looking for if they want to learn anything about Japan and they also help any Indonesian who want to send their own manga to compete in International Manga
Awards. Furthermore, they support events like Ennichisai and Jak-Japan Matsuri which being held in Jakarta annually. Indonesia taking over South Korea as the second place for people learning Japanese indicates the growth in numbers of Indonesians learning Japanese. The reason of people learning Japanese may vary from wanting to work in Japan to being able to speak Japanese properly or just, so they can watch anime and read manga without translation. Nevertheless, the growing numbers of Indonesian people learning Japanese indicates the success of Japan soft power Indonesia.

The popularity of anime and manga has influenced on animation and local comic industries with many animators and comic artists drawing style were influenced by the anime and manga style. Thus, indicating that anime and manga has that heavy influences even Indonesian people are debating what style is Indonesian animation and comic style. Anime and manga has succeeded in blurring the unique local drawing style making them adapt to anime and manga style and even considering it as something that is okay thing for them.

With a large international scale anime and manga related events such as Anime Festival Asia or AFAID has been annually being conducted Indonesia and getting bigger from time to time indicates that anime and manga actually has a large audience and communities in Indonesia. AFAID followed by events such as Ennichisai and Jak-Japan Matsuri are three biggest Japanese culture events in Indonesia. There are many smaller scale events also being conducted annually and events such as GJUI, BIJAC, and Sapta Eka no Bunkasai are run by students.

Despite many obstacles and scrutiny from KPI and KPAI, anime and manga by far has been successful in fulfilling their role as Japan soft power and influenced many Indonesians into liking and even supporting Japan in certain ways from watching anime, making manga, establishing communities, and running events related to them. Therefore, the end note to the research is that anime and manga have been used to spread Japan’s cultural influence to Indonesia in order to gain support from Indonesian People.
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Anime


Manga


Seiyuu/Seiyū is the Japanese term for voice actor or actress - whether in animation, radio, dubbed non-Japanese films, etc. In Japan, seiyū are often less anonymous as artists than voice actors in the West. Many of the most famous seiyū (e.g. Megumi Hayashibara) have large fan groups of their own. Retrieved March 7, 2014 from http://www.animenewsnetwork.com/encyclopedia/lexicon.php?id=75


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Interviews

Mr. Kubo, Embassy of Japan, Jakarta

Mr. Hary Martono, Senior Vice President Programming and Production, Global TV Indonesia
APPENDICES

Appendix I

Recommendation Letter

Cilearang, 29 September 2016

Yth. HR Director
PT. MNC Tbk.
di Jakarta

Dengan hormat,

Saya yang bertandatangan di bawah ini:
Nama : Hendra Manurung, MA.
Jabatan : Ketua Program Studi Hubungan Internasional, Universitas President
menerangkan bahwa:
Nama: : Dikta Pradika
No. ID : 016201000024
adalah benar mahasiswa tingkat akhir dari Program Studi Hubungan Internasional, Universitas
Presiden yang saat ini sedang menyiapkan tugas akhir (skripsi).

Adapun mahasiswa kami berniat untuk melakukan penelitian dan pengumpulan data untuk
sementara tugas akhir (skripsi).

Besar harapan kami agar Bapak dapat meluangkan waktu untuk wawancara guna membantu
memberikan data-data yang dibutuhkan sesuai dengan jadwal yang telah ditentukan.

Demikian surat keterangan ini kami buat, atas perhatian dan Bantuan Bapak kami
mengucapkan terima kasih.

Hormat kami,

Hendra Manurung, MA.
Ketua Program Studi Hubungan Internasional