PROMOTING COOL JAPAN AS NATION BRAND IN ENHANCING THE IMAGE OF JAPAN IN INDONESIA (CASE STUDY THE WORLD OF GHIBLI JAKARTA 2017)

By

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THESIS ADVISOR RECOMMENDATION LETTER

This thesis entitled "Promoting Cool Japan as Nation Brand in Enhancing the Image of Japan in Indonesia (Case Study The World of Ghibli Jakarta 2017)" created and submitted by Sri Mandala Pranata in partial fulfillment of the requirements for the degree of Bachelor of Arts in International Relations from the Faculty of Humanities has been assessed and found to have satisfied the requirements for a thesis reliable to be presented. I therefore recommend this thesis for Oral Defense.

Cikarang, 29 January 2019

Isvana Adriani, B.A., M.Si
Thesis Advisor
DECLARATION OF ORIGINALITY

I declare that this thesis, entitled "Promoting Cool Japan as Nation Brand in Enhancing the Image of Japan in Indonesia (Case Study The World of Ghibli Jakarta 2017)" is to the best of my knowledge and belief, an original piece of work that has not been submitted, either in whole or in part, to another university to obtain a degree.

Cikarang, 29 January 2019

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ABSTRACT

Thesis Title: Promoting Cool Japan As Nation Brand in Enhancing The Image of Japan in Indonesia (Case Study The World of Ghibli Jakarta, August 10, 2017 – September 17, 2017)

In the current period, cooperation and cultural exchanges involving not only government party only, but any non-governmental actors can also contribute in this cultural exchange. This way is as effective as the economic co-operation and long-lasting effect in maintaining diplomatic relations Indonesia and Japan also ought to be taken into account. Japan has long been promoting Cool Japan on audiences of the world and the program was launched by Ministry of Economy, Trade, and Industries of Japan, followed by the creative industry companies from around the fields. The goal is to add to the coffers of the Treasury and Japan shows that Japan has the potential to pop culture that benefits countries and Indonesia is one of the countries that also enjoy Cool Japan. Animation is one of the strongest popular culture sector for Japan because according from the sales data of animation product from The Association of Japanese Animation, the animation industry sales had hit JPY 2 trillion incomes for four consecutive years of sales and it was from overseas sales, which contribute JPY 767.8 billion of sales in 2017. China, The United States, Taiwan and South Korea are the countries who hold the most number of contract for the anime distribution, while Indonesia only had 75 distribution contract in 2017. To help Japan gain more incomes and influence in Indonesia for animation sector, Studio Ghibli worked together with Kaninga Picture as the event organizer held the event named “The World of Ghibli Jakarta 2017” from August 10 until September 17, 2017 and the purpose of this event was to introduce Studio Ghibli products to public in Indonesia, along with cultural influence.

Keywords: Indonesia, Japan, Cool Japan, Nation Brand, Cultural Diplomacy
ABSTRAK

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_Bismillahirrahmanirrahim, In the name of God, the Most Gracious and the Most Merciful_

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For me, Globalization and Cool Japan are connected because globalize the nation’s cultural product can be as powerful as the other diplomatic and military action. Cool Japan is part of Japan’s Nation Branding because essentially, Nation Branding is about promoting and selling the nation’s cultural product to other partnering states. From foods, fashions, pop culture, and even infrastructure. Amidst the reigning Hollywood and South Korea’s pop culture, Japan has proven that their culture can be as good as them. Studio Ghibli is one of the animation studios or actors behind the diversity of the Japanese pop culture and this company is willing to do what Cool Japan is made for, globalize the animation product from Japan. Studio Ghibli is a group of diplomat in art for Cool Japan like any studios.

*Hope those who read this thesis will enjoy my work*

*Cikarang, March 2019*

Sri Mandala Pranata
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CHAPTER I

INTRODUCTION

I.1 BACKGROUND

I.1.1 The Importance of Soft Power in Globalization

In the International Relation study, Joseph S. Nye Jr. has differentiated these two powers based on how the country use to the other countries. He began by giving a definition of power, which is the ability person to do and give the result of what the group or personal want.\(^1\) He then explains the hard power, which is using military or threats to the opposing states.\(^2\) Hard power normally uses military intervention, economic sanction, and diplomatic coercive action.\(^3\) If we use the analogy to describe the hard power, let us use the children at the school. There is a big boy, who tries to bully anyone to get anything he wants. Then, there are few small-yet-weak children, playing around with their friends and share their meals together. Interested in the meals they have, the big boy decided to disturb the playing children and have a fight. The weak children decided forcefully to give his meal to the bully boy. That is the hard power. Then his friend will help the weak boy and tell the incident to the teacher, which later the bully boy will get sanction from the teacher, and alienated from the class. The notable example of this power is the United States and Russian Federation in Crimea crisis, and Syrian Civil War during and after the Arab Spring. Meanwhile, Soft power is the exact opposite of the hard power, which is about to offer, promote and cooperate with the other states to get when the country wants without using any force.\(^4\) For the soft power, think about the clothing boutiques. The targeted country as the buyer, and the seller as the host country. The seller will try their effort to promote, offer or sometimes, even ask the buyer to buy their product. The buy will selectively look at the products they have in their catalog, do a measurement, pick the color they want, and then pay the cost of the clothes the customer had chosen. The point of soft power itself is about how person/group

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\(^1\) Joseph Nye, Understanding International Conflicts, p61 (New York: Pearson, 2009)
\(^2\) Ibid. p63
\(^3\) E. J. Wilson, "Political Discussion in Primary States," The ANNALS of the American Academy of Political and Social Science, no. 616 (2008)
\(^4\) Ibid.
persuade other countries to do what they want, to accept our cultural influences, and having mutual and beneficial cooperation.\(^5\)

Not all country with powerful military can be powerful in culture.\(^6\) Russian Federation, for example, nobody will know what people in the country know about their own culture. In fact, after the collapse of the Soviet Union, Russian people had started to look at what is actual culture for them. Eventually, the West culture played its big role in reshaping the culture of Russian people.\(^7\) Japan, on the other hand, is culturally rich despite being unable to militarily advanced like what the United States and their allies do due to the peace treaty in 1945. The proof of Japan’s cultural richness is by looking at how popular their Japanese pop (henceforth referred to as J-pop) culture among the international people. *Anime*, music, drama, and even technologies they provide are enormous and of course, there is a lot of the fanbase of anime series, musical artists and groups, and the dramas. The country is currently closing the gap with more popular, culturally well-known South Korea for the popular culture competition.

Globalization also plays its own role as the catalyst of the growing soft power among the states in the world. There are three types of globalization, from political, social, and economical. All of them are about sharing between one country to the other countries, especially when both sides have the weakness on some sectors\(^8\). In this case, take a look at Netflix, America’s internet movie streaming service provider. Netflix is known for being multicultural for its contents and let everyone in the world join and enjoy the movie lists which they never see it before in their home countries. 118.9 million subscribers had joined the service, 8.2 millions of people had signed up, and 6 millions of them came


from outside of the United States in the first quarter of 2018.\(^9\) Netflix is the example of social globalization, where it refers to idea sharing across the world.

### I.1.2 Demilitarization, Transformation of the Economy of Japan in the 1970s, and Abenomics

The economy in Japan is one the most advanced economy in the world as the developed country. However, before reaching the powerful economy of what they have today, Japan had faced several economic transformations and downfalls. One of them is The Lost Decade, which hit Japan in the 1990s. The cause of the economic downfall is the cycle during the economic boom. The huge number of record-low interest and the skyrocketing price tag for the public property are the catalyst of the crisis. Minister of Finance of Japan at the time, Noboru Takeshita had decided to raise the interest rate in 1986, but it only led to the stock market crash and debt crisis. The economic expert, Paul Krugman, blamed the consumers and companies who saved too much and caused the slow economic growth. The other experts also blame the aging population demographics and the monetary policy, as to how slow the reaction of the Bank of Japan when they intervened in the market.\(^{10}\) However, despite the economic burst hitting the country, the pop culture was expanding and gain their own profits. In the anime and manga section, for example, there are several big names which are still active and generate a huge profit. Anime and mangas such as *Slam Dunk*, *Naruto*, *One Piece* and *Dragon Ball* are still generating hundreds of million dollar profit they received from tons of manga and anime they produced since the 1990s.\(^{11}\) The anime did not only being broadcast in Japan, but also outside of Japan. From the United States, there is some television cable channel network broadcast the anime regularly, such as Jetix from Disney, Animax from Sony and AnimeCentral from the United Kingdom. The anime has made the western people keen to know more about Japan and their culture, and the anime-styled animations were growing and several production teams in America, Europe and Asia (excluding Japan) started

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to accept this style later. Japanese Pop music had also made a hit through the crisis. L’Arc~en~Ciel, for example, their album named “Ark” had reached two million copies, followed by “The Best Pleasure” by the group named B’z.

Then, have a look on what was happened with Japan from losing the Second World War and the choice for soft power as their priority. Japan was lost in 1945 after two atomic bombs were dropped on Nagasaki and Hiroshima cities on August 6-9. With two bombs and the World War hit Japan, there was a huge destruction of the infrastructure and all cities with its transportation and industrial buildings in Japan, with an exception of Kyoto, had severe damage. To make matters worse for Japan, the country had lost all the occupied island since 1894. One of the islands is Kurile island, which belonged to the Soviet Union and Okinawa was controlled by the United States until 1952 after the occupation. During the occupation by Allied Forces led by General MacArthur, there were several constitutions made by the United States. First, the emperor and its military were just the state symbol and they could not make other military forces, meaning that the country is demilitarized. Also, the universal suffrage and human rights are protected, the zaibatsus (referred to Japanese big companies or conglomerate groups) were dissolved by the General, and Japan is forbidden to lead a war along with the prohibition to make another army. However, despite the demilitarization of Japan, MacArthur then asked Japan to form “self-defense force” in response to tackle the communism in Japan. After the peace treaty was in effect, the occupation ended and Okinawa is back in the hands of Japan.

After the occupation, Japan had faced a huge transformation of technological and economic development. In the 1970s, when there was an oil crisis hitting the Middle East, Japan had successfully overtaken the other developed countries such as Germany and the United States in the automobile

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market. The yen was also appreciated due to the effect of the crisis. This crisis also led Japan’s economic shifting to change their focus on industry. The economic success did not stop there, because in the late 1970s, Japan has become America’s role model in anticipating the oil crisis and the strategic economy, as how Japanese industrial giant such as Sony took over the Hollywood’s notable production house such as Columbia Pictures and Universal Studio, conquering the real estates and golf course. Senator Paul Tsongas in 1992 had described the era as the golden victory for Japan and Germany for the economic achievements during the crisis.15

Today, Japan has implemented their new economic strategy, made by the current Prime Minister of Japan, Shinzo Abe. It is called Abenomics, and it has two goals on the policy; Achieving sustainable growth and realizing society 5.0. This policy comes with four solutions proposed in the policy such as productive individual society, smart regulation and laws, attractive international opportunities, and more competitive business. Productive Individual Society consist of health care, mobility, Financial Technology or FinTech, decarbonization, and Smart City. 5G/Cyber Security and Ecosystem for Startup companies. Productive Individual Society will also reshape the human workforce and the work-style reformation.16 In Smart Regulation and Laws, Japanese government had developed new policies in healthcare, agriculture, energy and radio frequency such as create the faster research and development on medical innovation, reform the agriculture cooperative system to encourage entrepreneurship, and increase competitiveness in the electricity and gas market. Other solutions are proposed in this economic policy such as Attractive International Opportunities and More Competitive Business.17

1.1.3 The Historical Timeline of J-Pop

J-Pop, also known as a Japanese Pop culture had been with us for a long time. This culture is full of cute or kawaii in Japanese term, bright, uplifting, and

17 Ibid.
full excitement like going to the big and vast amusement places like Disneyland or Universal Studio where you can meet a lot of play rides inside of the area and you will be greeted by the staff with an attractive suit, guide you to each area you are into. If we connect this metaphor to the Japanese pop culture, Japan itself is the amusement park, the staff is the artist, or musician or any people who work related on the pop culture industry, and they play rides itself is the genre of pop culture you are heading to. In recent years, people know Pokemon, Digimon, Naruto, AKB48, Dempagumi, BABYMETAL, Hayao Miyazaki from Studio Ghibli, Harajuku style and even gothic-styled and dark Visual Kei. Some of the people in the world have even traveled miles per miles to Japan just to fulfill their J-pop culture needs. It is like Japan is a mecca of pop culture which people will obviously know and no other country will serve the same things as Japan did. However, there is a long history before Japan achieved this massive success in reigning pop culture.

It all started before the country united in the 17th century, culture in Japan mostly came with the characteristic that was known to be ancient, elegant, stately, nuanced, refined, classic, exclusive. Everything outside of the cultural norms during the era was not likely to be acceptable in the society. In 1604, a year after the unification of the country, the pop culture in Japan was born and the first form of its appearance is the theater located in near execution ground in Kamo River, Kyoto. The genius was an artist named Izumo no Okuni (ca 1571-ca 1615). She had grown up a holy lady doing reverential moves and graduated to the stream and different scenes where she and her troupe engaged the majority of people with tunes, dramas, ostentatious outfits and sexual insinuation — cross-dressing for example. She moved to court as well, yet her mainstream exhibitions were portrayed as "Kabuki" — signifying "irregular."

A partner who could possibly have been her boyfriend was a dashing warrior named Nagoya Sanzaburo, known for mind, elegance and an inclination for stunning Portuguese clothing — Portuguese brokers and ministers then made early advances. Sanzaburo was cut to death in a fight with another samurai.

"A couple of months after the fact," composes columnist Check Weston (in "Giants of Japan," 1999), "amidst an execution, a great looking young fellow
wearing stylish Portuguese attire jumped onto Okuni’s stage and requested to see her, asserting to be Sanzaburo's phantom. The gathering of people immediately understood that the performing artist playing the phantom was none other than Okuni herself. For a few minutes 'Sanzaburo' moved exotically with the performing artist playing Okuni until at long last a furious hunchback drove 'Sanzaburo' back to the underworld."18

Today, pop culture in Japan is about the assimilated pop culture in the West, such as J-Pop music, anime, Cosplay, and video games. Manga and anime is still the dominant thing when it comes about J-Pop culture.19 One of the proofs of this fact is a lot of anime cons held by the big company such as Anime Festival Asia (henceforth referred to as AFA). Established in 2008, AFA is the biggest and most taken J-pop culture event in Southeast Asia, covering Singapore, Indonesia, and Malaysia, with nine celebrations within six years surpassing 130,000 participants in 2013. AFA has turned into an easily recognized name to J-Pop culture enthusiasts in the SE Asia area, and is the main and best substance conveyance stage, centering around everything Japanese popular culture.20 Besides its popularity in Asian countries, the J-Pop culture had also hit the western countries. In France, an event named “Japan Expo” is being held annually in the country. Music, Martial Arts, Video Games, or even the old Traditional dance will be presented during the event.21 There is also a similar event in the United States, named “Anime Expo” which always being held in the early week of July every year in Los Angeles.22

I.1.4 Cool Japan as The Nation Brand

The Japanese government had observed how popular their pop culture is. Keen to promote their pop culture and the creative business overseas, Ministry of

Economy, Trade, and Industry (henceforth referred to as METI) from Japan has introduced “Cool Japan” as its cultural diplomacy. Cool Japan itself is a nation brand proposed by the Ministry of Economy, Trade, and Industry to promote its creative economy to domestic and overseas and the target of this product mainly from the developed and developing countries such as the US, the UK, France, Indonesia, Singapore, India, and China. This name came from 2002 when a Foreign Policy article, written by Douglas McGray and its title is “Japan’s Gross National Cool” and it was implemented officially during the World Cosplay Summit as the sponsoring partner in 2008 by METI. The idea of this policy is the government will introduce the facility to the midsize creative industries and boost their productivity while the government lures its foreign creative company to compete, so the competitive product can be created. Everything can be used as the product, even things like manga and music. The ministry had projected the number of ¥ 900 trillion from the project, where the industries itself has ¥ 2 trillion shares of the worldwide market. Popular cultures from Japan are famous outside of Japan, but there is some problem which the government sees it as a challenge they have to tackle. Fashion for example, where Japanese fashion magazines are quite popular in China but many designers decided not to enter the market. Japanese anime had also an issue, which is struggling amid declined package sales, such as DVDs and the increasing number of free-sharing video sites such as YouTube. Also, the Ministry of Economy, Trade, and Industry from Japan had set the collaboration in order to develop the infrastructure for the creative industry for supporting Cool Japan. The collaboration will be between culture and industry, “inside” and “outside”, internet and real, different industries and occupation for the final part of the collaboration. This policy had been implemented in several countries such as China, South Korea, Singapore, France,

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Indonesia, and the United States. Most of the cultural policies in those countries involve food, fashion, town development, design, and content.\textsuperscript{27}

So far, the number of \textit{anime} sales in Japan hit ¥ 2 billion in 2016, with the trend level of Japanese anime has reached ¥ 236 billion. In the recent years, the Japanese anime industry has been canvassed a great surplus in the broad communications, including daily papers and television, and the information in this report is as often as possible referred to in the scope. That enables work to individuals attention to the business somehow. In 2016, the industry, which recorded positive development for four continuous years, crossed the 2 trillion yen check when they recorded offers of ¥ 2,9 trillion (109.9% on a year-by-year premise). Taking a gander at every sort, five classes (Film, Web Distribution, Music, Overseas and Live Streaming) expanded while four kinds (television, videogram, merchandise, and pachinko) decreased. The number of expanded classifications and that of diminished sorts are nearly the same. The fundamental elements of the development were a motion picture, which recorded the most elevated film industry in the anime sort (¥ 66.3 billion), web appropriation, which records the most elevated deals each year (¥ 47.8 billion), and abroad, which recorded a noteworthy increment (¥ 767.6 billion). Abroad, which assumed the No.1 position in the earlier year, additionally extended, leaving Marketing, the second by a thin edge in the earlier year, a long way behind. One might say that the abroad deals upheld the general development of the business.\textsuperscript{28} Japanese music has also contributed to the national income, the statistic in 2015 showed the number of JPY 52.89 billion for digital music access and download in 2016. The number contains two facts:

1. The subscription of streaming revenue raised up to level 61.4%, which generate more than ¥ 20 billion. It includes 8.7% of recorded revenue and 37.8% of the digital revenue.

2. The music album download had also increased by 3.5% to the level of ¥ 9.55 billion in 2016.\(^{29}\)

1.2 PROBLEM IDENTIFICATION

Studio Ghibli established in 1985, using Totoro from *My Neighbor Totoro* as the logo of the company. Ghibli itself is an Arabic language for sirocco or the Mediterranean winds. During the Second World War, the Italian forces used sirocco to help their raid in Sahara desert. However, the pronunciation is different between the Japanese and the Arabian because, in Japan, the name will be read as *jiburi*. Hayao Miyazaki, as the founder, along with Isao Takahata and Toshio Suzuki, used this name because they wanted to spread the image of their creation like a wind, spreading the fresh breeze to the Japanese anime industry. The actual intention of making the studio was to produce the featured film, short film, and commercial based on original works and normally, they released it only on television. However, the studio, then decided to make their first movie, *Laputa: Castle in The Sky*. One interesting fact that before Hayao Miyazaki formed the studio, the film named *Nausicaä of the Valley of the Wind* was his first movie, which eventually became his motives to form Studio Ghibli, along with Isao Takahata and Toshio Suzuki. In 2014, the studio was reported to take a temporary hiatus, leading to numerous rumors about the end of the movie production from the studio. However, Miyazaki said that he is still working at the Studio Ghibli Museum and working on his own manga project. He also explained that he will retire from the studio and let the other writers and directors emerge.\(^{30}\)

In 2017, after 32 years of establishment, there are several films which recorded to make the highlight in both Japan and the world. The first box-office movie from this studio is *Kiki’s Delivery Service* in 1989 and this film was released four years after the establishment of the studio. It collected ¥ 18 million incomes since the movie was released to the public. Next, there is *Porco Rosso* in 1992, the movie with the highest-grossing distributing income from the studio.


with 2.8 billion Japanese yen recorded. Beside Porco Rosso, the other movie such as *Princess Mononoke* is also recorded to be one of the highest-grossing income for Studio Ghibli and it is the first movie finished with digital coloring and computer graphic. The revenue from this movie was US$ 134 million, which later the achievement was claimed by Titanic several months later. The use of the modern computer was later followed by *My Neighbors the Yamadas* in 1999. Two years later, Studio Ghibli made a movie titled *Spirited Away*, which known as the only anime movie from Japan to achieve the Academy Award as the Best Animated Movie and it collected US$ 275 million distributing gross, taking the position from *Titanic* with US$ 135 million.\(^3\)

With the facts that Studio Ghibli is internationally popular and received many nominations and praises around the world, There are the reasons behind the capability of the Studio Ghibli to maintain their image in the global filming and animation industry. First, the simplicity of the film could make the audience relate everything from the movie to the real world. In the movie named *Up on Poppy Hill*, the movie takes the audience to the life of a high school girl who lives in a simple town, who has a responsibility to take care of her mother. She has to cook, sleep on the floor, raise the flag and go to the market to buy daily needs. Although not as complex as movies created by Disney Pixar, the simplicity created in this movie is warming the hearts of those who watch the movie. Next, every film from Studio Ghibli has taught us about hard work and fulfill dreams. Simplicity does not come instantly but through hard work. Ghibli describes the meaning of hard work by drawing a man who does a physical labor, do a study and do the jobs. *Spirited Away* is a film, demonstrating the work ethic in Japan, which able to shape the personality of the person. Chihiro, who used to be cry-baby and coward, turns into as a tough person thanks to the tough labor she takes. She has to take the job to prove Yubaba and the spirits, then save her parents. Besides the simplicity and the moral value of hard working, the Studio Ghibli had created a beauty through the raw and relatable characters, and the stillness inside of the movie. Example, Anna from the movie named *When Marnie Was There* was described as an introverted person with asthma. The film was successfully shown

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the raw expressions and feelings of Anna, which the sadness, pain, and even the self-worthless when she says “I hate myself” while reading her sketchbook. People described it as a powerful demonstration of what humans can feel at a different time, something relatable and it is happening in daily life. However, Studio Ghibli can create something dark in their movie list. Grave of the Fireflies was described by many people as the darkest and the most powerful film ever created by the studio. It is based on the novel written by Akiyuki Nosaka in 1967 and directed by the late Isao Takahata. The movie takes the place during World War II, when the American Air Force is on the bombing mission in Kobe city, Japan. The movie was rich with the details, impressionistic effect, and the messages of war. The film often described by critics and fans as something relatable today, emphasize the value of life and make those who watch it think about how World War II can be allowed.

With the endless great movies released by a studio and their ability to amaze their fans with tons of beauty image and scenery they created, Studio Ghibli is very popular across the world, including in Indonesia. One of the proofs of this fact is a community named Komunitas Ghibli Indonesia or abbreviated as KGI (in English, named Ghibli Community of Indonesia). The group was formed in August 5th, 2016 and the group is dedicated to every art and film from Hayao Miyazaki and Studio Ghibli.

1.3 RESEARCH QUESTION

How has the enhancement of Japan’s image in Indonesia through Studio Ghibli in 2017?

1.4 SCOPE AND LIMITATION

The reason why we pick 2017 as our time period is because The World of Ghibli Exhibition commences in August 10 until September 17, 2017. This thesis will be focused on how Studio Ghibli, with The World of Ghibli 2017 to globalize their film or arts by make use of the event as the supporting event to introduce

non-Japanese culture fans or even non-Ghibli fans about the studio’s films especially about Hayao Miyazaki as the creator himself. Based on the experience of Mrs. Wilawati as the Head Project of the event, Studio Ghibli is a symbol of pride among the Japanese and they do not hesitate to introduce Studio Ghibli to their children.

1.5 THEORETICAL FRAMEWORK

This thesis uses Cultural Diplomacy and Nation Branding as its theoretical framework. These theories are part of Soft Power, which had explained by Joseph Nye in his book.

1.5.1 Cultural Diplomacy

Cultural Diplomacy is about attempting a course of action based on the exchange of ideas, values, traditions and another aspect of culture and tradition where the functions of this diplomacy strengthen the diplomatic relation, enhance the socio-cultural cooperation and share the interest. Cultural Diplomacy has been with us for centuries and in practice, every person who involved in the cultural fields such as art, sport, music, literature, and even business considered as the “cultural diplomat”. Sportsman, artist, businessman, musician, trader, teacher, explorer, tourist and others are technically the cultural diplomat and in practice, people on the list sometimes will do a cultural exchange. Example, people from western countries will share the fashion of western people and people in the host country will share their national food and traditional house during the guided trip. 34

1.5.2 Nation Branding

Nation Branding is a newly emerging area of interest in International Relation, especially in the cultural area, which driven by the experts that need to get its actual theories and concepts.35 Beside Ying Fan, Jay Wang from USC

35 Ying Fan, Branding the Nation: Towards a Better Understanding (Place Branding and Public Diplomacy. 6, no. 2: Brunel University, 2010)
Center of Public Diplomacy had stated the definition of Nation Branding, which is about putting a brand of a certain country into their own products such as pop culture and technology. However, the nation is not partially balanced for the country’s image based on the brand’s perception and reality. The range of this nation branding mostly do not reveal by any country in terms of how successful it in practice, but some experts said that it can give the country millions of dollar for the income if they know how and successfully implement the nation branding. Most of the developed countries will rely on how the infrastructure, technology and the ability to do a campaign for the promotion of the country’s brand. Simon Anholt, the head project of the Nation Brand Index, had explained about six sub-groups which can measure how successful the country doing their nation branding. They are tourism, exports, people, governance, culture, and its heritage and last but not least, investment. Also, to see how successful the country sells their brand, they need to see the quality of their products and the service they provide. Tourism in countries such as the Maldives or even in Bali will be counted as successful if there are a lot of tourists recommend the place over and over again caused by endless great experiences, feel by the tourist.

1.6 SIGNIFICANCE OF STUDY

The purpose of this thesis is to prove that the Cool Japan can be effective as the existed Nation Brand policy in other countries. For example, the United Kingdom has launched “The GREAT Campaign” in 2012 as the response on how the country should exploit or sell the nation’s brand and the UK themselves have spent GBP 113.5 million on funding this campaign and the idea was to exploit the image of the UK itself during the 2012 London Olympic and Paralympic. The campaign was backed by the Cabinet Office of UK and it would be compared with four existed programs such as UK Trade and Investment (UKTI), Foreign & Commonwealth Office (FOC), and British Council, and VisitBritain. The idea of this campaign was to show and make use of the existed culture, product,
tourism, shopping, and even the countryside the product of The GREAT campaign.\textsuperscript{39} This program generated GBP 1.2 billion from 2012-2015 and this campaign had changed the cultural, technology and even the commercial section drastically from this campaign.\textsuperscript{40}

1.7 RESEARCH METHOD

The research method of this thesis use will be qualitative method since this is about the analysis and descriptive. The data will be obtained from any publication such as news, book, articles, interview, and any other reliable publication existed. John Creswell had defined five approaches in qualitative design: Ethnography, Narrative, Phenomenological, Grounded Theory, and Case Study.\textsuperscript{41} The approach we use in this thesis is the case study because our focus will be about the event with its relation to Cool Japan on how Studio Ghibli globalize their product according to Cool Japan by holding The World of Ghibli event on August 10 – September 17, 2017. We have three different interviewees for this thesis, from Mrs. Wilawati as the CEO of Kainiga Pictures and the head project of The World of Ghibli Jakarta 2017, Mr. Julius Salaka as person-in-charge of the design team for the event, and Mrs. Miki Nakata from Embassy of Japan in Indonesia.

1.8 THESIS STRUCTURE

1.8.1 Chapter I: Introduction.

This chapter will briefly explain the background of why the researcher picks this topic as the thesis title. Started from the divide the soft and hard power, how economy in Japan works and its brief history, how Japanese Pop Culture was born and its progress economically, and also the introduction of Cool Japan. Then, this chapter will continue to the Problem Identification, where there will be a short history about Studio Ghibli, including their films and how they hit a fame after 32 years of establishment. Next, there is the Research Question, where it is the main reason why we pick this issue to the thesis. After that, there will be a

\textsuperscript{39} \textit{Ibid.}
\textsuperscript{40} \textit{Ibid.} Page 31

I.8.2 Chapter 2: Literature Review.

This chapter will be specified in the book explanation. The books on this chapter will be selected from the many books we have encountered and it will be fit and supportive to each part of the topic at this thesis. There will be seven books we use in this thesis.

I.8.3 Chapter 3: Japan’s Economic and Soft Power Resurrection and Diplomatic Relation with Indonesia

Before Japan started the diplomatic relation with Indonesia, the country had faced several economic rollercoaster from the Showa era until the economic bubble burst in the 1990s until the recovery in the 2000s. After the occupation and signed the San Francisco Treaty, Japan started the diplomatic relation with Indonesia and several cooperations and joint-work had been done by two countries. This chapter will explain deeply on how Japan faced an economic transformation and developing a diplomatic relationship with Indonesia during The Second World War until the post-war era.

I.8.4 Chapter 4: The World Of Ghibli Exhibition Jakarta And Cool Japan as Nation Brand.

This chapter will explain the implementation of Cool Japan in countries such as the United States and the United Kingdom, explain the challenges of implementing Cool Japan, points on nation branding, and the relation with Ghibli Event in overseas, including the event in Jakarta. This chapter will also explain on how Studio Ghibli could convince Kaninga Picture of Indonesia to held the event in 2017 and its preparation.

I.8.5 Chapter 5: Conclusion.

This chapter will conclude all the research for this thesis. This chapter also will provide the answer to the research question, along with the suggestion which needed by the Japanese government once if they want to expand their cultural influences outside of Japan.
CHAPTER II

LITERATURE REVIEW

In order to help the researcher to get a concrete foundation for the thesis, the researcher gathered several selected books, related to the development of the Japanese pop culture in general and its music, and how music can play its role as the substitute to the diplomacy. In this chapter, the researcher will deliver the summary of the book itself, including the brief explanation of each chapter. The purpose of this chapter is to explain the topic intensively and give the in-depth understanding of the topic.

II.1 “Popular Culture, Globalization, and Japan”, by Matthew Allen and Rumi Sakamoto, Routledge, 2006

Written by Matthew Allen and Rumi Sakamoto, this book explains the effect of globalization on the Japanese pop culture. The group of the authors themselves takes various places, audience, political, economic and cultural context and analyze how the popular culture in a country can be fused with the globalization in the 21st century. Also, the book has twelve chapters and each chapter will be written by a different author with the different specific issues. Example, the first chapter is written by Matthew Allen and Rumi Sakamoto and it is about the Globalization has put the effect on popular culture in Japan and its fans. Globalization becomes everything and culture is not an exception. However, not all countries with its pop culture can be so prominent in the world cultural presence. Mark Schilling in his book said that despite Japan has a strong economy, they are unable to perceive their international cultural influence. There is a fact that even with a major buyout from Japan such as the acquisition of Sony to Columbia Picture and Matsushita on MCA, Japan is still unable to master the essential cultural productivity which is needed in securing the position in globalization. The globalization pushed Japan to occupy anything since there

were a lot of acquisitions and the new technologies appear in the society, which can attract the international people. Example, people in the world, mostly love Pokemon and Digimon because the anime and the games are available worldwide and the number of its fans is big. The authors of this book have a different approach to engaging the pop culture in Japan. From the level of production, reproduction, consumption and the re-consumption of the pop culture itself.

Then, the next chapter is written by Koichi Iwabuchi, and this section is about bringing the Japanese pop culture icon and recentering Japan as the home of pop culture. This chapter also explains national belonging. National belonging, also known as national identity is the sense of belonging to a country over the culture of its own. However, the culture of the country had mixed with the other culture. Example, Mexican mixed-culture people called “mestizo” is what shaped Mexico today and mestizo itself is the indigenous people who speak Spanish, the belief in Christianity, and tend to do urbanization as the part of their life. In this case, Japanese pop culture has faced something called “cultural hybridity”. The terms of hybridity itself are explained in the eighth chapter by Rumi Sakamoto, Writing As Out/Insider. In chapter eight of the book, Rumi Sakamoto explained about Japanese ekkyou \(^46\) writer about their vision of gaijin \(^47\) could affect the cultural identity of the nation itself. That is the example of hybridity that happened in Japan, which is also affecting on how pop culture interacts with the people who follow the cult. Hybridity is originally taken from the biological term, which means the selective breeding of the plant to give the better result of varieties. This term was used by the colonial before 1945 when they separate white female to the black male to keep the purity of the English. The term was also known as ‘Creole’ in Spain and French Carribean as the mixture of two different races from their parent. The term becomes more visible in 2000 with the birth of the newer genre of the music, fused by different kinds of music as one of the more-acceptable music in the western world. Every entertainment people see


\(^{46}\) Ekkyo means border crossing and the literature is always about cultural border crossing.

\(^{47}\) Gaijin means outsiders or people from another country in Japanese language.

on television is also the product of the hybridity\(^49\). One of the examples of this hybridity is the anime of RWBY. Despite being made in America, the quality of the show itself is as good as what a Japanese anime studio can do with the same amount of the budget.\(^50\)

There are some points of this book they are mostly concentrated, but a closer look at how \textit{gaijin} in Japanese \textit{ekkyou} writings had shaped national identity of its youth from one of the authors have taken our attention. The author had explained that the writer had always depicted the \textit{gaijin} or outsiders as the person who does not even know anything about Japan, and Japanese people tend to not get close to them. This issue had created an “exclusivity” among the society in the country because being exiled. Exclusivity itself means services and rights will be exclusive to some certain people. This treatment has also implemented their own pop culture market. It is called the “domestic market”, which is the marketing strategy addressed only to a single country. The manufacturer or developer or maker of some certain product will set a sales target and technologies they will provide to the market. However, despite only certain specified product, the market is very small, limited and in some cases, it cannot fulfill the target set by the company.\(^51\) In the recent era of Japanese pop culture, their products such as fashion, \textit{anime}, games and even music rarely hit the global market and solely sold in Japan only. It is a serious challenge for the country to outsell their product outside of Japan, mainly because of the language issue. Japan has the lowest and yet far behind in the global language business, behind South Korea, and China. This fact has been proven by the number of students who will study overseas at 12, which is more than 60,000 students\(^52\). It is lower than China, which the


government has achieved more than 400,000 students in 2016. The problem with this issue is caused by the inability of speaking or writing in English. Japan has struggled to implement the English learning at the school and they will implement its English learning activities in all Japanese schools in 2011, increasing the number of textbooks and the study hours of English learning. This means that Japan has to learn its global environment, including learning its language to transfer all their culture in the global society, otherwise they will not be able to catch South Korea in terms of pop culture market.

The point of what this book is trying to explain is to deliver the different point of view about how the vast development of the Japanese pop culture is caused by the globalization. Previously, Japanese culture, especially its pop culture, did not really widely spread out and assimilated to the western culture back in the early years after the unification of the country. After World War II, the pop culture of Japan was starting to grow and globalization shape it until it makes the J-Pop culture is what everyone can see today. Okinawan Music, ekkyou, Taiko music, manga, even until the explanation of sexual orientation changes explained in this book. Delivered by selection of experienced writers who spends their ears observing the development of the Japanese pop culture year by year in Asia Pacific areas such as New Zealand, Australia, and the United States.


The first argument of this book has explained is why the Japanese pop culture can be so popular among people in the world. Hidenori Oyama from Toei has said that why Japanese pop culture is popular among people in the world simply because it has high quality. Before this era, Japanese culture has been refined into the high quality of art from the 17th century until the mid 19th century.


55 Timothy J Craig, Japan Pop!: Inside the World of Japanese Popular Culture (p6) (New York: M. E. Shape, 2015)
on Edo era. *Bunraku* (puppet), *kabuki* (popular plays with singing and dancing). This one has what the idol groups have today in their own theatrical show), *nou* (classical dance-drama) and *haiku* (seventeen syllable poem) are still popular amid the emerging modern pop culture today.\(^{56}\) Japanese always put their highest effort to make a high quality of their entertainment, art, and engineering. Today, people still can see their high-quality products and it keeps refining by the time. Toyota, the artist like Osamu Tezuka, Akira Toriyama, and Monkey Punch, more improvised music and well-blended and packaged television shows.\(^{57}\) Then, there is an argument on how the Japanese is being able to sing Blues music or Jazz with historical fact behind the Jazz scene in Japan. After World War II, the American forces who stationed in Japan were a musician. They normally played Jazz at their base during the occupation. One day, the team from the force had an insufficient number of players, so they decided to invite Japanese people to play. Since then, there is a lot of pioneer in Japanese jazz today. Fumio Nanri, Toshiko Akiyoshi, Yosuke Yamashita, Isao Suzuki and George Ohtsuka. These players are the founding fathers of Japanese jazz.\(^{58}\)

Today, Japanese music is not only about one singer, or band group or even a jazz player. The country is also a home of the *idol group*. When it comes about idol group, AKB48 always be what people in worldwide thinking. Idol groups have its own characteristic in musical styling and their interactions with fans. Of course, most celebrities and musician tend to be exclusive among the fans and limit their interaction. But in an idol group, things are different. Lots of fan service the fans will not be missed and these interactions are quite beneficial. Handshake ceremonies (*akushuku-Kai*), publicity photo shoot (*satsuei-Kai*), and signing event. The life-size of this idol is not limited to whoever people who can enjoy it. Males and females, adult or child, everyone can enjoy the song no matter who you are. These idol groups will never cease to entertain their fans like a jar of sugar that attract the ants to come.\(^{59}\) In Japan itself, J-Pop has become its prominent identity in terms of music. Beside J-Pop, there are Enka (Japanese folk

\(^{56}\) *Ibid.* p7

\(^{57}\) *Ibid.*


\(^{59}\)
song which is popular for the middle-aged and elderly person who live in rural area, rather than urban cities), Visual-Kei, Japinoise, and Min'yō which you can find in Japan. However, people know J-Pop more than the mentioned Japanese music genres and it has its own long stories on how the Japanese Pop music can be popular among people these days. The early days of Japanese modern music had been started after the World War 2, the American Occupation Force still governed Japan and as the result, the American music was playing all day long at their offices. Japanese boys and girls were interested and joined at the party and later, the Japanese youths in that year started to play American pops in the 1950s.

First of all, they Japanized all American pop songs, which was adding Japanese lyrics into the American songs. This term, later known as Kayokyoku, which means the poor imitation of the American song performed by a Japanese singer. Some singers such as Meiko Hirota and Kyu Sakamoto were big hits in Japan with two songs from a respective artist, “Kodomo Jyanaino” from Meiko Hirota (based on the American song named “Don’t Treat Me Like A Child” written by J. F. Schroeder and M. E. Hawker) and “Ue wo Muite Arukou” by Kyu Sakamoto. The song from Kyu Sakamoto, in fact, was topped the Billboard and American people love the song where it has its own nickname, Sukiyaki. And then, the J-Pop name was rising after Utada Hikaru stepped in the 1990s, after more than 30 years when Japan was bombed with the western songs.

Speaking of the musical characteristic, J-Pop often described as energetic, happy and cheerful music even with the sad lyrics. Marty Friedman, former guitarist from Megadeth after ten years being a member of the band, explained his experience during an event held by MIDEM in Palais des Festival in Cannes, France on January 29th, 2012. He was interviewed about his J-Pop experience on the booth of MPAJ during a talk show named “What is J-POP? Exposing the myth of Japanese Music Phenomenon”. He explained the first encounter of the J-Pop whilst he did the Japan Tour with Megadeth. Marty explained that the Japanese pop and rock had a contrast characteristic. Marty said that American rock is somewhat sad and depressing, but the Japanese pop and rock or Japanese music overall is an uprising, aggressive, positive and uplifting. That was one of

the reasons why Marty left the big name such as Megadeth to start everything in Japan. He realized the first challenge once he hit Japan was people who listen to the foreign song (non-Japanese song) will not be familiar with the Japanese songs, and so with people who listen only to Japanese pop. Hence, Marty started to build his name among all Japanese musicians and several agencies, joined in commercials and shows to get his name in the country. During the interview, he also brought three musical groups to the attendants at the event. AKB48, Ikimonogakari, and Perfume. He depicted each group with various analogies, like AKB48 for instance. He depicted the group as a sugar, which can give people a great filling. Second, he also brought Ikimonogakari to the topic, which he said that the group has the song where it is very listenable and the lyrics can be digestible to people of various ages. Despite the group has some sad songs, he said that the sad songs from the group mix with happy inspiration. Last, he brought Perfume into the interview and he described the group as something big in Japan and he admitted that the producer of Perfume, Mr. Nakata Yasutaka is genius to make a unique mix between Jazz and Pop music for the group.61

Not only as the image of fashion and the developed youth generation, Idol group can also be a symbol of anything, including the unity between two different countries. In 1995, Eric Suen from Hong Kong had once explored the potential of the idol as the bonding of two different nations, involving Japanese idol singer, Noriko Sakai. The two later was described as the partnership between Hong Kong, Taiwan, and Japan. Later, the two had joined the 1996 Asia Music Festival. Keen to try the action after seeing the hidden potential to strengthen the relationship between two different countries, Korean pop singer had also done the same thing by doing a Japan Tour in 1995.62

Another argument the author had written in his book is about the Japanese pop culture outside of Japan. Besides the idol group, Japanese pop culture is also coming from the action series or Tokusatsu, until the animated series or anime. The author mentioned that Sailor Moon, Doraemon, Crayon Shin-chan, Kamen

Riders, and Super Sentai (There is the American altered version of this show, named *Power Ranger*) are things the 1990s kids grew up with. Today, the nation is known for its *anime* series. From serial show until the movie, Japan has mastered its prominent pop culture in animation. Hayao Miyazaki for example, he earned the title “The Japanese Walt Disney” for his remarkable creation at Studio Ghibli. Born in 1941, he started to work at Toei Douga in 1963, he was the one behind Conan The Future Boy in 1978. The Studio Ghibli is the fruit of his successful film in 1984 named *Nausicaä of the Valley of the Wind*. In Ghibli, he worked on numerous movies the studio released. Some of them are infamous among the worldwide people, such as *My Neighbor Totoro*, *Princess Mononoke*, *Spirited Away* and *Ocean Waves*.

The point of this book is mainly about the in-depth explanation of the Japanese pop culture. It is like a medium-sized of the guide to the pop culture, with the deeper and comprehensive details on what background these pop cultures came from. Music, art, even the television drama is in one pack.

II.3 “Popular Culture and World Politics: Theories, Methods, Pedagogies” by Frederica Caso and Caitlin Hamilton, E-International Relation Publishing, 2015

This book is heavily focused on what pop culture can do in a political scene, especially in the World Politic. The author had formulated the two elements as PCWP (also known as Pop Culture World Politic). In the first chapter of the book, pop culture can be used as the propaganda. The infamous usage of this pop culture was in World War I and the Vietnamese War. In World War I, Ian Cooke in his article, *Propaganda As A Weapon? Influencing International Opinion* has explained what England and German had done in World War I when they used pop culture (in this case, drawings, and longer book), and there was even an extreme step taken by Britain to take out the sea communication cable network of Germany. Then, Britain had monopolized the radio station, called the journalists to spread the news addressed to the allied states. One of the most successful forms

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of this propaganda was the *War Pictorial* in 1916 and China has released its Chinese-language version of the book. The book later described as something powerful, which can even move the Chinese president to declare the war on Germany.\(^6^5\) In Japan, the political party named “Liberal Democratic Party” or known as *Jimintou* had once used manga as their way of propaganda during Memorial Day. The manga itself is simple, it is about the small family consist of a father, a mother, a son, and their grandfather. However, the topic of the war in the manga is described as very deep, that Shinzo Abe, Prime Minister, and LDP decided to sell it to the public.

![Figure 1: the introduction of the LDP Manga (source: TOKYOPOP)](image)

Seeing the effectiveness of the manga released by the LDP, Japanese Self Defense Force keen to do the same thing by releasing the manga-styled character, which each of the representatives is the force they come from\(^6^6\). The illustration named moefication or moe anthropomorphism, which is the human character drawn based on the object reader can see, such as a plane, aircraft or even cars. This art style once used in the anime and its games, called “Kantai Collection”.\(^6^7\)

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In the book, the author has explained about the Cool Britain, which is the failed attempt to introduce and sell Britain pop culture product. The successor of this program named Britain is GREAT, also known as The GREAT Campaign. What they introduce and sell to the other countries in this campaign consist of music, fashion, and anything cultural Britain can sell. The result is the GBP 1.2 billion of the income from the project in 2015.68 The project in Japan is similar to the United Kingdom, named “Cool Japan”. It is the attempt from Japan to gain the income by utilizing the rich pop culture that Japan has. Billions of dollars have audited into their income since the beginning of the project. The targets are mostly in Europe, America and Southeast Asia with the focus on fashion, food, and digital creative industries.69

The rest of the book will explain another role of the pop culture in managing the political image of the country in the Geopolitical map. The roles involve the economic issue, the image building of the state, and also the tools of political action. Some students in this book have various reactions regarding the usage of pop culture on the political stage. One of them said possibly because the power of pop culture is very big that most of the political actors will able to use its potential. The others said not relevant because anything about pop culture cannot be connected with the politic or IR Studies because it will create “not serious IR”.70

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69 Ibid. Footnote no. 22
70 Federica Caso and Caitlin Hamilton, Popular Culture and World Politics: Theories, Methods, Pedagogies (Bristol: E-International Relation Publishing, 2015), PDF e-book

The book is written by Koichi Iwabuchi, the same author who works on the first book in this chapter. This time, the book is about the reconstructing the Japanese pop culture and its transnationalism over the Asian countries. In the first chapter, Japan is known for its cultural technologies and the vast development of it. The technology development had started after the Second World War, which the Japanese technology engineers decided not to develop any technology for a military purpose, but for the commercial usage instead. As the result, the usage of the Japanese technology product became massive and thanks to that, it created the term known as cultural technology. The cultural technology had given the huge impact on the society, more powerful than what Hollywood could give to their viewers. Not enough in inventing the new culture of technology, Japanese technology giant in entertainment industries had spread its wings to the other part of the globe. This argument appointed by the author is coming with the acquisition of Studio Columbia by Sony Corporation and Matsushita on MCA (Universal). Back in 1989, Sony from Japan had decided to purchase Columbia Pictures for USD 3.4 billion after the Columbia Pictures agreed to the deal by Sony Corporation. What Sony has done to the Columbia Pictures prove that Japanese entertainment product had once conquered the country that everyone knows as the home of all entertainment and Hollywood, despite Japanese culture is somewhat taking little bits of western culture as its own benchmark. Sony executive had said that even with the acquisition of the company, the movies and the television drama and series will remain as independent as what the U.S. standards had put in the market rule.

The fourth chapter of this book has one interesting point, that is the difficulties of Japanese television and music industries in terms of marking its own pin outside of Japan. Compared to the other East Asian countries and the West, Japan is known for being fallen behind and this fact has its own cause,

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73 Ibid.
which is the past of Japan. During the colonialism era, Japan was known as the imperialist state and because of the imperialism of Japan, it is so hard for the country to introduce their television product to the other Asian countries. Taiwan and South Korea, for example, the television channels from Japan and its music had been banned from the two countries for promoting imperialism until the mid-2000s. Furthermore, South Korea is preferred by the American culture than the Japanese because people in the country have thought that the American ones will not damage the cultural identity of the state. However, even with the fear of the past, NHK finally could air their service in 1994 after the Asia-Pacific Broadcast Union had done the meeting in Kyoto. Meanwhile, in this era, Japan has released the television channel which focused on promoting their pop culture to their audiences in Southeast Asia. It is named *Waku Waku Japan* and it is intended to be all-Japan television channel which later introduced to their audience firstly in Indonesia (followed by other Southeast Asian countries such as Singapore, Malaysia, and Thailand in the next years). Released on February 22, 2014, the channel was initially launched three notable shows. Starts from Ultraman Cosmos, J. League soccer match, and best drama from NHK in 2013, Amachan. Besides those shows, the other genres such as food and traveling will be included on this television channel.

Overall, this book is about the step from Japan in transforming their popular culture by technology, face the struggle of commerce their product outside of Japan, And its transnationalism over the foreign product with the acquisition of two major cinematic studios and the endless innovation they have made.

II.5 “Contents Tourism in Japan: Pilgrimages to “Sacred Sites” of Popular Culture” by Philip Seaton, Cambria Press, 2015

It becomes a common fact that Japan is known for their pop culture, that the Japanese government decided to utilize it even more as the tourism commodity. The term is named content tourism (*kontento tsuurizumu* in Japan), which means the tourism happens with the motivation of the tour itself to go to some notable

74 Ibid. p86
75 Ibid.
destination, which often mentioned by a lot of pop cultural products such as anime, movies, music, video games, and even historical spiritual place such as temple or tomb. This book has four chapters and each chapter will explain the historical timeline of cultural destination to the strategy of delivering the content tourism.

First, we will see how the Japanese government plays their roles in setting the strategy for this content tourism. Horichi Junichi has explained in this chapter that there are three main players in succeeding the content tourism. The fans, local authorities, and the content businesses. The fans have a bigger role than local authorities and content businesses because the experiences will affect the fame of the tourism. The fans, in this case, sometimes have a term known as “the cultural tourist”. This term has five different types of people in cultural tourism. Purposeful, Sightseeing, Serendipitous, Casual, and Incidental. These types are basically sorted based on how culturally experienced they are and what is the content tourism for them. People have their own motives and reason to visit the notable destinations. Also, the international fan base of Japanese pop culture is getting bigger and bigger. They can be an avid customer and creative at the same time. People will spend everything in their interest and play the role of the anime series or the video games they like. It is called Cosplay or costume play. The content tourism does not only limited to fulfill the needs of the pop culture fans, but also for those who really a record a moment by taking a photograph of the place that has perfect scenery for photography. Some said that locations, stories, multi-use and deep engagement with the contents are the triggering parts of how this pop-cultural tourism happened.

Besides the fans, content businesses are also responsible to give the cultural tourist proper content which later can attract the fans to visit their home country. In this section of the review, there are several examples of how content business can contribute to content tourism. One of the examples is the animated movie which nominated as one the most successful film from Japan since 2016. The

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movie named *Kimi no Na Wa* (Your Name in English) is one of the movies created by a talented cinema artist and director, Makoto Shinkai. It is about two teenagers, Miyamizu Mitsuha and Tachibana Taki who lived in separated cities in Japan unconsciously and continuously swapped the body of the two. Keen to find out who they are, the two had communicated each other and decided to meet in a rural area in the Hida region. Then, Taki got a vision about twilight that hit Itomori and suddenly felt concerned about Mitsuha. When he arrived at the city after a piece of the comet hit the city, he found no one but the evacuated villagers and the mayor. Five years after the tragedy, Taki has graduated from his university and met someone assumed to be Mitsuha and meet her to ask her name. The movie was famous for playing the emotion of those who watch it and giving a lot of plot holes, so the viewers will try to solve the puzzles themselves to find out its actual story plot. One of the most notable parts of the movie is how Shinkai gave us the full-detail on the place he and his teams portrayed. The film at least had portrayed some of the actual places based in the capital city, Tokyo, Nagano, and Gifu. Those places are Shinjuku Underpass, Aogashima Island, Lake Suwa, Hida-Furukawa Station and Hida Sannogu-Hie Shrine.

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Besides Your Name, one of the must-stop places in Japan for its pop culture superiority is the Ghibli Museum. This museum is a home for the masterpiece collections from Studio Ghibli. Totoro, Mononoke, and Ponyo are displayed in the museum. The place is located in Mitaka, outside of Central Tokyo. To go there, people have to take JR Chuo Line to Mitaka Station and take a taxi or bus through Inokashira Park.  

Beside the first chapter, there are the other three chapters which explain the timeline of the popular culture from the respective timeline. In chapter two, for example, it focused on what the pop culture content they can give from the Edo era until the Meiji restoration era. The contents are mostly related to the spiritual, sacred myth, the folklore and known for its live-action show such as Kabuki (theatrical drama), Bunraku (puppet show), and the oldest poetic literature named haiku. The third chapter will be focused on how Japanese pop culture started to rise again after Japan suffered a huge loss after the World War II. This popular culture content, however, was influenced by the west since the United States had taken the control during the occupation. This era had created some exquisite form of the pop culture, especially in music. Japanese Jazz is one of the most notable examples of this arising and it was followed by the peak of J-Pop music in the 1990s by Utada Hikaru and Ayumi Hamazaki. Then, the last chapter will explain how important the role of digital access is, toward pop culture content tourism.

Overall, this book is like a big guidebook on how important the content tourism is to Japan. It is like their powerful tool in anticipating the global competition against South Korea. For the comparison, South Korea had done the same thing by promoting their holiday destination with the Korean drama. This idea had ignited Japan and then Cool Japan was born to accept the challenge.


Nation branding becomes very important in Globalization, especially when the country is trying to create a good image among the other countries in the world. In this book, we will see a detailed explanation of the concept of nation branding, the key point, and its role in making the identity of the country.

Brand is an economic term which is the name or symbol associated with the goods and services they provide to the customers. The brand can have the interaction between the product and the customers, like when you want to eat an Italian food, you will remember about pizza and decided to go to Pizza Hut, rather than Domino or Papa Ron’s. Then there is branding term, which, according to Kotler and Keller, is about serving the goods and service busing the power of the brand. Example, people will normally buy toothpaste named Pepsodent in Indonesia, rather than Colgate, or any other toothpaste brand.  

Hence, the nation branding is the ability of the country to promote, sell, and even offer the other countries with the product they have. The products are normally related to the soft power of the country. Cultural, economic, or even the political aids are the example of what a country can offer or promote to the other countries. The good example of the application is how Japan can utilize their popular culture as their political tools. As we know, Japan is popular with a sweet-yet-energetic pop culture that has a huge international fan base. By using Cool Japan, the country seems to brand their identical pop culture as their cultural property. Shinzo Abe is really smart by taking an advantage of the popularity of the Japanese pop culture and mix it with the Abenomics, Shinzo Abe’s economic policy in revitalizing the economy. It is like Shinzo Abe, as the seller, in marketing map, made a perfect strategy in the marketing Japanese pop culture and put a promising prospect for the country if there is another country who interested with their cultural brand.

Next, it is important to consider the Identity and Image of the country in maintaining the nation branding. Branding identity has the economic term as how

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the consumer sees your product, look at what the product is, is it suit us or not and
the most important part, it represents our desire. Branding Image is about the
perception of the product from the consumer. Normally, this point comes mostly
from the review of the consumers and this review consists of the view of other
people, perceived by the other customer, the brand image is all about how the
others see the product, not ourselves.  

Overall, the book gives us a depiction of the nation branding. Starts with
the origins, the difference between identity and image, the countries that notably
implement this marketing strategy to the global market, pragmatic challenges to
the nation branding, the elements and the future of the nation branding.

II.7 “Lectures on Modern Japanese Economic History 1926-1994”, by
Nakamura Takafusa, LTCB International Library Foundation, 1994

The book is written by Professor Nakamura Takafusa and published in
1994 in 340 pages, and the book is mainly about how far the economy was built
from 1926 until the release year of the book in 1994. From the beginning era of
Showa until the economic burst in the 1990s, and pre-war until the post-war. The
writer, Professor Nakamura Takafusa, was the economic who also been a
professor emeritus at the Tokyo University. His books are normally about the
economic development from the 1920s until the 1990s. His other books, apart
from this book, are Economic Growth in Prewar Japan, A History of Showa
Japan, 1926-1989, and The Postwar Japanese Economy: Its Development and
Structure.

In this book, he explained in-depth about how the economy was going to
Japan in the 1908s until the 1990s. There are 7 chapters which focus on the
respective era. The chapter we decided to take is the Chapter 7 and at the
beginning of the chapter, it has several times setting explained with an event,
happened during a year. Example, in December 1977, the Anti-Monopoly Act
was amended in Japan. There are more, such as the Plaza Accord made the
exchange rate of ¥200 for US$ 1 and it was gradually sliding to the ¥100 for

Francis Group, 2014)
86 Thriftbooks, “Takafusa Nakamura Books | List of Books by Author Takafusa Nakamura,”
US$ 1 in 1994. The notable event in this chapter is the end of the Showa era caused by the death of the Showa emperor and during the event, Nikkei stock index was recorded hit its highest number of ¥39,000. Before reaching the highest peak of the economy today in Japan, the country suffered the terrible crisis in the post-war era. One of the worst cases for the economy, which is written in the book, is the Plaza Accord. The Plaza Accord is the agreement of the country members of G-5, consists of the United States, the United Kingdom, France, Japan, and West Germany. The purpose of this accord is to push the United States to devalue their currencies, as the countries suffered a huge deficit by 3% of the GDP from the nations. Japan felt the worst long-term effect after signing this accord. Cheaper money probably would give the Japanese an easy access to money with the Bank of Japan and their policies in terms of providing the interest rate and credit service, making the country as the world’s leading creditor nation. However, these policies create the slow growth of the consumption rate, the land price is getting expensive and the bubble asset could be burst at any time. This effect created something known as “Lost Decade”. The economy in the country was also facing their highest rate in history, as Nikkei hit their highest index rate at nearly US$ 39,000 at the end of 1989, several months after the beginning of the Heisei era.

Overall, the book gives the reader about the historical lecturing about how the Japanese economy was growing from the crisis to the peak of the development before the bubble burst crisis hit the country.


The 248 pages book was written by Steve T. Brown in 2008 and the book is about the critical approach to the cinematic universe of the anime. Steve T. Brown is the professor of comparative literature at the University of Oregon and his

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interests are posthumanism, horror cinema, Surrealist film and animation, sound design in film, Japanese popular culture, and critical theory. Beside this book, he has made three books which are related with the Japanese pop culture, such as Japanese Horror and the Transnational Cinema of Sensations in 2018, Tokyo Cyberpunk: Posthumanism in Japanese Visual Culture in 2010 and Theatricalities of Power: The Cultural Politics of Noh in 2001.90

In this Cinema Anime book, there are four parts, split into three chapters which are mainly about how the anime and cinema could mix together. Each chapter in the book’s parts was written by different people, such as Susan Napier, Antonia Levi, Tatsumi Takayuki, and Carl Silvio. One of the interesting parts of this book is that the book explains the contribution of the women and feminism in the making of the anime movie. Kon Satoshi once said that he liked the female character because it is easier to write and draw, not giving the bad effect just like the male characters, and he also said that men who fascinated to the feminism are just like them fascinated with their own double version.91 In reality, there is a lot of feminists who also works as the anime-related author. Amelia Cook is one of them, and she is the Editor-in-chief of the Anime Feminist. She explains that it is harder for a feminist who also the geek to be acceptable in the geek circle. Her website is the place where a feminist can share their interest in the anime and currently the site has a social media account to make the approach easier.92

The other interesting point in this book is that how close the detail of the anatomy and the scenery in the anime. People remember the style of Osamu Tezuka in the Astro Boy, has the style that makes him earned “Japanese Walt Disney” title from the fans. His drawing activities were started in the 1950s where 700 mangas were made and his art styles are somewhat closer to the Disney, as his influence was also from Walt Disney.93

II.9 “ASEAN-Japan Relations: Trade and Development”, by Narongchai Akrasanee, Institute Southeast Asian Studies, 1983

This book was written by Narongchai Akrasanee, has 191 pages and released in 1983 by Institute Southeast Asian Studies. The author himself is the Ministry of Energy of Thailand and previously held several positions in the energy and monetary-focused companies and agencies in Thailand such as AIA, Bank of Thailand, and MFC Asset Management Public Company Limited.  

The book is focused on the economic relation of Japan with the ASEAN countries, including Indonesia. In 1974 after facing the incident that hit Indonesia, the country had tried, as much as they can, to fix their image from another country such as Japan. Also, the country was grouped with the other ASEAN member in order to watch the relations between the regional with Japan. In this era, the situation has changed and the cooperation is not only focused on business and watching the activities on the economy, but also the on the social aspect as well. One of the cooperation in this day’s era is the Two Plus Two agreements, which covers the fisheries, the flight of Garuda Indonesia by putting Japan as the transitional state, and the development of the cities in Indonesia.

In the page 48 of the book, there are a few facts about Indonesia, been proven to Japan as one of the biggest trade partner in 1969 until 1979, where there was no deficit on the trade and enjoyed the US$ 6.6 billion of surplus and the relationship between Japan-Indonesia had reached a total of US$ 10.8 billion for the trading. However, both Japan and Indonesia suffered a problem from deficit for Japan and for Indonesia, things like oil-bound, less various of export commodity, and the overdependency to mineral goods the country needed from other majoring countries. Today, 39 years after the peak of trade cooperation, both countries are agreed to accelerate the completion of General Review  

97 Ibid. no 54
Indonesia-Japan Economic Partnership Agreement (also known as the GR IJEPA), delegations from Indonesia and Japan had met each other in 8th Joint Committee Meeting (JCM-8) on August 8-10, 2018 in Tokyo, Japan. Iman Pambagyo, one of the delegations for Indonesia, said that this meeting is a form of commitment between the two countries from the last meeting in March 2018. The trade these delegations had discussed are mainly the main commodities such as fisheries, industry, agriculture, and forestry. Palm oil is also one of the product Indonesia will sell to Japan, unlike the mineral products Indonesia had sold 39 years ago. Furthermore, this meeting is focused on two-way investment and seven sub-committees were also brought out in this meeting. The delegations were optimistic, hoping that the two countries would feel the benefit of implementing this cooperation.98


This book has 219 pages and written by Melissa Aronczyk in 2013. The author is an Associate Professor in the School of Communication and Information at Rutgers University, teach about media, identity, and public life, and she has other book titled Blowing Up the Brand: Critical Perspectives on Promotional Culture.99 This book is about the nation brand as the economic development tool and what Iceland government had done when they use the Icelander as the “star” on the tourism campaign is the example of “brand” and the campaign does not stop on the citizens. President Ólafur Ragnar Grímson, along with Katrín Júlíusdóttir as the Minister of Industry, Energy, and Tourism, had even promoted the Icelandic culinary and tourism spot such as Seltjarnanes geothermic pool through online streaming service such as YouTube and Vimeo.100 In Chapter Two on this book, Melissa had explained that culture can change the former image of a nation. The revolution on post-General Francisco Franco dictatorship regime involved cultural production (such as the Bilbao museum, and the fashion Agatha

Ruiz de la Prada), architecture (example, the Agbar skyscraper, and Telefónica communication tower), economy by robusting the Spanish infrastructure and tourism, and international sports events such as 1992 Barcelona Olympic Games and 1982 FIFA World Cup football event. This transformation had changed the image of isolated Spain into the different Spain as people know today.

Japan had done the similar policy when the country introduced Cool Japan for the first time in 2008. According to Nadia Kaneva from technical-economic approach, the purpose of nation branding is to boost a competitive advantage of a country, seeking to inform the market hegemony. Japan has endlessly promoted their popular culture across the world through Cool Japan. For the tourism, there are several well-known destinations such as Mount Fuji, Fushimi Inari Taisha, and Kinkaku-ji Temple. Tourists who are a Japanese anime fan can also visit some of notable places based on the anime scene, as we explained in the fifth book on this chapter. In 2017, there are 2,521,262 visits according to the statistic provided by JTB Tourism Research & Consulting Co. and the countries that mostly visit Japan are China, Taiwan, South Korea, and Hong Kong. Japan had also utilize their content market to the world and according to The Association of Japanese Animation, the sales of anime distribution had reached JPY 2 trillion with more than JPY 700 billion total of distribution for overseas market and four countries are holding the most number of distributing contract for the anime distribution such as China, Taiwan, South Korea, and the United States.

101 Ibid. p34-35
104 Ibid. no. 28
CHAPTER III
JAPAN’S ECONOMIC AND SOFT POWER
RESURRECTION AND DIPLOMATIC RELATION
WITH INDONESIA

Before Japan had become one of the most advanced in the economy and the
Mecca of the pop culture, Japan had faced an endless up-and-down moment in
economic development. Since the crisis after the end of the First World War, the
downfall of the country after a severed huge loss in the Second World War, the
highest peak of the economy in the 1970s and 1980s, until the economic bubble.
Besides the economy, Japan had shifted their focus to the soft power after facing
the sanction from the United States to not make any military forces, where it led
to the advancing development of the culture and technology of the respective
country. This chapter will also explain how the diplomatic relationship between
Indonesia and Japan has formed along with the sign of the San Francisco Treaty
on September 8, 1952.

III.1 Economic Resurrection

Begin with the 1920s to the 1930s, especially after the end of the First
World War. The First World War had given the Japanese economy a fresh air for
the industry and the export from the European country could not export the
textiles, machinery, and chemical. This led to the surplus of the economy by the
time Japan received a lot of orders for the three mentioned commodities. However,
after the World War I, the Japanese economy became unstable and even with any
policy on how to maintain the currency for a dollar and the gold export because
the recession hit the country since the First World War. Many ways had been tried
by Japan, such a gold export until having a relationship with the western countries
such as the United States. The result was not good, especially in the diplomatic
relationship with the US because of the immigrant's issue and the Manchurian
Incident in 1931.105

105 Kenichi Ohno, The Economic Development of Japan (Tokyo: GRIPS Development Forum,
2006), p100-109
Given the fact that the country had failed to do an economic liberalism and more deflation to the price, Japan had decided to take the state-led economic policies from the liberalism because of the Marxism’s influence, saw the success of the Uni Soviet (now the Russian Federation), the Showa Depression, the excessive competition catalyst the deflation, and the conflict of the political parties in Japan. Two political parties in Japan, Rikken Seiyukai (Constitutional Association of Political Friendship) and Rikken Minsei To (Constitutional Democratic Party) had a different approach to face the crisis. A representative of the Seiyukai party, Korekiyo Takahashi, said that the country should focus on fiscal activities which emphasize the rural and industrial sector, accepting the build and expansion of the military and pleasing the narrow voters. Meanwhile, the representative of Minsei Party, Junnosuke Inoue, had a different view, such as back to gold, free economic and put the small role in the government, and allying with the US.

<table>
<thead>
<tr>
<th></th>
<th>Minsei Party</th>
<th>Seiyukai</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main supporters</td>
<td>Intellectuals, urban workers</td>
<td>Big businesses, rural landlords and rich farmers</td>
</tr>
<tr>
<td>Economic policy</td>
<td>Small government, free market principle, elimination of inefficient units through austerity</td>
<td>Big government, fiscal activism, public investment for industry and rural development</td>
</tr>
<tr>
<td>Foreign policy</td>
<td>Cooperate with US, oppose military invasion of China (protect Japanese interests through diplomacy)</td>
<td>Supporting military expansion, cooperate with military, if necessary, to undermine the Minsei Party</td>
</tr>
<tr>
<td>Finance Minister and his policy in the 1930s</td>
<td>Until Dec. 1931, Junnosuke Inoue pursued deflation policy to return to prewar gold parity</td>
<td>From Dec. 1931 to Feb. 1936, Korekiyo Takahashi engaged in yen deprecation, easy money and fiscal expansion (later reversed)</td>
</tr>
</tbody>
</table>

(Table 1: The different approach between Minsei party and Seiyukai party from Main supporters, Economic policy, Foreign policy, and the time period of Junnosuke and Korekeyo as Finance Minister and their policies in the 1930s. Source: Kenichi Ohno, The Economic Development of Japan (Tokyo: GRIPS Development Forum, 2006))

Junnosuke failed to bring the Japanese economy back due to his policy for using gold parity and was soon ousted from his position as the Minister of Finance and replaced by the rival candidate, Korekiyo Takahashi. Takahashi
shortly succeeded an exact reverse of what Junnosuke planned. This success, however, only lasted until 1936 when the military had stepped inside of the government and start the Japan-China War a year later.\textsuperscript{106} Japan had started their expansion from China to Southeast Asia by invading Vietnam in July 1941 because the Yen Bloc (Korea, Taiwan, Manchuria and occupied China) could not give what Japan needed at the time. This made the US angry with Japan and decided to put an oil embargo on the country. In response to the reaction from the US, Japan had bombed the Pearl Harbour in Hawaii in 1941, starting World War II. The economy during the wartime was about the military while the limited resource was their main problem. Japan eventually retreated after the nuclear bomb attack, combined with the scarcity to the resource and input (which was important to boost their economy to fund their military needs), and lack of planning and vision about an expansion where it turned against the country.\textsuperscript{107}

Japan was lose in World War II and the Allied States had decided to occupy Japan. In 1952, Japan was a developing country with a 1/5 of GDP from the US. Two decades later, the country had raised their economy, industry, and the city living. This advanced development brought Japan as the first country moving from developing to developed country. High rates of personal savings and private sector facilities investment, highly ethical workforce, and the successful attempt of the government in intervening the private industries. The main products during this economic robust were heavy industries, machinery, ships, automobile, motorcycles, iron, and steels. In 1968, the annual income of Japan had achieved by 10\%, it was more than Prime Minister Ikeda Hayato had projected.\textsuperscript{108} The success of Japan transformed its economy had been praised by Ezra Vogel in his book, Japan As Number One, where he said on his book that Japan had successfully dealt the most basic issue on post-industrial more than any county.\textsuperscript{109}

From the 1980s to the 1990s, the economy in Japan would face another bubble like the first bubble in the 1920s and the Lost Decade. The Lost Decade is the crisis hitting Japan in the late 1980s to 2000s and there were some causes

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\textsuperscript{106} Ibid. p126-135
\textsuperscript{107} Ibid. p136-139
\textsuperscript{109} Ezra F Vogel, Japan As Number One: Lessons for America (San Jose: iUniverse, 2001)
\end{flushleft}
leading to the crisis. For example, the Bank of Japan was one of the actors responsible for the crisis. The list of mistakes the bank had done involved the stop-and-go monetary policy, halting the money supply at the end of the 1980s, rise and cut policy for the interest rate. The effects of these policies were a liquidity trap and a credit crunch.\textsuperscript{110} A liquidity trap is a condition where the household or investors sit their money/invest for a long short-term or holding actual cash. In this case, the Bank of Japan had failed to gain any interest from their customers although the bank had released the 0.5% interest rate as a response to the bubble in the 1990s. Japan had done many fiscal ways to break out the trap by public spending, giving direct money to the customers for the tax rates deduction (Bank of Japan) and reinflate the economy by supplying the actual money to stabilize the nominal rate. However, the solutions would not work and it led to the credit crunch. The credit crunch is the scenario when the bank decided not to lend the money for anyone for two reasons, repairing the balance sheet after taking a huge loss from the Liquid Trap and avoiding the massive pullback for the risk-taking. Japan had failed to anticipate the credit crunch because customers faced the huge loss from this economic bubble and the bank did not want to lose another customer.\textsuperscript{111}

### III.2 Japanese Technology

Japan is well-known for the soft power supremacy, especially on how their technologies and pop cultures can be on the same level with Hollywood as one of the biggest pop culture people have followed in this era. To achieve this era, we have to go back to 1945 upward, specifically after World War II. The occupation of Japan started in 1945 until 1951, led by Gen. Douglas MacArthur. This occupation had a purpose to reform everything inside of the empire, its government, and the dissolution of the Japan Imperial Soldier.\textsuperscript{112} Since the military, political or hard power actions had been forbidden according to the treaty, Japan had to find a way to rise again, although it was from soft power. Currently, Japan holds many inventions and companies focusing on technology


\textsuperscript{111} Ibid.

and information. One of them is Sony, which was established on May 7, 1946. The company was formed by Masaru Ibuka and Morita Akio in Tokyo with the first name as Tokyo Tsushin Kogyo (Tokyo Telecommunication Engineering Corporation), shortened as Totsuko for the firm name. The first consumer product was a rice cooker, which sold poorly and they had to get permission from the US for the repairing. After the rice cooker, Ibuka decided to flew to the United States when he bought a license from Bell and AT&T, American companies. The result was the Sony’s first transistor radio with a small package, the Sony TR-63. Sony then released various electronic products such as Betamax, Walkman music player, PlayStation video game console and AIBO the robot dog. Sony had also acquired the Columbia Pictures Entertainment. Inc, which later sparked controversy in the US. With the current chief executive, Sony is trying to sell the innovative products while the company has to cut the production cost.  

The other Japanese technology giant is Nintendo, the video game console company. This company was born on September 23, 1889, with the first name as Nintendo Koppai by Fujisiro Yamauchi. The main product they sold to the public is the playing card. Moving to 1953 when the grandson named Hiroshi Yamauchi owned the company and three years later, he found that the card industry was far too limited. Disney hit his inspiration in 1959 and with the inspiration struck on his head; Hiroshi decided to sell the Disney card to the public. Before we continue to the next product, the name of Nintendo has a meaning as “leave the luck to the heaven” and the card game they sold is always associated with gambling. The company decides to leave the idea of the card game and move to the other platform, Ultra Hand. The product was a huge success thanks to the risk-taking move by Hiroshi and Gunpei Yokoi. In 1984, the first Nintendo Entertainment System was released to the public with their signature game, Super Mario and other games listed in the cartridge. Eight years after the release, Nintendo launched the Super Nintendo Entertainment System or SNES, and for the answer of a 64bit gaming era, Nintendo64 in 1996. In 2000, Nintendo Game Boy hit the 100 million of the sold product worldwide and the other game from Nintendo,


Pokemon was also increasing their sales; continue to be the phenomenon in the world. Followed by the succession of Game Boy, Nintendo had released numerous products such as Nintendo DS, Wii, Wii-U and the new Nintendo Switch. Besides releasing the newest, most advanced product, Nintendo has expanded across America and Europe.  

Then, Japan also has also built the animation industry in the 1950s. The animation industry in Japan had begun with the establishment of Toei Doga (Toei Animation in English) by Ookawa Hiroshi after watching the Snow White movie from Disney. His ambition when he opened the studio was to become the Disney of Asia. The first film the studio produced was The Legend of the White Snake and immediately, the team was sent to the United States to learn animation film production by Disney. However, the work condition of that era made a clash inside of the studio. Hayao Miyazaki and Isao Takahata, who later founded the Studio Ghibli, started their animation work at the studio. After the movie, there was an animated television show named “Astro Boy”, created by the legendary anime maker, Tesamu Ozuka. Despite it was a big hit for the animation, Tesamu did not receive any profit due to the usage of the character on the commercial product. Then in 1977, “Space Battle Yamato” created a phenomenon among enthusiasts around the world. Although the anime industry did not achieve glory like what happened in the past, the industry will keep developing.

With these technology giants and the animation industries keep going to the top, it is obvious that their annual revenues will affect the economy of Japan. GDP of Japan is annually experiencing the increase and decrease on its GDP worth and in 2017, the GDP of the country was US$ 4.872 trillion with the GDP growth for the year was 1.7%. Most of these numbers come from public services, manufacturer and agriculture. Manufacturers in Japan are one of the most advanced in the world, along with the United States, South Korea, and Germany. Japan is also a home for Sony, Nintendo, Toyota and many big names of the manufacturers from the country. Annually, manufacturer generates more

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than 25% share of the GDP distribution, where more than 70% of the share comes from the service and the rest is from the agriculture.\textsuperscript{118} However, the Japanese electronics manufacturer had faced the unstable growth ratio of total production value, with the recorded the 6.4% level of the ratio in 2017.\textsuperscript{119}

Sony and Nintendo are the names of contributing electronics manufacturers behind that number of GDP and the annual production growth with at least more than 5% contribution to the GDP of Japan. Sony has bigger annual revenue and a wider product range than Nintendo, with the Sony Mobile, PlayStation, and other products and services from the company, generating US$ 77.04 billion revenue last year.\textsuperscript{120} Oddly, however, the mobile sector had a disappointing market result last year,\textsuperscript{121} while the PlayStation gaming division was still selling better over the years by booking a US$ 1.42 billion of profit in 2017 thanks to the nearly flawless performance of Sony PlayStation 4.\textsuperscript{122}

After Sony, we will go for Nintendo. This company has the annual revenue of US$ 9.959 billion at the end of this year.\textsuperscript{123} The best-selling products from Nintendo is the Nintendo DS with over 150 million of the DS sold worldwide, followed by GameBoy, the Nintendo Wii, Nintendo 3DS and newly-released Nintendo Switch.\textsuperscript{124} For the best-selling game for this platform, Super Mario Odyssey and Mario Kart Deluxe 8 are still taking the top two best-selling games

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for the platform with 11.07 million copies and 10.35 million copies respectively.\textsuperscript{125}

Next, we will go to the music. Since the 1990s, Japan is known for a home of the Japanese Pop music, anime, and Japanese drama. Before idol groups became a trend like today, people know Japanese music from many big names such as Utada Hikaru, Ayumi Hamasaki, Ringo Shiina, and BoA\textsuperscript{126}. Beside these singers, Japan also has L’Arc\textendash,en\textendash,Ciel, Spitz and X Japan. The musicians and bands are listed in Top 100 Japanese musicians listed by HMV Japan in 2003.\textsuperscript{127}

Now we will go for the animation industry in Japan for the economy of the nation. Japanese anime industry had boosted their income with the US$ 17.7 billion record thanks to the famous “Your Name” movie.\textsuperscript{128} This number achieved because of the endless exports and cooperation with the western service providers such as Netflix, the movie streaming service of the United States. China was the biggest country who made the contract with Japanese animation industries where tons of anime broadcasted on their media such as television and the internet, followed by the Republic of Korea, Taiwan, and the United States. Another statistic by the Association of Japanese Animation or AJA is most of the animation studio that involve 2D and 3D Custom Graphic, storyline and post-production work is in Tokyo with more than 500 offices available in the city.\textsuperscript{129}

III.3 History of the relations between Indonesia and Japan

It began with the Japanese settlers in the 17th century, as a part of the VOC trading partner after the establishment of the company. At that time, Japan had only focused on trade with VOC and their people started to reside in the country. VOC during their operation had been assigned to the Deshima Island in Nagasaki.

as their trading post and the trade came with the strict rule and heavily guarded by the Japanese escort team. In the late 18th century, the VOC had declared a bankruptcy and the Netherland could not reach East Asia due to the war situation in Europe. However, the trading post in Deshima was still maintained for trading monopoly with Japan. In the 19th century, Japan was pushed to open its border after refusal to accept any trade, especially after King William II of England offered Japan to have a trade since it would be beneficial. At that time, the United States had decided to send their warship as the response to the refusal.

In 1942, Japan started to invade Indonesia after the invasion of China and the desire to create Imperial Asia had received the strong response from the ABCD Power (America, Britain, China, and Dutch Power) and numerous embargoes from the United States. Japan was desperate for a natural resource to bolster their military force and to do that, they had to advance the move to the south, specifically in Southeast Asia. Before they started to invade Indonesia, they occupied the French Indochina states and Singapore in 1941. However, the Japanese Navy once had defeated by the combined navy force from Britain, Dutch, Australia, and the United States before finally taking control of Indonesia from the Netherland Indies. The Japanese occupation was known for being harsh toward locals, from seizing the foods to the romusha. From 270,000 peoples transported to other island and Japanese-occupied area, only 52,000 who made it back to Java. However, Japan had made the unification to the country. It began with the language, which Japanese administration decided to discard the Dutch language to the Indonesian language, which previously had been fought by the Boedi Oetomo movement during the Sumpah Pemuda declaration (in English, it is named Youth Pledge) in 1928. Besides the language, the Japanese administration had raised to anti-Dutch propaganda among Indonesians with the drama, art, film and even the rally movement (such as the celebration after the fall of the statue of Jan Pieterszoon Coen, the former general governor of Batavia). 130

During the occupation, Soekarno and Hatta had agreed to cooperate with Japan, with the fact that Indonesia was in the belief that Japan would help Indonesia get their independence. Soekarno even helped the Japanese recruited

romusha worker. Besides the cooperation with Soekarno and Hatta, the Japanese Emperor had formed the Muslim group in order to mobilize Muslim support such as Masyumi (Consultative Council of Indonesian Muslims) and Barisan Hizbullah (Army of God). The movement group was not limited to the religious group, but also from the young and educated individuals. These peoples were the prisoners who were captured by the Dutch for politically against the occupiers during the Dutch colonial era. Besides the religious groups, the tribe group also appeared to help Soekarno to declare the independence of the country. Since 1945, when Indonesia successfully declared the independence, several Japanese decided to stay in Indonesia and fight together against the Netherland and their allies until 1949.131 Nine years later, since the end of aggression, and with the San Fransisco Treaty had been signed; Indonesia and Japan started to build the diplomatic relationship.

After the political turmoil and chaos in 1965 and the death of Soekarno in the 1970s, the diplomatic relationship remains stable. During the Soeharto era, Toyota has opened their Toyota Astra Motor in the response to their interest in trade. Currently, 1,300 companies focused on electronic, manufacturer, and retail has operated thanks to the commitment between the two countries to synergically work together over the economic agreement over the years. Not just the industry, but also the culture that appears in the cooperation. Musician and artists also take part in the cultural exchange between Indonesia and Japan.132

Japan had given Indonesia economic aids when Indonesia build infrastructure since the 1970s until 2017. In 1970, for example, Japan had helped the built of Water Power Plant of Tanjung Priok and Water Power Plant of Riam Kanan in East Kalimantan. In the 1980s, Japan had helped Indonesia when the country had built Slipi Overpass (1983) and Merapi Disaster (1985)133. Japan had also helped the development of one of the universities in Indonesia, Gajah Mada University in 1997 and helped Indonesia to start the first phase of the Mass Rapid

Transportation in 2008.\textsuperscript{134} In 2017, Japan and Indonesia had agreed to develop three infrastructures in Indonesia, according to Minister of Transportation, Budi Karya Sumadi on August 14, 2017 after he met the Ambassador of Japan, Masafumi Ishii. The infrastructures consist of Mass-Rapid Transportation (MRT), extending the disbursement loan of double track railway of Manggarai-Cikarang route, and Patimban Harbor.\textsuperscript{135}


CHAPTER IV

THE ROLE OF COOL JAPAN AS NATION BRAND

IV.1 Cool Japan’s Strategies and Implementations in Partnering States

As we mentioned in the Chapter I, Cool Japan is the idea of the Ministry of Economy, Trade, and Industry to promote their soft power, which is the creative economy to both domestic and overseas. The term was found by Douglas McGray in his article “Japan’s Gross National Cool” in 2002 and the implementation started six years later in 2008 during the World Cosplay Summit, sponsored by METI of Japan.

The book named “Cool Japan Proposal” stated that there are three steps in order to help Japan achieve their mission with Cool Japan, which consist of promoting domestic growth, connecting Japan and other countries, and becoming Japan that helps the world. Of course, there are missions and actions to be done in each step and these are vital. For example, to promote the domestic market, Japan has to acquire the skill for active communications with people from overseas, removing the barrier to creativity and creating the trend on taking the challenge and supporting any free attempt of cooperation with being restricted by the past examples or structural hierarchical. These missions need supporting actions such as boosting the educational sector by focusing on the English speaking ability to the youth and support the regeneration inside of the Japanese companies. The other missions are related to building an image of Japan as creative, open, and emphasize their “Cool” to the world. 136 There are three steps in order to make Cool Japan a success. First, make the Japan boom by distributing the product to the other countries. It is like making an expansion of their business in their home country into the other countries, like opening their overseas branch of the fashion store, Japanese restaurant, and even the Japanese language. It is not limited by just opening their market, the content distribution also part of the step. Second, Making profits locally by hosting or sponsoring the convention or concert event in other countries. Third, people will come and consume the nation brand in the

home country, which is Japan. In the end, the nation will receive an income from this policy.\footnote{Ibid. Footnote no. 22 (p11)}

Challenges can be the background why the Japanese government releases such a nation brand like Cool Japan. Annual GDP nominal of Japan from 2008 until 2011 had decreased from ¥ 517 trillion to ¥ 462 trillion and depopulation of productive age was also worsening the economic situation in Japan where in 2050, only 49,3 million of people with productive age projected available in the country. That is almost 50% lower than the statistic in 2010 where there are 81,2 million people. Also, the Japanese Yen keeps accelerating rapidly, thus the other new companies may not be able to keep up. Furthermore, if the automobile is affected by the currency rapid growth, service industries who rely on the automobile as their transportation capital will get the impact and as the result, unemployment is everywhere. In 2020, the number of vehicles sold in Japan and exported will be decreased and because of that, more than 600,000 of people lost their job. Japan falls into the vicious stagnant and a domestic economic circle.\footnote{Ministry of Economy, Trade, and Industry. Cool Japan Strategy. Tokyo: Creative Industry Division, 2012.}

Another issue we have to address when Japan release such a soft power policy is because the global market does not see the potential of a Japanese product. Example, 50% of the components of the Apple iPhone 5 come from Japan, and the Japanese companies are also supplying the components for the Boeing jet. Their role is invisible but indispensable and the Japanese manufacturing role in the global market is critical in developing technologies we have today. The role is also done by young entrepreneurs in the country, especially in Information and Technology (IT) and the startups. Softbank is one of the highest capitalizing company in Tokyo Exchange besides Toyota and another company who reach the same success in Rakuten, Japanese online shopping website. The good news does not stop there, because the company named Gree, the startup company focused on online gaming service owned by a man named Yoshikazu Tanaka, has achieved billions of yen income and the owner also
received a nickname “Japan’s Zuckerberg”. Tadao Ohnaka from Langate IT firm said: “Seen from the outside, Japan probably seems caught in a rut. On the inside, however, a community of young business people is emerging. We are about to witness the end of the post-war economy and the start of a new system, altogether”.

With the challenges and the potential for being a success up ahead, Japan should think about how they execute the policy with strategies they had prepared. However, we have to see the proof of how Japanese cultural product can be acceptable in the western world. First of all, we will see the Japanese food restaurant in western countries such as the United States. We all agree that there are plenty of Japanese food restaurants across the world and some of them have the authentic recipes on their menu and people will not need to go to the resource just to taste the authenticity of the food. Let us start with America, which we found the list of the best Japanese restaurant they have. We begin with Sushi Yasuda from New York, where the restaurant was built by three brothers in 1999. This restaurant, according to Eric Asimov from The New York Times when he tried the food after the departure, Naomichi Yasuda, has the exceptional on making the traditional-art-styled sushi and they have proven to be a success on it. Nigiri, tuna, vinegar-moistened rice, squid, scallop, and wasabi. These ingredients crafted perfectly with the hand of purist who seek a perfection through the traditional way of making the best sushi ever straight to the customer. Obviously, the perfection comes with the cost and people who keen to try should make a reservation before coming to the restaurant. Besides Sushi Yasuda, there is Brushstroke which is also in New York. This restaurant is part of collaboration from Tsuji Cooking Academy from Osaka. The restaurant is famous for the menu such as raw kombu-wrapped sea bass, black truffle custard with crab underneath it and sweet mirin at the top and the menu is not stop there. There are a well-cooked asparagus, cod, purple-colored duck with eggplant until the stewed pork cheek. The last one for our list is Tetsu, located in Las Vegas, Nevada and specifically in barMASA in the Aria Resort and Casino. Unlike the other two restaurants who

140 Ibid.
serve the customers with raw fish, this restaurant will serve the customer cooked food and teppanyaki-style food as the other option. The menu consists of filet mignon, lobster, duck, vegetables, and noodles.\textsuperscript{142}

From America, we will go to the United Kingdom. The restaurants listed here are located in London and have the branches in Knightsbridge, Greenwich, and Wimbledon. We begin with the Roka Mayfair, which is one of their four branches in London (Canary Wharf, Aldwych, Charlotte Street & Shochu Lounge and Mayfair) where each of the branches serves different menus based on the season. The Mayfair branch is known for serving the black cod miso, yellowtail sashimi with yuzu-truffle, and tuna tataki with apple layering the sushi. The restaurant also serves the vegetarian menu to choose. Next, we have Sake no Hana, which in English, Flower of Sake and sake is the alcohol drink from fermented rice. Based on the name, this restaurant will serve the customer the best list of Japanese sake and whiskey, along with the best scenery they give, designed by Mr. Kengo Kuma with geometrical bamboo and cypress interior. Besides the sake and whiskey, the rib eye sukiyaki is the best food the restaurant can order to accompany the sake drinking time. The last one is Kanada-ya, which is the ramen noodle restaurant, unlike the rest of the restaurant we listed in this chapter. The noodle is hand-pulled and smaller, but the best of this noodle is the broth as part of the soup, which has been proven as one of the tastiest broths. People recommend the standard ramen with Hanjuku Egg or truffle ramen for extra delicacy.\textsuperscript{143}

Japan also has the animation industry. This is also a supporting industry to the Japanese economy, where as explained the Chapter I, the animation industry has given trillions of yen of income for the country and of course, the animation industry will promote their product not only for domestic, but also the overseas market. Obviously, an anime convention is one of the ways these animation industries or other creative industries use to introduce their products to the public, in hope that people will be interested in the product. The convention is not only


about product showcase, but also creativity among visitors, by doing Cosplay or selling their own art to people. France, the United States, and few countries in Southeast Asia had done it several years and have proven to be successful attracting the visitors to come. France has Japan Expo in Paris, and the United States has the Anime Expo and Southeast Asia has Anime Festival Asia or AFA. Fashion is also one supporting creative industry in Japan. Several well-known products have been sold in most countries in the world. The names such as WTAPS, Wacko Maria, UNDERCOVER, NEIGHBORHOOD, and OriginalFake and A Bathing Ape are the brands are now in the peak of fame. The brands are mostly established in the 1990s and done by the experienced designer dedicated their time to designing the youth streetwear, which is popular today.\(^\text{144}\)

From the fact above, it has proven that Japan has much potential in marketing their own popular culture among the nations and it can be achieved by doing three things: from the fact above, it has proven that Japan has much potential in marketing their own popular culture among the nations and it can be achieved by doing three things; with those steps being done, there will be new income resources, new job fields and huge economic revitalization in Japan.\(^\text{145}\) In nation branding, there are several supporting parts in order to bring the success of creating nation brands, such as people, media, governance, culture and heritage, investment and tourism. The nation branding of the country also involves the social organizations, international partners (An example, foreign investors as we mentioned in the previous page.) and business entities, otherwise, the country will get a bad image on the soft power market.\(^\text{146}\) In this case, Japan has successfully implemented most of the points on promoting their nation brand with "Cool Japan", although it is not as significant as Hollywood or neighboring states in East Asia. Technologies the country has given in every invention or product and the authenticity of every traditional product lead the increasing number of demands from outside of Japan. To boost the program, the governments have to set the strategy to ensure the success of the program, and the economy will be

revitalized. The strategies are connecting the creative industries such as food and beverages, anime, fashion, and several other creative industries, persuade the small and medium enterprise and the creators from various industries, create the creative city and ecosystems which later could attract visitors and investors to come to Japan, implement the international development project and create the funding from the investment. After taking the steps, share the “Cool Japan” to the countries in the world and soon the visitors from other countries will come to Japan because people will look for the real thing from the real source. This will increase the tourism of the country by providing the tour guide in the hosting country.\(^{147}\) Besides combining the elements of Cool Japan and make it as the tourism magnet, the government could use the program as proposing the new collaboration with other countries. Promoting collaboration between culture and industry, domestic and foreign, internet and the real world, and different worlds and occupations. Currently, Japan has started the collaboration in promoting Cool Japan with countries such as the United States, France, Singapore, China, India, and Italy. Most of the items in the country have given to partnering states are foods, fashion, and regional products and contents. Japan has sent their companies from the food and fashion industries. The results are the Japanese-product-focused online stores and Japanese food pilot stores are born in the country. Meanwhile, in India, Japan had prepared to focus on anime during the 60th Anniversary of Diplomatic Relation of Japan and India.\(^{148}\)

As for Indonesia, Cool Japan has an agenda for develop a market in Indonesia from small and medium enterprises. The outcomes from this project for Indonesia were to make more markets in Indonesia since the country had faced the rapid pace in economic growth and to understand the Japanese market trend such as food, fashion, contents, and such in Indonesian market, build the sustainable sales channel the country had expected from the cooperation, and make use of the electronic commerce as the media of the sales. The project involves one of the Japan’s well-known electronic commerce company named “Rakuten”, represented by Mie Kurosaka as the Operating Officer of Rakuten. This project is also aimed to support the small and medium enterprises to widen the sales

\(^{148}\) Ibid. p13-15
partnership, build the PR strategy for the partnership with local media, and expand to other region using the same electronic commerce like in Indonesia.\(^{149}\)

**Develop a scheme for local commercial distribution**

![Diagram showing scheme for local commercial distribution](image)

*Figure 7: A scheme for local commercial by using the Electronic Commerce from Japan for Indonesian market (source: Cool Japan Indonesia Project)*

We also have an interview with Mrs. Miki Nakata from the Embassy of Japan in Indonesia regarding of Cool Japan in Indonesia. She explained that the cooperation between Rakuten and Indonesian SMEs is not the only cooperation between the biggest e-commerce company from Japan with Indonesian enterprises.\(^{150}\) Waku-Waku Japan, for example, had established their channel and available in Indonesian TV cables and other 21 countries. It is expected to reach 150 millions of people every day and every year by 2020.\(^{151}\) Besides Waku-Waku Japan, the country had also invested a lot of money in content distribution for entertainment\(^{152}\) and for localization.\(^{153}\) She also added that every cultural-related

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150 Miki Nakata, Email Interview, April 30, 2019.


project can be called as “Cool Japan”, such as Jak-Japan Matsuri, 60th Anniversary of Diplomatic Relation of Indonesia and Japan, and Japanese Film Festival. Japanese government does not put any target in Cool Japan and so far, Cool Japan has received many positive reaction, seeing it as a success.\textsuperscript{154}

IV.2 Events of Studio Ghibli outside of Japan

At least there are three cities where Ghibli held their exhibitions or expo outside of Japan. On November 3, 2014, until March 1, 2015, Studio Ghibli had held the Ghibli Expo at I'Park Mall at the 6th-floor hall. The ticket admission is 15,000 KRW. The exhibition consists of the statue of several characters from various Ghibli movies such as Totoro and Chihiro.\textsuperscript{155}


\textsuperscript{154} Ibid. no. 150

As we can see from the figures above, there are the life-sized statues and displays of Princess Mononoke, Totoro, Howl’s Moving Castle, and a mannequin of Sophie. Unfortunately, the displays and statues were limited and people cannot take the videos or photos, although people can take a selfie inside. The size of the displays is also smaller than the actual size of the movie. However, people who
attend the exhibition said that the experience was worth for every penny. Ghibli has opened the same event in Paris and commences twice from October 4, 2014 and November 4, 2014 until March 1, 2015. The event was about displaying all the sketches from Hayao Miyazaki when he made a film or series to the public. For the European visitors, there are 1,300 artworks and sketches done by Miyazaki and Takahata. The goal of the event was to show the visitors on how the animation works in Studio Ghibli by displaying thousands of artworks.

Figure 15-18: The sketches from Ghibli Expo in Paris (source: Art Ludique Paris)

Another country that holds the Ghibli expo event is Indonesia and the event has its own story. The World of Ghibli Expo is the exhibition event held by Studio Ghibli from Japan and the event started from August 10, 2017, until September 17, 2017. The event was full of life-sized displays of famous Ghibli movies such as My Neighbor Totoro, Princess Mononoke, Kiki’s Delivery Service, Chihiro from Spirited Away and even the exact replica of Howl’s


Moving Castle. The event organizer, Kaninga Pictures, lead by Mrs. Wilawati as the CEO of the film company said that this is the first time Studio Ghibli asked to open the exhibition event in Southeast Asia and the studio had asked the local artist to contribute their arts on the event. The aim of the show is to introduce what is Studio Ghibli and their movies. Visitors also can read the synopsis of the movie they look and people can take a photo on several displays in the event. The exhibition also provided the list of movies visitors can watch at the separated place. The admission of the event started from IDR 250,000 until IDR 350,000.158

![Image of the exhibition](image_url)

Figure 19-23: The displays on World of Ghibli Jakarta (source: merahputih.com and merdeka.com)

What makes this event amazing is the involvement of local artist and fans to decorate the car, which was Toyota Yaris and Toyota Sienta. The participants must be a Ghibli fan the term to join the project. Arian from Seringai band expressed his gratitude for his participation in the project, said that he is a Ghibli

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fan and joining the painting project is the amazing experience as a Ghibli fan. Arian took the project as the leading selection committee who seek five artists who ready for the project.¹⁵⁹

![Two cars with Ghibli paint scheme displayed on The Ritz Carlton Hotel from August 5 until August 12, 2017. (source: Liputan 6)](image)

Figure 24-27: Two cars with Ghibli paint scheme displayed on The Ritz Carlton Hotel from August 5 until August 12, 2017. (source: Liputan 6)

Before the event started, there were some Studio Ghibli films aired in cities in Indonesia from April 1-7 (for Spirited Away film), May 1-7 (for My Neighbor Totoro film) and August 1-8 (for Princess Mononoke). The three-months screenings had generated 37,628 ticket sales in Indonesia before the main event was started two days later. During the event, Studio Ghibli and Kaninga Pictures

had proved the Cinema Section, playing some of the best Studio Ghibli films from the studio to Indonesian public and it generates 5,400 tickets sales for 36 days from August 12 until September 17. The event had also generated 29,000 visitors during a month of the event.160

During the thesis writing, the researcher had conducted an interview with the project leader of The World of Ghibli who is also the CEO of Kaninga Pictures, Mrs. Wilawati on her office at SCBD, Senayan, South Jakarta. She explained what, why, and how the event is going on. From the preparation until the show day.


In nation branding, there are eight points about nation branding when it implemented in the real world as the strategic way to win the heart of other nations. First, the nation should be able to tell and convince the other nation about the cultural product they have. One nation has to explain their stories behind the nation image clearly, structural and convincing enough to attract the interest. Second, nation branding is not only about how to create the image of the nation, but also demonstrates how the nation and its citizens interact with each other. This strategy needs a deeper approach to the targeting country on their motivations and imaginations. The third one, the stereotype also works in nation branding, where it is a part of nation mentality. The other points of nation branding are the delightful surprise is crucial for the country to give another country an experience of the different culture they will get from one country, production value does count and the communications from the people could affect the image of the nation, low-tech approach sometimes can be useful and can be done in the personal way, which is more powerful and need less budget than any other way, the transnational product always will be relevant in the contemporary era, and the nation branding need the sustaining effort to keep its value alive among two or more nations.161 Mrs. Wilawati had said that the World Of Ghibli Jakarta has become one of the greatest experience ever have. She explained to the

researcher on how the event was prepared from the planning with the representative of Studio Ghibli Japan, Mr. Hayao Miyazaki, and the late Mr. Isao Takahata. She addressed the challenges of preparing the big event, while there is a fact that the studio was still two years old after its establishment. First off, Studio Ghibli asks Mrs. Wilawati and the staff of Kaninga Pictures to do a study tour to the Museum Ghibli in Japan. The crew felt the direct experience of what is Studio Ghibli directly on the source.\textsuperscript{162} The experience and tour are depicted on nation branding point, where the host country should be able to convince the other country that the host country has an interesting product and image. Furthermore, the Kaninga crew returned to Indonesia and started the project, with other problems. The problems are the preparation takes less than four months, the display should be bigger and authentic as the original one from the museum, finding the event venue is hard because it needed permission which was not easy to ask or grant, the productions had never made the big event before, and the event itself cost IDR 75 billion. On the other hand, the cultural diplomacy happened when the selection and the contest were announced by the production team. Each of the candidates must be strictly selected by the team of Kaninga Pictures and Studio Ghibli, where the selected candidates would work together with the committee to design the display and the statues, which were big and it was close to the actual size, making the event is the biggest and the most expensive ever. The cooperation between the candidates and the committee are depicted in one point of cultural diplomacy, which is about the cultural relation for the long-term strategy.\textsuperscript{163} The cooperation is also affecting the relation between Japan and Indonesia because the event was a success and the company had proven themselves to be able to show their national brand and image, which is Studio Ghibli and the expo in this case. The representative of Studio Ghibli expressed their gratitude when the event is finished.\textsuperscript{164}


\textsuperscript{163} Jessica C. E. Gienow-Hecht and Mark C. Donfried, Searching for a Cultural Diplomacy (2013)

\textsuperscript{164} The continuation from the interview
CHAPTER V

CONCLUSION

Japan has the widely known popular culture and it has its own popularity. The Japanese culture takes time to be modernized from exclusive and classic to widely open and modern. When Japan was defeated in World War II and the occupation was begun, it reformed Japan from technology, economy, and culture. The country had also shifted their focus on soft power rather than hard power due to the demilitarization and the inability to be active in military. Through the years, Japan had transformed from developing states to the developed states thanks to systematic changes in terms of economics and technology since the 1950s. Japanese pop culture had also evolved from localize the western to the sweet uplifting and energetic pop culture people can see today. However, the country should anticipate the popularity of the culture outside of Japan. The Ministry of Economy, Trade, and Industry has come with a nation brand named “Cool Japan” in 2008 and the idea of this nation brand is to exploit and make use of the market potential from the nation’s soft power so the country can “sell” it to the world for an extra income. There are three steps for implementing the steps, starts from making Japan boom (make Japanese pop culture widely known and earn he popularity by distributing the cultural products overseas), make a profit locally by support or hold the cultural event in a host country, and make people consume in Japan by visiting Japan to experience the pop culture from its own home. Nation Brand has several points the country should do. The county has to be convincing about the nation product, able to demonstrate the interaction of the people from the nation, consider the stereotype and use the surprise element. What Studio Ghibli had done when the company offered the cooperation with Kaninga Picture for hosting The World of Ghibli event is a proof that both Cultural Diplomacy and Nation Brand can be done at the same time. Both companies are filming production and the purpose of Studio Ghibli held the event in Indonesia with Kaninga Pictures as their partner was to introduce and support Studio Ghibli’s film, gaining the profit from the event and spread the influence of the product. The event is successful and it gained the good image of both Japan and Indonesia from the visitors who attend the event.
As for the solution, Japan should intensively work on Cool Japan, especially on how they spread the influence by holding or supporting the event inside and outside of the country. Japan should also be able to persuade the creative industry to open their market from overseas because the income from overseas can be so beneficial. For the human resource, regeneration and improvisation on the workforce so the country can compete globally is also something the country should consider.
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APPENDICES

APPENDIX I. Transcript of Interview with CEO of Kaninga Pictures, Wilawati, May 25th 2018

Interviewer : Sri Mandala Pranata

Interviewee : Wilawati – CEO of Kaninga Picture

Julius Salaka – The owner of Stephallen Guitar

Mandala : Before we start the interview, let me introduce myself. I am Sri Mandala Pranata, a student of Faculty of Humanities and Major of International Relation. The reason I interview Mrs. Wilawati is that you are the Project Manager of The World of Ghibli Jakarta 2017, so I believe you and the team still remember everything about the event. This interview also will be the source of my thesis in order to give exact data for my topic. So to shorten the time, let us begin the interview, starting with the first question. Did The World of Ghibli have specific visitors beside the Ghibli fans or Japanese culture enthusiast?

Wilawati : We don’t have a specific target on how many the visitors would come to the event, but our target for the event was to introduce people about what is Ghibli to the public.

Mandala : So, the event’s purpose is to introduce people about Ghibli, so they soon understand and watch their film?

Wilawati : Right, because Studio Ghibli themselves is a film studio and for them, this exhibition is a supporting part, so people would watch their film.

Mandala : But again, specifically, did you set the target on how much the visitor you and the team expected for the event? Like the children, adults?

Wilawati : Generally, parents who know about Ghibli will introduce their children about Ghibli and they don’t have to fly across Japan since it’s expensive
and you have to book it earlier before visiting the Studio Ghibli Museum in Japan. If they don’t book the reservation, they don’t have their slot. The slot is limited.

Mandala : So, again, the purpose is to gain common people’s interest to see the exhibition, gain a piece of knowledge about it and watch Ghibli’s movies after attending the event?

Wilawati : Exactly

Mandala : Okay, move to the next question. What is the consideration before commencing The World of Ghibli 2017? Like, the challenges and the problems while setting up the event such as the budgets and selecting people for the team?

Wilawati : First of all, we did not know anything about Studio Ghibli at the beginning. Before Kaninga Picture was established, our company once a power plant company and then a Japanese partnering company came and offer us to hold a Studio Ghibli exhibition project. We agree with the offer and flew to Japan, going for the tour at Studio Ghibli Museum. We saw the movie during the tour and people from Studio Ghibli were very kind when we met the team. Hence, we made a deal to hold the exhibition in Jakarta. However, the problem was the detail on making the display. Everything should look same in the details and Ghibli has the rule for the display, which every display must be similar to the film and if there is one slight design mistake or any improvisation, we have to start it again from scratch. Mr. Julius Salaka is the one who was responsible for making the statues and display.

Mandala : So, Mr. Julius. How hard it was to make Ghibli’s statues and display for the event?

Julius : Because the basic is from a cartoon to the real world and we have to make it as real as possible. To do that, we have to see the film first to get the image of the characters or buildings we try to shape and of course, the team from Studio Ghibli will supervise us in the statue and display making. Obviously, the team is very strict about the authenticity of the display and statues itself.

Wilawati : Because one single mistake, they won’t approve.
Julius: From the color, shape, and everything should be the same from the film.

Wilawati: That was the hardest challenge for us during the preparation. Our previous job in the power plant was not as hard as this because it is related to art and it has the limit. Normally, you can do anything in art, but this didn’t.

Julius: People who used to enjoy it, now they became a player in making this event successful.

Mandala: Besides the technical challenge, what are the other issues the team had found?

Wilawati: The budget, which was enormous. The problem on a budget was to determine the event venue, which we could rent for the whole event. We decided to pick Ritz-Carlton as our event venue, but the cost is massive and the time is too close. We were holding the shortest Ghibli event ever from overseas, where Paris and Seoul had held the Ghibli event for four months while Jakarta was only for a month. Also, we have no experience in making an exhibition as big as this Ghibli event. Then, we have to promote the event through social media for the volunteers and the visitors. Luckily, we have the team consist of Ghibli fans, so it was a reliever.

Mandala: so the challenges were budget, the event venue, display and statue’s detail, and have no experiences in making the event?

Wilawati: You right, that was the big challenges. We also had the difficulties to move all the displays and statues inside the venue. Some of them need to be cut apart and it had to resemble one inside the venue. The displays were gigantic and we had never expected would be that big and it took so many people to bring. After we use the displays for the event, it needs to be destroyed because that was also the policy from Studio Ghibli for not selling any display to someone else. Anyway, one display we made costs IDR 1 billion. It was like an actual house for the price and it took three days to build. House of Totoro and Kiki were the biggest yet complicated from all the displays we made. We also had a bus
company as our transporting sponsor to pick the visitors outside Java island from airport to the exhibition venue.

Mandala : Okay, next question. As seen on the news that this event involved a collaboration between Indonesian artists and Japanese artists. Can you explain the collaboration between them in the event?

Julius : Actually, it is 90% our own hand while the Japanese team was just selecting and monitoring the candidates for the design team. They found out that Indonesian artist actually can make or design the characters or display better than the Japanese.

Wilawati : We also announced the vacancies for the design team on social media. Then the candidates will be selected led by Ishimori-san from Ghibli. The candidates must draw the Ghibli’s characters or scenery as the terms. If the drawings didn’t meet his demand, they have to start again, just like the design we built until met his demand. The chosen drawing will enter the Production phase and the people who draw it will be the supervisor on the display design.

Mandala : I also read the news that there were two painted Toyota cars displayed at the event. Is Toyota part of the partnership?

Wilawati : Yes, we partnered with Toyota as our sponsors and there were numerous fans of Ghibli who voluntarily ready for the collaboration project. The painted car was displayed in front of the Pacific Place mall. Actually, there were people who want to buy the car, but we didn’t sell it as the agreement said, even if people would pay IDR 1 billion for the car. Like other displays and statues, it also needs to be destroyed after the event.

Mandala : That’s clear. Next question is Did you and the team put an expectation on how much the number of visitors or how much the tickets should be sold during the event?

Wilawati : First of all, we are late two weeks from the actual schedule because some partitions were not finished at that time. We were supposed to start the event on August 10 but we effectively started the event two weeks later.
However, the response of the visitors seemed to be good because apparently our displays and the probably the whole event is even bigger than the displays in Studio Ghibli Museum in Japan itself. The same exhibition also had been done in Taiwan and Seoul, but ours are the biggest and short-lived than the other events overseas.

Mandala : So how about the visitors?

Wilawati : The queue lines were very long and even it hit the news line, especially the last three days. The reason for these lines was just for taking a photo with Totoro, entering the houses, and walking around the event venue. Yes, the lines lasted for three hours. There was a cinema venue which displayed some of Ghibli’s movies in 30 minutes. Then we had a special spot, The Sketch. In The Sketch, you could find any sketches of some of the Ghibli’s film that soon is produced as the movie. From sketch, trailer, transition, until the 3D effect phase. The Sketch really showed the visitor on how people made the Studio Ghibli’s film from the beginning until the final product. From all the displays, the airplane one was my favorite.

Mandala : The one with a propeller, right?

Wilawati : No, the big airship one that can move.

Mandala : Anyway, is “Graveyard of Fireflies” displayed at the Cinema?

Wilawati : No, it didn’t.

Mandala : I heard from the review on a foreign news network that the movie has the strongest message about war and also dark.

Wilawati : I cried when I watched the movie. We actually asked the team to showed it on Cinema, but they refused it because of the movie, Japan invaded Indonesia and the film itself was about World War II. The other case was Spirited Away, where there is a content that revised only for this event.
Mandala : So they really respect Indonesia and they even did anything to keep the sentiment away?

Wilawati : Yes, they are very kind to us and even our driver got the same treatment from them once we asked about Studio Ghibli’s staff.

Mandala : That’s normal for them because Japanese really take “respecting culture” is strong within them. The final question you, would you make the same event in the future?

Wilawati : Obviously, we delighted to hold the event like this again probably next year.

Mandala : Will the event be different from last year?

Wilawati : It will be different, especially for the event venue that could handle the event longer. Ritz-Carlton costs IDR 75 billion for the rent during the event. Our income was 15 times less than the rent cost. Hence, we have a deficit of IDR 72 billion from the event. But even so, the enthusiasm was so big and we were happy with it.

Mandala : It’s like visiting the Studio Ghibli Museum, but smaller. Right?

Wilawati : No, this was even bigger than the museum itself. Did you come there last year?

Mandala : No, but I heard that from my Facebook friend who was the Ghibli fans and attended the event. I also read the news about how big and crowded the event was. People were happy and satisfied with the event. People normally spent two hours in the event only for taking the pictures with the displays.

Wilawati : Yes, and we are very lucky because, until this time, we successfully held the biggest Ghibli event, although we did it for the shortest time. Speaking about the relation between the relation of Indonesia and Japan, it played the influential role, at least for the cultural role. Japanese people really love Studio Ghibli and it is one of their pride. The Japanese even came to the event
despite there is Studio Ghibli Museum not that far compared to the event in Indonesia. They amazed on how Indonesian could make the biggest and the most extravagant Ghibli event. They bring their children to introduce Ghibli.

Mandala : Do you have any other story after the event?

Wilawati : We were invited to the dinner invitation by Studio Ghibli. Isao Takahata and other staffs, on behalf of Studio Ghibli, expressed their gratitude for the success of the event. We have a chit-chat and people from Studio Ghibli were very friendly, even Isao Takahata was being humble during the dinner. They were very pleased with the event’s result.
APPENDIX II. Transcript of Interview with CEO of Kaninga Pictures, Wilawati, May 25th 2018 in Indonesian language


Wilawati: Kita tidak punya target tertentu pada berapa banyak pengunjung akan datang ke acara, tapi target kami untuk acara itu adalah untuk memperkenalkan orang-orang tentang apa Ghibli kepada publik.

Mandala: Jadi, tujuannya adalah untuk memperkenalkan orang-orang tentang Ghibli, sehingga mereka segera mengerti dan menonton film mereka?

Wilawati: Benar, karena Studio Ghibli sendiri adalah studio film dan bagi mereka, pameran ini adalah bagian pendukung, sehingga orang akan menonton film mereka.

Mandala: Tetapi sekali lagi, secara khusus, apakah Anda menetapkan target pada berapa banyak pengunjung yang Anda dan tim harapkan untuk acara tersebut? Seperti anak-anak, orang dewasa?

Mandala : Jadi, sekali lagi, tujuannya adalah untuk menarik minat orang awam untuk melihat pameran, mendapatkan pengetahuan tentang hal itu dan menonton film Ghibli setelah menghadiri acara tersebut?

Wilawati : Benar sekali.


Mandala : Jadi, Pak Julius. Seberapa sulit membuat patung dan tampilan Ghibli untuk acara tersebut?

Julius : Karena dasarnya adalah dari kartun hingga dunia nyata dan kita harus membuatnya senyata mungkin. Untuk melakukan itu, kita harus melihat film terlebih dahulu untuk mendapatkan gambar karakter atau bangunan yang kita coba bentuk dan tentu saja, tim dari Studio Ghibli akan mengawasi kita dalam pembuatan patung dan tampilan. Jelas, tim sangat ketat tentang keaslian tampilan dan patung itu sendiri

Wilawati : Karena satu kali kesalahan, tak akan mereka terima.
Julius : Dari warna, bentuk, dan semuanya harus sama dari film.


Julius : Orang yang dulu menikmatinya, sekarang mereka menjadi pemain dalam membuat acara ini sukses.

Mandala : Selain masalah teknis, masalah apa lagi yang ditemukan oleh tim?


Mandala : Jadi tantangannya adalah anggaran, tempat acara, tampilan dan detail patung, dan tidak punya pengalaman dalam membuat acara?


Mandala : Oke, pertanyaan selanjutnya. Seperti yang terlihat di berita bahwa acara ini melibatkan kolaborasi antara seniman Indonesia dan seniman Jepang. Bisakah Anda menjelaskan kolaborasi di antara mereka di acara tersebut?

Julius : Sebenarnya, itu adalah 90% tangan kami sendiri sementara tim Jepang hanya memilih dan memantau kandidat untuk tim desain. Mereka menemukan bahwa seniman Indonesia sebenarnya dapat membuat atau mendesain karakter atau tampilan lebih baik daripada orang Jepang.


Mandala : Saya juga membaca berita bahwa ada dua mobil Toyota yang dicat dipajang di acara tersebut. Apakah Toyota bagian dari kemitraan?

Wilawati : Ya, kami bermitra dengan Toyota sebagai sponsor kami dan ada banyak penggemar Ghibli yang secara sukarela siap untuk proyek kolaborasi. Mobil yang dicat itu dipajang di depan mal Pacific Place. Sebenarnya, ada orang yang ingin membeli mobil, tetapi kami tidak menjualnya seperti yang dikatakan dalam perjanjian, bahkan jika orang akan membayar Rp 1 miliar untuk mobil tersebut. Seperti pajangan dan patung lainnya, itu juga perlu dihancurkan setelah acara.
Mandala : Itu jelas. Pertanyaan selanjutnya adalah Apakah Anda dan tim menaruh harapan pada seberapa banyak jumlah pengunjung atau berapa tiket yang harus dijual selama acara?


Mandala : Lalu bagaimana dengan pengunjung?


Mandala : Yang dengan baling-baling, kan?

Wilawati : Tidak, pesawat besar yang bisa bergerak.

Mandala : Ngomong-ngomong, apakah "Graveyard of Fireflies" ditampilkan di Cinema?

Wilawati : Tidak ditayangkan.
Mandala : Saya mendengar dari ulasan di jaringan berita asing bahwa film tersebut memiliki pesan terkuat tentang perang dan juga gelap.


Mandala : Jadi mereka benar-benar menghormati Indonesia dan mereka bahkan melakukan sesuatu untuk menjauhkan sentimen?

Wilawati : Ya, mereka sangat baik kepada kami dan bahkan pengemudi kami mendapat perlakuan yang sama dari mereka begitu kami bertanya tentang staf Studio Ghibli.

Mandala : Itu normal bagi mereka karena orang Jepang benar-benar memiliki "budaya menghargai" yang kuat di dalam diri mereka. Pertanyaan terakhir Anda, apakah Anda akan membuat acara yang sama di masa depan?

Wilawati : Tentunya, kami senang bisa mengadakan acara seperti ini lagi tahun depan.

Mandala : Akankah acara ini berbeda dari tahun lalu?


Mandala : Ini seperti mengunjungi Museum Studio Ghibli, tetapi lebih kecil. Betul, kan?

Wilawati : Tidak, ini bahkan lebih besar dari museum itu sendiri. Apakah Anda datang ke sana tahun lalu?


Mandala : Apakah Anda punya cerita lain setelah acara?

APPENDIX III. Documentation Photos of Interview Location at Gedung The Energy lt. 25 Jl. Jenderal Sudirman Lot 11A, Kav. 52-53 SCBD DKI Jakarta DKI Jakarta, Indonesia, May 25th 2018
Figure 28-33: The diorama and the books Studio Ghibli and Kaninga Pictures use for designing the characters, scenery, and buildings (source: Personal Documentation)
Figure 34-36: The Interviewees at Kaninga Picture Office in Gedung The Energy, Senayan, Jakarta.

Mrs. Wilawati as the Head Project and Mr. Julius Salaka as person-in-charge at design team.

(Source: Personal Documentation)
APPENDIX IV. Transcript of Interview with Representative of Embassy of Japan in Indonesia, Miki Nakata, April 30th 2019

Hope this email finds you well.

Thank you for your email and your interests in Japan.

I’m very sorry for my late reply.

I tried to answer your questions as follows;

1. I have read one of the Cool Japan document about Indonesia and the agenda of Cool Japan in Indonesia is about the economic equality by cooperating Indonesian Small and Medium Enterprises with one of Japan’s biggest online retail store, Rakuten. Besides that, what the Japanese government had done with Cool Japan in Indonesia, especially in the cultural sector?

That’s the only project funded as a cool Japan project by the Ministry of Economy, Trade and Industry.

There are also some other projects related to Indonesia funded by the Cool Japan Fund. You can see the website below.

https://www.cj-fund.co.jp/en/

2. There are several points that can be a benchmark for the success of Cool Japan as Nation Branding. For example, the country should be able to demonstrate the cultural product, it needs a sustained effort from both countries to make the nation brand success, and the transnational product is always relevant to the contemporary era. From those points, has Cool Japan become a success, especially when it’s implemented in Indonesia?

Whether a certain project can be called as a cool Japan project doesn’t depend on the way it’s funded. Any kind of projects related to Japanese culture can be called Cool Japan, for example all the cultural events we had last year related to the 60th years anniversary of Japan-Indonesia diplomatic relationship. So far we’ve received very positive reaction from Indonesian people. I think we can call it a success!

3. As we already see, Japanese pop culture had become part of a cultural trend in Indonesia with the emerge of Japanese cultural brand in Indonesia despite it is not as popular as the existed popular culture from the United States and South Korea. Have the Japanese government put a target from Cool Japan on the prospect of the cultural influence and How the Japanese government promotes their popular culture with Cool Japan and in what way they promote it to Indonesian citizen?

I’ve looked at some documents about Cool Japan. As far as I can tell Government of Japan doesn’t set targets about cool Japan, for example the number of events, participants, etc. Embassy of Japan and Japan Foundation (http://www.jpf.or.id/d/) in Jakarta host many events related to Japanese culture to promote Japanese pop culture including JIM (http://jakujanmatsuri.id/index.html) and Japanese Film Festival in multiple cities in Indonesia.

4. Obviously, there will be the obstacles that the Japanese government should expect from Cool Japan. Are there any obstacles that the Japanese government or probably the Japanese creative industry companies had faced
during the implementation of Cool Japan policy?

There must be some obstacles experienced by the organizer of each project or event. But I cannot name any obstacles in general that have been experienced by each cool japan project.

Hope it helps and wish you luck with your research!

Best regards,

Miki Nakata

Embassy of Japan in Indonesia

[Quoted text hidden]