

## **CHAPTER I INTRODUCTION**

### **A. INTRODUCTION**

The increasingly complex global political dynamics have made many countries in making their foreign policies have to consider several aspects where this aspect is very explicitly concerned so as not to impact losses, but the contrary hoped that the state will benefit according to what it wants to achieve its national interest through making a foreign policy.

In making a foreign policy, every country always involves its national power because this national power is helpful to assist the state in carrying out its mission to achieve its national interest. In pursuing its national interests, countries emphasize military or economic strength that could be categorized as hard power, and cultural emphasis which can be categorized as soft power. In foreign policy, Japan is also hampered by the fact that, due to the constitutional limitations set out in Article 9 of its Constitution, it has no coercive capacity in the international sphere, as it cannot have an army or declare war. This means that it can only use the tools of persuasion to achieve its foreign policy objectives. For this reason, Japan has made public diplomacy and, particularly, technological diplomacy, one of its main axes of international projection (López Aranguren, 2023). Japan has constantly been associated with its peculiar uniqueness. From high technology to many people who call Japan a cyberpunk country, anime cosplayers, to even small things that can be used for daily activities, can charm the country.

The fascinating aspect here is that, in its application, Japan's cultural diplomacy affects low-level political concerns while having a significant impact on high-level political matters. This concept is known as Cool Japan, a type of country branding tried by the Japanese government, and the plan employed is to promote Japan's creative sector overseas to enhance Japan's economic growth through exports and investment. (Mustaqim, 2018). Cool Japan aims to cultivate the creative sector that encompasses Japanese cultural values by implementing strategies such as harnessing Japan's domestic capabilities, forging international partnerships, and positioning Japan as a nation that actively addresses global challenges (Ministry of Foreign Affairs, 2013). These strategies have had a significant impact on the growth of the Japanese creative industry in both domestic and international markets, resulting in consequences for exports, imports, foreign direct investment (FDI), and the Japanese gross domestic product (GDP). Cool Japan's creative economy is driven by its prominent sectors in fashion, gastronomy,

content, design, and tourism, all of which hold cultural significance in the daily lives of Japanese people. (Salim, 2015).

Cool Japan can be interpreted as a form of Japanese multi-track diplomacy, in addition to its role as a means of Japanese cultural diplomacy. This is due to its implementation, which is closely tied to the Japanese government's involvement in implementing this program. The Japanese government actively engages several ministries in providing support for Cool Japan policies and encourages its citizens to actively contribute to the growth of this creative business. The Japanese government contends that by leveraging the potential of the creative industries in Japan through the Cool Japan initiative, it can effectively showcase the collective creativity of the Japanese populace. By affirming the character of a place, such as the distinctive cities in Japan where innovation is flourishing to enhance the quality of life, it is anticipated that this may bolster local pride and reputation, and, most crucially, reinforce resources for future diversity.

Japan has gone through various phases of changing the country's image, starting from the image of a peace-loving nation obtained from post-war sanctions, which caused Japan to have to compensate and participate in world peace missions, to the image of an industrial country due to its rapid economic development that utilizes the steel and automotive industries. To the image of an exporter of popular culture and creative content (Lux, 2021). After the bubble economy occurred, Japan and other industrialized countries experienced a gradual but continuous decline. At its peak, Japan slumped from 35% to 27% during the bubble economy and fell again to 23% in the late 1990s (Cowling & Tomlinson, 2000). Facing a prolonged period of deflation, depopulation, and a decline in domestic demand, Cool Japan is trying to capitalize on global demand to escape the domestic sluggishness (Margolis, 2021). None of the specialists from the Ministry of Economy, Trade, and Industry (METI) were able to provide effective guidance to help Japan overcome the economic crisis. According to Okina et al. (2001), there was no clear leader in the industrial sector that could be considered a useful tool in a post-industrial economy.

Given the exceptional circumstances, Japan was in a state of extreme difficulty. Fortunately, Japanese pop music, manga, and anime gained popularity internationally during the 1990s. During the 1990s, game development businesses like SEGA and Nintendo expanded their presence worldwide. It was unforeseen that cultural products

may emerge as a crucial factor for a country's power in the 21st century, serving as tools for economic growth. (Green, 2015). This economic crisis has prompted Japan to try to change its country's image for the better, which is believed to be able to facilitate economic revitalization in the country. Japan carried out soft power diplomacy through Cool Japan, which was born long after the war era, and was oriented towards the economic sector because the economy was highly prioritized by Japan. Despite being in a slump, Japan now has a calculated influence globally. In the East Asia region, countries frequently employ cultural diplomacy to enhance their national well-being. In this context, the two leading countries engage in a competitive pursuit to achieve superiority. South Korea, as a neighboring country to Japan, actively develops its cultural sector to attract foreign consumers through the Korean Wave, in response to Japan's initiative in the creation of Cool Japan. The emergence of the Korean Wave has the potential to pose a challenge to Cool Japan. (Minegishi, 2022). With the rising popularity of South Korea's soft diplomacy, Korean Wave, it appears to be surpassing the influence of Cool Japan around the world. (Asahi Shimbun, 2010; RocketNews24, 2015).

These are Japan's creative industries; Advertising, Architecture, Performing Arts, Art, Design, Film, Music & video, Television & Radio, Computer Software & Services, Publishing, Fashion & textile designing, Handicrafts, Toys, Furniture, Tableware, Jewelry, Stationery, Leather processing. Unfortunately, due to its competition with South Korea, Cool Japan is gradually declining, especially in the economic, creative industry, and cultural fields.

Nikkei Asia reports many of Cool Japan's failed projects and losses, citing Japanese financial and business newspapers (Saito, 2017). Based on internal papers, the investigation indicated that out of the 18 funds that incurred losses, 10 of them attributed the failures to Japanese firm executives. An illustration of this is Cool Japan Fund Inc., which allocated 250 million Yen to collaborate with a corporate consortium in Nagasaki in order to obtain a 50% ownership interest in the United States (Pineda, 2017). Nevertheless, upon the inauguration of their primary establishment, they failed to obtain the necessary permits to open a small kiosk (Suryanda, 2017). Furthermore, the program has faced criticism for its ineffectiveness as a soft power diplomacy initiative. (Hongo, 2015).

Based on the search results, there are multiple factors that have contributed to the failure of the Cool Japan campaign. One factor contributing to the issue is a deficiency in client base, as stated by Nikkei Asian Review. Another factor is the inability to comprehend the true desires of the global market. The Cool Japan Fund lacks a refined plan and a methodical approach to effectively promote Japanese culture overseas. (Ronald, 2018). The Cool Japan Fund has made investments in numerous enterprises, but most of these ventures have proven to be unsuccessful (Taguchi, 2022). The government has not sufficiently exerted effort or demonstrated sufficient creativity in leveraging Japan's international attractiveness to promote economic growth. (Asia Society, 2010).

The writer aims to analyze the reasons behind the potential failure of Cool Japan, exploring if specific variables contribute to Japan's inability to effectively promote its cultural diplomacy.

## **B. RESEARCH QUESTION**

Why is Cool Japan failed to achieve its national interest?

## **C. RESEARCH PROPOSE**

This proposal has the following research objectives.

1. As one of the requirements for submitting a thesis
2. Explain and analyze the factors that make Japanese cultural diplomacy, Cool Japan, fail to achieve national interests.

## **D. RESEARCH CONTRIBUTIONS**

This research is expected to have the following contributions.

1. Provide additional information on issues of international relations.
2. Provides the latest perspective on Japanese cultural diplomacy, Cool Japan.

## **E. LITERATURE REVIEWS**

One of the main aspects of the Cool Japan campaign is promoting the creative culture industry, particularly businesses related to anime, manga, and games. Attracting foreign tourists remains one of the mainstays of Cool Japan's campaign, as seen in events and advertisements focused on tourists viewing overseas (Close, 2018). This can be seen from promotional activities such as the closing of the Rio Olympics and the appointment of anime characters such as Doraemon, Atom Boy, and Sailor Moon as Japanese ambassadors. The Japanese government succeeded in attracting 20 million foreign tourist visitors through the Olympics in 2008 and soared to 40 million foreign tourist visitors at

the 2020 Olympics (Ogawa, 2020). Nevertheless, the campaign lacked a clear emphasis as it attempted to concurrently promote elements of both traditional and modern Japanese culture. Moreover, there have been allegations that the Cool Japan campaign has made insufficient efforts to comprehend the preferences and interests of international tourists, as well as the most effective methods to promote the country. This research examines the impact of the Cool Japan campaign on prospective tourists and evaluates the efficacy of utilizing anime characters to market Japan. (Close, 2018).

In previous research, Stanislaus (2022) discusses how Japan has long recognized the value of its soft power. Since Douglas McGray's 2002 Foreign Policy piece in Japan's Gross National Cool, Tokyo has attempted to use the global expansion of Japanese pop culture for political and commercial gain. Japan launched "Cool Japan" in 2010, its version of the "Cool Britannia" campaign, influenced in part by Tony Blair's Labor Party in the United Kingdom. Under Abe, Tokyo aspires to play a larger role in global leadership, and policymakers believe soft power is the key to attaining this. However, during the last decade, Cool Japan has faced widespread criticism for failing to capitalize on Japanese brands, both domestically and internationally.

Tamaki (2019) in his journal says that 'Cool Japan' is an example of a Japanese country branding exercise as part of a soft power projection in which a unique selling point is identified as a Japanese national identity. Cool Japan is about the pressure of Japan's appeal to public diplomacy, as well as the top-down branding character of the image that the branding wishes to communicate. In this research, the authors look at the relationship between Cool Japan and Japanese national identity, as well as the role of conflict in its creation. Tamaki's use of committee meeting minutes, policy documents, and media interviews provided by policy and corporate elites, shows that Cool Japan is effectively a 21st-century portrayal of the development of a known Japanese identity.

In the article entitled "In the Closet: Japanese Creative Industries and their Reluctance to Forge Global and Transnational Linkages in ASEAN and East." Oyama (2019) Discuss whether Cool Japan is a creative industry policy, and if so, what type of creative industry policy it is. This paper will attempt to understand these differences by examining how Japan's creative industries are made up of businesses of various sizes with varying histories and prestige, how these companies have complex and contrasting relationships with various state organizations, and how the strengths of globalization, including its free-

market ideology and neoliberal economy, affect companies in different sectors differently. This would call into question the prevalent narrative of Creative Industries Japan and Cool Japan, which is widely held that Creative Industries Japan embraces globalization and digitalization and is responsible for increasing the international appeal of Japanese popular culture. This article also examines the complexity and diversity of creative industries from a socio-cultural and political-economic standpoint, which is sometimes disregarded in Cool Japan discussions.

The article written by Stanislaus (2018) narrated about the Prime Minister of Japan, Shinzo Abe, who again emphasized during his reign that "Japan has returned from lost decades" due to economic stagnation and political turmoil. Under Shinzo Abe's return to power, Japan has greater ambitions to assume a global leadership role, and policy makers believe soft power is the key to achieving this. However, in recent decades Cool Japan has been heavily criticized at home and abroad for its failure to capitalize on Japanese brands.

MŌRI (2011) writing in the journal called "The pitfall facing the cool Japan project: The transnational development of the anime industry under the condition of post-Fordism" emphasizes the possibility of the future of the anime production system in the era of digital production in Asia. However, this article also alludes to the development of the anime industry in Japan--often seen as a cultural product from Japan and as an export in the Cool Japan project which has recently been heavily promoted by the Japanese government, but it turns out that in the middle of the road, there is a problem where this transnational production system has led to the terrible conditions of prolonged work by animators in the 90s.

This paper examines the background and emergence of this policy with industrial and economic goals, especially Cool Japan which has become a cross-departmental agenda in the Japanese government. In this paper, there is an argument stating that even though the popular culture industry may not have produced a significant result, they have done something legitimate without having to follow the creative industry discourse that has swept across the world. It also emphasizes how important it is for industries to broaden their regional perspectives (Kawashima, 2018).

The article entitled "Repackaging National Identity: Cool Japan and the Resilience of Japanese identity narratives." examines the relationship between the relationship between

Cool Japan and Japanese national identity and highlights the tension in its construction. According to Tamaki (2019b) Cool Japan is all about emphasizing Japan's appeal to public diplomacy, while the top-down nature of the branding weakens the image the branding is trying to convey. The policy elite resolves this tension by using narratives of traditional Japanese identity that construct Japan into a non-Western and non-Asia entity, thus reproducing the myth of Japanese uniqueness. Despite the popularity of contemporary manga and anime, the purported 'coolness' of these products is framed in old constructs of the Japanese Self that can trace their lineage back to the nineteenth century.

This article called “Japan brand strategy: The taming of 'Cool Japan' and the challenges of cultural planning in a postmodern age” critically examines Japan's Brand Strategy as a production site for the government's Cool Japan image and as a cultural policy designed to promote a particular sense of cultural identity. A detailed reconstruction of the selective use of cultural products to create new cultural images for Japan, the meanings attached to these images, and the tactics devised to spread them, highlights how problematic it is to apply the Cool Japan image created by the market to national goals. By examining the Japanese Brand Strategy, this article sheds light on the challenges faced today by cultural policymakers, questioning the contemporary relevance of the modern approach to the state as a regulatory cultural planning tool (Daliot-Bul, 2009).

On the book entitle “The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture.” This book brings together Japanese experts to identify the main challenges in using Japanese popular culture materials in research and teaching. It addresses issues such as the availability of unofficially translated and distributed Japanese-language materials; emphasis on mature themes, violence, sexual scenes, and underage characters; and gaps in legislation and rating systems around the world. Today's convergent media environment offers unprecedented opportunities to find and disseminate previously unknown popular culture material from Japan. However, this raises concerns regarding copyright, ratings, and exposure to potentially illegal content which are serious concerns for those teaching and researching about Japan. Although the younger generation is enthusiastic about Japanese popular culture, this concern sparks a debate about whether the culture can be considered harmful to the younger generation and therefore can herald the end of 'cool Japan' (McLelland, 2016).

From the article above, the authors see that there are many pros and cons to the existence of Cool Japan itself. Some of the previous writers agreed that Cool Japan had a good impact on Japan's cultural diplomacy which was introduced to the world, the rest believed that recently Cool Japan was no longer able to compete with the new cultural diplomacy. However, no one has discussed Cool Japan's failure to achieve its national interests due to inadequate "infrastructure", This research also uses a SWOT analysis which was not included in the previous Cool Japan discussion to find out more deeply why Cool Japan could fail to achieve its national interests.

#### **A. F. THEORETICAL FRAMEWORK**

According to American Political Scientist, Nye (2008) power is defined as influencing other parties to get the desired goals or causing other parties to adopt a "want what you want" mindset. The state can influence other parties in three ways: through coercive behavior, persuasion or reward, and attraction. In international relations, one of the supporting factors in accomplishing a country's goals is the existence of other countries that assist it by adhering to and respecting the ideals that it upholds. As a result, it can be concluded that in international politics, gaining the attractiveness of other countries is critical because, with this interest, a country does not have to force other countries to support and obey its values by threatening them and using military rigidity and economic weapons. However, in this instance, a country may deploy soft power. In his book *Power and Interdependence*, Joseph Nye describes soft power as "the ability of a political body, such as the state, to indirectly influence the behavior or interests of other political bodies through cultural or ideological means. *"The fundamental concept of power is influencing others to do what you desire. Soft power is more than just the ability to persuade or influence others through argument, though that is an important element of it."*

In its efforts through Cool Japan, Japan spread anime with promotions, provided facilities to improve the quality of its culture, and held various research programs related to Cool Japan could be said to be a form of soft power that is more than critical, maybe even the best, a tool to communicate with other countries where a country must have its purpose in its implementation. This diplomacy aims to build a good image for a country by introducing a culture where diplomacy is a readily accepted process because culture tends to be friendly. However, according to Schneider (2003) assumed that cultural diplomacy has limitations as it can only enhance ties through a cultural exchange that focuses on non-political matters and avoids discussing sensitive political topics. Many



countries, particularly in East Asia and Japan, have implemented cultural diplomacy as a means to advance their national and global interests. The statement suggests that the Japanese government utilizes Cool Japan as a tool for both low politics diplomacy and to promote high political objectives. Contrary to what Schneider discussed, Soft Diplomacy can still have an impact on high politics. Take South Korea as an example. This nation, known for its ginseng production, has impressed numerous observers with its effective use of soft diplomacy. Its cultural diplomacy has proven to be a formidable competitor to that of Japan and China and may even be considered the most influential on a worldwide scale. Initially, the Korean Wave did not serve as a tool of the South Korean government. Sohn proposed that the Korean Wave, encompassing K-pop and K-culture, did not emerge from the assistance of the Korean government. “... *The working people mean filmmakers or singers, take the lead in promoting the Korean Wave outside South Korea. The government is just putting a few stepping-stones so that they can jump up and move.*” (Ji Ae, 2016)

This suggests that actors outside the government have a greater impact than the government's support. In other words, civilians should be involved in the development of soft national diplomacy. Civil citizens can also serve as diplomats by communicating Korean culture and values to outsiders both domestically and internationally. As such, their role in advancing cultural diplomacy is critical. As a result, the South Korean government employs non-governmental actors, as indicated by Sohn and the public. Not only that, but South Korea is pursuing Soft Diplomacy and has made numerous advances, particularly in the entertainment business—including its culture and making the entertainment industry itself a target for global attention. They are willing to try new things.

Therefore, it is not surprising that Cool Japan is stagnant. This is because the government is promoting Soft Diplomacy instead of involving the public civil citizen. Apart from Anime and Manga, it seems that there is nothing that Japan can be prouder of. Because J-pop, Japanese dramas, get less attention and support from the government in the Japanese music industry sector (Effendi, 2011). Cool Japan is often perceived as having a more formal demeanor, while the Korean Wave is typically seen as more relaxed and casual.

Rozmi et al., (2018) The Analysis of Strengths, Weaknesses, Opportunities, and Threats (SWOT) is a widely used method for organizations to assess their market position and to examine their internal and external environments when faced with uncertainty. It has become an indispensable instrument for organizations to evaluate their position. By conducting a SWOT analysis, the strengths, vulnerabilities, opportunities, and threats of Cool Japan can be identified, allowing for the derivation of analytical conclusions from the provided data.

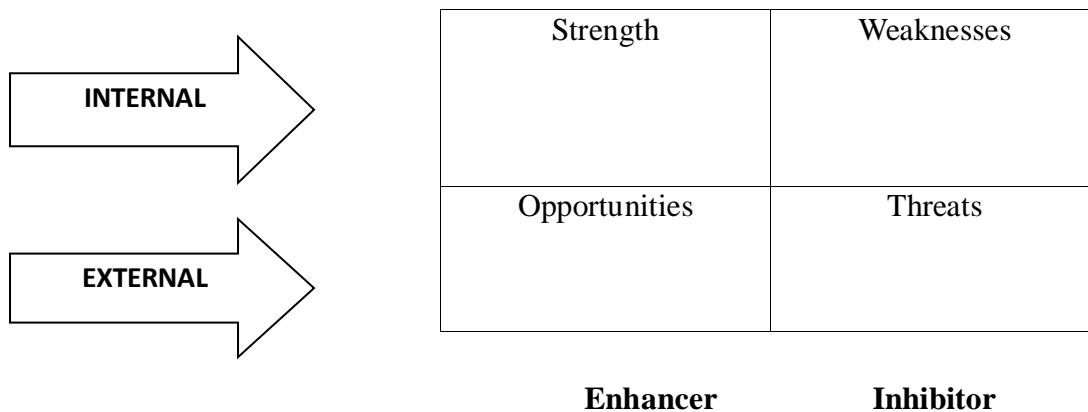


Figure 1. *SWOT table conventional* (Leigh, 2009).

This figure 1 explained that the Analysis of strengths, weaknesses, opportunities, and threats (SWOT) has become a fundamental tool for organizations to evaluate their position in the market and is widely used to analyze the internal and external environment of organizations during times of indecision (Rozmi et al., 2018). Both academics and practitioners have used SWOT as a strategic planning technique to investigate organizational positions, and hence develop their strategies (Benzaghta et al., 2021). Four components identify internal or external considerations. Strengths refer to the internal elements of the organization that facilitate the achievement of its goals, while weaknesses are the internal elements that interfere with the success of the organization. Opportunities—external aspects that help an organization achieve its goals—are not only positive environmental aspects but also opportunities to address gaps and initiate new activities. Threats, on the other hand, are aspects of an organization's external environment that are obstacles or potential barriers to achieving its goals (Lee & Lin, 2008). SWOT Analysis is used by the author as a way to explain Cool Japan's failure. From Picture 1 above, there are four indicators in the SWOT, namely Strengths, Weakness, Opportunity, and Threat, where this SWOT can explain in more detail the failure of Cool Japan.

## **B. G. Hypothesis**

Japan uses its unique charm to achieve national interest through a strategy of cultural diplomacy to pursue its economic interest. With Cool Japan, Japan hopes that what they want to achieve—in terms of low and high politics. However, at the same time, Cool Japan is failing. According to the SWOT analysis, only one of the four factors meets Cool Japan's criteria, the rest, Japan fails to make good use of Cool Japan. What's more, Cool Japan's fierce competition with neighboring countries in East Asia, which are intensively using cultural diplomacy to attract the world's attention.

## **H. Guidelines**

In writing, this research will be divided into several chapters, where each chapter will explain things that have to do with the title.

In chapter I, the author will discuss the background, research question, research propose, research contributions, literature reviews, theoretical framework, hypotheses, research methods, and guidelines.

Chapter II, the author will mention regarding the Cool Japan and use SWOT Analysis to examine the failure of Cool Japan.

Chapter III discusses about the competitive between Cool Japan VS K-Wave.

Chapter IV The conclusion of the entire content of this research material and a summary of the descriptions and discussions in the previous chapters.