

論文の内容の要旨

論文題目 The Making of “Cool Japan”: The Japanese Government’s Cultural and Economic Policies toward The Anime Industry in the Global Age

(「クール・ジャパン」の構築：グローバル時代におけるアニメ産業に対する日本政府の文化・経済政策)

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The *Contents Industry Promotion Bill* (*kontentsu sangyō shiensaku hōan*) passed in June, 2004 by the Japanese government has focused on six target industries, namely, animation, live-action films, manga, popular music, television dramas, and video games. The main objectives of this new policy appears to be twofold; to increase market sales of Content through promoting *Cool Japan*, and at the same time, culturally elevating Content to traditional ‘high art.’ This study aims to charter the socio-historical processes in which the Japanese government seized upon the global popularity of the Content industry to reconfigure its national image in the global sphere, especially through anime, and mobilized the state to support what used to be considered a ‘vulgar’ culture.

This study surveys literature on Japanese popular culture and its relationship with the global market. It provides relevant literature on the influence of globalization on nation-states in politics, economics and culture as well as the debate on ‘high’ versus ‘low’ culture and how popular culture has become an active part of governmental policies in recent years in Japan. In order to position anime as a ‘representation’ of Japanese culture as imagined by Japanese policy makers, literature

on the global flow of Japanese popular culture and Western anime studies is analyzed. A comprehensive examination of the interrelations among globalization, governmental policies, and the industry elucidate the complex dynamics and operations of how the involved actors negotiate with the shifting currents of global media and their flows.

Unlike the overarching view of anime as a collective medium, anime is a multifaceted media that has become an integral part of early global media culture through various distribution venues. Anime was first introduced to the international market as television filler programs and fully integrated into Asian, European, and South American cultures throughout the 1960s-80s. Yet, during the 1990s, through introduction to art-house cinemas, underground video rental shops, and video game arcades, anime has become commonly known as an exclusive sub-culture genre targeting age and gender-specific audiences. The spatial and temporal compression within the broader reception of anime has been overlooked in much of anime scholarship. Furthermore, the rise of anime's popularity around the world during the mid-1990s has altered each locale's internalized media memories, and re-branded *Made in Japan* upon the formerly 'nationless' anime around the world.

This study provides a historical overview of cultural and industrial policies in Japan dating as far back as the late 19th century. Japanese policies have a long history of imagining their identity in relation to Western powers, first during the Meiji period when Japanese traditional arts were reinvented for Western consumers and then followed by postwar industrial policies that caters to Western markets. This chapter further expands on the policy makers' rhetorical transitions that occurred over the course of the 1990s in which the post-bubble economic recession, globalization, advent of information technology through digital networking, and trans-cultural hybridization have greatly influenced the Japanese state's reevaluation of their position in the world. The discursive space of policy making highlights the government's constant renegotiations with the global through local industries. Data provided are based on national Diet hearings, various ministries' proceedings, and ministry White Papers.

The detailed features of the newly implemented 2004 Content Industry Promotion Policy are mapped out in this study. Also, the tasks and agenda of each involved ministry are analyzed to find out how the responsibilities and duties of different phases of the law are distributed and

coordinated among the ministries. The involved ministries include the Cabinet Office, Ministry of Economy, Trade and Industry, Ministry of Education, Culture, Sports, Science and Technology, Ministry of Internal Affairs and Communications, the Ministry of Foreign Affairs, and the Metropolitan Government of Tokyo. Furthermore, detailed interviews with the aforementioned ministries' officials supply the perspectives that are not publicly manifested in administrative government documents. The current Content industry policy does not deviate far from previous policies, which paradoxically results in promoting *Cool Japan* in a traditional framework that has existed for over a century.

This study illuminates on how the anime industry has been responding to the government policy changes in the 21st century by in-depth interviews provided by anime business executives, producers and creators. Global popularity of anime since the mid-1990s has changed the industry and its future prospect in the international market and anime companies differ in their methods and goals in relation to the rapidly changing global markets. The industry's recent move towards international collaborative production underscores contradictions in the state-led *Cool Japan* project, which roots itself in the essential notion of 'unique' Japanese-ness. The industry responses highlight how local actors negotiate with the shifting dynamics of globalization and state politics.

The convergence of economic and cultural policies by the Japanese government is analyzed as a response to the larger global merging of cultural and economic policies. However, unlike the nationless qualities of globalization, the Japanese government has taken upon the form of "internationalization" when implementing the Content industry promotion policies, in which the territorial boundary of its nation-state is continuously asserted. This study views *Cool Japan* branding onto formerly 'nationless' products such as anime as Japanese under the state-led project to run the risk of evoking the long-existing stereotypes against Japan in the global market. Recent anime has increased depiction of long-hashed traditional imageries to appeal to Western audiences. On the other hand, there still exists historical tension between Japan and many Asian countries. Culturizing a commodity in an era of globalization where culture itself is often commodified appears as a paradox of the current Japanese government's promotion policy towards the Content industry.