
Research Article**Japan City Pop Music Trend Contribution to Cool Japan Soft Power Diplomacy Program In The 2020s****Fadya Almira Wardhana ^{*1}, Daniel Hermawan ²**

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The soft power diplomacy has been used by Japan since the end of WWII and post bubble economy, and was officialised as 'Cool Japan' program which includes all aspects of Japanese culture and cultural products. On the other hand, 'city pop', a genre popular in Japan around the 80's, surfaced again in the 2020's as a result of YouTube's algorithm, and has been a trend on the internet with many global fans. The purpose of this research was to find out whether Japan city pop music trend contributes to Cool Japan program, with mixed method approach and data collecting method of online survey on Japan city pop fans in Indonesia. It is then concluded that Japan city pop has been contributing to Cool Japan by meeting it's main goal and strategies of creating Japan's image as a cool nation on its own.

Keywords: Japan City Pop; Cool Japan; Soft Power; Contribution**1. Introduction**

Discussions regarding the utilization of culture as the image and representation of Japan as a nation had begun since around 1920s to 1930s (Sato, 2012). In the 1960s post World War II, in attempt to gain the public's sympathy, the idea of using culture to build Japan's image rose once more with the initiative of making a change in the public diplomacy to soft power diplomacy. This strategy was first conducted by promoting Japan's soap opera TV program, Oshin, across 46 countries in the 1984 and was getting positive responses.

Bubble economy became another reason for Japan to change their image and nation branding from selling machines to selling pop culture (manga over Mazda) in order to help recover Japan's economy (Iwabuchi, 2015). Soft power diplomacy strategy only then officialised under Prime Minister Koizumi's reign (2001-2006) as the Cool Japan program by developing Japan's creative industry and promoting

Japanese culture both traditional and popular culture. In the Cool Japan Proposal (2014) published by Cool Japan Movement Production Council from Cool Japan Fund Inc., Cool Japan was inspired by Britain's Cool Britain policy which represented Britain's nation branding as modern, young, and diverse (Werther, 2011).

Alongside the changing of Japan's image and nation branding to soft power diplomacy by promoting Japanese culture and creative industry, at the end of the 1970s, Japanese pop culture was filled with western style music from various genres such as funk, soul, disco, boogie, rock, etc. which represented urban life in Japan, thus was known as the City Pop music trend (Sommet, M., Kato, K., 2021). City pop once again re-emerging, becoming an internet trend by the end of 2010s and sparked people's interests. City pop's popularity can be recognized from Mariya Takeuchi's 'Plastic Love', released in 1984, which gained millions of views on

YouTube between 2016 to 2021 (Calkins, 2019), and in addition, Miki Matsubara's '真夜中のドアー(Mayonaka no Door) - Stay With Me' which successfully topped viral charts on Spotify streaming platform (Matsunaga, 2020).

City pop music trend brings along new interest from the listeners for Japan and Japanese culture. As shown in Sommet and Kato's (2020) survey, city pop's listeners from all over the world (outside of Japan) associate city pop's music with other Japanese culture. Although city pop music trend is neither Cool Japan's project nor agenda, people's interest and enthusiasm towards city pop could be a great support in realizing and achieving the goal of Cool Japan soft power diplomacy strategy in creating Japan's image as a cool nation, in addition to grow city pop's listeners' interest toward other thing related to Japan.

Research in the similar field has been conducted before by Agyeiwaah (2018) regarding Hong Kong's gen Y's interest in traveling to Japan influenced by anime consumption, in which anime is one of Cool Japan's cultural products. The research was conducted using quantitative method on attendees of anime event in Hong Kong, with the result gained showing anime motivates Hong Kong's generation Y to travel across Japan, thus anime works as soft power, which also emphasize on how pop culture is a big part of Cool Japan program. In this research, the main focus is Japan city pop music as a trend that re-emerges and its' impact on Cool Japan program whilst not being part of the Cool Japan program itself, which differs from Agyeiwaah's research focus, i.e. anime as part of Cool Japan program. Other than Agyeiwaah's research, Sommet and Kato also conducted online survey on Japan city pop listeners online community, with the aim of investigating the activities surrounding Japan city pop listeners, in which they found the majority of Japan city pop listeners come from different countries

all over the world, and the majority of the listeners do their activities regarding Japan city pop online or using the internet. What differs this research to Sommet and Kato's research is that not only this research examines city pop listeners activities, but also describes the characteristic of city pop listeners in order to track the spread of the music trend, and describes the view and interest of city pop listeners towards Japan.

2. Methods

This research used mixed methods approach based on the hypothesis of how the popularity of Japan city pop could give a contribution to Cool Japan program. The primary data for this research was collected by using online survey on Japan city pop listeners in Indonesia, with 12 questions which are divided into 3 sections, respondents' identity, questions regarding activity surrounding Japan city pop, and questions regarding listeners' views and interests towards Japan. The use of mixed methods approach on this research is based on the discussion about whether there is contribution given from city pop music to Cool Japan program which cannot be merely presented with graphs and numbers, but also need to be supported with interpretation from writer's analysis to further see how the activities and behaviors of Japan city pop listeners could show their view and interest towards Japan. The source of primary data for this research come from 69 valid responses of total 71 responses from the online survey on Japan city pop listeners in Indonesia and supported with secondary data from earlier research in the similar field of topic.

3. Result and Discussion

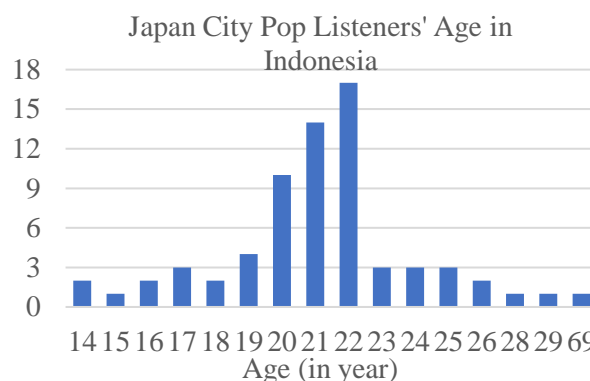
In this research, writer analyzes the characteristic of Japan city pop listeners in 2021 and the expansion of city pop music trend in Indonesia. Writer also analyzes Japan city pop listeners at online platform such as youtube, spotify, etc. activities,

Japan city pop listeners' views and interest towards Japan, and how those things can be used as a measurement as well as a contribution to Cool Japan program.

Analysis of Japan City Pop Listeners Characteristic and Trend Expansion in Indonesia

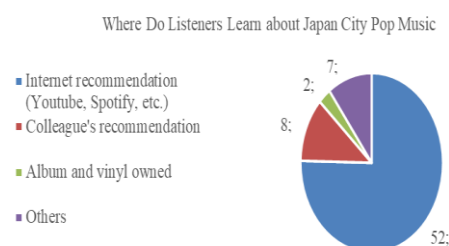
Japan city pop is a music trend which gained popularity on the internet over the past few years. In "Intermediality and the discursive construction of popular music genres: the case of 'Japanese City pop'" by Moritz Sommet (2020), Japan city pop is a term used to represent Japanese music from the 70's until the 80's which consists of various sub-genre. Japan city pop popularity on the internet resulting in the music trend having a lot of fans and listeners all over the world, with the majority of them come from USA, Philippines, Canada, Indonesia, Mexico, and Britain (Sommet, Kato, 2021).

From 69 questionnaire responses attained, writer found the demographic of Japan city pop listeners in Indonesia has more male with 40 respondents (58%), and 29 female respondents (42%). Writer also found the majority of Japan city pop listeners are youngsters with survey result showing 22 years old topped the first place (17 listeners, 24,63%), followed by 21 years old (14 listeners, 20,29%), and 20 years old (11 listeners, 15,94%). This shows that Japan city pop music trend spread more through and on the internet, thus the majority of the listeners come from young age (teenager to young adult) which have the tendency to follow the latest pop culture trends. Japan city pop with their 80s music sparked many internet users' interest which led to the growth of online forum and hobby community as a space to exchange information as well as recommendation about Japan city pop, with the members coming from all different backgrounds, though the majority are male and from young age.



Graph 1. Japan City Pop Listeners' Age in Indonesia

The spread of Japan city pop music trend in Indonesia can also be seen from the listeners characteristic in how they find out about Japan city pop, as shown in below graph:

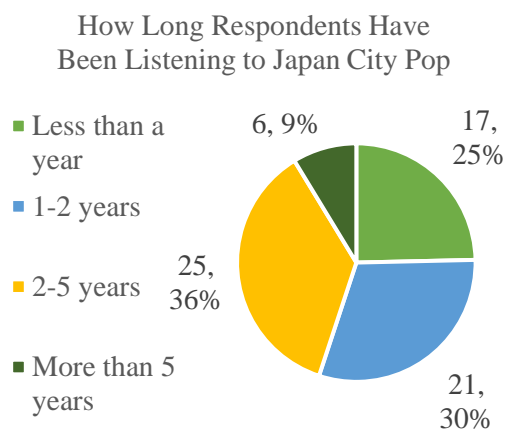


Graph 2. Where Do Listeners Learn about Japan City Pop Music

Survey result shows 75% of the respondents learned about Japan city pop from online recommendations from streaming sites such as YouTube and Spotify. Followed by 12% of the respondents learned from colleague's recommendation, and only 3% learned from owned album and vinyl. The rest of the respondents found out about city pop from Tik-Tok trend, anime, and self-exploration. The high numbers of listeners learning about Japan city pop from online recommendation shows that the majority of Japan city pop listeners are active internet user especially in using streaming sites such as YouTube and Spotify. Online recommendation shows up based on contents consumed by the users, with that information, streaming sites then show

similar music and video contents as recommendation.

The popularity of Japan city pop from online recommendation cannot be separated from Plastic Love video boom, a song by Mariya Takeuchi. Calkins (2019) in his writing explained the phenomenon, a video of Japan city pop music icon, Plastic Love by Mariya Takeuchi was uploaded by an account under the name Plastic Lover few years back and gained millions of views, there was also found a significant increase of views between March and April 2018. With how YouTube algorithm works, in around 2 years, Plastic Love video has reached 25 million views. Survey result shows most Japan city pop listeners in Indonesia have been listening to Japan city pop for around 2-5 years (36%) and 1-2 years (30%). This finding indicates more than 60% respondents had started listening to Japan city pop in the time of Plastic Love boom.



Graph 3. How Long Respondents Have Been Listening to Japan City Pop

Analysis regarding the spread of Japan city pop throughout the internet which is highly impacted by the popularity of Plastic Love boom can also be seen from the characteristic of Japan city pop listeners in Indonesia, it is to see which city pop era, song, and singer the listeners like as shown below:

Table 4.1: Japan City Pop Singer that Indonesian Listeners Like

No	Singer	Era	Listeners (n)	Percentage
1	Mariya Takeuchi	1980s	28	40.6%
2	Miki Matsubara	1980s	28	40.6%
3	Tatsuro Yamashita	1980s	23	33.3%
4	Anri	1980s	18	26.1%
5	Junko Ohashi	1980s	10	14.5%
6	Meiko Nakahara	1980s	10	14.5%
7	Nakamori Akina	1980s	9	13.0%
8	Takako Mamiya	1980s	8	11.6%
9	Toshiki Kadomatsu	1980s	7	10.1%
10	Taeko Ohnuki	1970s	5	7.2%
11	Mariya Takeuchi	1980s	28	40.6%

Although Japan city pop is widely known as Japanese pop music from the 80s, but Japan city pop is divided into different era and periods with each era having significant features in music and singer. Sommet (2020) divided Japan city pop into four eras: before the 80s, the 80s, early 2000s, and 2010s. The four era have significant differences in popular genre that represents city pop from each era. From the survey result, one of the most significant findings is Japan city pop singer that Indonesian listeners like are mostly from the 1980's as seen in the table 1980's singer topped the list from number 1 to 9, and on the tenth position with a significant number difference is city pop singer from the 70s. This indicates Japan city pop, which is popular in the 2020s, especially among Indonesian listeners, is dominated by popular music from the 1980s. Meanwhile, for early 2000s and 2010s Japan city pop, both are not well known amongst Indonesian listeners.

Japan city pop music from early 2000s and the following years are not known by many and not addressed as Japan city pop by the public, such as the rock band ‘Yogee New Waves’, which said by Sommet (2020) categorized as 2010s Japan city pop. The main reason is the emerging new term, J-pop, which used to address Japanese pop music ever since late 90s. The emergence of this term indicated the end of new music era (nowadays known as Japan city pop), with the purpose of popularizing and distinguishing Japanese pop music with Western pop music especially among global fans (Mitsui, 2016). Although Japan city pop still cover for various genres such as rock, boogie, funk, soul, disco, etc., the term J-pop felt easier to use for the fans and represents Japanese pop music more widely. The term J-pop then burry the existence and popularity of the earlier term, city pop, which previously used to refer to urban pop music in Japan.

With singer from the 1980s being the most popular amongst Indonesian listeners in this era, as Sommet (2020) stated regarding the division of Japan city pop era into pre 80s, the 80s, early 2000s, and 2010s, Sommet also mentioned that there is a trend repetition of 1980s Japan city pop music in the 2020s. With the improvement of technology and how fast information exchange nowadays, content and information regarding Japan city pop from the 80s and other eras continuously flowing and reaching the listeners. With this finding, Japan city pop listeners in Indonesia can be categorized into two groups based on the era which the listeners like: listeners who like Japan city pop from the 80s, and listeners who like Japan city pop from other than the 80s. Both eras have similarity which also became a characteristic of Japan city pop music, i.e. the music adopting Western style music with hook and lyrics in English (Hughes & Tokita, 2016).

Music from the 1980s has a different characteristic from the earlier era in popular genre and theme of the music. The popular genres during the 80s city pop era were soft rock, soul, funk, disco, with a touch of jazz, with a cheerful and catchy beat about love and life in the urban during the summer, aimed for young listeners, which also matched with Japan city pop listeners demographic in this research which the majority are found to be in their youth. The characteristic of 80s city pop music can be seen in Meiko Nakahara’s FANTASY (1982), as shown through the lyrics below;

“... 恋はプリズムのファンタジー
(koi wa purizumu no fantajii)
だから生まれ変わる筈
(dakara umare kawareru hazu)
過去はアナタに続く回転扉
(kakkou wa anata ni tsuzuku kaiten
tobira)
夜はプリズムのファンタジー
(yoru wa purizumu no fantajii)
ふたり七色に照らして
(futari nana iro ni terashite)
今は新しい腕の中でdancin
(ima wa atarashii ude no naka de
dancin)..”

Translation;

“... Love is a prism of fantasy
So, I’m certain I can be reborn
The past is a spinning door leading
me to you
Night is a prism of fantasy
The rainbow shines upon us
Right now, I’m dancing in the arms
of someone new...”

The lyrics of FANTASY by Meiko Nakahara tells about starting new love and leaving the old and hurtful one from the past. The catchy lyrics explicitly narrates the figure in the song finding new love and dancing under the rainbow light, indicating a summer night in the city. This song can especially be associated with young people

as youth is the age for trying and finding new things, as well as in FANTASY, it is finding new love. From this analysis, writer concludes Japan city pop music from the 80s tend to be more interesting for Japan city pop listeners in Indonesia because of the majority of the listeners come from young group of age.

Japan city pop listeners in Indonesia with more than 50% of them learned about city pop from online recommendation becomes another reason Mariya Takeuchi and Miki Matsubara topped the survey result and the domination of 1980s era Japan city pop music. The viral phenomenon of Plastic Love video on YouTube which reached more than 20 million views within 2 years (Calkins, 2019), introduced Japan city pop to a lot more listeners, which was also backed by YouTube's algorithm giving out similar content recommendations to their users, one of them being 1980s Japan city pop music. Just like Mariya Takeuchi, Miki Matsubara also gained popularity on Spotify streaming platform over the past years and topped Spotify's chart, with the same method of YouTube algorithm, Spotify recommended Miki Matsubara listeners with music like hers or music from 1980s Japan city pop.

The discussion regarding characteristic of Japan city pop listeners and how it has strong connection with the spread of Japan city pop music trend can be narrowed down to one important aspect in the re-emerging process of Japan city pop in becoming a trend specifically through YouTube. Survey result indicates the majority of Japan city pop listeners in the beginning learned about and listened to the music through internet recommendation, especially on streaming platform. This, then became one of the benefactors of the quite fast growth of Japan city pop music trend, although the scope has not been very wide.

Calkins (2019) explained the beginning of city pop re-emergence was started from a video of Plastic Love by

Mariya Takeuchi (officially released in 1984) being reuploaded by a YouTube user under the name 'Plastic Lover'. The account gained a significant increase of subscribers since March until April 2018, which suspected to be the time span of when the YouTube algorithm worked and recommended Plastic Love video to their users. Although it has not been known for certain how YouTube algorithm works in recommending content to their users, it is mentioned in Deep Neural Networks for YouTube Recommendation (Covington, et al., 2016) research there are many factors which affect the selection of content recommendation, one of the factors is freshness or newness. YouTube will recommend a new video to their user's home, which can be concluded that Plastic Love video from user 'Plastic Lover' was uploaded around the beginning of March 2018, resulting in the increase of views and subscribers during the time YouTube algorithm working in recommending their video between March until April 2018.

With Japan city pop listeners characteristic majorly in young age and how they learned about the music trend through internet recommendation over the past 2 to 5 years, in addition of the tendency of Indonesian listeners in liking city pop from the 80s, it can be concluded internet plays a big role in the shaping and spreading of Japan city pop music trend in the 2020s. The existence of internet helps to distribute information regarding city pop to the users within a bigger range. With YouTube algorithm recommending similar content of their users' likings indicates a big potential of Japan city pop listeners getting recommendations of contents surrounding Japanese music as well as Japanese pop culture, which could increase the listeners interest towards Japan.

Indonesian Japan City Pop Listeners Activities

Japan city pop music in the 2020s is very identical with its' online fame as well

as its' listeners which are mostly active internet users and learned about the music through internet recommendation. Sommet explained in *Intermediality and the discursive construction of popular music genres: the case of 'Japanese City pop'* (2020) how Japan city pop listeners activity on the internet brought this trend to public as a popular music. Japan city pop listeners not only listen to the music, but also engage in other various activities online, such as creating discussion forum and making music rearrangement. Just like global city pop listeners, Indonesian listeners also engage in other activities not limited to listening to music. Survey result shows the activities Indonesian listeners had done and want to do as presented in the table below:

Table 2 Activities surrounding Japan city pop music listeners had done.

No	Activites	Listeners (n)	Percentage
1	Listening to Japan city pop music (using Spotify, YouTube, etc.)	67	97.1%
2	Buying Japan city pop digital album	7	10.1%
3	Buying Japan city pop physical album	10	14.5%
4	Collecting Japan city pop physical album	3	4.3%
5	Attending Japan city pop music event	7	10.1%
6	Recommending	44	63.8%

	Japan city pop music		
7	Joining Japan city pop online discussion forum	32	46.4%

Table 3 Activities surrounding Japan city pop music listeners would like to do.

No	Activities	Listeners (n)	Percentage
1	Buying Japan city pop digital album	15	21.7%
2	Buying Japan city pop physical album	28	40.6%
3	Collecting Japan city pop physical album	20	29.0%
4	Collecting Japan city pop physical album from Japan	27	39.1%
5	Attending Japan city pop music event in Indonesia	36	52.2%
6	Attending Japan city pop music event in Japan	37	53.6%
7	Recommending Japan city pop music	24	34.8%
8	Joining Japan city pop online discussion forum	22	31.9%

From the data shown in Table 2 and Table 3, it can be seen that most of Japan city pop listeners in Indonesia have been contributing in online activities surrounding Japan city pop, from listening to music to joining online discussion forum. As discussed before regarding the categorization of Japan city pop listeners, this matter cannot be separated from the spread of Japan city pop music trend in the 2020s through the internet, thus activities regarding Japan city pop mostly done online on the internet and only a small group of the listeners were engaged in offline activities.

Sommet dan Kato (2021) in their study on Japan city pop listeners online community shown the activities done by the listeners online made the information exchange regarding Japan city pop spread faster and helps introducing artists and other matters regarding city pop to listeners, especially new ones. Aside from that, online listeners also poured their creativity through making new song arrangements from Japan city pop music which modified into different genres and were given new 'look' as well as interesting visual, such as the vaporwave, although this isn't common among Indonesian listeners.

In the meantime, although up until now most of Indonesian listeners activities surrounding Japan city pop are limited in online activities, survey result indicates a high interest in doing offline activities such as attending events, collecting physical albums, etc. This shows, even though listening to Japan city pop and exchanging information are considered the main activities and can be done online, Japan city pop listeners in Indonesia are still eager to try out activities that gives real-time experience and not only through digital platform. As of now, there aren't many Japan city pop events being held, that is because Japan city pop music in Indonesia can still be considered as a trend exclusive to few groups only. Even so, if Japan city pop listeners and the growth of its' trend continue to show development, it is more likely to have a big potential of Japan city pop offline activities being more commonly done in the future, just like Japan city pop listeners from overseas who went to travel to Japan with the purpose of hunting for Japan city pop vinyl and physical album (Zhang in pitchfork, 2021).

Japan City Pop Contribution to Cool Japan

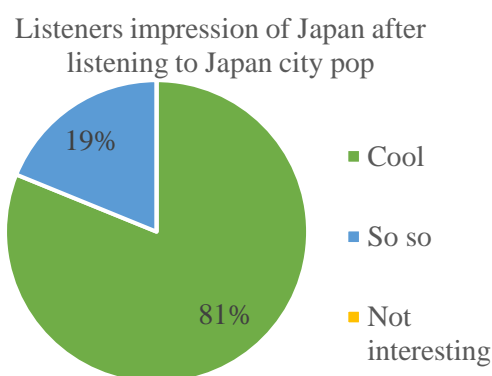
Cool Japan as Japan's soft power diplomacy program has a big role in this era where information can be easily accessed and spread on the internet. After World War

II and because of bubble economy in Japan, the shifting of Japan's diplomacy from hard power (military and commodities industry) to soft power (culture, education, etc.), or as Iwabuchi (2015) said in his writing as 'manga over Mazda', as an attempt in recovering the world's trust for Japan post World War II and as Japan's nation branding in representing Japan's image (Cool Japan Initiative, 2015) has gotten great result and positive feedback, and has been well accepted by other countries.

In the implementation, Cool Japan program as stated in Cool Japan Proposal (2015) covered all aspects of Japanese culture from its' sub-culture products to its' traditional culture. To this day, the implementation of Cool Japan program, specifically in pop culture, very much focused on the popularity of manga and anime, as shown by Mustaqim (2018) contents and events proposed and promoted by the Japanese government in the pop culture aspect mostly are anime related. The re-emergence of Japan city pop in the 2020s become an internet phenomenon on its own. Although Japan city pop in fact had reached the peak of popularity during the 70s until the 80s, due to YouTube algorithm and how the internet works, Japan city pop had been brought back and becoming a trend among young people. Japan city pop music gives a distinctive nostalgia to the listeners and giving an ideal picture of Japan in the 80s (Sommet, 2021). The popularity of Japan city pop and the growth of its' spread on the internet have a big potential as soft power diplomacy and to support the Cool Japan program. Even so, the popularity of Japan city pop has not been recognized, let alone utilized by the Japanese government, and to this day Japan city pop trend has been growing rapidly on its own on the internet.

The contribution Japan city pop music can give to Cool Japan program can be divided into two, main contribution and advanced or further contribution. The main contribution to Cool Japan can be given in

the field of idea and thoughts (Ahira, 2020) through the viewpoint of Japan city pop listeners in hope of that viewpoint and opinion are in line with the purpose and the strategy of Cool Japan program, which is to show Japan's image as an interesting and cool nation through media content and popular culture. Meanwhile, advanced or further contribution can be given through Japan city pop listeners interest and activities that are related to Japan, from tourism, media content, and other aspects. The main contribution in giving a positive impression of Japan as a cool nation can be seen from the graph below:

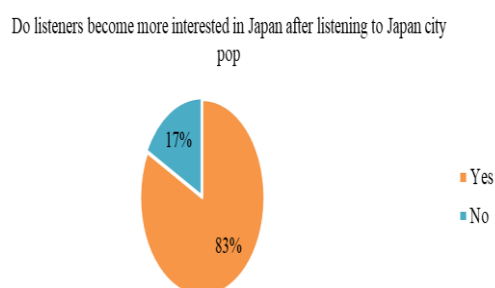


Graph 4. 4 Listeners impression of Japan after listening to Japan city pop

Survey result show a high number of respondents having positive impression towards Japan. More than 80% (56 people) think of Japan as a nation with cool image after listening to Japan city pop, 19% (13 people) think indifferent of Japan, and no respondent think of Japan as not interesting. With this high number of listeners seeing Japan as a cool nation indicates that Japan city pop is able to present Japan in a positive manner to the listeners, and is able to help realise one of Cool Japan program main purpose which is in creating a nation branding as a cool country. The impression of Japan as a cool nation given from Japan city pop is in line with Sommet dan Kato's (2021) explanation in their research. Online listeners get nostalgic impression from

listening to Japan city pop music to an era they have never experienced as a form of escapism from living in the present. Supported with the visual, Japan city pop pictures an urban atmosphere in Japan with the city lights and the night life which seen as very interesting especially for young listeners, this then lead to a form of idealism of Japan for the young listeners.

The main contribution to Cool Japan of course followed by further contribution with support the role of Japan city pop as soft power outside of Cool Japan's scope, as explained by Joseph Nye generally known as diplomacy strategy which relies on culture, education, tourism, etc. (Nye (1990) in Yukaruç, 2017), hence cultural product Japan city pop music trend can be categorized as soft power. Although in the implementation of soft power diplomacy Japan is very focused on developing Cool Japan program, with the definition of soft power there are many other things that have the potential to be used as soft power, making it not limited to only Cool Japan. Trend and other cultural aspects outside of Cool Japan program can be utilized as part of Japan's soft power diplomacy as further contribution in cultural aspects, media content, economy, and tourism. The listeners impression of Japan as an interesting country is certainly followed by the listeners' interest towards Japan, and can be used as an indicator in determining Japan city pop's contribution, as shown on the graph and table below:



Graph 5. Do listeners become more interested in Japan after listening to Japan city pop

Table 4

No.	Things about Japan	Listeners	Things about Japan
1	Pop culture content (anime, manga, etc.)	47	68.1%
2	Other Japanese Music (J-POP and others)	46	66.7%
3	Tourism or traveling to Japan	37	53.6%
4	Japanese traditional culture	37	53.6%
5	Japanese culinary	35	50.7%
6	Japanese fashion	28	40.6%
7	Others	3	4.3%

Survey result shows high interest from Japan city pop listeners towards Japan. With above 80% listeners interested in Japan, this can be used as a benchmark of how Japan city pop have big potential and is able to influence the listeners impression and thought towards Japan. The listeners interest towards Japan also varies in cultural and even noncultural aspects such as Japanese advertisement, automotive, and even population. In countries with the best soft power rank between 30 countries ranked, Japan reached; 7th position in digital aspect, 7th in enterprise, 6th in culture, and 5th in engagement (McClory, 2019: 62). With Japan's success in using soft power in the 2019, and Japan city pop's success in influencing the listeners impression towards Japan and also contributing to Cool Japan, Japan city pop becomes one of Japan's cultural product that has big potential in supporting Japan's soft power diplomacy whether outside the

scope of Cool Japan program or if it is to be officialized as part of Cool Japan.

4. Conclusion

One of the aspects emphasized in Cool Japan program is Japanese culture, such as pop culture. To this day, Japanese government still focused on promoting pop culture product and content especially anime and manga, meanwhile there are a lot more potential in other cultural product that hasn't been further recognized and utilized, like Japan city pop music trend.

The existence and popularity of Japan city pop grown and developed globally on its own through internet recommendation, especially streaming platforms, making Japan city pop gained may listeners as well as in Indonesia. From the research result, it has been found that many of Japan city pop listeners in Indonesia come from different backgrounds, with the majority being young ages (teen to early 20s) and learned about Japan city pop from online recommendations during the Plastic Love boom. With the survey result regarding how long Indonesian listeners have been listening to Japan city pop, writer concluded Indonesian listeners mostly learned about Japan city pop on the internet, and the regarding the characteristic of Indonesian listeners based on the music and artists they enjoy with the result mostly from the 1980s city pop era. With this characteristic, writer further concluded the spreading of Japan city pop is very much affected and influenced by internet recommendation, especially streaming platforms and the Plastic Love boom. Supported with lyrics which tells about youth and music that has cheerful beats made Japan city pop form 1980s era loved by the young people. Writer then concluded this factor made Indonesian listeners whose majority are from yo ages feel more familiar with and enjoy 1980s city pop. These results show how the effectiveness of Cool Japan Initiatives through the Japan City Pop, people who

might not familiar City Pop as product that usually being related to cool Japan like anime, J-Pop, food, etc. City pop also influences how people have strengthen the Japanese global influences.

Research result also indicates most of Japan city pop listeners in Indonesia in the 2020s are active internet users and done a lot of activities surrounding Japan city pop online, with the majority listening to Japan city pop music very often, even more made it as a routine, using online streaming platform such as YouTube and Spotify, joining online community and discussion forum regarding city pop, to buying digital albums. Even so, writer see huge enthusiasm from the listeners towards Japan city pop, and a lot of them would like to explore further about Japan city pop not only through the internet, but also from doing offline activities such as attending events and concerts in Japan and collecting physical albums and vinyl's.

Findings from this research show that many of Japan city pop listeners are active internet users which then allow information's about Japan city pop to be exchanged through the internet in a considerably rapid manner and in a short span of time, that way it helped Japan city pop in continuously spread through the internet and reach a wider range, as well as bringing new information's related to Japan city pop, specifically about Japan, to the listeners. This, then brought up new interest from the listeners for other things related to Japan from pop culture, traditional culture, fashion, to culinary. Writer concluded this interest to be a real proof of how Japan city pop with its own existence and popularity without the support from the government, is able to have a great influence in giving positive impression on Japan's image as an interesting nation and attracts its' global listeners' enthusiasm and curiosity, which most of them are active internet users.

It can be concluded that the potential Japan city pop has to this day which continuously giving main contribution in

form of impressions and thoughts from the listeners towards the popularity and image of Japan as a nation, if it was to be supported by the government through promotion, campaign, etc., it could become a big push in Japan's soft power diplomacy, especially in supporting the Cool Japan program. Impression from Japan city pop which said to be in line with the vision and mission of Cool Japan, as well as the listeners who are full of enthusiasm towards new things whether about Japan city pop music or about Japan, could elevate and help in succeeding Cool Japan program even further with the advanced or further contribution in cultural, economy, and tourism aspects with the enthusiasm of the listeners towards Japanese culture and other related things, enthusiasm in purchasing albums and merchandise, attending events and concerts and even enthusiasm in traveling to Japan. Japanese government could raise and evoke music industry especially in record selling and could turn historical sites surrounding Japan city pop as a tourist attraction just as anime tourism in Japan.

This research regarding the contribution of Japan city pop toward Cool Japan program was made with the limitation of scope only within Japan city pop listeners in Indonesia, and with the focus on the listeners interest towards city pop music and how it influenced their impression on Japan and their interest in things related to Japan with online survey method.

There are still a lot of things regarding Japan city pop and its existency on the internet which could contribute more to Japan soft power diplomacy to be explored from looking in a different scope and perspective, such as from the government regulations and the system implemented for soft power diplomacy especially Cool Japan. In the future, this research can be developed in a wider scope in discussing what can be obtained by making Japan city op as part of the Japan soft power diplomacy program, what action

and how will the government utilize Japan city pop as a global trend to its' fullest in order to help in succeeding Cool Japan program in the future, and whether or not Japan city pop can become a trend that lasts even in the era of rapid information exchanges on the internet.

From Japan's success in utilizing cultural aspects and other aspects as soft power, and as shown in this research result the many potentials outside of the already implemented program, it can be learned further about the utilization and the soft power potential Indonesia has. McClory (2019) in his research and survey regarding countries with the best soft power ranked, in the region of Asia, placed Indonesia on the 9th, 30 points behind Japan on the first place. It can be said that Indonesia has received the recognition for its' soft power and has great potential in increasing the soft power strength further. In the future, it can be further researched about with the many cultures of Indonesia and with the recognition it has already received, can those be used as a chance of success in utilizing soft power as Indonesia's main diplomacy program to the fullest and compete with other countries.

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