Cultural Industry in the Age of Multiple Centers of Globalization. The Case of Japan-Europe Relationship

Central European University
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Kiyomitsu YUI
Kobe University
Executive Adviser to the President, Kobe University
and Director, Centre for EU Academic Collaborations
Creativity meets Industry, Industry meets Creativity, → rather than *individual* creativity,

*Innovation* and *Organization* in a Society in Transformation
One of the most difficult issues to address for a sociologist is an (individual) *creativity*.

Sociology is about *collectivity* and not about individual creativity. Sociology can not imagine *really* creative society as a collectivity. If a society really is creative, in that kind of society, you will find yourself in a trouble.

Instead, sociology can talk about *innovation* in organization, collectivity, thus society.
Two angles;

1. From creativity side, style of art, or platform, or paradigm

2. From industrial side *translation* in the process of *mediation* of different organizations leads to *innovation and creativity*
1. From the creativity side, to contestualize the issue, let me start with the 'famous' remarks by Oscar Wilde;

   In fact the whole of Japan is a pure invention. There is no such country, there are no such people. (*The Decay of Lying*, 1889=1891)

   Wilde was talking about, in my view, the 'style of art' which has its own internal logic of the text independent from the 'real' nature. Also the intensity of the invention that used to be strong because of the absence of the 'real' contact, but it started decaying because of halfway contacts and the decay of lying.
Two issues

1. There is a *style of art* which has an autonomous power per se to reproduce works in the same frame of the style of arts. In a more broader, social scientific term, it can be rephrased as *platform* to which people bring their own versions of works using the same style. More scientific term this has been called as *paradigm*.

2. This style of art can be decayed, weakened and breakdown in our contemporary society. Too much connection with the ‘real’? or Too easy internet connection destroying one long-lasting style? Breakdown of Grand Narrative of great style and Prolificacy of small narrative
Mediation and Translation are taking place in many different settings; among different languages, different background, culture, history, country, area, field, and so forth.

Indonesian version of Doraemon, Thai version of Picachu
Japanese version of Harry Potter, Lord of the Ring

- Within the cultural industry we need the mediation and translation
Entertainment

Mainstream entertainment
Robot anime, adventure anime etc. World of IT started
80’s-90’s

Dangerous, harmful anime, full of violence, sex, perversity
Around 70’s World of TV

Centripetal movement
Acceptance

Good quality anime by Osamu Tezuka, Hayao Miyazaki etc.

Centrifugal movement
Denial

Art

current Avant-garde art works (despite containing sex and violence)
Oshii, Ôtomo etc.
Contents:

1. Fundamental Transformation of Current Society - Sociological / Organizational Viewpoint

2. In Case of Cultural Production and Innovative type of Organization
   
   A: Manga Creator and Editor
   B: Production Committee Formula in Animation

3. Mediation to Translation

4. Conclusion
1. Fundamental Change of Societal Structure

- Rise of ‘New Economy’; knowledge based, flexibility, aesthetic sense, ceaseless *innovation*, creativity, speed, adaptation
- Neither Heavy Industry, nor Routine Work

Constant Input → Constant Process of Production → Constant Output

is no more the case

Part of routine work never disappeared rather still remain as a certain elements

Yet the *tow motor* for current economic growth shifting towards to this new economy sectors
2. Competition around ‘Cultural Distinction’;

◆ Competition around the distinction in cultural sense and knowledge in the industry of New Economy = ‘Cultural Distinction’ (P. Bourdieu)

◆ **typical in Cultural Industry**

  relevance of ‘Cultural Capital’ (P. Bourdieu) and its embodiment; in the competition of ‘cultural distinction,’ ‘cultural capital’ is the most important resource

◆ ‘cultural capital’

  ● Language ability; own language and foreign languages, Language command for appealing the distinction in the sense and knowledge, Furniture of mind in human sciences, Historical knowledge, Education including classics

  ● Cultural capital objectified: bibliotheca, painting, instruments, antique, cultural assets

  ● Cultural capital institutionalized; school career, agrege, license
A few numbers;

- Contents market 「market of information circulating through media with getting money / compensation」 (『日本と世界のコンテンツ市場データベース』2010, Humanmedia)。

- Domestic in Japan; yen 11.8 billion (2010). Within that, reflex+pictures about 9.1 billion.

Decreasing packaged soft and increasing in the shape of distribution / download

- No.1 USA; 29 billion, second Japan, third, Germany, forth China; 5.8 billion (2008~9 outstripped France, 09~10 outstripped Great Britain)
“In less than twenty years manga swept the comics markets of European countries as Germany, Italy or Spain. Even France, a country internationally renowned for its comics production, is being flooded by manga: last year (2006) 1110 new manga titles were released, good for 40% of the French comics market. Manga do not only conquer the hearts of the readers, but some manga titles are also being taken more seriously by critics on an aesthetic level: at the last Angoulême festival for the first time a manga was awarded as best comic of the year: *Non Non Bâ*, an autobiography by the famous Shigeru Mizuki, about his childhood early 1930’s in a small Japanese village.” (Pascal Lefèvre, in the Congress mentioned above)
The popularity of TV animation series *Sailor Moon* and the huge success of Pokémon in the global market of the late 1990s warrant further research into Japanese cultural exports (Tobin, 2004). Pokémon’s penetration into global markets exceeds even that of Mario. As of June 2000, sales of Pokémon games software had reached about 65,000,000 copies (220,00,000 outside Japan); trading-cards about 42 billion (24 billion outside Japan); the animation series had been broadcast in 51 countries; the first featured film had been shown in 33 countries and its overseas box-office takings had amounted to $176,000,000; in addition, there had also been about 12,000 character merchandises (8,000 outside Japan) (Hatakeyama and Kubo, 2001).
Miyazaki Hayao’s animation films are now widely respected and *Sen to Chihiro no Kamikakushi* won the best film award at the Berlin Film Festival in 2002.

According to Sugiura (2003), industry estimates Japanese exports of popular cultural products nearly tripled, from 5 million dollars in 1992 to 15 million dollars in 2002. This rise is dramatic compared to a total export growth rate, which was 21 per cent for the same period. Animation consisted of 3.5 per cent of total exports from Japan to the US in 2002 and Pokémon’s film earned more than $10,000,000 in the US alone and was shown in about 70 countries. Hello Kitty, a cat-like character produced by the Japanese company Sanrio earned $1,000,000 a year outside Japan (Sugiura, 2003).
In a Global Context;

Otsuka Eiji

・Japanese ‘contents’ as a market commodity can be said as a niche industry comparing to Hollywood, Disney…

・A few success stories such as Pokemon, Yugiou, Naruto, have been closed up

Meanwhile,
‘Comiket’ type of events all over the world, including ‘cosplay’ events

Manga culture or Otaku cultures → ‘J- sub culture studies’
In terms of economic size, in the whole, cultural industry in Japan has been slightly decreasing or constant at most, cannot be estimated remarkably expanding.

(1) Because of that, we can develop latent capacity of demand

   Stance of Government, Ministry of Economy, Trade and Industry, New strategy for Japan’s resuscitation

(2) From existing presence, in terms of ‘culture,’ to academic investigations

   ‘J - sub cultures studies’ → standpoint of this presentation
• **New Strategy for Growth of Japanese Government**
  
  In June 2010, New Strategy for Growth was endorsed by the Cabinet. In the strategy “Cool Japan” Initiative was positioned as one of most important items.

  <Enforcement of program that leads the advantaged part of Japan to economic growth>

  “Cool Japan; fashion, content, design, food, tradition·culture·sightseeing, music, their latent ability is not well connected to the growth…therefore the improvement of the situation is the key to the next step. We carry out the enforcement of digital deliverance, deregulation of circulation of foreign content, … fosterage of nurture of human resources, invitation of foreign creator,…”

• **Ministry of Education, Science and Sports is developing its policy according to the New Strategy**

  ● Enforcement of the ability of Japanese University to develop in the world
  ● Nurture of Global Human Resources
New Innovative Type of Organization that sustain Cultural Industry

<Capacity required as an Organization>

① Instead of the capacity of managing things, materials and labor force, ability to manipulate *symbols* matters. Organization that exploits this ability needed significance of humanistic learning, cultural capital

② Organizational type which allows the diversified, individualistic people, human resources who have different background and specialty can be loosely ‘bundled’ while keeping and exerting their own individuality; ability as an organization that sets an environment of the combination of competition and cooperation around cultural distinction; Organization as a ‘bundle’ type.

For T.Parsons the image of this ‘bundle’ organization is *University* (*The American University*, 1973, with G.M.Platt)
Significance of University (especially Humanities) for Cultural Capital

University as an organization is a field for accumulation, transmission and development of ‘cultural capital’

Matches, as a type of organization, to cultural industry

① Importance for nurturing the ability for operation of symbols, not just for materials and labor force per se

② Humanistic acquisition (furniture of mind), and the ‘cultural capital’

③ Bundle’ type of organization (T. Parsons, *The American University*, 1973, with G.M. Platt)

An environment in which diversified human resources, people with different background are ‘bundled’ loosely exercising their own individual characters = an organization that bridges competition and cooperation around the cultural distinction

③ Phase in which the interface between humanities and business appears
Survey Research in Europe by European Manga Network, the Liaison Organization

Survey Research in European Countries by European Manga Network (2006～)

- Established by J.M.Bouissou (Sciences Po., Paris), about 50 core members
- Survey Research on Acceptance of Manga / Anime (2006-07)
  - Questionnaires: 15 pages, 65 items
  - Objects: 4 European Countries, more than 1200 people mainly core fans
    Switzerland (76), Italy (420), France (370), Germany (340)
- Method: Internet, Distributin in Events, etc.,
- Main items: Media relation, Lifestyle, preference, etc.,

We shared the First Hand Data
Survey Research in Asia

Survey Research by Association of Japan Sub Culture Studies, Kobe, in Asian Areas (2011～)

- Questionnaire Survey Research in Asian Areas
  Hangzhou, China (April, May, 2011), Hong Kong (August, 2011) Taipei (February, 2012)
  other areas in progress; Singapore., Korea, Malaysia, etc.,
  • Questionnaire: 13 pages, 30 questions
  • Objects: Core Fans, 200 each,
- Method: Direct distribution, retrieve in place
- Main items: Ways to contact media given media mix strategy, Family / Friends relation and fan activity, Subjective experience in Fans
- Redesign of EMN’s survey research → comparison with the results of EMN survey
Distribution of Questionnaire
(April, May, 2011, China·Hangzhou)
Interview with ‘cos-players’
(China, Hangzhou, April, May, 2011)
Kobe Univ. and Kyoto Seika Univ.

13 countries from all over the world, 25 presenters, 300 audiences

Themes: construction of theoretical frame, results of survey research, reconstruction of existing concepts, reconsideration of Japanology in the world...
• Inter-organizational relationship, organizational network, relation with market

• ’Intermediator’ becomes so significant in the relationship between one organization and the other, cooperation between them, and in the relationship with market.

• A collaboration between Manga creator and editor as a

• ‘Cultural mediator’ (P. Bourdieu, Tadahiro Saika), Mediator from Anime production, and Mediators from different sectors, play critical and key roles in the ‘Production Committee’ formula.

• If we call these key players such as mediators between organizations and with the market, as a ‘cultural mediators’, we can see how significant their role is in the cultural production.

• They should be at the same time members of ‘creative community’ (Saika), bearers of humanistic learning and ‘cultural capital.’

• University basically is a place where cultural capital accumulated, developed and transmitted.

The importance of higher education including or especially Humanities.
Critical role of ‘Cultural Mediator’

◆ Cultivation of ‘cultural mediator’ who can bridge creator and user (consumer) becomes crucially important
◆ While understanding humanistic ideas of culture with inherent sympathy, mediator can bridge these ideas with the needs of current society. Significance of the role of them is increasing
◆ Globality of the symbolic arena for competition in cultural distinction; competing, improving and refining the sense in the information flowing globally
Meanwhile, creative talents tend to be appeared in a local setting of a space in connection with deep attachment to ‘tradition’, roots and stable cultural environment.

Here we have a paradox; How can we form the educational, talent-cultivating system corresponding to this paradox?

Especially for nurturance of cultural mediator
In case of Animation and Manga as cultural production

(1) Manga Creator and Editor

A collaboration between Manga creator and editor as a cultural mediator (Tadahiro Saika)

- Editors are always best understander of Manga creators
- At the same time, editors always monitor preference of readers (consumers) and feed it back to editing
- Editors encourage creators and committing moral support by applauding for their talent, infusing energy to induce higher achievement
- While urging creators towards the direction of preference of readers (consumers)
- All these processes develop in the relationship, say, ‘creative community’ (Saika) between creator and editor
Creative community of Manga creator and Editor

Creative community = cultural mediator

Creator
Manga writer

Editor

Reader
User

Market
(2) Anime production by Production Committee Formula

- In these years Anime production in Japan there often adopts the way of Production Committee formula
- In cases of, for example, Akira, Nausicaa, so forth; cooperation of production company, TV station, ad agency, movie film company, business concern, publisher, newspaper, record company, video/DVD production, toy maker, internet company
- Risk aversion and diversification of risk, Right-title business (distribution, internet deliverance, TV broadcasting, character right, publication, and so forth) = Media-mix strategy
- Mediator from Anime production, and Mediators from different sectors play critical, key roles
Anime Production by ‘Production Committee’

- 宮崎駿 (director)
- Production Committee
- Mediator
- Anime production
- Manager
- Business firm
- Ad agency
- TY station
- Market in media mix strategy
- Mediator
● Production committee is a ‘bundle’ (T, Parsons) organization
● Manga publisher can also be a ‘bundle’ type of organization because it includes and constitute of different elements of creator and editor
● Editor as mediator between creator and reader (consumer) and the market,
● Mediators between different sectors in Production Committee
● Mediators at the same time should be a member of ‘creative community,’ and they should embody human science as furniture of mind and cultural capital

Significance of university education especially human science
Now how can we respond to the aforementioned paradox; globality and locality, individual creativity and market orientation, in terms of education, talent cultivation system in university

Proposal as a model, by no means not a solution for all the questions;

<Development of an cooperative educational system by international university consortium>

- Activation of cultural capital accumulated in universities to contribute to cultural industry
- In terms of both education and research on cultural industry, construct a cooperative education system which commits an interactive exchange of students among universities in different localities including foreign countries
- Respecting individuality of each university, construct a curriculum common to plural universities concerned
Chinese market in animation production: $15 billion (2007~8年)。

Character business stemming from it; $32.25 billion. This is more than twice as big as Japanese market.

Chinese market of online game: scale of $5 billion (2010年)

Amount of animation production (measured by length=how many hours and minutes); number one in the world, more than Japan (『日本と世界のコンテンツ市場データベース』2010, Humanmedia)

Many of Animation production sites 「動漫基地」多数。

Survey research in Hangzhou conducted by Kobe Univ. team; 中国国际动漫节 (China International Cartoon & Animation Festival), last year 1.6 million people gathered, popularity of costume play
<In this Cooperative Education System>

Because this ‘cultural mediator’

①embodies thorough cultural capital, they can have deep and natural sympathy with creators’ world, understand it from inside, also can connect it to the needs of society and industry (preference of user / consumer),
②understanding the organizational surroundings that fit to creative production, they can set this environment for cultural industry

They are sensitive to the global arena in which for ‘cultural distinction’ is competed, they also trained in the local settings where creators’ world is nurtured to be sensitive to the different cultural traditions and relativity of them
Bridging Issue from Mediation to Translation;

Mediator= Agent, Agency

The process of mediation= *translation*

Mediator as translator

Innovation could be understood as a controlled, utilized, tamed creativity.
While perhaps what is happening in the process of translation has something excessive beyond total control; misunderstanding
There are seemingly two ‘factions,’ or circles among academics concerning the theory of translation;

1. Translation supposed to be *modern* project of nation state building, process of re-enforcement of nationality, national culture (Prof. Naoki Sakai ?)

2. Post-modern (high modern, or whatever you call it) project, in the process, something is transformed and added, third quality emerged (either bad or good), something uncontrolled but could be interesting happened in the process.
Main subject of the book: In the process of translation and indigenization, something is ‘lost.’

Sekaikan (world view), Character and Setting consist one packaged / systemic world and this world can be transformed and the intensity of it ‘reduced’ in the process of travelling from Japan to the USA and the indigenization process in there. A significant quality can be ‘lost in translation’
I have a bit different opinion or observation about what happens in the process of translation of these visual texts.

In the process of translation something is rather added or even amplified, this can be a fatal change of the ‘original’ but can be an amplification of certain elements. The process is not said to be just a deviation from the ‘original’ but ‘proliferation’ from the original.

If this process is just a ‘reduce’ or ‘dilution’ why those people are so involved with that, immersed themselves into this, and even sometimes obsessed by them.
If one think of the ‘original text’ as a fixed and rigid ones then the transformation process itself always seems to be something ‘wrong’ happens, original perfect shape harmed even destroyed.

But first of all, what is the ‘original’ texts, these texts are from the beginning a sort of temporarily shaped ‘island’ in the stream of the sea of inter-textuality and nowadays this inter-textuality is inevitably global inter-textuality.

Rather I call this ‘Mutual affection’, what happening here and we have plentiful of examples of this;
Examples of ‘mutual affection’
Examples, as floating on the sea of inter-textuality.
Here is a temporarily conclusion; process of *prolificity* of texts around one ‘style of art’ (Oscar Wilde) or using more (social) scientific term, around one *paradigm (platform)* is going on.

For example, Hatsune Miku is a ‘platform’ to which people especially amateur people contribute their own version of Miku songs; like Matrix, Lion King, Haruhi and so on as platforms (certain formula of combination of basic ideas) to which people bring their versions (second creation, third creation,…open resource approach).

In our age, this prolificity is taking place in many ways and one of the reasons of that lies in the fact we have now *plural centers of globalization* of cultural productions.

This new setting also is facilitating the prolificity of texts as all of you are witnessing in these days.
Pluralization of the centers of globalization (BEFU Harumi)

Harry Potter, The Lord of the Ring still with us. Not mention Korean pops, Chinese movies, Vietnamese food and so on.

Center: Used to be the only ‘Western’ countries but ‘Japan’ added from the certain period of time yet other Asian countries also added such as Korea, China, Hong Kong, Vietnam, Thailand, and so forth.

eg. Korean drama, music; K-Pop, ‘Han-num style’

*Not just J-Pop* (Japan is not alone)
Good things about this prolificacy of texts in a global setting is that in this interpretation / re-interpretation processes, something ‘original’ is of course twisted, and even may be ‘lost’, but at the same time, something ‘added’ say something ‘found’, So the inter-textualization is a double process in which the textual world is ‘lost’ and ‘found,’ in this sense, global inter-textualization process is a very much polificacy creating process of the texts as well.
As a final word, the thing ‘found’ could be not the ‘original’ item you lost, you cannot get back exactly the same original items but fortunately this ‘found’ could be much better than one you lost, you can even get some profit by that.
Translation is a double process;
- It takes place in the internal logic of the place in which the translation is taking place → internal logic
- Defusion process from the place A to place B ← external impact

In the double process something is ‘lost’ but at the same time something found (created).
There is a corner named ‘lost and found’ in the place of people’s gathering. In Japanese 「遺失物取扱い所」
Translation is an activity which is taking place in this corner of ‘lost and found.’
This is a mutual intervention of internal logic and external impact and the defused new elements,
Internal logic of text structure and social context in which the translation is taking place.
Sociology could only suggest or analyze an organizational environment or condition that assures to transform the ‘utilizable misunderstanding’ in the process of translation (‘lost and found’ in translation) into something called creative or innovative. This is about structural condition of the environment and not about individual creativity; individual creativity, how individual person can be creative is an eternal mystery to me as a sociologist.
Thank you for your patience and listening