

BAB V

KESIMPULAN

Berdasarkan penelitian ini, aktivitas pembajakan *manga* dan *anime* di China dianggap membahayakan kepentingan nasional Jepang. Kepentingan nasional tersebut meliputi kepentingan ekonomi dan perlindungan hak kekayaan intelektual, lebih khususnya hak cipta, para pemegang konten *manga* dan *anime*. Pemerintah Jepang menyadari bahwa pengerahan upaya-upaya untuk menanggulangi masalah pembajakan *manga* dan *anime* harus melibatkan seluruh pemangku kepentingan, baik dari sisi pemerintah, sektor privat, maupun masyarakat sebagai konsumen dan dilakukan secara internal maupun eksternal sehingga meraih hasil yang maksimal.

Pemerintah Jepang memandang bahwa kontribusi penjualan *manga* dan *anime*—baik di dalam maupun luar negeri—memberikan dampak positif bagi pendapatan nasional. Permintaan publik terhadap *manga* dan *anime* tercatat akan terus mengalami peningkatan. Diprediksikan bahwa pada tahun 2020, keuntungan yang akan diperoleh Jepang dari penjualan konten media seperti *manga* dan *anime* secara global mencapai angka 42,4 triliun yen atau dua kali lipat lebih besar daripada pendapatan sepuluh tahun lalu. Globalisasi menyebabkan keterbukaan pasar dalam bentuk penurunan signifikansi batas-batas negara antara Jepang dan China. Hal ini kemudian memudahkan perusahaan publikasi,

perusahaan produksi, dan para kreator sebagai produsen dan masyarakat sebagai konsumen untuk menjalani aktivitas perdagangan konten *manga* dan *anime*.

Jepang merupakan negara produsen *manga* dan *anime* dengan kualitas terdepan. Jika tidak mengimpor dari Jepang, kebutuhan masyarakat China akan *manga* dan *anime* sulit terpenuhi dengan baik. Sebaliknya, sebagai negara dengan tingkat kepadatan populasi dan peminat *manga* dan *anime* yang tinggi, China menjadi salah satu pasar yang sangat berpengaruh bagi Jepang. Terlepas dari pasang surut arus perdagangan yang kerap terjadi, *manga* dan *anime* yang mulai masuk ke China pada tahun 1980-an terus berkembang popularitasnya hingga saat ini, mulai dari kalangan anak-anak hingga orang dewasa. Akan tetapi, selain keterbukaan pasar, perkembangan teknologi dan komunikasi secara masif sebagai hasil dari globalisasi menyebabkan kedua konten rentan terhadap aktivitas pembajakan yang utamanya terjadi di China.

Maraknya pembajakan *manga* dan *anime* di China merupakan isu yang ingin ditanggulangi oleh pemerintah Jepang. Oknum pembajak melakukan aktivitas secara *online* maupun *offline* seiring dengan tingginya popularitas dan permintaan kedua konten di China. Kerugian yang timbul dari pembajakan *manga* dan *anime* dinilai sangat tinggi; hal ini mengkhawatirkan pemerintah Jepang dan para pemegang hak cipta. Aktivitas pembajakan di China dipengaruhi oleh dua bentuk faktor, yakni *push factors* dan *pull factors*. Terdapat tiga *push factors* yang mendorong aktivitas pembajakan terjadi, yakni keberadaan batasan hak cipta dan kuota impor; kegiatan *fan-subtitling* dan *scanlation*; serta ketersediaan produk dan salinan *manga* dan *anime* bajakan yang tidak terlalu dihiraukan oleh pemerintah

China. Sedangkan, *pull factors* yang menjadi penarik bagi para oknum untuk melakukan pembajakan meliputi permintaan pasar yang tinggi atas konten *manga* dan *anime* bajakan dan pergeseran perilaku konsumsi masyarakat akibat perkembangan teknologi.

Memahami bahwa komitmen masyarakat terhadap *manga* dan *anime* dan potensi yang tampak di pasar China terancam oleh aktivitas pembajakan, upaya penganggulangan aktivitas pembajakan di China serta perlindungan *manga* dan *anime* menjadi agenda yang dikejar oleh pemerintah Jepang. Terdapat empat lembaga pemerintah yang mengatasi isu pembajakan, keempat lembaga tersebut adalah METI, *Agency for Cultural Affairs*, dan NPA yang tergabung dalam ACA serta CODA yang berada di bawah yuridiksi ACA. Pemerintah Jepang merupakan entitas pemegang pusat kendali yang secara signifikan mampu melancarkan jalur perdagangan internasional bagi entitas-entitas lain di negara. Efek dari penerapan hukum terkait HKI dalam aktivitas ekonomi dapat terlihat ketika pemerintah menegakannya dengan tegas. Melalui, upaya-upaya yang dilakukan dalam menanggulangi pembajakan di China, pemerintah Jepang menjadi fasilitator bagi perusahaan publikasi dan produksi *manga* dan *anime* yang ingin menjalankan bisnisnya.

Sejak tahun 2014 sampai dengan 2018, upaya penanggulangan pembajakan *manga* dan *anime* yang dikerahkan oleh pemerintah Jepang terbagi menjadi dua bentuk, yakni upaya internal bersama dengan perusahaan-perusahaan publikasi dan produksi *manga* dan *anime* di Jepang dan upaya eksternal bersama dengan pemerintah China dan perusahaan-perusahaan distributor di China.

Terdapat dua upaya internal yang dikerahkan oleh pemerintah Jepang. Pertama, peluncuran proyek MAG pada tahun 2014 bersama dengan perusahaan-perusahaan-perusahaan publikasi dan produksi *manga* dan *anime* dengan tujuan mengeliminasi produk ilegal, mendistribusikan produk legal, dan meningkatkan kesadaran masyarakat akan perlindungan hak cipta. Kedua, penangkapan pelaku pembajakan *manga* dan *anime* oleh NPA. Tercatat bahwa NPA berhasil menangkap oknum-oknum pembajakan *manga* dan *anime* berkebangsaan China dari tahun 2015 sampai dengan 2018.

Pemerintah Jepang menetapkan bahwa upaya internal saja tidak cukup untuk menanggulangi isu pembajakan *manga* dan *anime* di China, oleh sebab itu, pemerintah Jepang mengerahkan tiga upaya eksternal dalam bentuk diplomasi ekonomi dan kerjasama internasional bersama pihak-pihak di China. Pertama, memanfaatkan platform multilateral, yakni bergabung dalam organisasi internasional WIPO, menandatangani dua perjanjian internasional terkait perlindungan hak cipta—*Berne Convention* dan *Universal Copyright Convention*, serta melaksanakan kampanye kolaboratif antara pemerintah Jepang, China, dan Korea. Kedua, melaksanakan diplomasi ekonomi dan kerjasama bilateral dengan pemerintah China dalam bentuk penyelenggaraan seminar, kunjungan kehormatan, dan penindakan terhadap aktivitas pembajakan. Ketiga, melaksanakan kerjasama dengan perusahaan distributor di China dalam bentuk penyelenggaraan seminar, kunjungan dan wawancara, serta partisipasi dalam pameran C3AFA Hong Kong.

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