

# TEMAN BARU

Upcoming Programmes  
Japanese Film Festival in Northwest Malaysia, 2018



## THE JAPAN FOUNDATION GRANT PROGRAMS ( FY 2019/2020 )

NOW OPEN FOR APPLICATION



## About The Programs and Program Guidelines

The Japan Foundation conducts programs in the three major areas of Arts and Cultural Exchange, Japanese-Language Education Overseas, Japanese Studies and Intellectual Exchange, as well as Strengthening Cultural Exchange in Asia. There are applicable programs in each of these areas, and support is provided for activities conducted by individuals and organizations that are involved in international exchange.

## The Japan Foundation's Programs and Activities

### A) Arts And Cultural Exchange

The Japan Foundation organizes various programs to introduce various aspects of Japanese art and culture all over the world. In addition, it promotes networking and human resources development in the arts and cultural fields by interactive collaboration and co-production as well as visits by specialists.

### B) Japanese-Language Education Overseas

To make Japanese language easier to learn and teach, the Japan Foundation develops infrastructures and environments for Japanese-language education according to the circumstances in country and region through various activities, such as dispatching Japanese-language specialists and conducting Japanese-language training.

### C) Japanese Studies and Intellectual Exchange

Programs in this field aim to encourage a deeper understanding of Japan by supporting and promoting Japanese studies overseas. The Japan Foundation promotes dialogue about common international issues and develops human resources who can play a key role in future dialogue and exchange initiatives.

### D) Strengthening Cultural Exchange in Asia

The Japan Foundation Asia Centre aims to foster empathy and the spirit of coexistence as neighbours living together in Asia through exchange and collaboration. To that end, it implements projects in diverse fields, such as arts and culture, sports, Japanese-language education and academic exchange.



The Japan Foundation Grant Programs for projects for fiscal year 2019 from 1 April 2019 to 31 March 2020 is now open for application! All applications will be screened by the Japan Foundation Head Office and results will be notified after 1st April 2019.

## 1. Grants Related to Japanese Language

### **Training Programs for Teachers of Japanese-Language ( for individuals )**

Training programmes on the Japanese language, teaching methodology and Japanese culture. The programmes are held at the Japanese-Language Institute, Urawa.

### **Program for Specialists in Cultural and Academic Fields ( for individuals )**

Training course on Japanese language for specialists such as researchers, postgraduates' students, librarians, museum curators, etc. who need a good command of the Japanese language to conduct field work and research.

## 2. Grants Related to Intellectual Exchange and Japanese Studies

### **Japan Foundation Japanese Studies Fellowship Program ( for individuals )**

Fellowship for Malaysian scholars and researchers in the field of Japanese studies to conduct research in Japan. There are three sub categories in this program: for Scholars and Researchers (Long-Term), for Scholars and Researchers (Short-Term), and for Doctoral Candidates. Round-trip airfare and other allowances will be covered.

### **Grant Program for Japanese Studies Projects ( for organizations )**

This program is designed to provide financial support for projects related to Japanese Studies. Examples of expenses that would be eligible are travel allowance for research or conference in Japan; travel allowance for invitation of scholars or researchers from Japan or other countries; purchase of books or materials on Japanese studies and so on.

## 3. Grants Related to Cultural Affairs

### **Ishibashi Foundation / The Japan Foundation Fellowship for Research on Japanese Art ( for individuals )**

Fellowship for Malaysian curators and researchers specializing in the study of Japanese art to conduct research in Japan

### **The Asia Center Fellowship Program ( for individuals )**

Fellowship for Malaysian individuals for their research activities in Japan and other ASEAN countries in the fields of arts and culture (e.g. visual arts, performing arts, film, video arts, architecture, protection and utilization of cultural heritages, arts managements, cultural policies); academic and intellectual exchange (humanity and social sciences); sports; media and journalism; civil society activities.

### **Exhibitions Abroad Support Program ( for organizations )**

Financial support program for museums or art institutions that organize exhibitions introducing Japanese art and culture to an audience in Malaysia. This program is also designed to support overseas international exhibitions introducing Japanese artists and their works.

### **Support Program for Translation and Publication on Japan ( for organizations )**

Financial support for translation and/or publishing cost (paper, plate-making, printing, binding costs and so on) of Japan-related books in Malaysia. Note that the original book written in Japanese must already be published and that part of the translation draft should be completed.

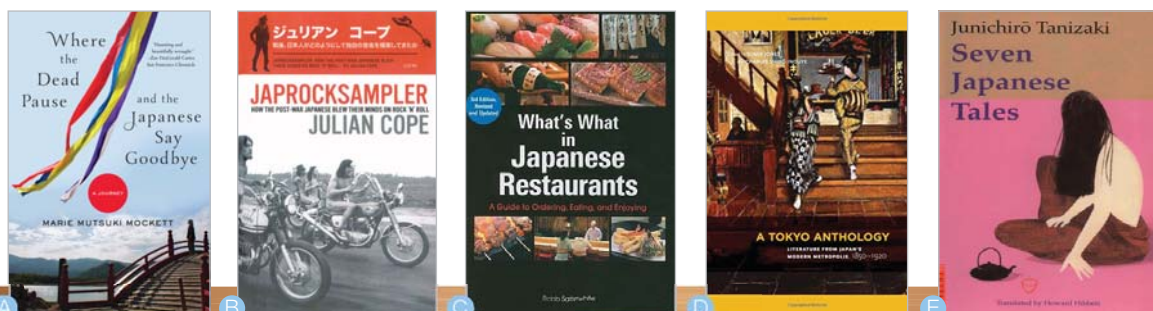
### **Grant Program for Promotion of Cultural Collaboration ( for organizations )**

This program is designed to provide financial support for collaborative projects involving Japanese participants with the aim of human resources development, network construction, co-production and joint research initiatives in the fields of culture and arts, sports, or intellectual exchange. Grant coverage items are travel expenses, venue and equipment rental fee, translation, interpretation and honoraria for lectures, PR materials and so on.

**The Programs shown above are examples that Malaysian individuals/organizations can apply for. More detailed information (eligibility of applicant, project, etc.) and application forms are available on <https://www.jpf.go.jp/e/program/index.html>**



# ENGLISH BOOKS



## (Recommended)

1. **An Artist of the Floating World** / Kazuo Ishiguro. London: Faber and Faber, 2001 **(823.914 ISH)**

## (General)

- A 1. **Where the Dead Pause, and the Japanese Say Goodbye: A Journey** / Marie Mutsuki Mockett. New York: W. W. Norton Company, 2016. Library Call No. **(952.117 MOC)**
- B 2. **Japrocksampler: How the Post-War Japanese Blew Their Minds on Rock 'n' Roll** / Julian Cope. London: Bloomsbury UK, 2007. **(781.660952 COP)**
- C 3. **What's What in Japanese Restaurants: A Guide to Ordering, Eating, and Enjoying** / Robb Satterwhite. Tokyo: Kodansha, 2011 **(394.120952 SAT)**

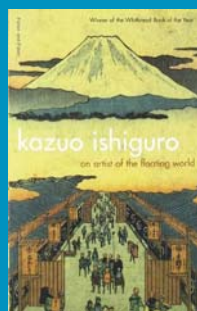
## (Literature)

- D 1. **A Tokyo Anthology: Literature from Japan's Modern Metropolis, 1850–1920** / edited by Sumie Jones. Hawaii: University of Hawaii Press, 2017 **(895.6 TOK)**
- E 2. **Seven Japanese Tales** / by Junichiro Tanizaki translated by Howard Hibbett. Tokyo: Tuttle Publishing, 1967 **(895.634 TAL)**

## (Bilinguals)

1. **The Book of Tea** / Okakura Kakuzo. Singapore: Tuttle Publishing, 2001 **(394.1 OKA)**
2. **Real Japanese: Learn to Speak the Same Way Japanese Kids Do!** / Mark Smith. Create Space Independent Publishing Platform, 2010 **(495 SMI)**

## Recommended Read



**An Artist of the Floating World** (1986) is a novel by Nobel Prize-winning British author Kazuo Ishiguro. It is set in post-World War II Japan and is narrated by Masuji Ono, an ageing painter, who looks back on his life and how he has lived it. Japan is rebuilding her cities after the calamity of World War II, her people putting defeat behind them and looking to the future.

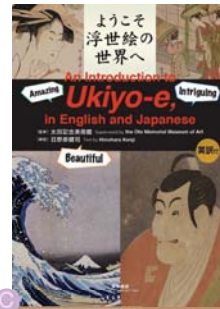
In the face of the misery in his homeland, the artist Masuji Ono was unwilling to devote his art solely to the celebration of physical beauty. Instead, he put his work in the service of the imperialist movement that led Japan into World War II. The novel was shortlisted for the 1986 Booker Prize and won the Whitbread Book of the Year Award for the same year.

**[An Artist of the Floating World]** / By Kazuo Ishiguro. London: Faber and Faber, 2001 Library Call No. **823.914 ISH**

- Kindly be informed that the library will closed on :  
6th November 2018 (Tuesday) for Deepavali  
20th November 2018 (Tuesday) for Birthday of Prophets Muhammad
- Members who wish to return borrowed materials on these days may do so via the library drop box in front of the JFKL entrance.
- For further enquiries and assistance, please call the JFKL Library at 03 2284 6228 (ext. 401/402/403)

What's New!

## JAPANESE BOOKS



## Japanese Language for Learners

- A 「どんだんつながる漢字練習帳: 初級」鈴木英子ほか【著】アルク 2015年 Library Call No.811.2T  
 「ビジネス日本語Drills: 外国人のための「ビジネス敬語」から「会社訪問」まで」松本節子ほか【著】ユニコム 2007年 Library Call No.336T

## Japanese Language for Teachers

- B 「教えよう日本語: 考え続ける日本語教師になるためのタスク」河野俊之ほか【著】凡人社 2016年 Library Call No.810.749  
 「日本語教師の7つ道具シリーズ⑤読解 授業の作り方編」大森雅美、鴻野豊子【著】アルク 2013年 Library Call No.810.724

## Art &amp; Culture

- C 「ようこそ浮世絵の世界へ: 英訳付」太田記念美術館【監修】日野原健司【解説】東京美術 2015年 Library Call No. 721.8  
 「かわいい禅画: 白隠と仙崖」矢島 新【著】東京美術 2016年 Library Call No. 721.7

## Cookery

- 「はじめて作る和菓子のいろは」宇佐美恵子、高根幸子【著】世界文化社 2015年 Library Call No. 596.65

## Children's Books

- D 「このあとどうしちゃう?」ヨシタケシンスケ【作】ブロンズ新社 2016年 Library Call No.726.6

## Recommended Books

## 「どんだんつながる漢字練習帳: 初級」

「どうやったら漢字が覚えられますか?」非漢字圏の学習者からよくある質問です。本書は「雨→雪、電」「車→連、運」・・・同じパーツを持つ漢字の仲間を、イラストと意味の説明でイメージをふくらませ、つなげて、楽しみながら漢字をおぼえていくための練習帳です。英語、中国語解説付き。

## 「教えよう日本語: 考え続ける日本語教師になるためのタスク」

新人教師のための多様な実習・現場を想定し、Q&A形式で、必須ポイントをわかりやすくまとめてあります。日本語教授法、日本語教材・教具論、評価法などの基礎を、タスクを通して自ら考えたり、調べたりしながら学べるように構成されています。

## 「ようこそ浮世絵の世界へ: 英訳付」

海外でも"Amazing! Beautiful!"と称賛されている浮世絵。「浮世絵」の魅力を、英訳付きで紹介した浮世絵入門書です。浮世絵がどうやって作られるのか、その技についても写真入りで解説。

## 「このあとどうしちゃう?」

「こないだ おじいちゃんが しんじった。」という一文で始まる大人気絵本作家ヨシタケシンスケさんの『死をテーマ』にした絵本です。おじいちゃんの部屋をそうじしていたら「このあとどうしちゃう?」と書かれたエンディング・ノートを発見。死という重く悲しいテーマを独自の視点でユーモラスにそしてまじめに語りかけてくれる作品です。

# JAPANESE DEMOCRACY ASSISTANCE TO MALAYSIA: SOME TENTATIVE OBSERVATIONS

Written by Muhamad Takiyuddin bin Ismail | 1 July 2018 – 31 August 2018

Malaysia has long attracted the attention of various democracy promoters. Although it is not a new issue, the polemic of democracy assistance, known locally as foreign funding, has dominated the Malaysian political scene from 2011 to 2016. The polemic focused on several high-profile democracy promoters from the United States of America (US) such as the National Endowment of Democracy (NED) and the Open Society Foundation (OSF), as well as German political foundations (*Stiftungen*), which were allegedly involved in a plot to destabilise the then Barisan Nasional (BN) government.

The critics' 'obsession' with the aforementioned promoters is understandable due to their high-profile status as well as their approach which tends to challenge the status quo. In actuality, there are also other forms of democracy assistance to Malaysia channelled by low-profile promoters such as Japan. Statistics from *Creditor Reporting System* by the Organisation for Economic Co-operation and Development (OECD) indicates Japan as being the second highest contributor for democracy assistance to Malaysia up until 2016, just after the US, totalling USD 22,969 million. This fact is rather unsurprising. Malaysia and Japan have long enjoyed a good bilateral relationship through the Look East Policy initiated by the current Prime Minister, Mahathir Mohamad, during his first premiership in 1982. Yet, there is one question worth asking: is there really a form of democracy assistance by Japan to Malaysia? When asked, all of the representatives from agencies such as the Ministry of Foreign Affairs (MOFA) and Japan International Cooperation Agency (JICA) seemed reluctant to admit that Japan is providing democracy assistance to Malaysia because there is no indication of democracy-related projects in Japan's ODA to Malaysia. Unlike other Southeast Asian recipients such as Cambodia, Vietnam and Indonesia, there are ambiguities in justifying the actual form of Japanese democracy assistance to Malaysia. The strict interpretation regarding this form of assistance is arguably contributed by the general perception on democracy assistance that is synonymous with non-regime-compatible programmes involving elections, political parties, media, etc., which is typically channelled to political parties or CSOs. On the other hand, Japanese democracy assistance to Malaysia comes in the form of regime-compatible programmes through cooperation with state institutions or security cooperation. It is within this context that the author defines Japan's democracy assistance to Malaysia. This is also in accordance with the latest typology on distribution of regime-compatible and non-regime-compatible programmes provided by Sarah Bush (2015).

Analysis of Japanese democracy assistance to Malaysia shows that the trend of Japanese democracy assistance to Malaysia amounted to USD22.969 million between 2003 to 2016. The amount, however, is considered small compared to its contribution to other Southeast Asian countries. Malaysia only ranked seventh in the overall chart, falling behind Indonesia, Cambodia, and Vietnam. This study found that Japan tended to focus on regime-compatible projects especially in government and civil society sector (code 151: I.5.a) and peace, stability, and security sector (code 152: I.5.b) as listed in democracy assistance sectors by OECD. Data shows that the main recipients of Japanese democracy assistance to Malaysia were state agencies such as Inland Revenue Board of Malaysia (IRB), Royal Malaysian



Meeting with Professor Ryokichi Hirono, distinguished Japanese scholar on development and democracy assistance



Meeting with Professor Emeritus Takashi Inoguchi, prominent Japanese scholar on democratization



Meeting with Professor Akihiko Tanaka, President of the National Graduate Institute for Policy Studies (GRIPS) and former President of JICA



Presentation at Japan Foundation Tokyo HQ

Custom Department (RMCD), and Royal Malaysia Police (RMP). It reflects the nature of Japanese assistance which emphasizes on non-critical aspects of democratisation. Japan's focus on the government and civil society sector revolves around sub-sectors of public sector policy and administrative management, legislative and judiciary, as well as public fund management. Meanwhile its focus on peace, stability, and security sector revolves around management and reformation of security systems.

Japan's focus on these sub-sectors displays the nature of its democracy assistance to Malaysia, which tends to be in the form of governance assistance, instead of democracy assistance. Governance assistance can result in greater democratisation when good governance leads to democratic governance. In terms of democracy building, however, it only fixes the administrative management of state agencies. This is also true for the peace, stability, and security sectors where Japanese democracy assistance tends to focus on the technical aspects i.e. management of security system. Hence, Japanese democracy assistance to Malaysia is actually aimed towards stabilisation instead of democratisation. Japan's doctrine that economic development will eventually lead to democratisation is reflected in its assistance where Japan believes that it is crucial for a country to maintain its stability in order to gain benefits.

Japan's preference for regime-compatible type of democracy assistance is also related to Japan's initiative of value-based diplomacy in promoting democracy. The concept of soft power views diplomacy as being the foundation for influencing a country's interest towards an agenda due to its nature to prevent conflict between states. It sets limits to restrain itself from interfering with Malaysia's democratic governance to avoid harming their bilateral relations. It also shows that Japan believes democratisation must be established by state actors that possess political will, rather than being forced upon. It is due to this that Japan emphasises on request-based assistance, which has resulted in critiques from international communities that seem to doubt Japan's commitment towards democracy promotion. This is supported by the analysis of Japanese democracy assistance to Malaysia,

which shows the absence of assistance towards critical aspects of democratisation such as democratic participation and civil society, elections, legislative and political parties, as well as human rights.

Overall, this tentative observation argues that Japanese democracy assistance to Malaysia tends to adopt a regime-compatible approach that recognises the role of elites in leading the democratisation process in a country, thus affirming the views of Japan as a low-profile promoter due to the absence of non-regime-compatible type of democracy assistance that is usually associated with CSOs. The findings are in line with other studies on Japan's approach towards other Southeast Asian countries. It proves that the adoption of value-based diplomacy by Japan that emphasizes values such as democracy, freedom, human rights, rule of law, and economic market serves as a foundation for achieving economic-oriented development, instead of democratisation. The change of government that occurred after the 14th Malaysian General Election in May 2018 also opened up new questions regarding Japan's role in assisting democratic transition in Malaysia. Will Japan remain focused on regime-compatible programmes or should it up the ante by starting to provide non-regime-compatible programmes? For example, the main democracy promoters in Malaysia such as IRI have already urged the West and its allies in the Pacific Asia such as Japan and Australia to provide assistance and expertise in aiding the political transition in Malaysia, particularly expert assistance for the new state administration with limited governance experience.

Dr Muhamad Takiyuddin is an Associate Professor at Political Science Programme, Universiti Kebangsaan Malaysia (UKM). He is the recipient of The Japan Foundation Asia Center Fellowship Programme for 2018. He would also like to thank his co-researcher for this project, Amalin Sabiha and his fellowship host, Associate Professor Dr Makio Ichihara from Hitotsubashi University. This study is also supported by Sumitomo Foundation.

*"Disclaimer: The views and opinions expressed in this article are those of the author and do not necessarily reflect the official policy or position of the Japan Foundation."*

# SeaShorts Film Festival



Choi Yoon, representative from Busan Film Commission, watch the FLY Workshop with FLY mentors including Thai filmmaker Aditya Assarat and FINAS representative.



Competition filmmakers sharing their ideas and interacting with local audience and filmmakers.



Gertjan Zuilhof, programmer from Netherlands giving a master class to local film students and Southeast Asian filmmakers about the role of programmers in cinema.



Head Juror of Next New Wave Competition, Mira Lesmana, watching a competition film with Amir Muhammad.



Local educators and film students attended the panel talk "What is the role of the State in Supporting Film".

SeaShorts was launched in May 2017 as a new festival in Malaysia that celebrates short films from Southeast Asia. The first edition of SeaShorts was held at Jalan Panggong, Kuala Lumpur. Over the course of three days, the festival showcased 118 short films from 10 countries (Malaysia, Singapore, Indonesia, Brunei, Thailand, Vietnam, Laos, Myanmar, Cambodia, and Philippines).

To continue cultivating the spirit of watching short films from neighboring countries together, Next New Wave organized SeaShorts 2018. The festival took place in George Town from August 1 to 5, 2018 in conjunction with the George Town Festival.

A total of 22 programmes were showcased at the festival this year, including short films screenings, panel talks, master class, experimental film challenges, live drawing session and live music performance. In addition, SeaShorts 2018 also highlighted some important programmes such as the My Student Film, SeaShorts Competition, Next New Wave Competition, S-Express, Return of Salt Boys and Philms and Cheeps: SEA Animated Snacks.

This year's festival featured 120 short films, including student films by Lav Diaz, Dain Said, Anthony Chen, Liew Seng Tat, Garin Nugroho, Edwin, Sherad Anthony Sanchez, and Aditya Assarat.

Another highlight of the festival programmes was S-Express, an annual collaboration of short films from eight participating countries (Malaysia, Singapore, Indonesia, Thailand, Vietnam, Myanmar, Cambodia, and Philippines). S-Express was initiated in 2002 by Amir Muhammad (Malaysian Shorts), Yuni Hadi (Substation, Singapore), and Chalida Uabumrungrit (Thai Film Foundation) with the aim to provide an insight into the development of filmmaking in the region. This year, the festival invited S-Express programmers Sanchai Chotirosseeranee (Thailand), Leong Pui Yee



Malaysian Director, Dain Said shared the ideas and inspirations behind his student work Surabaya Johnny made in 1990.



Master class by Gertjan Zuilhof, programmer from Netherlands, discussing the work of local film students.



Open Forum "Why No One Wants to Become Producer" by Indonesian producer Mira Lesmana and international film producer Raymond Phathananavirangoon.



Raymond Phathananavirangoon, executive director of SEAFIC, sharing the ideal pathway for short filmmakers during his master class.

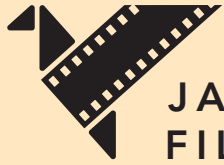
(Singapore), Fransiska Prihadi (Indonesia), Thaid Dhi (Myanmar), Park Sungho (Cambodia), Tan Chui Mui (Malaysia), Francis Joseph Cruz (The Philippines) and Marcus Manh (Vietnam) to share short films made in their home countries with their neighbors'.

For this 4 day festival, we had more than 800 attendees come together and celebrate Southeast Asian short films together!



SeaShorts 2018 unites programmers and filmmakers from Southeast Asia to celebrate cinema once a year.

# JAPANESE FILM FESTIVAL IN NORTHWEST MALAYSIA, 2018



## JAPANESE FILM FESTIVAL 2018

### 9th November 2018, Friday

( 10.00 – 18.00 )

A003, Universiti Tunku Abdul Rahman Heritage Hall, Kampar Campus, Perak

### 24th November 2018, Saturday

( 10.30 – 18.30 )

Universiti Utara Malaysia, Kedah

### 1st December 2018, Saturday

( 08.30 – 16.10 )

Dewan Pembangunan Siswa 1 (DPS1), Universiti Sains Malaysia, Penang

### 2nd December 2018, Sunday

( 08.30 – 17.30 )

Dewan Kecemerlangan, Universiti Malaysia Perlis, Perlis

- \*ADMISSION FREE / ENTRANCE FREE
- \*Prior booking is not required for attendance
- \*ALL FILMS WITH ENGLISH SUBTITLES

\*Note: At each venue the following 3 films will be screened. Time is subject to change. For detailed schedule, please visit the website of the Japan Foundation, Kuala Lumpur (<https://www.jfkl.org.my/>)

For detailed information, please contact;  
Tel No : 04-226-3030  
Ms. Liew / Consulate-General of Japan in Penang



**Seto and Utsumi (セトウツミ)**  
OMORI Tatsushi•2017•75 min  
Comedy, Youth (P13)

2nd-year high school students Sou Utsumi and Shokichi Seto spend their days after school just hanging out and talking beside a dry riverbed. Though Utsumi and Seto have opposite personalities, they enjoy playing stupid word games, fretting over just what words to use when texting the girls they like, and having deep conversations. The two of them never seem to run out of things to talk about. The only other person who watches over them is their classmate Ichigo Kashimura. Seto has a crush on Kashimura, but she likes Utsumi, who acts as though he is not interested. Sometimes other people make waves in their small circle, like the delinquent older student Naruyama and the strange balloon artist. The seasons keep changing as they while away the hours, and Seto and Utsumi never stop talking about nothing at all.



**When the Curtain Rises (幕が上がる)**  
MOTOHIRO Katsuyuki•2015•119min  
Drama, Comedy (P13)

An adaptation of HIRATA Oriza's play by "Bayside Shakedown" series director MOTOHIRO Katsuyuki. The members of idol group, Momoiro Clover Z, star as high school students who grow through their involvement in a lowly drama club. Among their co-stars is KUROKI Haru, who won a Silver Bear for Best Actress at the Berlin International Film Festival in 2014 for her performance in *The Little House*.

Fujigaoka High School's drama club has never made it past the preliminaries in regional competitions. Under the tutelage of Ms. Yoshioka, known as "the queen of school theater," the determined Saori and her fellow clubmates band together in the hope of making the national championship.



**The 100th Love with You (君と100回目の恋)**  
TSUKIKAWA Sho•2016•116min  
Drama, Romance (P13)

Musically lavish portrayal of the romance between a woman who dies in an accident and her childhood friend who repeatedly goes back in time to save her. Singer-songwriter miwa plays the heroine and wrote the love song at the center of the story. Up-and-coming actor SAKAGUCHI Kentaro plays her childhood friend.

Aoi gets in an accident and finds herself one week in the past when she regains consciousness. Her childhood friend Riku says he went back in time to save her. But, Riku's time traveling involves a big secret.



### JFKL Holiday Notice

6th November 2018 | Deepavali

20th November 2018 | Birthday of Prophet Muhammad



JAPAN FOUNDATION 国際交流基金

"TEMAN BARU" is distributed to JFKL members. JFKL membership is available upon application. Membership fee is RM10 per year.

### The Japan Foundation, Kuala Lumpur (JFKL)

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