

TALLINN UNIVERSITY OF TECHNOLOGY

School of Business and Governance

Department of Law

Ekaterina Goncharova

CULTURAL DIPLOMACY OF JAPAN

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Supervisor: Vlad Vernygora, MA

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Ekaterina Goncharova

(signature, date)

Student code: 144989TASB11

Student e-mail address: ekaterinagoncharovaa@gmail.com

Supervisor: Vlad Vernygora, MA:

The paper conforms to requirements in force

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(signature, date)

Chairman of the Defence Committee:

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(name, signature, date)

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ABSTRACT

History knows many examples of the states, which possessed political, economic and social superiority over other countries using a comprehensive range of tools. One of these tools is public diplomacy and its derivative – cultural diplomacy, which now has become increasingly popular in the implementation of the foreign policy of the states. It is almost a conventional agreement in the field that public diplomacy includes three main modes of interaction with other states such as monologue, dialogue and collaboration. Many states use these modes in order to improve the image of the country and promote the national culture abroad. This trend can be seen in many regions, including the Asia-Pacific, where Japan represents one of the most striking examples of a country that exercises its cultural diplomacy quite extensively. In Japan, the use of soft power tools lays with the adoption of foreign experience, supplemented by national specifics and ultimately focused on the interests of national business. This paper addresses Japanese experience in organizing its cultural diplomacy by means of monologue, dialogue and collaboration, in order to find out the most effective tool in its foreign policy. In addition, the paper concludes that, based on the elements of cultural proximity, Japan is building an attractive image for itself in the region, actively using the resources of public and cultural diplomacy. This creates favourable conditions for the promotion of national interests and the implementation of foreign policy objectives.

Keywords: Japan, public diplomacy, cultural diplomacy, modes of communication, culture.

INTRODUCTION

In the XXI century, the range of channels for a state to influence international processes and other countries have been broadened. States have always intended to use different tools as much as possible in pursuing their goals in foreign policy, reinforcing the country's position in the international arena and creating its positive image abroad. Such instruments as a culture, political values and, a non-militant foreign policy can be used by the state to draw attention from others (Nye 2004). Today, some experts argue that the ideological persuasiveness and cultural attractiveness of a country as factors of influence are becoming more important than military power and the possession of nuclear weapons (Arase and Akaha 2010, 8). Despite the fact that military actions still take place in the international arena, there is a likelihood that the vast majority of countries – for a number of different reasons – will avoid using such methods as a common practice. Not only did military hostilities bring destructions, but they are also associated with human losses as well as the loss of image. Instead of this, many countries seek those tools and approaches, which will work better and help to gain the attention of other countries. One of these tools is public diplomacy, which has now become increasingly popular. Naturally, any state tends to promote its culture and language abroad, to propagate its achievements (Epova 2014). Evidently, this form of diplomacy becomes a highly effective means for a state to enhance its position in the international system. In recent times, it can be found more often in official documents and scientific literature, which indicates a growing interest in this tool and its elements. The public diplomacy and one of its derivatives – cultural diplomacy – have been applied not only in the theoretical and academic sense but also in practical terms, for instance, in the implementation of foreign policy in many states (Cull 2008, 33). In particular, public (and, for that matter, cultural) diplomacy is a structural components of soft power as well as powerful tools in achieving it (Nye 2004; Melissen 2005).

These days, the concept of public diplomacy is not considered an innovation in the field of international relations. Many countries of diverse socio-historic backgrounds – such as Australia, Brazil, China, France, Germany, Great Britain, Mexico and New Zealand – actively use public

diplomacy and its elements in the foreign policy in order to pursue own interests. This trend can also be seen in many regions, increasingly in the Asia-Pacific area, and such a factor makes this issue more internationally as well as academically relevant. One of the most striking examples among Asian countries can be Japan with its specific approach in the conduct of foreign policy, which sometimes is called as soft power. Interestingly enough, Nye (2004) highlights that Japan has one of the largest resources of soft power. He points out that it is a world-leading country by the number of registered patents and in providing aid to foreign countries, as well as having the highest life expectancy. However, the main influence of Japan comes from the spread of its culture and national traditions all over the globe.

For Japan, the emphasis on cultural diplomacy is not an innovative tool in its foreign policy. Conversely, it can be considered one of the pioneers of cultural diplomacy in the modern concept of this term. Throughout history, Japan has positioned itself as the most 'European' of all Asian countries with its humanitarian policy (Kulanov 2007, 118). Nevertheless, the perception of Japanese aggressive foreign policy in the first half of the XX century in the region and successful competition from the rapidly developing North Asian neighbours as China and the Republic of Korea (ROK) have obscured the previous image. For many years, before the Meiji Restoration, Japan remained in the shadow of its powerful rival as China. In modern history, the renouncement of the use of force official armed forces and the country's economic weakness in the early post-war years had forced the Japanese government to recall the positive experience of the past (Epova 2014) and overtake the competitor. Particularly, they focused on cultural diplomacy that helped rebuild the image of the country and become a model of economic development for other states. In the context of this research work, the case of Japan is especially interesting since these innovations increased a particular attention from many researchers about the instruments and methods attributed by Japanese experts in the field of cultural diplomacy.

The fact that Japan has been and still is changing in many respects can hardly be disputed. The apparent economic giant, the absolute world leader in the field of advanced technology, automotive and other fields – this is the image of Japan in the modern times. For a long time, Japan's emphasis has been on its economic development, which today allows it to be an economic aid donor and creditor in the Asian region, to provide economic funds, loans, grants and investments to other Asian countries. It is important to note that Japan on the regular basis carries out official assistance programs to the development of the Central Asian states, projects in the field of ecology, 'green' and energy-saving technologies as well as in the fields of

agriculture, education, and health. The success in this field has provided Japan with the image of the state of promoting and developing non-military security. The issues related to the provision of official development assistance are coordinated by the Japan International Cooperation Agency (JICA 2018), which works on the reduction of poverty, improvement of governance systems, support of human security, and stimulation of educational and cultural exchanges. In cultural diplomacy, the country relies on anime and manga, through which attract people around the world.

These days, Japan tries to interact with different countries and regions through different approaches and tools. Framework wise, as it was identified in a pioneering study of Cowan and Arsenault (2008, 11), there are three distinct modes of public diplomacy: **monologue**, **dialogue**, and **cooperation**. Monologue and dialogue can both promote understanding and mutual respect between nations; however, the majority of researchers pay insufficient attention to another level of public diplomacy called transnational cooperation. The aforementioned theory emphasizes that each of these levels is not a substitute for, but a complement of each other. At the same time, Cull (2008, 32) suggested that the concept of public diplomacy can be divided into five elements such as listening, advocacy, cultural diplomacy, exchange diplomacy and international broadcasting (IB). As public diplomacy is a broad concept that includes many derivatives and it was decided to concentrate on one integral element as cultural diplomacy. From that perspective, the aforementioned three modes will be discussed in terms of cultural diplomacy. Therefore, the claim of study is that **Japan addresses all 3 modes in its cultural diplomacy**, and the purpose of this research is **to detect where specifically they are used in Japanese policy**.

The attractiveness of Japan by means of its cultural resources, which make up its cultural soft power, became a subject of many studies. The discussion has been multidimensional in terms of the framework of the study, ranging from the debate of Japanese culture (Ogawa 2009) to studies of Japanese cultural products and programs (Allison 2008; Otmazgin 2008a) and the assessment of Japan's cultural diplomacy (Fukushima 2011; Lam 2007; Nakamura 2013). In regards to policymakers, Ministry of Foreign Affairs (MOFA) of Japan highlighted culture as the key aspect of Japan's diplomacy in its annual *Diplomatic Bluebook* (Diplomatic Bluebook 2017). While there are many Japan-related materials on public and cultural diplomacy, there is still a need for a more detailed study in the context of the application of these two elements in the country's foreign affairs. It is necessary since the topic is extremely relevant for today and the area is not fully studied yet despite some attempts to research it.

This paper mainly will focus on theoretical overview and capacities of Japan in terms of cultural diplomacy as a soft power tool. The purpose of this research is to identify the most effective working instruments and mechanisms in cultural diplomacy and the impact on the international level by the example of Japan. Based on the research objectives of this paper, the following research tasks were identified: to determine the main characteristics of cultural policy in Japan; identify aspects of Japan's participation in the monologue, dialogue and cooperation; and to find out the most effective one. This work will use a large set of methodology since each mode requires a specific method to be studied. For monologue, it will be used discourse method and the content analysis, for instance, speeches of heads of government on international events; for dialogue, some visits and specific programs will be considered; the collaboration mode will be discussed the examples of projects with participation of Japan. The discussion will be based not only on the theoretical part of the topic but also on the primary sources such as speeches of the political leaders and governmental reports. Since the statements of the heads of state are regarded as part of the policy of the state, their use in this study will help to better analyze and draw appropriate conclusions about the effectiveness of Japanese diplomacy.

1. PUBLIC DIPLOMACY: ITS CULTURAL ‘SHADE’ AND MODES OF COMMUNICATION

Both public and cultural diplomacy are concepts of similar nature. However, cultural diplomacy is an integral part of public diplomacy, because it works for the main purposes and is its instrument, with its own set of specific ways to achieve results by means of cultural sphere. This section will attempt to put both sides of diplomacy into the framework of the three particular modes of interaction and consider the effectiveness of each mode in terms of cultural foreign policy.

1.1. Public Diplomacy: a Cultural Aspect

In the modern world, the widespread tool as public diplomacy still remains one of the most debatable and controversial in modern social sciences. In general, public diplomacy is designed not only to create a positive image or to attract supporters from foreign countries but also to establish full-fledged channels of communication between the populations of states in terms of religion, culture and history. As noted by Dolinskiy (2011a, 63), public diplomacy today is an interdisciplinary field, where many diplomats and experts of the theory of international relations work, which leads to a wide variety of views and approaches. Due to that, many new derivatives appear including cultural diplomacy (Lebedeva 2017, 10) and these become highly important in the geopolitics. At the same time, cultural diplomacy is considered as a narrower concept that focuses on cultural events and programs together with such components of foreign policy as public diplomacy (Cull 2008, 33; Dokuchaeva 2016, 42). In addition, Leonard (2002, 10), a British academician, highlighted the most important achievements of public diplomacy in the XXI century and all of them are connected with the development of cultural policy. Therefore, it can be argued that cultural diplomacy is a core instrument of public diplomacy of the state because through culture the nation reveals its identity to the world, represents its values and ideas.

Being a part of public diplomacy, cultural diplomacy pursues the same goals, precisely, the formation of a favourable public opinion and a positive image of the country abroad. Moreover, the process of promoting the interests and values in another country carries out by establishing direct (Melissen 2005, 5) and long-term relationships with its population through programs of cultural and academic exchanges, grants and scholarships, trainings, conferences, as well as access to information channels (Bound *et al.* 2007, 24). Thereby, cultural contact can become an effective tool of public diplomacy of the state and contribute to the image of the country. Different forms of interaction are used to pursue these goals. They can be seen by means of imposition (monologue), maintenance (dialogue) and development of international cultural cooperation (collaboration). As noted by the researchers of this theory, all three layers cannot be replaced by each other and under specific circumstances, each type of communication can either promote the country abroad or, vice versa, undermine the purposes and prestige of the state (Cowan and Arsenault 2008, 12). In that way, it can be argued that the application only one mode in the foreign policy will not facilitate to the concrete results in public and cultural diplomacy and, therefore, in the promotion of the state.

1.2. Monologue as beginning of the process

The ability to effectively influence people through political speech and to present the national interests on the global arena has always been a great art. As a rule, such influential speeches can be presented in the form of the monologue of the official. The main task of the politician in the monologue is to convince the public, as well as to impact on the audience, its emotional sphere and consciousness as a whole in order to pursue national objectives in the domestic and global arena. Speaking about the monologue on the international level, it can be comprehended as the formation of a certain message for broadcasting abroad, informing the mass audience and individuals about particular issues, for instance, presentation of the domestic and foreign policy of the state. According to Cowan and Arsenault (2008, 13), there are no better means for the government to inform the rest of the world about where the nation stands. The monologue's degree of applicability at its best is for broadcasting messages about views, plans, and positions of the state to the whole world, and in this sense, it is irreplaceable there. This is equivalent to Leonard's concept (2002, 11) in some aspects of the second dimension of public diplomacy. He argues that the second dimension called proactive dimension is aimed at the purposeful formation of public opinion through the transfer of certain messages and signs. Monologues are

considered various speeches, declarations or press releases; however, they can also include cultural achievements of the country (Cowan and Arsenault 2008, 13).

The use of monologue elements is appropriate during the press conference where the heads of state or municipal authorities meet with journalists in order to disseminate important socio-political information. Usually, at the beginning of such communication, the official or representative sets out the information in a short speech, that seems to be most valuable to him, then he proceeds to a dialogue with the participants. Contextualizing it with this paper's focus on Japan, neither the country's Prime Minister nor the Minister of Foreign Affairs nor the Japanese Ambassadors ignore the reviews of the world's major media on such sensitive issues like territorial disputes with its neighbours. This is a kind of demonstration of Tokyo's readiness to openly discuss these issues, confidence in the legality and validity of its territorial claims (Kulanov 2007, 119).

Cowan and Arsenault (2008, 15) point out that monologue should not be compared to dialogue because there always some circumstances and situations happen when the only one-way form of communication is suitable. In addition, the monologue is a chance for states to correct the effects of the negative image resulting from the actions of other international actors. Furthermore, the scholars provide different examples of politicians whose private statements immediately spread out through modern means of communication and forced the state to intervene to save the image of the country. Hence, "a greater consideration should be given to when and how to best formulate and utilize one-way or self-contained modes of communication" (Cowan and Arsenault 2008, 13).

Generally speaking, the monologue layer refers to public diplomacy activities with a one-directional flow of information, such as propaganda and the international media. This form of communication does not imply for listening to the other side or receiving criticism (Cowan and Arsenault 2008, 13). During the Cold War, mostly monologue prevailed as a form of interaction in which the two superpowers continuously brought information flows to other countries without analyzing the results and consequences of the process (Dokuchaeva 2016, 42). In addition, as it was highlighted by Nye (2004, 46), two major powers – the United States and the USSR – spent billions on the activation of their public diplomacy programs to attract nations from abroad, sometimes even with the use of imposing of their culture. After few years of the end of Cold War, the approach to public diplomacy was under review, as well as the idea of traditional public

diplomacy has changed (Dolinskiy, 2011b, 20). It was recognized that public diplomacy does not work efficiently when the main influence goes on the states, not people. Thus, the traditional public diplomacy in its previous form with direct influence of the ‘government on the government’ (see *Figure 1*) has been replaced by a new public diplomacy, which increasingly emphasizes on the impact of ‘the government on the nation’ (see *Figure 2*) (Dolinskiy 2011b; Zaharna 2012). Consequently, such a unilateral effect can only be carried out with a monologue or propaganda. As it was mentioned above, the monologue can be attributed not only to the official’s declarations and speeches but also to the cultural heritage of the country, for instance, national films, music, dances, different kinds of visual art pieces (Holden and Tryhorn 2013, 8). In addition, national shows and exhibition industry can be applied to this layer of public diplomacy. A clear example here can be an artist, citizen of a country A, who creates national visual artworks, and who decides to organize an exhibition in the country B. The government A sends his works abroad, promoting the national artist, his talent and the culture itself, while the ‘message’ goes directly to the society of country B. After that the nation B becomes aware of the country A and its culture and provides information of this to the national government for further relationships with government A. Hence, the monologue takes place between the governments of the two countries with the participation of citizens of both countries.

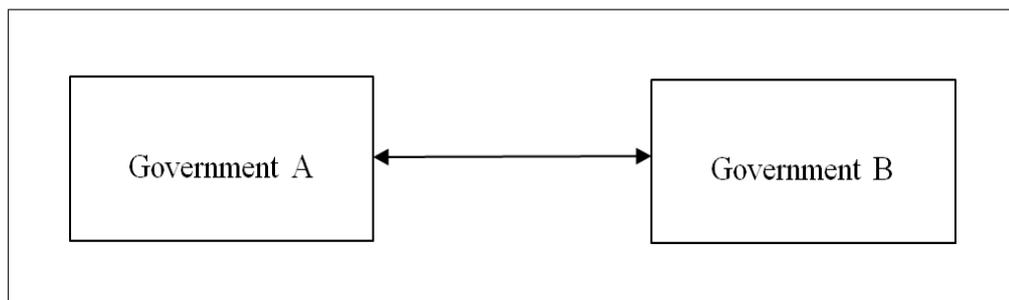


Figure 1. The monologue in traditional public diplomacy

Source: Compiled by the author based on Dolinskiy (2011b) and Zaharna (2012)

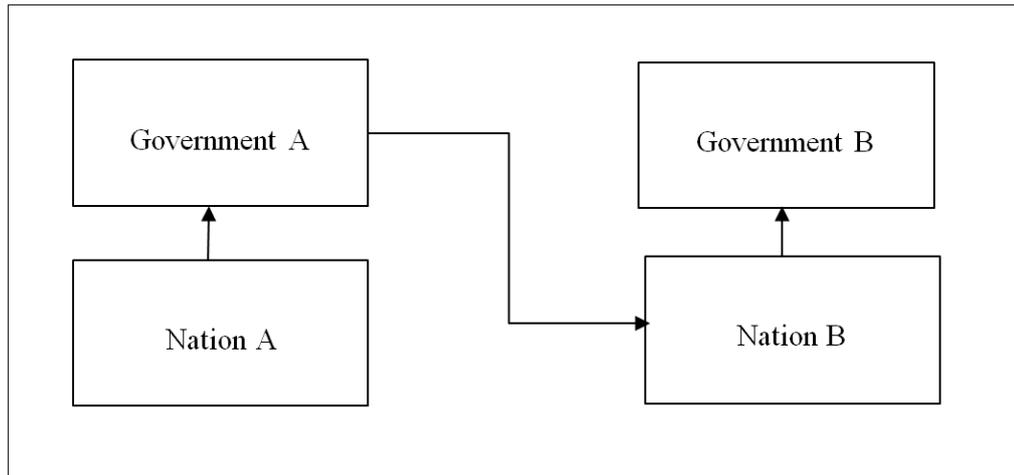


Figure 2. The monologue in new public diplomacy
 Source: Compiled by the author based on Zaharna (2012)

It is worth mentioning that the monologue can also be performed by means of creating broadcasting for a foreign audience (Cull 2008; Holden and Tryhorn 2013). For instance, direct addressing of the head of state to the population of another country on any issue in the mass media. From one hand, this action can be regarded as the formation of a positive the image of the country, but on the other hand, it may not always be effective because such an instrument of influence can be perceived as interference in the internal affairs of the state.

The monologue as a mode of public diplomacy is a rather closed way of interaction than any other. Due to the limitation of methods which can be used in monologue, sometimes it can be considered as imposition and enforcement of the values and traditions however it must be taken into account that in particular situations it works even better than dialogue or collaboration. Nevertheless, the transformation of the traditional public diplomat into a new public diplomacy gave rise to both a new monologue format and approaches to the use of this tool in the country's own interests.

1.3. Dialogue: talking to a partner

The mutual interaction is a distinctive feature of public diplomacy which can be performed as an intergovernmental dialogue between the countries. In this form of communication, cultures interact with each other and establish a basis for the further cross-national relations. Recently,

such a tool, as culture has become more popular in the practice of the dialogue between nations. As Cowan and Arsenault noted, when cultural dialogue is the main goal of the states, it starts with the dialogue on the individual level “whether they are representatives of governments or private citizens meeting in a hotel conference room or in an online chat room” (2008, 17). Such a dialogue involves not only institutional actors or agents of politics (the state, political parties, political leaders) but also ordinary citizens who do not directly related to the sphere of politics and play an increasingly important role in the cultural life of the country. English diplomat Riordan (2004, 3) argued that for a successful dialogue with a foreign audience, the ‘transmitters’ should be fellow citizens or those who have a high level of trust in this society. From this point of view, even citizens who travel abroad also become representatives of their country, and this sort of massive interaction of the population compared to contacts at the official level makes this resource fairly influential (Dolinskiy 2011b, 20).

The effectiveness of the dialogue lies in the fact that the participants of communication are equal, independent in their statements and it is based on interaction, not coercion. At this stage, it is important to avoid and strictly prevent any unilateral imposition of values on partners and ask whether there are spiritual communities or at least points of contact between participants. Meanwhile, it is possible to distinguish between the dialogue “technical”, when there is a free exchange of ideas and opinions with less control and dominance (Cowan and Arsenault 2008, 18). The dialogue as a means of communication of cultures involves rapprochement of interacting parties of the cultural process, when they do not suppress each other, do not seek to dominate but listen and support each other. In the context of dialogue, Cowan and Arsenault pay a special attention to research in the field of communication, which demonstrates how important to listen to the other side. Additionally, the willingness to listen and the demonstration of respect for the arguments solids can help to reduce tensions, to understand positions and open new avenues of negotiation. The dialogue would be a valid resource to improve the mutual understanding but does not guarantee consensus or victory in the argument. As the results of various studies have shown, people become more supportive and positive towards those who have the opposite opinion, giving an opportunity for further discussions and debates (Cowan and Arsenault 2008, 19). At the same time, it does not require a full agreement with the opponent or change the position or decision rather than simply to listen and understand. According to Isaacs (1999, 19), the purpose of the dialogue is not about changing people’s beliefs or behaviour but to inform them. Thus, this form of communication creates a platform for the analysis and exchange of collective and individual ideas, beliefs and feelings.

The level of dialogue refers to two-way communication flows, such as cultural and educational exchanges – the activities related to the third dimension of Leonard’s concept. The third dimension, according to Leonard (2002, 11), is the building relations, which implies bilateral relations, mutual respect for the values and achievements of other societies. In this case, it is necessary to pay special attention to the development of a long-term strategy, involving the determination of the most important goals and planning relevant events to achieve them.

The cultural dialogue can be achieved through various academic and scientific programs, conferences, summits and even different interactive means of mass communication such as call-in talk shows and Web sites (Cowan and Arsenault 2008, 18). Through all these channels of communication in general or particular, the most effective promotion of ideas takes place through dialogue and debate on the official level between the political elites as well as on the level ‘people-to-people’ (see *Figure 3*), demonstrating the achievements of culture and lifestyles for the attraction of international audiences. Such a concept as ‘people-to-people’ is very common in Japan and the government willingly supports all events within this framework. For example, many intellectual exchange seminars and symposia on various topics organized by MOFA which led to mutual understanding and strengthening relations (Diplomatic Bluebook 2017, 333).

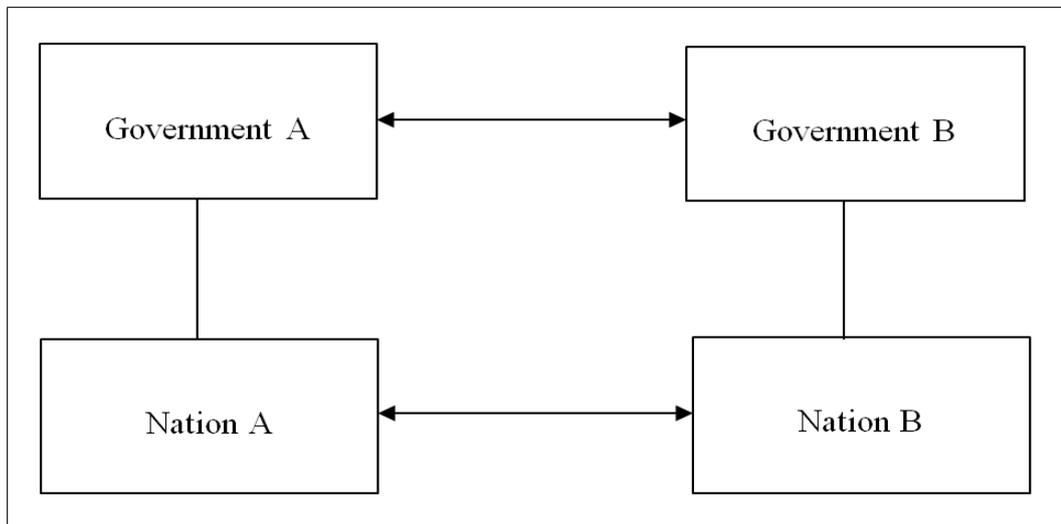


Figure 3. The dialogue in public diplomacy
 Source: Compiled by the author based on Zaharna (2012)

The dialogue in its essence is a binding component of the monologue and collaboration when one-way communication form is already terminated, and cooperation in its full sense has not yet

begun. Therefore, the dialogue allows to neutralize the tendencies of dissociation and to use the opportunities for the further interaction. Due to the fact that in the modern world it is extremely difficult to achieve this, cross-cultural dialogue becomes a great opportunity to listen to the partner-country, to gain experience and knowledge, as well as to strengthen long-term relations between the countries. Moreover, it is not necessary to achieve coincidence in all positions, it is much more important to identify areas of common interests on the basis of which cooperation and joint activities can be built.

1.4. Collaboration: steps made towards future

The layers monologue and dialogue can contribute to mutual understanding and mutual respect of peoples, however, the majority of researchers, according to Cowan and Arsenault (2008, 21), pay insufficient attention to another level of public diplomacy as transnational collaboration. Despite the fact that first two layers are different in the methods that they use, the nature of them is still one-sided (Dokuchaeva 2016, 44). In terms of collaboration, the main focus applies to the implementation of a common international project with participation of all stakeholders from different countries. In this context, the projects may vary in nature and the length of the relationship: from short-term theatrical performances to long-term overcome the consequences of natural disasters (Cowan and Arsenault 2008, 21). As the researchers have noted, participants in common projects, firstly, always develop a dialogue, and secondly, together they achieve specific goals, which create the basis for a more solid long-term relationship (Cowan and Arsenault 2008; Zaharna 2009). All of this creates an atmosphere of trust and establishes positive cooperative experience which is indispensable in times of crisis. In the result of collaboration, trust and respect for all fellow collaborators can be gained better than anywhere else. Among other benefits of collaboration, scholars highlight the creation of social capital which raises social trust between all members of the partnership, “reinforce positive social norms and foster a spirit of community over individualism” (Cowan and Arsenault 2008, 23). At the same time, collaboration does not depend on pre-existing trust, it “creates a virtuous circle” (*Ibid.*, 23) when the participants build ties of mutual trust to cooperate more in the further projects.

According to Fisher (2013, 213), collaboration as a mechanism waives the principle of the passive audience in order to recognize the knowledge and behavior of others participants. The same scholar also determines autonomy, inclusion and fairness as significant factors of success

in collaboration. In this regard, autonomy means a natural motivation of the party to collaborate, while inclusion and relatedness enhance a sense of involvement to the process and can be achieved, for example, through “active, reciprocal participation in decision making, task sharing, and social activities among the participants” (Fisher 2013, 219).

Despite the fact that collaboration usually has the potential to establish positive long-lasting relationships there are many examples when the final goal has not been reached, in other words, the cooperation has failed. The reasons can serve a rivalry with each other (Leonard 2002), as well as the inequality of the parties, conflict during the process or change of the vision of a member on the final goal (Gray 1989; Nelson 1989; Huxham and Vangen 2005; Lawrence, *et al* 2002). Contradictions and conflicts about the objectives of collaboration and their achievement may hinder the whole process (Cowan and Arsenault 2008; Huxham and Vangen 2005). Only the willingness to find a compromise and the principle of openness towards the partners are critically important to the success of the collaboration. While some studies for conflict resolutions highlight the benefits of cooperation there are several benefit analyses that public diplomacy can take advantage of joint projects and joint involving representatives of different nations (Cowan and Arsenault 2008, 22). Concisely, scholars and practitioners refer to international cooperation as a significant mode of public diplomacy rather than as the framework for public diplomacy.

A collaboration mode represents the most complex and multilevel layer in which interaction takes place not only at the governmental or personal level but also at the inter-level (See *Figure 4*). Such cooperation assumes concrete actions in relation to other parties. Considering government-government collaboration it can be seen in some projects on the global issues or financial cooperation, meanwhile, collaboration between the nations is performed in exchanges, for instance, student exchanges. Through cooperation with Foreign Ministries, agencies and various organizations, the Ministry of Foreign Affairs actively promotes traditional culture and develops conditions for inter-level cooperation. For example, the Ministry of Foreign Affairs of the country A invites public figures and journalists of the country B to participate in various projects. Such a model of cooperation Hocking (2005, 37) also called a ‘network’ model.

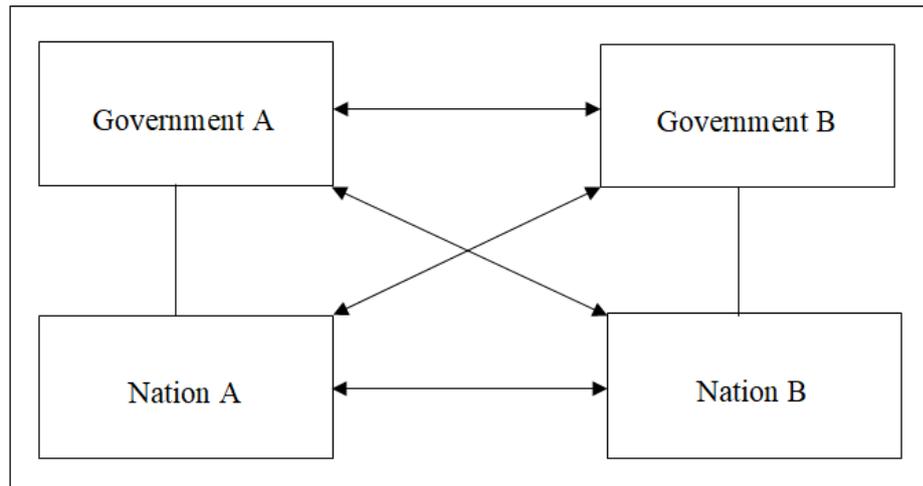


Figure 4. Collaboration in the public diplomacy
 Source: Compiled by the author (based on Zaharna 2012)

At the same time, Zaharna (2013, 176) determines the driving forces which engage countries to participate in public diplomacy networks which are the creation of awareness, information, influence, advocacy, collaboration, or innovation. However, the most important stimulator to cooperate is culture, especially in terms of regional partnership (Cowan and Arsenault 2008, 25). Leonard (2002, 21) gives a striking example Japanese JET program, where from 30 thousand participants (from 40 countries) of the cultural exchange which operated from 1987 more than 6 thousand young people returned to live and work in Japan. Such educational projects perform as a tool that allows forming not only long-term relationships at the community level but also to create a certain mindset of the country on the international level (Bound *et al.* 2007, 24; Panova 2011, 158). In the course of such training, a system of values and guidelines is formed. This obtained attitude may reflect the values of the state itself and generate a favourable position towards the country in the future. Moreover, the researcher convinced that states with similar interests should address common issues through cooperation. Such global issues as respect for human rights and the fight against international terrorism can become platforms for cooperation. In this context, Japan is a great example with its ongoing bilateral cooperation activity with a number of countries including Asia, the Middle East, and the USA on the reducing poverty, working on environmental issues, ensuring human security (Diplomatic Bluebook 2017; JICA 2018) and stimulating educational and cultural exchanges (Kulanov 2007, 116). However, the main focus comes from the culture and spread of national achievements. Such activities as exchange programs (cultural and educational), visits leaders or key persons of the state, the

presence of cultural and linguistic institutions can establish non-political social ties (Zaharna 2009).

It is also worthwhile noting that Japanese diplomacy fits in the three layers defined by Cowan and Arsenault as those necessary for the greater effectiveness of policies public diplomacy: monologue, dialogue and collaboration. As it is to be expected, Japan has the traditional political advocacy and the government produces speeches, newsletters and press releases to disclose the interests of the country, which often turn on themes of internal debate. In addition, Japan maintains a continuous dialogue with a number of countries on topics ranging from sustainable development the reduction of poverty and the protection of human rights, as well as security, international trade or bilateral relations with Russia or the European Union (EU), for example (Diplomatic Bluebook 2017). Finally, Japan has developed a niche, through which is engaged around the world in projects collaboration, which aims to help foreign public manage conflicts, to promote and maintain peace through its diplomatic service, partnerships with NGOs and other civil society entities. In particular, Japanese public diplomacy includes concrete goals in many aspects of the foreign policy, as well as results that provide a foundation and structure on which it becomes easily to form long-lasting relationships.

2. JAPAN IN THE PERSPECTIVE OF THREE MODES

In the contemporary world, the majority of countries attach particular importance to cultural diplomacy. Japan is one of the states that actively and intentionally pursue its cultural diplomacy throughout the world. The nature of Japan's cultural diplomacy has been defined by relations in the Asia Pacific region and linked to Japan's changing geopolitical position. This is not just a matter of state branding, but part of broader international behaviour, where monologue, dialogue and collaboration serve as cultural tools as a foreign policy of the state. This section will focus on all the methods and tools used by Japan in each of the layers, building on the primary sources and reliable information.

2.1. Japanese monologue and cultural propaganda

It seems that not so long ago when Japan rather aggressively conquered the world economic space, within the country and abroad, the country was condemned by the international elite for the cultural isolationism that has not corresponded to its ambitious aspirations for world leadership. Kenzaburô Oe, a famous Japanese writer and Nobel Prize laureate, together with many other Japanese intellectuals, sincerely worried about Japanese economic situation and its cultural image. In 1992, in Bartu, he stated: "You know why Honda is great. But we don't care about Honda. We care that our cultural life is unknown to you" (Iwabuchi 2002, 2). This idea was continued by his Western colleague Edward Said who directly pointed out in his work 'Culture and Imperialism' that: "[there is] an absolute disparity between the total novelty and global dominance in the economic sphere, and the impoverishing retreat and dependence on the West in cultural discourse" (Iwabuchi 2002, 3). In order to bring the economic achievements into one line, and at the same time to create cultural preconditions for the further promotion of business since the early 1980s the Japanese authorities have been actively promoting their national culture abroad, placing special emphasis on its uniqueness and traditions. Since that time the export of Japanese 'national color' begins and the West have learnt what was originally regarded as Japanese exotic such as geishas, samurai films, performances of medieval theaters,

exhibitions of ancient paintings, commercials about the beauty of Japanese nature and architecture, the traditional art of ikebana flowers, demonstrations sumo wrestlers and other martial arts (Katasonova 2009, 57). For the Western consumer it seemed intriguing and it caused a new wave of interest of the country abroad, however the demands of consumers in most countries were focused primarily on modernity, democracy, universality and new technologies, which embodied the American mass culture, which by that time had become the sole and absolute leader of the world globalization (Allison 2002).

It was unclear what modern Japan can offer to the world. For that reason, the Japanese authorities decided to create a new image of 'cool' Japan (*Cool Japan*) that would attract young people (Kulanov 2007, 123). The main focus was given to the pop-culture as a new representation of Japan (Nakamura 2013, 7). In April 2005, the Japanese government launched a new program, stating that Japan will become a "cultural creative nation" by 2020 (Otmazgin 2012, 50). This meant that Japan should invest more in the use of its traditions, in creativity, technology. During the election campaign in September 2005, the Prime Minister of Japan Shinzō Abe announced that pop culture is one of the main forces of Japan's foreign policy influence following with the further clarification that the main forces of promoting the country are manga and animation diplomacy (Otmazgin 2012, 52). This led to the fact that Japanese cartoon characters turn into 'Ambassadors' of Japan ('Astro Boy Named...' 2009) and became symbols of success of Japanese cultural diplomacy. Since the potential of using the Japanese pop-culture was evolved by the American McGray (2009), the Japanese Foreign Minister Taro Aso became the main apologist of this idea on the political arena. In April 2006 (Aso 2006), he gave a speech in Tokyo's Akihabara district, known as a mecca for anime fans and manga:

If you take a peek in any of the shops in China catering to the young otaku (nerdy)-type manga and anime fans, you will find the shops' walls lined with any and every sort of Japanese anime figurine you can imagine....We have a grasp on the hearts of the young people in many countries, not the least of which being China.

He also mentioned about the formation of a positive image of Japan (*Ibid.*):

What is the image that pops into someone's mind when they hear the name 'Japan'? Is it a bright and positive image? Warm? Cool? The more these kinds of positive images pop up in a person's mind, the easier it becomes for Japan to get its views across over the long term. In

other words, Japanese diplomacy is able to keep edging forward, bit by bit, and bring about better and better outcomes as a result.

Despite the fact that popular culture was adopted by the Japanese government, it did not become an ‘official’ policy. The state only used already existing cultural content with some modernizations; otherwise, the desire to produce a new ideologically correct cultural product may bring negative consequences for this product, especially in modern culture.

With the reformation of Japanese culture, many Prime Ministers began to clearly declare in their policy speeches about their incentive to promote the dignity and attractive features of Japan, its culture, and facilitate the spread of the Japanese language abroad. In a speech to the 165th Session of the Diet, Abe (2006) highlighted the importance of the strategic public diplomacy:

It is quintessential for Japan to present its new “country identity” for the future to the world, that is, our country’s ideals, the direction in which we should aspire, and the way in which we convey our Japanese-ness to the world. I will gather wisdom from across Japan to implement a strategy for overseas public relations.

In addition to the statements and speeches aimed at the international and national audience, there were occasions when the politicians themselves were the representatives of Japanese culture. For example, Taro Aso was the main patron and promoter of manga culture and being as a Minister of Foreign Affairs, he was the initiator of the International Manga Award, which aims to promote manga through the best works of artists (Nakamura 2013, 4). Another example can be the spectacular appearance of the current Prime Minister Abe who at the closing ceremony of the Rio Olympics appeared in the costume of the character of the Japanese computer game Mario – one of the most popular in the world (‘Wa-hoo! Japan’s PM Abe...’ 2016). Via making such a bold step and causing a large number of enthusiastic reviews on the Internet, he made people talk about Japan and its national brand.

Undoubtedly, the vectors and methods of Japanese monologue are different in the essence. In order to promote Japanese culture, the government not only makes spectacular and memorable speeches but also uses modern technologies to familiarize foreign audiences with Japan. The practical implementation of international broadcasting is primarily the prerogative of the Ministry of Foreign Affairs (MOFA 2018), which provides detailed information about Japan on

its official webpage. Every year it publishes the official annual report known as *Diplomatic Bluebook* about all aspects of Japanese policy, as well as gives some links on *Web-Japan*, *The Japan Foundation*, *NHK World*. It is worth to note that in 2013 the official report even claimed that in order to effectively implement foreign policy, it is necessary to promote interest and positive image of Japan by providing information not only on the governmental but also on the public level by stimulating interpersonal communication (Diplomatic Bluebook 2013). Therefore, such an approach, as a two-level monologue paves the way for Japan to gain popularity and mass interest in its traditional and modern culture across the world, as well as creating space for further development of relations and dialogue.

2.2. Dialogue of Japan through the discussion

In the contemporary international affairs, the mode of dialogue may seem as one of the important tools to establish trustful and supportive relations between countries. The Japanese government has learned this rule very well and uses the dialogic strategies in the cultural diplomacy not less than a monologue.

Today, it is increasingly possible to observe the participation of Japanese politicians in various summits and conferences on multiple topics of state life. When it comes to cultural diplomacy, there is an abundance of major examples, namely The United States-Japan Conference on Cultural and Educational Interchange (CULCON) (Diplomatic Bluebook 2017, 334), Asia-Europe Meeting (ASEM) (*Ibid.*, 90), Foreign Ministers meetings of SAARC member states (*Ibid.*, 91) as well as a high number of personal meetings, for example, visits to Japan by President Putin. Interestingly enough that during one of these bilateral meetings, Russian President and Prime-Minister of Japan declared 2018 the year of cultural exchanges for both countries (*Ibid.*, 154). In addition, such summits and conferences can take place both at the governmental and public levels. A great example of the public dialogue can be 2013 Tokyo Symposium on the Public Diplomacy issues supported by *Nippon Communications Foundation* together and the *Friedrich Ebert Foundation* (Calder 2014).

The dialogue of cultures at the private level is usually conducted under the auspices of an independent organization. In case of Japan, the Japan Foundation mainly deals with this business ('The Japan Foundation...' 2018). It regularly organizes language exchanges, internship

programs and international conferences with participation of the Japanese scholars, invites specialists for the restoration and preservation of cultural monuments related to Japan, there are various sports exchanges with demonstration and training of Japanese national martial arts (Kulanov 2007, 121). In addition, special attention is paid to the invitation to Japan of prominent foreign scientists and cultural figures, including Nobel laureates, who have the opportunity to travel around the country and exchange views with their Japanese colleagues on different issues, thus creating the basis for a joint dialogue. Undoubtedly, to implement all of this it requires careful country analysis and vision of the prospects of such informal interaction with foreign partners.

Today, the Japan Foundation has its offices in 24 countries ('The Japan Foundation...' 2018) while the main focus of the activities covers China, France, Great Britain, Korea and the United States (Kulanov 2007, 125). The centers provide information on Japan to the public in the host countries through various channels, including libraries, audiovisual resources and the Internet. Hereby, they play a significant role in the development of interaction and mutual understanding between the host countries and Japan, constantly engaging private enterprises, public authorities and students. By means of symposiums, conferences, workshops and exhibitions the Foundation focuses on three tools as Arts and Cultural Exchange, Japanese Language Education Overseas and Japanese Studies and Intellectual Exchange ('The Japan Foundation...' 2018).

As a rule, such events conducted by having the Japan Foundation great success among the foreign public. It is enough to see the significant changes in the learning Japanese language abroad (Diplomatic Bluebook 2017, 334). Despite the Foundation's autonomy, the Ministry of Foreign Affairs still controls the implementation and funding of the events, delegating only part of its powers. Evidently, foreign cultural policy and its instruments are still regulated, though remotely. As a scope for its dialogue, Japan has been actively promoting interaction with national representatives through round tables and discussions at various levels. This approach can help to strengthen the interest of foreign audiences in many areas, for example, in the symbiosis of Japanese and American cultures, which is quite important now for the West. In addition, for the countries with which Japan just started to build relations or those which do not predict major changes in the foreseeable future, the intensity of Japanese cultural activity does not weaken (Kulanov 2007, 125). However, as it was mentioned above the main focus comes to China, Republic of Korea and the USA as constant partners in both governmental and people-to-people dialogues.

Consequently, whatever form the dialogue adopts – governmental or interpersonal – it serves to a better understanding Japan’s position and its motives in modern intercultural relations, as well as to create a field of activity for the interaction. Meanwhile, the objects of such interaction are major politicians, writers, scientists or students with whom the Japanese create a certain environment for the further relations.

2.3. Collaboration: Japanese partnerships

The modern Japanese politics more and more attention is being paid to the effective use of soft power in the international arena. The government is trying to expand its cooperation with the international community. Despite the varying degree of cooperation, the Japanese presence is felt in many countries around the world.

Japan’s collaboration is a symbiosis of monologue and dialogue in which Japanese leaders cooperate not only with other states but also with their nations. According to the official report by ‘Cool Japan’ Council (‘Cool Japan Strategy...’ 2015, 9), an important strategy in creating a positive image of Japan is to unite the public and private sectors through various activities, for example, educational exchange such as ‘JET Programme’ and sport exchange meaning ‘Sport for Tomorrow’ program for the 2020 Olympic and Paralympic Games in Tokyo (Diplomatic Bluebook 2016).

In addition, together with the United States, Japan has established *The Center for Global Partnership’s Programs* (2018) aiming at the cooperation between Japan and the United States, as well as the implementation of shared global responsibilities and improving the well-being in the world. Through cooperation within the framework of this Partnership, both states seek to expand the dialogue and exchange between Japanese and American citizens and improve the bilateral relations of the countries. Also, Japan and the United States have developed a common action plan for cooperation in the global joint projects such as for example, democratization in El Salvador, conservation of coral reefs in the Pacific (Epova 2014). At the same time, Japan realizes the need to cooperate with the countries of Pacific Asia, not only in the economic sphere. At the beginning of the XXI century, Japan has established relations on the bilateral and multilateral basis with key regional players: China, the ROK, Singapore and other countries of

the region (Kulanov 2007, 125). For instance, the Japanese government attracts many tourists to Japan through the air services agreements with Cambodia and Laos and promotes youth exchanges through programs such as JENESYS (Japan-East Asia Network of Exchange for Students and Youths) (Diplomatic Bluebook 2017, 34). The country has also partnered with Australia, Brunei, Maldives, Nepal, New Zealand, and Viet Nam on the projects with a wide scope of cultural issues. By providing assistance to developing countries in the conservation and restoration of cultural heritage, Japan received global recognition of its numerous monuments by UN (Kulanov 2007, 126) and began to cooperate with such international organization as UNESCO (Diplomatic Bluebook 2017, 336). Together with UNESCO, Japan set two Japanese Funds-in-Trust, as well as takes a leading role in the projects for protecting sites of World Cultural Heritage, likewise Angkor in Cambodia, Kasubi Tombs in Uganda, and restorations in Nepal. It is also worth noting Japan's major role in the Official Development Assistance (Diplomatic Bluebook 2017, 336), especially when it comes to Cultural Grant Assistance. The official report states that only in 2016 Japan has sponsored 7 General Cultural Grant Assistance Projects and 31 Grant Assistance for Cultural Grassroots Projects. Japan also supports many ASEAN Member States in sports via ODA ('White Paper on Development...' 2017, 79) and some sports events, for instance, the Asian Cup which takes place every four years. Despite the fact that the main Japanese partners are the United States and the countries of the Pacific region, it is impossible to ignore Japan's collaborations with many EU countries (Staines 2010).

It is worth to say that Japan is a fairly good example of how collaboration contributes to long-term relationships. Japan has been involved in almost all mentioned programs and projects since the last century, taking course mainly on the educational-exchange sphere and financial assistance. In fact, it has influenced the image of Japan in the partner countries and in the world as a whole, as well as raising the interest of other countries in mutual interaction. In addition, such major events as Olympic and Paralympic Games and the Soccer World Cup will only draw attention from the other countries (Wilson 2015). In prospective Japan intends to increase cultural ties with a number of countries such as India (MOFA 2017), the Kingdom of Saudi Arabia (MOFA 2017a), as well as the United Kingdom ('UK/Japan Season of...' 2017).

To conclude, Japan's cultural presence is hard to miss nowadays. In developed countries, Japanese cultural collaboration takes place through the promotion of international exchanges among different segments of the population and sports programs. With a number of developing countries, Japan cooperates by providing financial support and various grants. In an effort to

achieve the goals, Japan operates through the promotion of its values, the creation of a positive image of humanitarian Japan, financial support and education rather than forced cooperation. Such an approach becomes its main advantage.

3. DISCUSSION: COMPARISON OF THE MODES

Nowadays, it can be observed the use of the three components of public diplomacy in the implementation of the state's foreign affairs. As a rule, for the most effective conduct of public diplomacy, each mode requires different tactics and methods to be used. Indeed, it is impossible to achieve the leading position in all modes but as the example of Japan shows, each layer can effectively be used likewise prerequisite to the other.

Considering Japan and its cultural foreign policy, it can be argued that its diplomacy comes from the cultural industry as a 'basis', which the Japanese government modified under the new framework for broadcasting abroad through the official channels. Despite the fact that the West willingly and enthusiastically began to learn the 'secrets of the East', for the countries of the Asian region, such a submission of its cultural product was deliberately a disadvantage rather than an advantage. Firstly, the Eastern exotics could hardly cause public excitement because of some similarities in language and cultures. Secondly, for Japan, its militaristic past is, perhaps, the most serious constraint in the implementation of its monologue policy towards Asian countries. However, the historical memory about the era of Japanese militarism of some East Asian societies still makes them wary of Japan's new cultural policy (Otmazgin 2008a, 79). Even in the case of the West, this strategy of cultural export had some limitation such as target group – only a relatively narrow category of people is interested in the exotic East in its purest form. Therefore, the tools of Japanese cultural policy must encompass more people and more opportunities to explore Japan. Focusing on mass culture as a cultural phenomenon that is capable to attract societies with different interests, Japan presents itself with a completely new, unexplored side.

Such a cultural policy strategy quickly conquered the minds and hearts of the common consumer: Japanese mass culture products show high demand both in the West and in East Asian countries (Katasonova 2009). However, it is still contradicted how effective this tool in terms of enhancement of Japanese influence in the world. On the first glance, it may seem that pop

culture, designed mainly for the general young public have attracted many foreigners and brought a lot of fans of Japan, especially thanks to manga and anime. Moreover, the memorable speeches and performances of Japanese leaders regarding Japanese mass culture arouse a huge interest and trust from the foreign nations. Despite Japan's impressive success in promoting mass culture, Japan has not yet been able to reach the US levels by the strength of its soft influence on other nations.

Undoubtedly, any form of the cultural representation while broadcasting to the foreign environment may cause a reaction which is opposite to the expected one. The Japanese case is not an exclusion. As an example, South Korean students, who create websites about Japanese pop culture and show a high interest in movie stars and at the time write quite emotional anti-Japanese essays on the disputed territories with Japan (Katasonova 2009, 62). All the popularity of Japanese cultural products, in particular, anime and manga, does not compare with the wave resentment that rises in neighbouring countries when, for example, the Japanese Prime Minister visits Yasukuni Shrine (Otmazgin 2012, 53; Lam 2007, 360). In this sense, the following passage from the article in *Asahi Shimbun* proves: "It takes months, even years, to build up the respect that gives soft power – and all that is gained can be lost in a moment. When the Prime Minister or leading politicians make provocative remarks that stir mistrust or anger, for instance, Japan quickly loses its 'attractiveness' to other countries" (cited by Lam 2007, 358). Arguably, Japanese leaders are trying their best to minimize many territorial and historical disputes in the region as well as in the world. Currently, as discussed at length, the Japanese government does not perceive unilateral cultural exports to Asia as a potentially destabilizing factor, concentrating more on commonality than on specifics (Otmazgin 2008b, 2). It is also worth noting that Korean pop-production a number of absolute advantages over Japanese: a combination of high quality and low prices, as well as the complete absence of elements of political influence, which is so characteristic of Japan's cultural practice, makes it more advantageous (Katasonova 2013, 93). The neutral Korean cultural diplomacy has surpassed all expectations: Korean pop-culture has now flooded Japanese TV screens, creating real competition for the Japanese cultural industry.

In response, forced to seek a compromise between its own national ideas and the expectations of the West and the realities of the East, Japanese political elite finds a way out in creating a new image of Japan – 'Cool Japan', specifically the option that would suit everyone at once. The official inclusion of Japan as a brand in the policy conducted by Prime Minister Abe shows a new version of the cultural propagation with its global distribution (Katasonova 2013, 103). Such

a promotion of the country as a brand is not common though it can be prospective at the private level, being addressed not only to elites but to the nations as well that corresponds to the concept of new public diplomacy.

Furthermore, the unilateral propaganda of Japan culture can be considered as an initial stage towards unifying people of different backgrounds but with similar interests and sharing the experience gained through the consumption of a cultural product. There is not only a dialogue in terms of exchanging the ideas and emotions but also a special relationship of proximity and participation between the participants, which later transforms into dialogue or cooperation. From this point of view, the Japanese monologue becomes the first step in building relations between cultures. By enabling to transform its cultural values and making effort to bring national cultural products to the world market, Japan creates a new ground for the dialogue between civilizations.

Although the implementation of culture to some extent facilitates intercultural dialogue and understanding of Japan's position, does not promote international dialogue. In this sense, the Japanese two-side communication significantly benefits compared to its monologue. First of all, by using different approaches in the dialogue Japan offers far more opportunities for the foreigner to explore the country much more deeply. The mutual involvement of people in various events dedicated on Japanese culture, the possibility of interaction with the population directly, as well as the study of the Japanese language make it possible to form the clearest picture of the country. The Japanese monologue through the mass culture can only arise attention and interest at the mass level, while in terms of dialogue the goal goes primarily to Japan-interested individuals. It is also worth to say that the target audience for both layers is young people, however, social and intellectual level may be different (Kulanov 2007, 122). Furthermore, almost all the activities that take place through the dialogue introduce foreigners to the pure Japanese culture, for example, tasting Japanese cuisine, martial arts training and learning Japanese. It is less globalized and, thus, assumes a closer exploration of the culture. Secondly, in two-sided mode, it is quite difficult to identify the direct propaganda of Japanese values or brands because it is assumed that there is more than one participant in the communication process. Hence, partners are in equal conditions, without a possibility to explicitly impose their views.

Japan's participation in multilateral cultural dialogues contributes to the achievement of the key objectives of the Japanese foreign policy: it ensures the sustainability of economic and social

interaction, it improves country's image as a responsible regional partner and allows to expand opportunities for diplomatic manoeuvre. Despite all, the format of dialogue does not perform effectively for the regional conflict prevention and resolution of existing disputes. In this sense, it only provides an opportunity to understand the situation and opinions of the participants.

Discussing the dialogue on the governmental level, it can also be mentioned that the principle of the global spread of one's own values does not work as effectively as it does in the monologue mode. Each country-partner requires an individual approach and generated position for the region. However, as it was aforementioned previously, the emphasis goes on the developing the dialogue with East Asian countries and the United States. It can be assumed that such a course was not taken by chance and the Japanese government considers these countries as potential competitors in cultural terms: the United States as the main 'supplier' of the national culture and Asian countries due to geographical proximity and similarity of cultures. This trend in the choice of partners can also be traced in collaboration layer. Worthwhile, the experience of Japan in organizing the use of collaboration in specific areas: culture and language exchanges, cooperation in the field of education, as well as participation in official development assistance programs and projects. By means of such projects, the full potential of intercultural cooperation between the states, the nations, as well as the state-nation ties is realized.

At the same time, it should be added that all three layers in the context of Japan come directly from the government, or through state organizations. This proves once again how important it is for Japan to build a good reputation in the global discourse.

CONCLUSION

Historically, many countries sought to expand their sphere of influence through the use of force and armed conflict, as well as the expansion of their economic dominance. Since the second half of the XX century, after the end of the Cold War period and until nowadays, the activities of most states in the international arena are focused on finding ways to reduce the risk of armed conflicts, and spread their influence through other means, such as culture. As a result, public and then ccultural diplomacy emerged with the aim of pursuing politics through culture and all its components. Later, this concept of the public (and a part of it being culturally-oriented) diplomacy has been studied by many researchers in this field that put forward numerous on cultural policy, one of which was the seminal Nye's theory of 'soft power'. Nye singled out Japan as an example of a state that most vividly applies the strategy of soft power in its foreign policy. Currently, Japan is one of the leaders of the modern world, an integral member of the UN, G7, ASEAN+3, and APEC. The previous image of Japan as an aggressor state, as well as the presence of strong geostrategic competitors in the Asia-Pacific region, forced the country's government to recognise the power of culture as one of the fundamental elements of its foreign policy.

Cultural diplomacy has been considered one of the most important sources for Japan to protect its interests in other countries. For promoting Japan's national image overseas, in other words enhancing its soft power, the Japanese political elite uses different tools in its cultural diplomacy. The current paper is aimed at determining how cultural diplomacy-originated mechanisms enhance Japan's soft power in the foreign affairs and create a positive image for the country abroad. The theoretical basis of this work was framed by the pioneering study of Cowan and Arsenault who evidently argued that public diplomacy consists of the three communicative modes, namely monologue, dialogue, and collaboration.

Through the prism of this paper's analysis, it can be seen that Japan in all three modes tend to focus on the younger generation. In monologue, it broadcasts its values through mass or popular

culture, which is received positively by today's international youth. On the dialogue-related side as well as via collaboration modes, the Japanese government puts a significant effort on educational and exchange programs aimed at young professionals, creating an environment where students and young people can gain more knowledge about Japan and also in Japan. The Japanese mass culture has already been existed beyond the entertainment area and used by politicians for the achievement of the state's objectives. In addition, many programs of *Cool Japan* project are aimed primarily at young people of foreign countries – the most dynamic and the least conservative part of any society. Even the name of the program 'cool' in the informal sense – is the most common term in the youth environment. Roughly the same principle of priority directions applies when it comes to the spread of Japanese soft power overseas. In fact, the aim is to expand cooperation with the international community, through different vectors of action; however, the main target of Japan becomes highly developed countries and developing countries with high resource and market potentials such as China, Singapore, the Republic of Korea and the USA. Despite the well-established contacts with many countries, Japan still specializes on certain **regions**.

Such specialization certainly affects how effectively the methods of cultural diplomacy work in the foreign politics. If the monologue, dialogue and collaboration perceive as the methods, it certainly can be said that both cultural and public diplomacies depend on how is influential each mode. It should be noted that not all modes are always effective in terms of meeting goals in cultural diplomacy. For instance, after analyzing the monologue, dialogue and collaboration of Japan, it can be assumed that collaboration is the most effective tool in Japan's foreign policy. Despite the fact that Japanese collaboration constitutes a quite narrow focus on specific regions and specific activity areas, the presence of Japan better than any other can be seen in the targeted regions and countries. However, it cannot be argued that one-way and two-way communication do not perform their goals, they rather complement each other, pushing countries to their draw attention to Japan and its cultural values. Thus, it gives an assumption to speak about the effectiveness of cultural diplomacy of Japan, as a whole. Perhaps, the main reason for the effectiveness of Japan's cultural diplomacy in general is the way it is organized, in which the government creates a structural framework for exchanges and information flow, while different governmental agencies and non-governmental organizations implement the projects. Another reason is the positioning of Japanese culture as a unique product that can be understood by everyone. Focusing on a broad global audience, the government attracts people of different nationalities, ages and genders to Japanese culture. It is also worth noting some 'proactive'

features in Japanese cultural diplomacy concepts such as the specification in the choice of cultural and geographical direction in establishing its soft power abroad; the creation of a new culture that will be understandable to everyone and will correspond to the framework of the globalized society's consciousness.

A detailed analysis of Japan's soft power strategy reveals that the Japanese government uses several different tools to improve its image abroad. This is due to the fact that Japan sets itself different foreign policy goals and has different sources of soft influence. One can see further opportunities for research in the field of comparing the cultural diplomacy of Japan and the Republic of Korea, as they are comparable in two parameters: the position in the regional system and the presence of a developed industry of popular culture.

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