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Main Directions of Cultural Diplomacy of the USA and Japan

Abstract: *Introduction.* The relevance of the research is determined by the growing role of culture and cultural diplomacy as a tool of special (“soft”) power in foreign policy and economic relations between countries in the conditions of globalization, virtualization and digitalization of society. *Purpose and methods.* The purpose of the article is to identify the features of international exchanges and the spread of popular culture as the main directions of cultural diplomacy in the United States and Japan, in historical retrospect and at the present stage. The methodological basis of the study is a dialectical, systematic and interdisciplinary approach to the study of the phenomenon and processes of cultural diplomacy in developed countries. *Results.* The essence of the concept of “cultural diplomacy” is revealed. The peculiarities of the cultural policy of the developed countries of the West and the East are analyzed using the example of the foreign policy of the United States of America and Japan. The main tools and mechanisms of cultural diplomacy are considered in historical retrospect and at the present stage. The specifics of the implementation of the main directions of cultural diplomacy by the leading countries of the world in the first decades of the 21st century have been revealed. *Conclusions.* Based on the analysis of the main directions of cultural diplomacy of the United States and Japan, it can be stated that the states pay special attention to the spread of popular culture abroad and international exchanges in order to arouse the interest of the younger generation in their own culture around the world. Cultural exchange in this context is a form of dialogue between states and can contribute to improving the climate of interstate relations, creating preconditions for the development of interaction in the long term.

Keywords: cultural diplomacy, popular culture, international cultural exchange, foreign cultural policy, USA, Japan.

1. Introduction

The problem formulation. In today's globalized society, the role of culture in foreign policy and the foreign economic activity of states is growing. Culture is increasingly used as a tool of foreign policy and business. Cultural influence in comparison with purely political, economic, and military influence has such advantages as the ability to influence public opinion and form a positive image of the country and people, destroying existing stereotypes and prejudices, establishing trust, and simplifying communication between people from different countries. Cultural diplomacy is becoming the most important lever for the implementation of foreign policy in the modern world, allowing it to solve the problems of ensuring national interests in the context of globalization.

Against the background of the transformation processes characteristic of diplomatic practice at the present stage due to the growth of virtualization and digitalization of this sphere, the expansion of forms and methods of its implementation, culture is positioned as one of the significant resources in the diplomatic arsenal of developed countries, a key source of national “soft power” and constructive elements of the international brand of the state. The link between culture and diplomacy can serve not only as a means of establishing relations between states and peoples but also as an instrument of self-expression and positioning of the state on the world stage and in the minds of the international community.

At the present stage, the resources of cultural diplomacy are widely used by Western and Eastern countries in their public diplomatic practice. The United States of America and Japan are among the most developed countries in the world, the development of foreign policy relations of which, given the rich historical and cultural heritage, has long been based on cultural diplomacy. The relevance of the study is due to the need to consider the peculiarities of cultural diplomacy of the leading countries of the West and East and to identify the specifics of the development of its main directions in historical retrospect and at the present stage.

State study of the problem. Today there are many studies on the foreign cultural policy of individual countries and international organizations, as well as in its theoretical understanding, on intercultural relations between states and regions, on cultural diplomacy as a kind of demonstration of cultural achievements at the international level. Sometimes the above-mentioned concepts are used as synonyms, and sometimes scientists distinguish them, which is quite fair from the point of view. The ambiguity and vagueness of interpretations are due to the complex and ambiguous understanding of culture. But the general trend, despite intertwining of terms related to culture and foreign

policy, remains the active involvement of culture in the foreign policy discourse of almost all European states and international organizations. This is explained by the growing interest in the economic component of the cultural sphere and the role of culture as the only tool for international cooperation in some cases in those situations where other types of interaction are impossible due to conflicts.

The traditions of cultural diplomacy of European countries and their impact on the development of Euro regional strategies are studied by Inna Kostyria (2016) in the work “Modern Geocultural Strategies in the Policy of Transregional Communication Interaction”, the US cultural diplomacy under the administration of D. Trump is analyzed by Nataliia Matviychuk (2020) in the publication of the same name (2020), the basic characteristics of the US cultural diplomacy strategy are studied by Olena Kuchmii (2015) in the publication “The Strategy of Cultural Diplomacy of the Obama Administration”, some aspects of the active promotion of Japanese culture through “pop culture diplomacy” are considered by Nataliia Karpchuk (2021) in the article “Cultural Diplomacy of Japan” and others.

Various aspects of cultural diplomacy are also considered in the works of Nicolas Laos (2011), Tatjana Sehic (2013), Leilani Tamu (2017), Frans von Geusau (2018), Mosi Dorbayani (2019), Rachid Enaim (2019), Oliver Bennett (2020), Cynthia Scott (2021). Yaroslav Martynyshyn, Olena Khlystun, and Yelena Kovalenko (2019) in their publications carry out projections of cultural diplomacy on the development of intercultural business relations as a significant driving force and motivator of international business development. However, the problem of the peculiarities of international exchanges implementation and the dissemination of popular culture as the main directions of cultural diplomacy in developed countries requires further coverage.

Unresolved issues. The possibilities of using culture as an instrument of foreign policy and the relevant scientific and methodological apparatus are not yet sufficiently developed. Active practical use of cultural diplomacy is ahead of the scientific study of this phenomenon. In the context of cultural diplomacy, culture includes both high culture, its material and spiritual values, and mass culture. The latter, as one of the areas of cultural diplomacy in the United States and Japan, requires special scientific research and a deeper study of its history, features, and trends of further development.

2. Purpose and methods

The purpose and research tasks. The purpose of the article is to identify the peculiarities of the implementation of international exchanges and the spread of popular culture as the main directions of cultural diplomacy in the United States and Japan in historical retrospect and at the present stage.

To achieve this purpose, it is necessary to solve the following tasks:

- to reveal the essence of the concept of “cultural diplomacy”;
- to analyze the peculiarities of cultural policy of developed countries of the West and East on the example of foreign policy of the USA and Japan;
- to consider the main tools and mechanisms of cultural diplomacy in historical retrospect and at the present stage;
- to identify the specifics of the implementation of the main directions of cultural diplomacy by the leading countries of the world in the first decades of the 21st century.

Methodology and methods. The methodological basis of the study is a dialectical, systematic and interdisciplinary approach to the study of the phenomenon of cultural diplomacy in the developed countries of the world on the example of the United States and Japan, which involves, firstly, the consideration of cultural diplomacy in continuous development, inextricable interconnection and interdependence with other social phenomena and processes; secondly, consideration of cultural diplomacy as a complex dynamic system consisting of relevant elements, which itself is at the same time an element of a higher order system – the political system of society; thirdly, the consideration of cultural diplomacy in interdisciplinary sections of various scientific disciplines, such as political science, political economy, sociology, cultural studies, psychology, etc., each of which allows to highlight one of the sides of the multifaceted phenomenon of cultural diplomacy, and in the complex provides an opportunity to see a holistic picture of the phenomenon under study.

During the research, both general scientific and specific methods were used. In particular, system-structural and system-functional analysis during the study of the interaction of the main directions and trends of foreign cultural policy; the historical and cultural method in the study of cultural features and the history of the development of cultural diplomacy during the 19th and early 21st centuries; the method of comparative analysis to identify the common and distinctive features of cultural diplomacy in the most developed countries of the East and West – Japan and the USA, as well as the method of political and institutional analysis in the study of the role of mass culture in the implementation of strategic political goals of developed countries.

Information base. The information base of the study is the main provisions of cultural and political theories, scientific concepts of leading domestic and foreign scholars on cultural diplomacy, official documents of public authorities on the practical implementation of various cultural diplomacy programs in the international cultural space. The results of the author's research and observations are used as an empirical source of information.

3. Results and discussion

3.1. The essence of the “cultural diplomacy” concept

The concept of “cultural diplomacy” has no generally accepted definition. This term was first introduced into scientific circulation by the American *Frederick Barghoorn* (1960), who, under the influence of the ideologized environment of international relations in the early 1960s, saw cultural diplomacy as an instrument of manipulation of cultural materials and personnel for the purpose of propaganda (p. 63). However, the most popular definition of cultural diplomacy belongs to another American researcher – *Mary Cummings* (2003), who defines cultural diplomacy as “the exchange of ideas, information, values, traditions, beliefs, and other aspects of culture that can contribute to better understanding between peoples and their states” (p. 41). This rather precise formulation of this phenomenon usually leads to confusion, giving rise to a variety of approaches to defining the boundaries of cultural diplomacy in practice. Some researchers consider it as one of the main directions of the state's public diplomacy, while others, in particular, *Walter Roberts* (2007), emphasize the independence of cultural diplomacy, arguing that the benefits of cultural programs for the state will increase significantly, if it does not link them to the objectives of its foreign policy, i.e., with policy-oriented public diplomacy.

The conceptual understanding of cultural diplomacy can be varied, but in all variations its central tasks are seen in the promotion of national culture and increasing cultural exchange to form trusting relationships with specific target societies/states and ultimately to form a positive image of the subject of cultural diplomacy. This approach comes from the neoliberal concept of “soft power”, in which culture is positioned as one of the key resources of the “soft power” influence of the state.

A convenient theoretical platform for understanding the potential of cultural diplomacy for the development of international cooperation is the constructivist school. According to its interpretation, *Valerie Hudson* (1997) believes that culture forms a system of shared meanings that are curated not only by perception and communication but also by action, contributing to the formation of practices in both the short and long term. In other words, the main forms of cultural diplomacy, which are usually understood as certain aspects of scientific and educational exchanges, international exhibitions, forums, festivals, etc., promote mutual dialogue of national cultures and strengthen bilateral relations.

Thus, cultural diplomacy is an important addition to political and economic relations and becomes a significant factor that works for the foreign policy and socio-economic interests of the state.

3.2. Specifics of Japan's cultural diplomacy

Japan entered the world political arena only in the middle of the nineteenth century, aiming to take an equal place with other developed countries, consciously modeling its image as a peaceful state that focuses on internal problems, a country with a unique culture and traditions. Already at the end of the nineteenth century, Japan, with the help of actions that at the present stage can be considered as means of cultural diplomacy, fully mastered the initiative in foreign policy positioning.

The first success in the civilized world was the exhibitions of Japanese art in London in 1862 and in Paris in 1867, which contributed to the formation of the myth of “picturesque Japan” – there was an emotional separation of the country from the general number of countries of the East, which was previously perceived as the world's periphery. Subsequently, Japan managed to consolidate and develop its success with the help of new techniques, including further promotion of traditional Japanese arts and martial arts in Europe, as well as exceptionally active activities, which today are positioned as cultural and intellectual exchanges under the leadership of the third division of the Research Department of the Ministry of Foreign Affairs. Thus, the Society for the Acquaintance with World Culture and the Society of International Student Societies, created later, were engaged in the Japanese culture promotion and supported the study of the Japanese language abroad. A distinctive feature of the popularization of cultural achievements and the Japanese spirit in the international arena was the involvement of leading experts in national culture, art, and sports and talented public relations specialists.

With the strengthening of the aggressive foreign policy of Japanese militarism, the intensity of humanitarian measures weakened significantly and gradually almost completely leveled as in the outside world, Japanese policy was defined as militaristic and contrary to the interests of the leading countries that entered the war against the fascist bloc. After the surrender to the Allied forces in 1945 and the occupation by the US armed forces, the Japanese army was liquidated, and a new constitution was formed, which had an anti-war character (Davidann, 2007, pp. 54-56). Under such conditions, in the mid-twentieth century, the “soft power” of diplomacy became especially important for Japan. In 1951, the Department of Information and Culture was established in the Ministry of Foreign Affairs, in 1953 the activities of various societies for the promotion of Japanese culture abroad were resumed, in 1964 the Department of Cultural Events was formed, and in 1972 the International Exchange Fund was established. At the present stage, the Ministry of Foreign Affairs of Japan has a special department of public diplomacy, which manages a wide range of information and explanatory activities, as well as models a positive

image of Japan abroad through cultural diplomacy. It is worth noting that in the process of improving the image of the country, the Japanese authorities, unlike their East Asian neighbors, focused not on traditional culture, but on the active introduction of Japanese mass culture, in particular the genre of Japanese animation anime, which is characterized by a characteristic manner of drawing characters and background; a unique form of fine art and literature – manga comics, cosplay – one of the types of performance that arose among fans of anime and manga, the specificity of which is to recreate characters with the help of costumes and accessories; Japanese gaming industry.

At the end of the twentieth century, the Ministry of Foreign Affairs of Japan launched the project “Cool Japan”, inspired by the achievements of the country's pop culture to popularize it around the world to increase the interest of foreign audiences. Among the striking examples of cultural diplomacy techniques implementation in the context of Japanese popular culture popularization is the establishment of the “International Manga Award” (since 2006), which aims to motivate foreign artists to create comics based on the “Japanese scheme”, the project “Anime Ambassador” (2008), in which the anime “Doraemon” was appointed as an “ambassador” of Japan, as well as the establishment of the “World Cosplay Summit” (since 2007), the winner of which receives a prize from the Minister of Foreign Affairs of Japan (Ministry of Foreign Affairs of Japan, 2006-2008).

Currently, the Ministry of Foreign Affairs of Japan identifies such areas of cultural diplomacy as

- development of cultural, international exchanges (mutual visits of representatives of the public and programs of educational and sports exchanges; exchanges in the field of culture and arts, between leading scientists and figures of science and culture, dialogues between civilizations, development of Japanese studies; intellectual exchanges with the United States and other countries, interaction with UN institutions, bilateral cultural cooperation, interaction through UNESCO);

- public relations (special programs to deepen and improve understanding of Japan's image abroad – major campaigns of cultural events in developed countries, development of foreign tourism in Japan, etc., foreign press about Japan).

It is worth noting that the cultural exchange of prominent personalities is the basic and one of the first types of cultural diplomacy in Japan which contributed to its success in the international arena in the mid-nineteenth century. At the present stage, its relevance is only increasing, as the target audience of such exchanges are mainly young people, who are influenced, for example, by actions to promote Japanese subculture and have a higher social and inte-

lectual level, which allows using its results soon. The objects of such short-term cultural investments are leading writers, scientists, and artists, who were provided with special conditions to get acquainted with Japanese culture – their feedback on the image of Japan is extremely important for their compatriots and plays a significant role in creating images of this country, almost always positively shaping them. Currently, Japan plays an important role in the global education market, actively attracting foreign students to study, thanks to the successful implementation of the “300,000 International Students” plan and the “Global 30” project created within its framework, aimed at developing international cooperation in the field of education. According to the plan, the system of foreign students admission was improved, they were allowed to study Japanese language and culture of Japan, and the level of promotion of strategic international cooperation was increased.

3.3. Directions of US cultural diplomacy

The cultural phenomena of the United States of America, as well as its successes in the scientific and technical field in the early twentieth century, became widely known overseas. After World War I, programs for the exchange and distribution of American consumer goods, films, and literature led to the formation of an “international American cultural climate”. At the same time, even though European countries, especially France, since the late nineteenth century began to consider the export of their culture as a tool of diplomacy, the US government for a long time did not develop a consistent foreign cultural policy.

The first steps in this direction were made in the framework of increasing efforts in the field of cultural diplomacy in the 30s of the twentieth century due to the need to counteract the cultural influence of Nazi Germany in Latin America. Thus, in 1936, at the Pan-American Conference in Buenos Aires in support of peace, on the initiative of the U.S. delegation, the Convention for the Development of Inter-American Cultural Relations was adopted, which confirmed the intentions of the US government to support and stimulate exchange programs for students and artists. This convention became the prototype and model for numerous cultural and educational programs implemented later during the Cold War. During 1945-1954, the implementation of cultural and educational programs in the US-controlled territory of post-war Germany was actively developed to attract citizens of this country to democratic values. In 1948, the United States adopted the Information and Cultural Exchange Act, according to which the government of the country carried out activities on international information, educational and cultural exchanges on a global scale, and the purpose of the programs was to inform the world community about

the United States of America, to ensure a better understanding of the country abroad, as well as to strengthen mutual understanding between the people of the United States and citizens of other countries (Mulcahy, 1999, p. 11).

After World War II, American political circles realized the possibility of effective use of the cultural factor as an effective weapon at the ideological level. The Department of State's Division of Cultural Affairs was reorganized into the Division of Educational Exchanges, which was responsible for international exchanges, and support of foreign libraries and institutes, as well as the Division of International Information, which was responsible for working with the press, television broadcasting and distribution of feature films. Thus, government projects were divided into those pursuing long-term goals (ensuring cultural and ideological influence, creating an attractive image of the country abroad) and short-term (counter-propaganda in the context of ideological confrontation with the USSR). In 1978, an independent institution – the US Agency for International Affairs was established to inform the world about US society and its policies, especially cultural diversity and individual freedom as the basis of American society, as well as to inform Americans themselves about the world around them to enrich their culture and broaden their understanding of ways to effectively resolve interstate contradictions.

In addition to educational and cultural programs, the US Embassy organizes a variety of cultural events that promote cultural ties with other countries. A large number of such events are usually organized in honor of the anniversary of bilateral relations between the countries: visits of international delegations, forums, business trainings, exchange programs, national conferences on teaching English, numerous festivals, joint performances of musicians and dancers, etc. The USA successfully improves its image around the world through numerous video messages, online contests, and initiatives.

The interaction of technologies of political influence, formation of a certain political image of the country, and various forms and manifestations of mass culture: radio, television, print and electronic media, cinema, musical, music, performances, shows, pop art, fashion, advertising, etc., which have become forms of influence on the consciousness of the masses, and sometimes, taking over the functions of ideology, forming political preferences, has played an extremely important role in the development of cultural diplomacy of the United States.

Historical and social conditions of the development of mass culture in the United States and the basic values inherent in this culture are the reasons for the successful influence of modern American culture on other countries in the context of the formation and consolidation of a certain political image of the United States.

At the present stage, the US foreign cultural policy and the spread of American culture are interconnected with the process of globalization, as the US cultural diplomacy and the export of American popular culture contribute to the development of globalization, partly being the product of these processes, while globalization contributes to the implementation of the US foreign cultural policy and the expansion of American culture.

4. Conclusions

The analysis of the cultural diplomacy of developed countries allows us to draw the following conclusions:

1. Cultural diplomacy of the most developed countries of the West and East: the USA and Japan are currently very successful due to a large number of programs and events organized annually by the Ministries of Foreign Affairs of these countries. Based on the analysis of the main directions of cultural diplomacy of the United States and Japan, we can state that the states pay special attention to the dissemination of popular culture abroad and international exchanges to arouse the interest of the younger generation in their own culture around the world. Cultural exchange in this context is a form of a dialogue between states and can contribute to improving the climate of interstate relations, creating pre-conditions for the development of interaction in the long term.

2. The cultural heritage of Japan is an inexhaustible resource for the country's branding, and the ancient history, rich original culture, and architecture of the country are important competitive advantages of the country in the context of the implementation of the "soft power" policy. However, at the present stage, the popularity of Japanese culture around the world has become the result of the popularization of not so much traditional culture as modern mass Japanese culture: manga, anime, cosplay, etc., designed mainly for the youth audience.

3. Mass culture of the United States, endowed with a certain degree of popularity and attractiveness, at the present stage acts as a "soft power" that contributes to the spread of influence and the use of diplomatic or economic pressure. The specificity of the use of the US mass culture in the variety of types, genres, myths, and symbols is to achieve political goals in the context of economic and political globalization in the world, to form an attractive and, at the same time, influential political image. An important role at the present stage of civilization development for the improvement of international relations is played by educational programs and cultural events that contribute to the improvement of the image of countries in the international arena.

The scientific novelty. The scientific novelty of the research results lies in deepening the understanding of the essence of cultural diplomacy and identifying the specifics of its implementation by the United States and Japan.

The significance of the study. The results of the study can be used in the development of cultural policy of Ukraine, as well as in the educational process of higher art education institutions in teaching intercultural disciplines.

Prospects for further research. Prospects for further research in this area may be the development of tools and organizational mechanisms of cultural diplomacy of Ukraine in martial law.

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