

Summary of Doctoral Dissertation

A Study on Japanese Public Diplomacy in Europe: The Role and Future Perspectives of the Japan Foundation

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Doctoral Program in International Relations
Graduate School of International Relations
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Through the Public Diplomacy Department at the Ministry of Foreign Affairs, the Japan Foundation and other organizations and agencies, Japan implements public diplomacy initiatives to increase its cultural presence and partnership with Europe. Despite these efforts, Japan's soft power in Europe has not yet reached its full potential. Crucial reason for this has been the lack of integration among the cultural promotion institutions. Most of the public and private actors have been acting autonomously, without a particular central actor to unify and facilitate their projects as well as without a common strategy.

This study explores an integrated approach for Japanese public diplomacy in Europe through public-private partnerships. It examines the potential of the Japan Foundation as a central public diplomacy actor, facilitating a Public-Private Partnership Platform among actors and institutions in charge of Japanese cultural promotion.

The study focuses on the introduction of Japanese culture in two European countries – France and Bulgaria. It observes the Japan Foundation's role, contributions and activities implemented between the 1970s and 2018, both autonomously and in collaboration with Japanese and local public and private actors. It compares the Foundation's initiatives in the areas, highlighting particular strong points and the space for further improvement. The study also explores essential Japanese and local actors with potential for future cooperation with the Japan Foundation through public-private partnerships. In addition, through personal interviews of the author with Bulgarian and French representatives, the study examines the image of Japan and the future expectations from Japan. It reveals certain cultural aspects and less explored areas of Japanese soft power, which could be further introduced for increasing Japan's presence in the areas. On the basis of the

findings, the study suggests specific project proposals for integrated public diplomacy initiatives in France and Bulgaria through a Public-Private Partnership Platform facilitated by the Japan Foundation.

博士論文要旨

ヨーロッパにおける日本のパブリック・ディプロマシーの研究： 国際交流基金の役割と可能性

立命館大学大学院国際関係研究科
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これまで日本は、ヨーロッパでの日本の文化的魅力と日欧の関係の向上のために、外務省広報文化外交戦略課や国際交流基金などの組織および機関を通じて、様々なパブリック・ディプロマシー活動を行っている。しかしながら、ヨーロッパでの日本のソフトパワーは未だに十分であるとは言えない。その本質的理由は、日本文化を宣伝する機関の間での連携がとれていないことにある。多くの公的および私的な行為主体は、特に連携や個々のプロジェクトを推進するために中心となる機関や共通の戦略なしに、個別での活動を続けている。

そこで本研究は、官民連携を通じたヨーロッパにおける日本のパブリック・ディプロマシーのための統合的なアプローチについて検討するものである。国際交流基金が、日本の文化的魅力を発信する様々な公的・民間の主体や機関による官民連携のプラットフォームを促進する、日本のパブリック・ディプロマシーの中心的な役割を果たす主体となる可能性を明らかにする。

本研究では、特にフランスとブルガリアにおける日本文化事業に焦点を当てる。国際交流基金の役割や1970年代から2018年までに国際交流基金が単独あるいは日本やフランス、ブルガリアの地域の公的・民間の主体と協力して実施した活動について分析する。両国での国際交流基金の活動を比較し、評価できる点と課題点を明らかにする。また、この研究は将来的に官民連携を通じて国際交流基金と協力できる可能性がある、日本とフランス、ブルガリアの地域の重要な主体を見出す。加えて、フランスとブルガリアでのインタビューを通じて日本のイメージや日本への期待を調査する。この調査により、日本のソフトパワーの中で不足している要素を明らかにする。そして、本研究の成果を基に、フランスおよびブルガリアでの国際交流基金によって促進される官民連携プラットフォームを通じた統合的なパブリック・ディプロマシーのための政策提言を行う。

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Dissertation Objective and Composition

In the past, the most prevalent type of diplomacy was the traditional or classical diplomacy. In the 21st century, the nature of power has changed and the role of another type of diplomacy – public diplomacy has been growing. In the international society, an increasing number of diplomats and political leaders consider public diplomacy as means for projecting a positive national image as well as for increasing their country's cultural presence abroad.

Japan is a country which puts a great emphasis on public diplomacy. It began to exercise it since the 1860s, the period when the country started its process of modernization (Ogawa, 2009, p.272). Some of the first public diplomacy initiatives of Japan include its participation in World Expositions as well as particular public relations activities conducted during the Russo-Japanese War. After World War II, public diplomacy was applied with the aim to transform the prewar image of Japan as a militaristic country into a harmonious and peaceful democracy. Afterwards, in the late 1960s and the early 1970s, it was exercised in order to present Japan to the world as a technologically and economically advanced nation. At present, Japan's public diplomacy objectives evolved to include the establishment of prosperous international relations and a favorable environment for Japanese diplomacy.

Through the Public Diplomacy Department at the Ministry of Foreign Affairs, the Japan Foundation, the Cabinet Office and other organizations and agencies, Japan exercises public diplomacy initiatives to increase its cultural presence and partnership with Europe. Despite the cultural activities of various public and private actors, the perception is that Japan's presence in Europe has not yet reached its full potential. An audit conducted by the European Council on Foreign Relations (ECFR) indicated "scarceness of Japanese soft power in Europe" (Duchâtel, 2015).

Crucial reason for the insufficient Japanese soft power in Europe has been the lack of integration among the public diplomacy actors and their initiatives. Most of the public and private actors promoting Japanese culture have been acting autonomously, without having a particular central actor to unify and facilitate their projects as well as without a common strategy. A major actor facilitating partnerships for cooperation between Japan's public and private institutions for cultural promotion in Europe is essential.

To provide such integrated approach, Japan has put emphasis on the Cool Japan Public-Private Partnership initiative of the Cabinet Office. However, the initiative is focused mainly on

the promotion of the Cool Japan Strategy and on the strengthening of the collaborations among the industries in the Cool Japan fields. In addition, Cool Japan reaches out mostly the younger generations rather than the elite, the middle-aged or senior generations. Therefore, it is vital for Japan to work on a new approach facilitated by a Japanese public diplomacy actor with a wide network of partners, that would coordinate public-private cooperation among institutions and actors from all kind of fields and Japanese cultural spheres as well as reach out a variety of generations at the same time.

In response to the emphasized issue above, this study examines the potential of the Japan Foundation as a central public diplomacy actor in Europe, facilitating a Public-Private Partnership¹ Platform for integrated initiatives among actors and institutions in charge of Japanese cultural promotion. Since its establishment in 1972, the Foundation has been playing a significant role in the dissemination of Japanese culture abroad. It has specific contributions and advantages as well. For instance, in comparison with other Japanese institutions, the Japan Foundation has the broadest network of public and private partners for cultural promotion worldwide. An essential feature of the Japan Foundation is also the broad type of audience that it reaches ranging from the younger generation, the elite, the middle-aged and the senior generation. In addition, it plays a crucial role in the nurturing of a long-term interest towards Japanese culture abroad.

Taking into account the advantages and features of the Japan Foundation, it has considerable capacity and prospects for the coordination and implementation of integrated Japanese public diplomacy initiatives in Europe. By facilitating a Public-Private Partnership Platform, the Foundation could strengthen the collaborations between the public and private sectors, reach out various generations, create a stable basis for Japan's further relations with Europe, and compensate for the scarceness of soft power on the continent.

The purpose of this study is to analyze an integrated approach for Japanese public diplomacy in Europe through public-private partnerships. The study's aim is also to examine the

¹ There is not a single, agreed-upon definition of Public-Private Partnership. For example, according to Roman (2015, p.1), it could be defined as "a contractual agreement between one or more governments/public agencies and one or more private sector or nonprofit partners for the purpose of supporting the delivery of public services or financing, designing, building, operating and/or maintaining a certain project". The European Regional Development Fund (2017, p.6) describes it as a "form of cooperation between public and private sector" as well as an "undertaking that brings benefits to both involved parties proportionally to their involvement". In this study Public-Private Partnership will be considered as a form of cooperation between the public and private sector on the planning and implementation of certain projects.

potential and limitations of the Japan Foundation as a major public diplomacy actor in charge of such Public-Private Partnership Platform as well as to provide a framework of recommendations with regards to its future initiatives in Europe both autonomously and in collaboration with other institutions.

The observations and discussions in the study focus on two European countries: France – a country where the Japan Foundation’s office has been established, and Bulgaria – where an office of the Japan Foundation does not exist, but the Japanese Embassy has been facilitating programs of the Foundation. In order to construct a more profound analysis and recommendations for Japan’s further public diplomacy initiatives on the continent, it is essential to compare and examine Japan’s cultural promotion in countries from both Western and Eastern² Europe, especially those which differ in terms of the existence of the Foundation’s office. Such countries are France and Bulgaria, where the Japan Foundation has been playing a great role in the introduction of various aspects of Japanese culture as well as in the creation of the positive image of the country.

Starting with an introduction, the study is divided into five sections. It begins with a focus on the basic concept – public diplomacy. Certain definitions and subsets of public diplomacy, as well as its differences with traditional diplomacy are emphasized. The next section explores Japan’s public diplomacy from the 1860s to present. It highlights the main Japanese public diplomacy actors including the Ministry of Foreign Affairs and the Japan Foundation as well as other essential institutions like the Cabinet Office and its Cool Japan Strategy. The next section investigates the Japanese cultural promotion in France and Bulgaria with a special focus on the Japan Foundation and its initiatives between the 1970s and 2018 in the following three categories: art and cultural exchange, Japanese-language education, and Japanese studies and intellectual exchange. The study examines the Foundation’s contributions and activities implemented both autonomously and in collaboration with Japanese and local public and private actors in the two countries. It also compares the Japan Foundation’s initiatives in France and Bulgaria, highlighting both the strong and the insufficient points in terms of its cultural promotion. On the basis of the findings, it provides a framework of suggestions with regards to the Foundation’s future projects in the areas. The next section of the study discusses the potential and limitations of the Japan Foundation for becoming Japan’s central public diplomacy actor facilitating a Public-Private

² In this study, the concept of Eastern Europe does not include Central European countries such as Austria, Czech Republic, Croatia, Hungary, Poland, Slovakia, and Slovenia.

Partnership Platform in Europe. Following this, the study explores essential Japanese and local public and private actors with potential for future cooperation with the Japan Foundation through such partnerships. It discusses specific benefits for Japan's future public diplomacy resulting from the establishment of this Public-Private Partnership Platform. Finally, through personal interviews of the author with Bulgarian and French representatives, the study examines the image of Japan and the future expectations from Japan in the two countries. Understanding local perceptions is vital for improving and building on current policies. On the basis of the feedback, it reveals certain cultural aspects, elements and insufficient and less explored areas of Japanese soft power, which could be further introduced for increasing Japanese presence in the areas. In response to these findings, the study suggests specific project proposals for integrated public diplomacy initiatives in France and Bulgaria through the Public-Private Partnership Platform facilitated by the Japan Foundation.

The research method applied in this study is qualitative. To observe the concept of public diplomacy, Japan's public diplomacy actors and initiatives, as well as Japanese cultural promotion in France and Bulgaria, various Bulgarian, English, French and Japanese academic sources were reviewed. Due to the lack of any published sources on the topic, the discussion on the Japan Foundation's initiatives in France and Bulgaria was constructed on the basis of the full lists of activities implemented between 1973 and 2018 in those two countries. The lists are unpublished documents, kindly provided to the author of the present study by the Foundation. They consist of 676 projects in Bulgaria and 4618 in France, which were classified in three categories and translated from Japanese into English language for this study. The originality of this study makes it a good reference for any future research in this field. In addition, to examine the image of Japan and the future expectations from Japan in France and Bulgaria, personal interviews with Bulgarian and French representatives were conducted by the author. The interviews were qualitative, aimed at collecting personal opinion from experts and individuals with considerable experience, familiarity and interest in Japanese culture. Such included Bulgarian and French government officials, scholars and representatives of the young and middle-aged generation.

Summary of Chapters

The first chapter of the study – “*The Concept of ‘Public Diplomacy’*” explores the characteristics and features of public diplomacy. First, public diplomacy is observed as a crucial instrument for wielding soft power. Second, the chapter points out various definitions of public

diplomacy provided by practitioners, academics, research institutes, and governments as well as describes how the concept differs from propaganda. Public diplomacy's subsets through which it has been exercised have been also observed. Such include cultural diplomacy, listening, advocacy, international broadcasting, and exchanges. Third, through a variety of definitions provided by scholars, the chapter examines the differences between public diplomacy and traditional diplomacy. Finally, it also defines the so called *New Public Diplomacy*, which demonstrates certain shifts in the practice of public diplomacy, as well as illustrates how the concept differs from the *old* public diplomacy. At the same time, it points out certain approaches for practicing an effective *new* public diplomacy abroad.

The second chapter of the study – “*Japan’s Public Diplomacy*” explores Japanese public diplomacy from the 1860s to present. First, it examines Japan’s public diplomacy goals and initiatives before World War II, when the country started its process of modernization. Examples of such activities are its participation in World Expositions and the establishment of Rokumeikan in 1883 in Tokyo. Specific structures, organizations, and instruments for exercising public diplomacy are also pointed out. These include the media, the Department of Information of the Ministry of Foreign Affairs of Japan (MOFA), and the Society for International Cultural Relations (Kokusai Bunka Shinko-kai, or KBS).

Second, the chapter continues with a focus on Japan’s public diplomacy strategies, directions and initiatives after World War II. It also observes Japan’s objectives and desired image projected abroad in the period. The chapter emphasizes the creation of essential cultural promotion actors like the Japan Foundation, the Agency for Cultural Affairs, cultural and information centers attached to embassies, the Department of Cultural Exchange of the Ministry of Foreign Affairs, and the Council on the Promotion of Cultural Diplomacy. The establishment of the Public Diplomacy Department in 2004, dividing the labor between the Ministry of Foreign Affairs and the Japan Foundation is also pointed out.

Third, the chapter explores specific features of Japanese soft power and public diplomacy. On the basis of Japan’s public diplomacy strategy and desired cultural aspects disseminated abroad, as well as from the perspective of its organization and structure, the study suggests particular concepts describing its uniqueness and characteristics. In addition, the chapter highlights certain approaches for further enhancing the efficiency of Japan’s public diplomacy and its cultural presence abroad.

Finally, the chapter observes the functions and activities of Japan's main actors in charge of public diplomacy – the Ministry of Foreign Affairs of Japan and the Japan Foundation. Apart from these institutions, it also examines other essential public and private actors conducting initiatives to promote Japanese culture abroad. Such include the Cabinet Office and its Cool Japan Strategy, the Agency for Cultural Affairs of the government, the Japan National Tourism Organization (JNTO), the Japan Tourism Agency of the Ministry of Land, Infrastructure, Transport and Tourism, and others.

The third chapter of the study – *“Exercising Japan’s Public Diplomacy in Europe: The Japan Foundation in France and Bulgaria”* explores the Japanese cultural promotion initiatives in France and Bulgaria with an emphasis on the Japan Foundation. In addition, it observes other Japanese, Bulgarian and French actors that have been acting autonomously or in collaboration with the Foundation for introducing Japanese culture.

The chapter begins with the Japan's cultural promotion in France since the 1850s. It points out the contribution of the French ethnologist and linguist Leon de Rosny as well as Japan's first public diplomacy initiatives in the country manifested through its participation in World Expositions. The chapter also observes Japan's public diplomacy objectives and the perceptions and image of Japan in France from the 1850s to present. It continues with a focus on the cultural activities of the Japan Foundation between 1973 and 2018 in France both autonomously and in cooperation with other public and private actors. The Japan Foundation's programs are classified and presented in the following three categories – art and cultural exchange, Japanese-language education, and Japanese studies and intellectual exchange.

The chapter carries on with an exploration of the promotion of Japanese culture in Bulgaria since 1906. It introduces a variety of Bulgarian and Japanese figures, institutions, and activities that have been essential for the development of Bulgarian people's knowledge and interest in Japan. The chapter specifically focuses on the contributions and cultural initiatives of the Japan Foundation between 1973 and 2018 in the country, implemented autonomously or jointly with other public and private actors. Similarly to the case of France, the Japan Foundation's programs are organized and presented in the following three categories – art and cultural exchange, Japanese-language education, and Japanese studies and intellectual exchange.

Finally, the chapter compares the Japan Foundation's performance in France and Bulgaria. It points out specific factors that have led to the greater activity and diversity in the Foundation's

initiatives in France in comparison with Bulgaria. In addition, it discusses the strong and the insufficient points in terms of the Japan Foundation's cultural promotion in the countries. Based on the findings, the chapter introduces a framework of suggestions with regards to the future projects of the Japan Foundation in France and Bulgaria for further increasing Japan's cultural presence.

The fourth chapter of the study – *“A Framework of an Integrated Public Diplomacy in Europe: The Japan Foundation as a Major Public Diplomacy Actor”* explores the potential of the Japan Foundation for becoming Japan's central public diplomacy actor in Europe. It discusses certain factors, advantages and contributions of the Foundation revealing its high capacity. At the same time, the chapter indicates some limitations that should be addressed for further enhancing its prospects and efficiency.

On the basis of the emphasized role and characteristics of the Japan Foundation, the study suggests the Japan Foundation as a major public diplomacy actor facilitating a Public-Private Partnership Platform in Europe. Following this, it observes essential Japanese, French and Bulgarian public and private actors with potential for future cooperation with the Japan Foundation through such partnerships.

The chapter continues with personal interviews conducted by the author of this study with French and Bulgarian government officials and scholars as well as with other young and middle-aged generation representatives on the image of Japan and the future expectations from Japan in the France and Bulgaria. The purpose of the interviews is to discover the insufficient points and the less explored areas of Japanese soft power in the countries as well the Japanese cultural elements that could be additionally introduced for increasing Japan's presence in the regions.

Rather than interviewing numerous participants to generate numerical data and statistics typical for the quantitative research, these interviews are of structured qualitative type aimed at collecting an in-depth information on the topics from particular individuals and experts with considerable experience and familiarity with Japanese culture. They consist of fifteen questions on the following topics – the image of Japan, the future expectations from Japan as well as the Japanese cultural aspects that are missing or necessary to be further introduced in France and Bulgaria, the main public diplomacy actors and sources from where the respondents have been learning about Japanese culture, and whether they have been more interested and familiar with Japanese traditional or contemporary culture.

In order to compensate for the discovered insufficient aspects and elements of Japanese soft power, the study indicates the significance for designing new cultural projects, whose implementation would require an enhanced collaboration networks among the Japanese cultural promotion actors in France and Bulgaria. In line with this, it analyzes the establishment of a Public-Private Partnership Platform facilitated by a central public diplomacy actor – the Japan Foundation, which would unify and coordinate the collaborations among the involved public and private actors and their activities. Following the findings in the sections above, the study discusses particular potential participants, including members from related ministries and agencies, various public and private institutions and non-governmental organizations. A variety of benefits for the further development of Japanese public diplomacy, cultural sector, and relations with Europe resulting from the Platform are also discussed. Finally, in response to the results from the interviews, the study suggests specific project proposals for integrated public diplomacy initiatives in France and Bulgaria implemented through the Public-Private Partnership Platform.

Conclusion

The conclusion of this dissertation emphasizes the analyzed points and findings of the study, including the characteristics, current issues, and future prospects of Japan's soft power and public diplomacy.

First, it points out the suggested by the author concepts, describing the unique features of Japanese public diplomacy from the perspective of its strategy, desired image and cultural aspects promoted abroad, as well as from the viewpoint of its organization and structure. The study indicates that rethinking and transforming the current state of Japanese public diplomacy into a unified policy is crucial for enhancing its efficiency and Japan's cultural presence abroad.

Second, with regards to the examined activities of the Japan Foundation between 1973 and 2018 in France and Bulgaria, the conclusion underlines essential public and private partners for Japanese cultural promotion in the two countries. It highlights that significant for the successful organization and implementation of the Japan Foundation's projects in the years were its systematic efforts and collaboration with these actors. On the basis of the discovered strong and insufficient points regarding the Foundation's cultural promotion in France and Bulgaria, the

conclusion also reveals particular reasons for the greater activity and diversity of its activities in France in comparison with Bulgaria.

Third, the conclusion proceeds with a focus on the analyzed in the study integrated approach for Japanese public diplomacy through public-private partnerships facilitated by the Japan Foundation. It indicates the role, advantages and factors, evidencing the high potential of the Japan Foundation for becoming Japan's leading public diplomacy actor in Europe. At the same time, certain limitations of the Foundation that should be addressed for further expanding its capacity are also discussed. Taking into account the specific features and benefits as well as its activities and contributions in France and Bulgaria, it again suggests the Japan Foundation as a major public diplomacy actor facilitating a Public-Private Partnership Platform in Europe. The conclusion also points out particular structures that could be utilized as hubs and venues for both the conduct of the Japan Foundations' initiatives and for the planning and coordination of the Public-Private Partnership Platform's integrated projects. Various benefits for Japan and its relations with Europe stemming from the Platform are underlined as well.

The conclusion continues with an emphasis on the other public and private actors explored in the study, with potential for future cooperation with the Japan Foundation as members of the Public-Private Partnership Platform. Some of these institutions have been acting autonomously, while others have been conducting joint projects with the Foundation on rare occasions. It highlights the significance of the future systematic cooperation between the Japan Foundation and these actors through the public-private partnerships for the strengthening of the efficiency of the Japanese public diplomacy in Europe. The importance of this integrated approach is also indicated in the suggested by the author prospective future cultural projects of Japan in France and Bulgaria, constructed on the basis of the feedback from the interviews. The Public-Private Partnership Platform is considered a fundamental factor for the organization and implementation of these projects.

Finally, the conclusion restates that for the increase of Japanese soft power in France and Bulgaria, the exercise of integrated public diplomacy through public-private partnerships facilitated by the Japan Foundation is vital. This Public-Private Partnership Platform could be also utilized as a framework of further systemic initiatives for the Japan Foundation both autonomously and in cooperation with Japanese and local institutions in other European countries and worldwide.

At the same time, the Foundation should work on its limitations in order to further improve its capacity and potential as Japan's leading public diplomacy actor.

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