



US-Japan Conference on Cultural and  
Educational Interchange (CULCON)

# **Re-defining the Japan-US Relationship**

## ***Findings***

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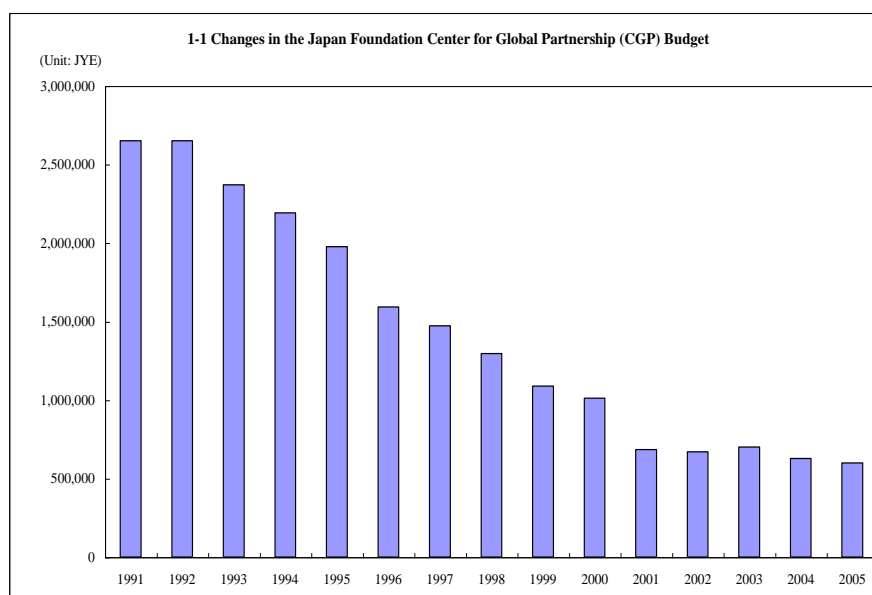
### III. Findings

#### I. Government-Related Japan-US Exchange

In analyzing trends in exchange programs conducted by the Japanese government and by Japanese independent administrative institutions, we find that there has been a very slight overall increase in US-focused exchanges in the past five years. Those programs conducted by the Ministry of Foreign Affairs (MOFA) – the Japanese-American Leadership Delegation to Japan and the Japan-US Mutual Understanding Program – have been maintained at a steady level. There has been a slight shift in the number of Americans coming to study in Japan with funding from the Ministry of Education, Culture, Sports, Science and Technology (MEXT), but too slight to describe as a decline. The number of Americans participating in the JET Program has also held steady, and the number of American researchers invited to Japan under the JSPS program has increased. Programs funded by the US government, including the Mansfield Foundation’s program to send mid-career US federal employees to work in the Japanese government and other institutions, are generally remaining level.

US government funding for the Fulbright Program in Japan has increased. In 2005, it was \$1,735,000, while in both 2006 and 2007 it rose to \$1,800,000. For comparative purposes, US government funding for the Fulbright Program in China is larger than its funding for the Japan program and has also increased. From \$3 million in 2005, it increased to \$4.5 million in both 2006 and 2007.

On the other hand, there has been a dramatic reduction in the scale of the programs for Japanese studies and intellectual exchange conducted through the Japan Foundation. Within the Japan Foundation, US-related funding has traditionally held top place in terms of actual expenditures, and the ratio in terms of the total budget has shown little change. As total



program expenditures of the Foundation have declined, however, US-related funding has been reduced as well. The budget for the Center for Global Partnership (CGP), established within the Foundation, has shrunk to roughly one-quarter of its level in the mid-1990s. In 1996, the CGP Intellectual Exchange Program budget alone (not including Grassroots Exchange or Fellowships) was \$4,726,000 and total expenditures on all grant programs was over \$14 million. By 2007, total CGP funding was \$5,400,014 – roughly a 60 percent decline (Fig. I-1).

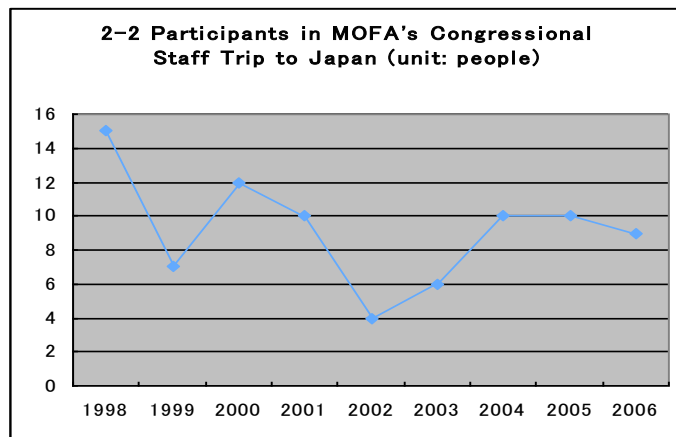
Standing in contrast to this holding pattern or decline is the increase in youth exchange being supported by the Japanese government through the Japan-China 21st Century Friendship Program (part of the Japan-East Asia Network of Exchange for Students and Youths Program), as well as the Japan-China Friendship Center's short-term exchange for high school students. A total of 1,100 Chinese students traveled to Japan in 2006, while 200 Japanese students visited China on this program, and a medium-term visit program for Chinese high school students sponsored by the Japan Foundation's newly created China Center had 77 participants in 2006. The China Center is also expected to promote community-level and cultural exchange.

## 2. Japan-US Legislative Exchanges

Privately sponsored Japan-US legislative exchanges have a long tradition, dating back to the late 1960s. These exchanges of legislators and staff have promoted a better understanding of Japan in the US Congress, which plays a critical role in determining US foreign policy, and in developing personal relationships between legislators on the two sides. Recently, however, there has been a shift in interest in the US Congress toward China, and at the same time, regulations on lobbying have become stricter. As a result, the number of members and their staff visiting Japan compared to those visiting China has reached a very low level.

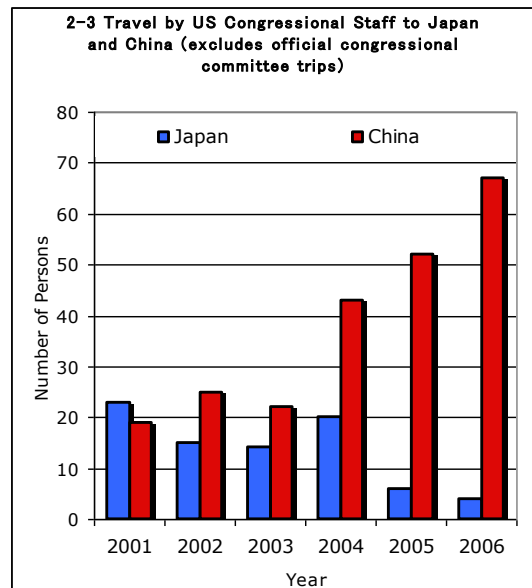
1994	2007
US-Japan Legislative Exchange (GWU)	US-Japan Legislative Exchange (GWU)
JCIE Parliamentary Exchange	JCIE Parliamentary Exchange
US-Japan Legislators Committee (Shiina)	JCIE Congressional Staff Exchange
US-Japan Parliamentary Committee on Science and Technology	MOFA Staff Invitation Program
JCIE Congressional Staff Exchange	
Congressional Economic Leadership Institute Staff Exchange	
CRS US-Japan Legislative Staff Exchange	
MOFA Staff Invitation Program	

For the sake of convenience, we have divided the legislative exchange programs that involve travel by US congressional members and staff into those that are funded by the federal budget (congressional and committee budgets) and those that are funded by private organizations or foreign governments. The latter category includes the congressional staff invitation program conducted by the Japanese Ministry of Foreign Affairs (MOFA), and the two legislative exchange programs conducted by Japan Center for International Exchange (JCIE) and George Washington University, respectively. Compared to



the early 1990s, when a relatively large number of delegations visited Japan, the current number of these programs is roughly half. As shown in figure 2-2, the number of participants in the MOFA Congressional Staff Trip to Japan has also been declining<sup>1</sup>. In recent years, JCIE has found it impossible to conduct its parliamentary exchange programs on an annual basis.

By way of comparison, US-China legislative exchange programs have shown a steady increase, with programs being operated by such organizations as the Aspen Institute, the US-Asia



<sup>1</sup> The numbers of participants in the MOFA Congressional Staff Trip to Japan are not counted in the figures of 2-3 and 2-5.

Institute, the US-Asia Foundation, and the US-China Policy Foundation. In particular, the US-Asia Institute has been organizing five delegations to China per year, and since 1985, has sent approximately 600 congressional staff to China. In contrast to the case of Japan, what is striking about these programs that send delegations to China is that the initiative has come mainly from the United States. Compared to the number of congressional staff who participated in privately funded exchange programs to Japan in 2001, the number in 2006 had dropped to approximately one-fifth. The number of participants in delegations to China dropped slightly during the first Bush administration, but has since made a steady recovery and has been on average double the number of participants going to Japan during this period. If federally funded trips and trips by members of Congress are totaled, the gap between travel by legislators and staff to China and Japan in 2006 widened to about a three-to-one ratio.

**2-5: Travel by Staff to Japan and China, 2006 (estimate)**

	Federally funded travel	Travel by non Federal funds	Total
Japan	29	4	33
China	74	67	141

**2-6: Travel by Members of Congress to Japan and China 2006 (estimate)**

	Federally funded travel	Travel by non Federal funds	Total
Japan	7	2	9
China	17	4	21

Destinations in Asia for trips by members of Congress and their staff are shown in figures 2-7 and 2-8. As these graphs show, China and Taiwan were the most frequented destinations, followed by Japan and Singapore. The number of congressional staff traveling to Taiwan is high, but after the political scandal of 2005, the number has declined. During the same period, stricter regulations on lobbying and travel funded by outside sources have been imposed on members of Congress, which has increased their reluctance to travel on privately sponsored trips. The fact that programs sending delegations to China have nevertheless shown steady growth clearly shows the pronounced interest in China among Asian destinations.

Further evidence of this interest in China can be seen in the current five congressional caucuses and study groups related to China. (There is some overlap among the members of these caucuses, and they vary in terms of stance toward China.) In addition, both the Congressional-Executive Commission on China and the US-China Economic and Security Review Commission have been established and are actively conducting hearings and survey reports on China. In contrast, just one study group on Japan has been established and only one executive branch commission.

The US-China relationship is dynamic; China's rapid growth has given rise to various security and economic issues, as well as issues related to dealing with a developing country. The Japan-US relationship is far more mature and stable. Thus, using the number of caucuses and commissions as a basis for arguing that interest in Japan is declining is not a fair assessment. On the other hand, the fact remains that the decline in delegations traveling to Japan is detrimental

to the development of members of Congress and congressional staff who have a good understanding of Japan as an allied nation. Finally, the number of staff covering congressional affairs in the Chinese embassy in Washington is estimated to be 12 persons, which is triple the number of such staff at the Japanese embassy there.

Anecdotal evidence exists to suggest frequent personal calls on Washington officials, legislators and policy experts by members of the Japanese Diet and their staff, but data are not available to ascertain the total number of such visits. Such evidence as can be obtained suggests that such calls are decreasing in frequency. The two organized annual exchanges of legislators cited above, the George Washington University's US-Japan Legislative Exchange Program (LEP) and the JCIE Parliamentary Exchange, and a recently-established exchange organized by Center for Strategic and International Studies (CSIS) continue to function in bringing members of the Japanese Diet to Washington and other areas of the country. In 2006 the LEP brought ten members of the Japanese Diet to Washington, and in 2005, again, ten members, while in 2005, the JCIE brought four members. CSIS has brought about ten members of the Japanese Diet to Washington in each of the past three years. Of interest is the expansion of the LEP, which beginning in 2005 established a formal program of trilateral dialog that includes members of the South Korean legislature.

Of particular note are funds allocated by the US Congress to carry out China-related legislative exchanges at 22 USC §276 et al. There are no funds allocated by Congress specifically for Japan-related legislative exchanges, despite the fact that letters agreeing to establish a formal exchange program were exchanged in 2005 between the Speaker of the US House of Representatives and the Speaker of the House of Representatives of the Japanese Diet.

Legislative exchanges play a critical role in the Japan-US relationship. There should be initiatives coming from Japanese politicians to revive exchanges that have lapsed, especially those that bring their American counterparts to Japan. There also is value in considering exchanges of governors and lieutenant governors, who are often future national leaders; very often there is great interest in strengthening grassroots exchanges and economic relations among these regional leaders, who have a major stake in attracting investment to their constituencies. More specifically:

1. Revive suspended programs for members of Congress and congressional staff.
2. Increase legislative exchanges:
  - a. Implement the congressionally-authorized exchange agreed to by the Speakers of the US House of Representatives and the Japanese Diet House of Representatives in 2005;
  - b. Strengthen opportunities for US congressional staff to visit Japan;
  - c. Track visits of Japanese Diet members and their staff to the United States and use these data to recommend improvements in these exchanges.

### 3. Japan-US Expertise in Think Tanks

At think tanks in Washington DC, the number of posts for policy researchers focusing on Japan-US relations has been in decline, although two major think tanks – the Council on Foreign Relations and American Enterprise Institute – have recently hired Japan experts. In comparison, there are about three times as many posts for China experts as there are for Japan experts. As background, it can be assumed that the fact that China experts are in a better position in terms of fundraising is connected to this trend.<sup>2</sup> Moreover, there are few posts in Japanese think tanks for Japan-US relations or the US economy and politics, and since work on Japan-US relations or Japan-US-China relations is limited, it is often overseen by individuals who are also in charge of other programs. These organizations' US programs tend to consist mostly of sending university researchers abroad.

Typical Japan programs include the CSIS Japan Chair and the Mansfield Foundation's promotion of training in Japan for mid-career US federal officers. Other programs that deal with the bilateral Japan-US relationship (not including one-time-only seminars, etc.) include those conducted by AEI, the Asia-Pacific Center for Security Studies (APCSS), the Stimson Center, the Heritage Foundation and Pacific Forum CSIS, many of which hold annual events that gather experts from both countries to conduct dialogue and research on foreign affairs and security issues.

There has been an increase in trilateral programs that include Chinese institutions to address Japan-US-China relations. Within the past five years, there have been joint programs conducted by the Asia Foundation, APCSS, Brookings, and CSIS, as well as various programs conducted by the East-West Center, Pacific Forum CSIS, the Stanley Foundation and others. Japanese counterparts for these projects have included the Japan Institute of International Affairs (JIIA), the Research Institute for Peace and Security (RIPS), Keizai Koho Center (Japan Institute for Social and Economic Affairs), the Japan-American Cultural Society and the Okinawa Peace Assistance Center. The Stimson Center, Pacific Forum CSIS and JCIE have all carried out programs to train young experts from Japan, the United States and China. In the past five years, roughly 20 American institutions carried out an estimated 30 to 40 programs related to Japan-US relations (an estimate based primarily on public documents that does not include one-time-only seminars).

The number of China-related programs at American think tanks has been rapidly growing. Representative examples include programs at Brookings, CSIS, Carnegie Endowment for International Peace and the World Security Institute. The Brookings China Initiative was elevated to a research center in 2006 when an individual contributor gave the institution over ¥1 billion. The Carnegie Endowment has set up an office in Beijing within the China Reform Forum, and in addition to conducting many programs with Chinese counterparts, it has created a Chinese language website that posts translations of essays written in the United States.

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<sup>2</sup> In 2007, the Brookings Institution advertised for a Senior Fellow position for a Japan and Korea expert whose responsibilities, it was indicated, would be equally divided between fundraising and research development; tenure in the post was conditioned upon being able to draw interest from corporations, foundations, and other potential donors. This is indicative of the situation in think tanks. It should also be noted that the Japan specialist post at AEI was recently created.



Carnegie is not alone in opening offices in China; Brookings, CSIS and the Mansfield Foundation have all done the same, and many are renting space within Chinese institutions. One characteristic of the China programs is that they cover a wide range of areas for functional cooperation, such as public health or governance, and thus involve not only area studies experts focused on foreign relations and security, but experts from many other fields as well. These programs include educational initiatives for US congressional staff, and programs for staff from China's Central Party School. Over the past five years, it is estimated that roughly 30 American institutions have conducted more than 75 joint projects with Chinese institutions.

It is difficult to say precisely what impact this China-heavy coverage of East Asia may have on future US policymaking. It is certain, however, that there has been an increasing number of security dialogues conducted as US-China bilateral projects, and that they are addressing such themes as the Korean peninsula, nuclear strategy, space policy, treatment of failed states and nuclear energy policy. Moreover, a number of trilateral dialogs, such as US-China-Vietnam or US-Europe-China, are being nurtured. While there are a number of international conferences on security in the US-China-Japan framework, they have been experiencing a slump because of a lack of funding on the Japan side. It should also be noted that, at US initiative, a Japan-US-China-India framework has also begun to take shape.

In terms of Japan-US relations, there are various private organizations and foundations that support or organize intellectual exchanges, including the Japan Society, the US-Japan Foundation, the Japan-US Friendship Commission and the various Japan-America societies in both countries. Among these, the program expenditures of the US-Japan Foundation, which supports intellectual exchange, have declined from \$5.43 million in 1998 to a low of \$1.5 million in 2005 (Fig. 3-1). Its funding depends entirely on market returns on its investments, and for the past two years, its returns have once again begun to grow. As noted earlier, the budget of CGP has also been declining, and those conducting and participating in intellectual exchanges have noted that not only has the number of such exchanges been decreasing, but the scope of inquiry of the various exchanges has been shrinking as well.

There continues to be a need to monitor both the number of Americans and Japanese who deeply understand Japan-US relations and the nature of their activities. This should include high-ranking government officials, congresspersons, intellectuals, journalists, commentators and others. Furthermore, it is important to survey the careers of these experts to understand how they came to develop interest and expertise on the other country. This would be an important step in improving current programs and creating new ones to nurture the next generation.

A database of American academic experts on Japan is available: *Japanese Studies in the United States and Canada: Continuities and Opportunities (Japanese Studies Series XXXVI)*, published by the Japan Foundation in 2006. This deals exclusively with the academic world of North America, based on a comprehensive survey of all institutions of higher education of the United States and Canada. More such in-depth reviews would help pinpoint strengths and weaknesses in Japan-US exchanges in many other fields.

Concrete measures that would strengthen intellectual exchanges might include:

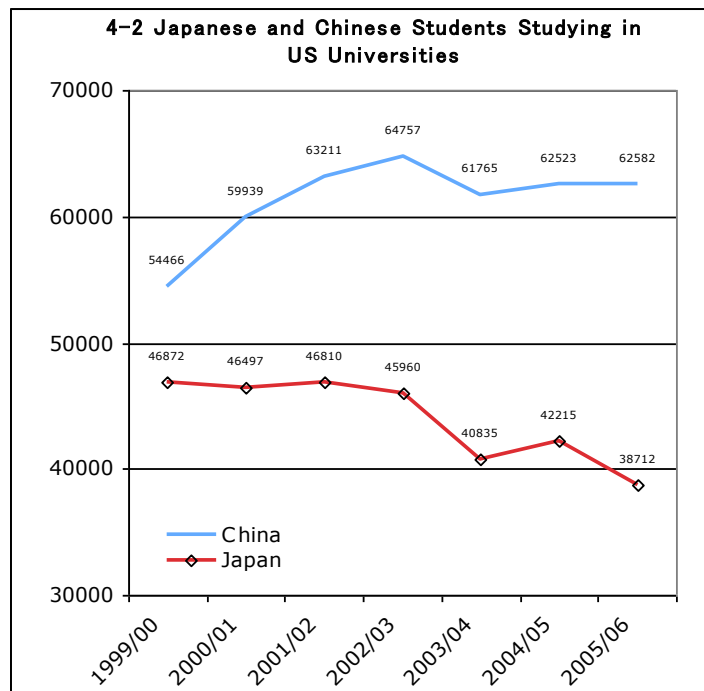
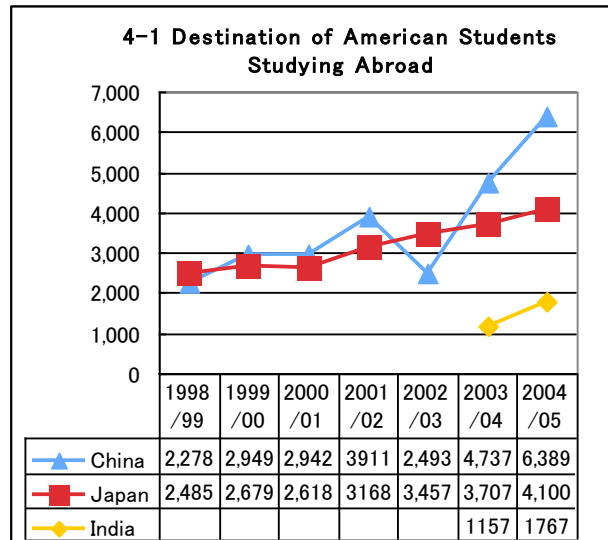
- I. Encourage proactive expression of views:

- a. Provide forums for discussion between US experts on Japan and their Japanese counterparts on the role of Japan in the world;
  - b. Include participants from a third country or more in the dialog, while preserving the essential bilateral core; and
  - c. Encourage high school-level to middle management-level participation in such discussion.
2. Study the attitudes and barriers towards a broad-based EPA/FTA being discussed between the business communities of the two countries.
3. Strengthen relationships between American think-tanks and universities and their Japanese counterpart institutions:
  - a. Funds to be extended by the Japan Foundation for this purpose on a competitive basis;
  - b. Encourage joint research projects between think-tanks in the United States and Japan;
  - c. Promote intellectual cooperation between Japan and the United States to address functional issues such as the environment and the economy.
4. Bring together US and Japanese experts concerned not only with the bilateral relationship but also with regional issues such as the rise of China.
5. Continue to develop talent that can educate the US public and opinion leaders about Japan's perspective on world issues and continue to nurture Americans who can maintain Japan-US relations across a wide range of sectors.
6. Build on US interest in Japanese popular culture to stimulate interest in political and economic areas.
7. Extend these efforts to the entire country rather than just the Northeast and West Coast regions of the United States.

## 4. Educational Exchange

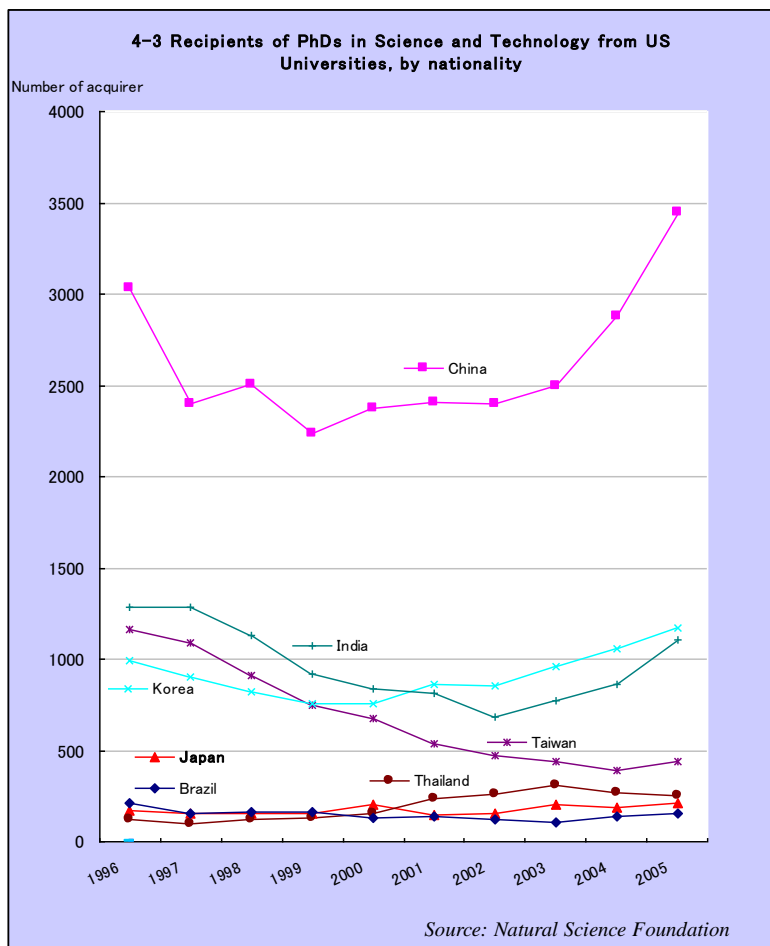
Along with think tanks, universities are important actors in conducting intellectual exchange. As research institutions, universities function as promoters of exchange in the areas of policy-oriented social science research, science and technology research and the humanities; as institutions of higher education, they function as the educators of the next generation of leaders. Currently fellowships and inter-university agreements between Japanese and US universities have remained stable or even expanded slightly, but the rankings of the United States and Japan as destinations for study abroad among the students in each country are undergoing change. Also, the number of research centers focused on China has shown a dramatic rise.

The number of American students going abroad to study has been on the rise; from 1998 to 2004, the number doubled, and the number of students choosing to go to Asia rose from 6 to 8 percent. During that period, the number of students going to Japan rose steadily from 2,485 to 4,101 (11th highest). However, China's popularity surpassed that, with the number of students going to China in 2004 rising to 6,389 (8th highest), or just under 1.5 times the number going to Japan. The number of students studying in India also showed a dramatic jump, rising to 1,767 students in 2004, which was a 52 percent increase over the previous year (Fig. 4-1).



The steady increase of American undergraduates studying in Japan is in part the result of a coordinated effort among government, corporate, higher education, and non-profit entities, both US and Japanese. More information about the several-pronged approach to this issue is outlined in Chapter 10 under “Educational Exchange Working Group.”

The number of Japanese students studying in the United States has been declining; as of 2006, the number stood behind India (76,503 students), China (62,582), and South Korea (58,847). While in 1999, there were 46,872 Japanese studying in the United States, the number had dropped to 38,712 in 2005 (Fig. 4-2). Among those receiving American doctoral degrees in the science and technology fields, Chinese were overwhelmingly prominent. In 2005, 3,448 Chinese citizens received PhDs in the United States, which represents roughly one-third of all non-American PhD recipients that year. There were also about 1,100 Koreans and Indians who received PhDs, while there were only 211 Japanese, which was lower than Taiwan or Thailand (Fig. 4-3). That said, the United States remains the destination of choice for Japanese students studying abroad. For example, in 2002, the most recent year with comprehensive figures available, the number of Japanese students studying in the United States, at 45,960, was greater than the numbers studying elsewhere in the world combined. In 2002, for example, the number of students in China was 16,084, in the UK, 5,741 and in Germany, 2,317.



In terms of fellowships available for study abroad, the Fulbright Commission continues to play a central role in academic exchange between the United States and Japan, and its budget and number of awards given have shown little change. While the value of the US Government's contribution has increased, the dollar value of the Japanese Government's contribution has decreased. CGP's Abe Fellowship has also not had a significant drop in its budget over the past five years.<sup>3</sup> The number of American researchers invited to Japan under the JSPS fellowship programs doubled from 2001 to 2006, and the number of researchers sent to the United States held steady.

Among research centers and academic programs in American universities, those related to

Chinese studies (not including language training or general East Asian studies centers) have increased. Among the top 50 universities (according to the *US News* ranking), there were 16 Japanese studies centers at 14 universities, while there were 31 Chinese studies centers at 15

<sup>3</sup> While the budget has changed little in recent years, the overall budget and number of fellowships given each year has declined by roughly 25–30 percent since the mid-1990s, and it is anticipated that it will decline further in the coming fiscal year.

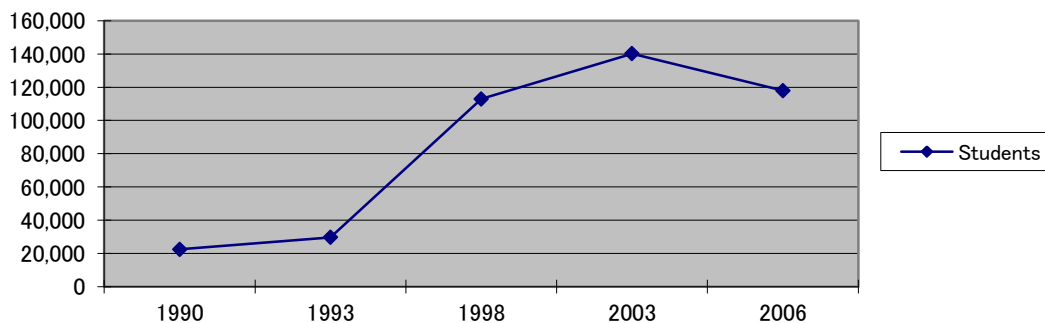
universities. Among the universities further down in the rankings, the number of Japanese studies centers was small, but the US Department of Education reports at least 9 programs that could receive Federal funding if it were available. The survey showed there were Chinese studies centers even at many of the mid-ranking schools. It found more than 100 Chinese studies centers located at over 75 American universities, and more than two-thirds of those had been established within the past 10 years – roughly half since 2000. Moreover, in recent years, American universities have been working to establish China campuses, and a number have agreed to open Confucius Institutes (Chinese language institutes) with Chinese government support.

In 2007 the decennial survey of Japanese studies in the United States, published by the Japan Foundation, reported:

Overall, this directory is smaller than its predecessor. It includes 1,480 Japan specialists [including Canadians], 266 full institutional entries containing 1,947 staff listings, and 663 doctoral candidates. Although there is of course considerable continuity in the field, 42 percent of the specialists and 24 percent of the programs listed in this directory were not in the previous edition. While there has been some shrinkage of programs, most of those that remain have become broader, deeper, and stronger in the past decade.<sup>4</sup>

The Japan Foundation periodically surveys Japanese language education overseas. Graph 4-4 below shows numerical data relating to Japanese-language students in the United States. This data has been extracted from the *Survey of Overseas Organizations Involved in Japanese-Language Education*. The data includes students at the K-12 and higher education levels.

Graph 4-4: The Current Status of the Number of Japanese-Language Students in the United States (Extracted from *Surveys of Overseas Organizations Involved in Japanese-Language Education*)



As the graph indicates, the increase in the number of students who studied Japanese from 1993 through 2003 is remarkable. The springboard for this trend was the global popularity of multilingual education, which, as part of the phenomena of globalization, belief in language education as an underpinning to stable economies, has become prominent in many countries around the world since the early 1990s. In 1996, the Standards for Foreign-Language Learning

<sup>4</sup> *Japanese Studies in the United States*, Japan Foundation, 2006, Volume I, p. vii.

for the 21st Century, the US federal regulations concerning foreign language education, were enacted. This was followed in 1999 by the application of the Standards for Japanese Language Learning developed by the American Council on the Teaching of Foreign Languages (ACTFL). The increase in the number of students between 1998 and 2003, as evident from Graph 4-4, can be seen as reflecting the influence of ACTFL Standards in particular. During this period, the leaders of Japanese-language education shifted their focus from higher education to secondary education.

Despite expectations that this flourishing trend would continue, the 2006 survey revealed that the number of students had dropped by a little more than 15 percent. While numbers at the higher education level showed some increase, those at the secondary level declined, due in large measure to increased certification requirements for teachers, including language teachers, and a shift in secondary education priorities away from foreign language education, among other subjects, towards more rigorous coursework to prepare students for postsecondary education especially in science, mathematics and technology.

The role of the increase in Chinese language enrollments is of considerable interest in considering this decrease in Japanese language enrollments at the secondary level. The Chinese government has set about an ambitious campaign to expand the study of Chinese language and culture abroad by establishing Chinese language and culture programs in many locales across the globe, including in the United States. These enjoy wide popularity. Additionally, this increase is due also to the impact of Chinese heritage language programs, which have led to significant increases in enrollments at the higher education level.

At first glance, it would be easy to make the assumption that an increase in enrollments in one foreign language, for example, Chinese, would lead to a decrease in enrollments in another, such as Japanese; there is an assumption that there is a limited pool of students interested in and willing to study foreign languages, especially those that are considered very difficult. Actual causality, however, is more difficult to demonstrate. For one thing, there is little impact on levels of Japanese language enrollments at either secondary or higher education levels from heritage school students, as there is in Chinese. Thus the impact of increased certification requirements, shifting priorities, etc. has far greater impact on Japanese enrollments than on Chinese. Moreover, the availability of funding for support of language programs at the local level plays a very significant role. Funding for Japanese, whether from federal sources, state sources, or private, mainly Japanese corporate sources, has declined significantly, while funding for Chinese language programs in local school districts enjoys strong support from the Chinese government and communities of economic interest in China. At the level of higher education, where the Department of Education reports that funding for Japanese language and area studies programs has kept abreast with its Chinese counterpart programs, there has been no decrease in enrollments at all, rather, the opposite is seen. Where there are the resources to support Japanese language and culture studies programs, there will be enrollments.

Moreover, leaders in the field of Japanese language education in the United States share the opinion that Japanese-language education is built on a more secure base of shared standards and interests than their colleagues in the Chinese language field currently enjoy. These include leaders from associations of Japanese-language teachers at the elementary, secondary, and higher education (ATJ/NCJLT/AATJ) in the United States. Their view is based on Japanese-

language education's longer history and Japanese-language instructors' educational achievements, built on the support provided for over thirty-five years by the US Department of Education, the Japan Foundation and the Japan-US Friendship Commission.

Ample opportunities for Japanese-language education remain in the United States; it is possible to regain the initiative at the secondary level. The Advanced Placement (AP) Program introduced courses in Japanese-language education (AP Japanese) starting in 2006. This is a good example of the success of the coordinated efforts of leadership in the field. Given the current situation, it is clear that American educators, relevant personnel, and political and business leaders must continue to place high priority on maintaining high levels of expectation of the Japanese language education field. Most importantly, it is imperative that the Japan Foundation continue to provide support at its early 2000s levels, if not more, if we are to maintain the current level of achievement, much less move forward, in developing American interest in Japanese language.

Two surveys published in 2006 give a clear view of the level of Japanese language study in the United States, at both the K-12 level and at the post-secondary level. A survey of Japanese language study worldwide conducted by the Japan Foundation in 2006 shows an increase in college and university enrollments in almost every country, including the United States, since the previous survey of 2003. The largest numbers of learners of Japanese were found in Korea, China and Australia, with the United States at number six. With highly intensive follow-up methods, the Modern Language Association of the United States published its survey of language enrollments at the post-secondary level in the United States in 2006 and reported that the study of Japanese had continued to rise over the previous four years by 27.5 percent, from 52,238 to 66,605. The Association of Teachers of Japanese comments: "Japanese is now a well-established component in [US] higher education, and because of significant training in secondary schools, many students enter college with considerable skills and, sometimes, a degree of mastery."<sup>5</sup>

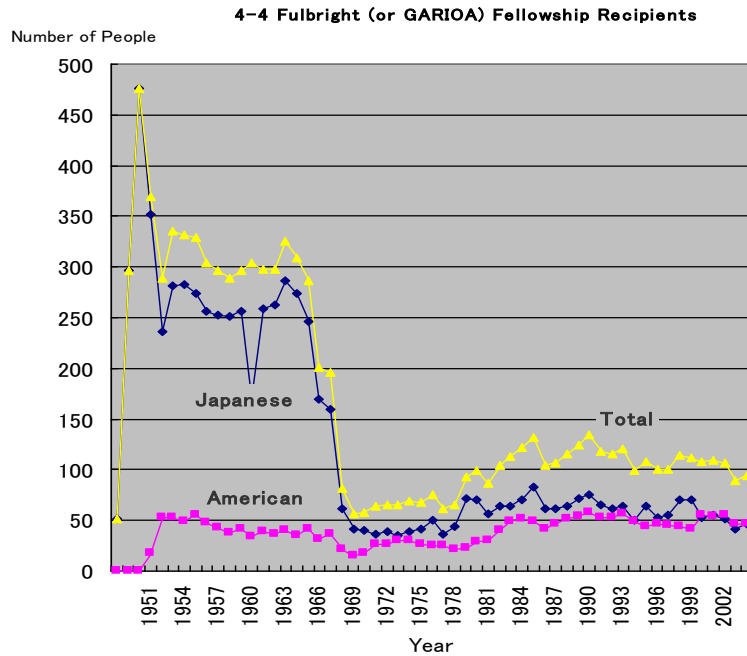
At the secondary level, the Japan Foundation survey of 2006 shows a decrease in the number of students, of teachers, and of institutions teaching Japanese since 2002, which accounts for the decrease seen in Graph 4-4. When the data from secondary, K-12, and other schools (eg, heritage or community-based schools) are combined, secondary-level enrollments in Japanese in the United States declined by 15 percent from 2002 to 2006. However, from the 2006–2007 school year, with the introduction of Japanese language advanced placement testing, it is hoped that the number of secondary school students studying Japanese will increase.

The number of exchange agreements between American and Japanese universities has been growing, increasing from 1,556 in 2000 to 2,105 in 2004, a 35-percent jump, but in 2006, for the first time, the number of exchange agreements between Chinese and Japanese universities, at 2,565, exceeded those with US universities, at 2,298. In 2004, among the partner institutions with which Japanese universities had concluded agreements, US institutions accounted for 18.5 percent, China 18.1 percent, South Korea 10.1 percent, England 5.6 percent, and Australia 4.3 percent. As of 2006, among partner institutions with which Japanese universities had concluded agreements, Chinese universities comprised 19.0 percent, while US universities comprised 17.0

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<sup>5</sup> *ATJ Newsletter*, Vol. 30 No. 4, November, 2007, p. 1

percent, South Korean universities 10.9 percent, UK universities, 5.2 percent and German universities, 4.0 percent. Most notably, the rate of increase of exchange agreements with Asian universities overall rose the most rapidly of all regions worldwide, totaling 6,042, or a 26.5 percent increase over 2004. (It should be noted that the existence of an exchange agreement does not necessarily mean that it is active, or how many persons are exchanged.)



#### 4-5 Exchange Agreements Between Japan and US Universities

	National	Public	Private	Others	Total	Comparison with previous fiscal year
2000	483	46	1,017	10	1,556	n/a
2001	555	60	1,164	27	1,806	16.1% rise
2002	580	63	1,198	27	1,868	3.4% rise
2003	612	67	1,287	40	2,006	7.4% rise
2004	629	73	1,299	104	2,105	4.9% rise
2005	n/a	n/a	n/a	n/a	n/a	n/a
2006	627	87	1,464	120	2,298	9.2% rise over 2004

\* The above number does not reflect the number of universities as there are cases where one university has multiple agreements such as agreements for the university as a whole as well as those limited to faculties.

"Others" include research institutions such as independent administrative institution and inter-university research institute corporation, and vocational high schools.



**4-6 Exchange Agreements between Japanese and Foreign Universities, 2006, by country**

	United States	China	Korea	UK	Germany	Total
Number of cases	2,298	2,565	1,467	706	544	13,484
Share	17.0%	19.0%	10.9%	5.2%	4.0%	

CULCON makes the following recommendations to strengthen educational exchange and language learning:

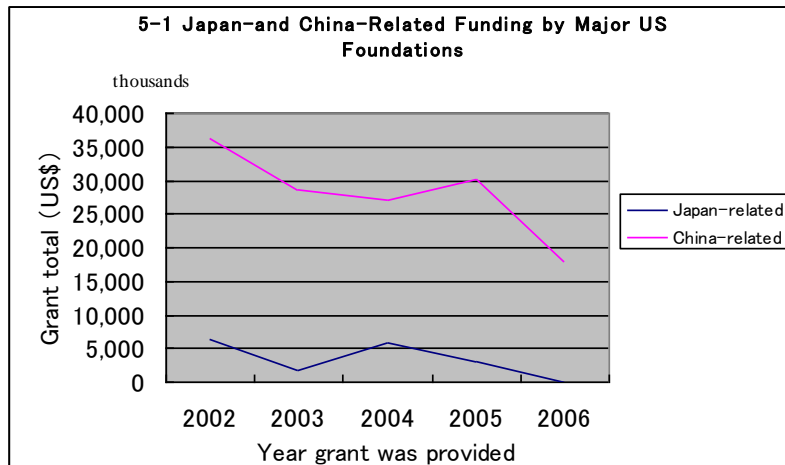
1. Strengthen exchange of language and social studies teachers and school administrators at the K-12 level.
2. Strengthen Japanese language courses at all levels in the United States:
  - a. Develop Japanese language educational materials;
  - b. Support training for Japanese language teachers, especially at the K-12 level;
    - i. Eliminate requirement of 30 credit hours in the language for native speakers of Japanese;
    - ii. Streamline evaluation of Japanese university transcripts for certification purposes;
    - iii. Develop “meta linguistics” and “meta cultural” training for native Japanese language teacher candidates and practitioners;
    - iv. Require training in classroom management for certification;
    - v. Provide coaching for multiple choice-style praxis exams.
3. Improve international communication skills on both sides:
  - a. Implement debate clubs in Japanese high schools;
  - b. Implement an international haiku competition in the United States;
  - c. Implement an engineering design competition for collaborative teams of Japanese and US students.
4. Provide more funds for US students, especially undergraduates, to study in Japan.
5. Promote a liberal admission policy for qualified US students at Japanese universities, de-linked to formal exchange agreements.
6. Liberalize visa requirements by the US government to allow for freer academic and

cultural exchange from Japan to the United States.

## 5. Trends in Asia-Related Funding Among Major US Foundations

In order to carry out intellectual exchange, including legislative exchange, research, and other activities, most of the world's think tanks, universities, and nonprofit organizations make efforts to raise funds from corporations and foundations in addition to government funding. Above all, the abundant funding from US private foundations supports not only American institutions but also various activities and institutions throughout the world. This survey examined the number and amounts of grants made by seven of the major US foundations between 2002 and 2006.<sup>6</sup>

The changes in Japan- and China-related grants are shown in figure 5-1.<sup>7</sup> Although all foundations were showing a drop in the grant scale in terms of numbers and amounts, the size of the China-related funding stood out. As compared to 91 Japan grants totaling roughly \$17 million, there were 1,030 China grants, totaling approximately \$140 million. This represents a significant gap – about 11 times as many grants and 8.3 times as much money.



From 2002 to 2007, Ford Foundation<sup>8</sup> made just two Japan-related grants for a total of \$35,000, while it made 794 China-related grants for a total of \$84 million.<sup>9</sup> For the purpose of analysis, the grants made from 2005 to 2007 were broken down by program area (Fig. 5-2). The area receiving the largest amount of funding was “higher education,” which includes research and publishing support as well. In terms of grant numbers, the development field received twice as many grants as higher education; that field included community building and human resource development and training for citizen organizations. In terms of the number of grants, the majority of projects were aimed at strengthening the foundations of civil society in China, a country in the process of development. As a result, grants were given not only to Chinese research programs at major think tanks, but also to many universities and nonprofit organizations in both the United States and China.

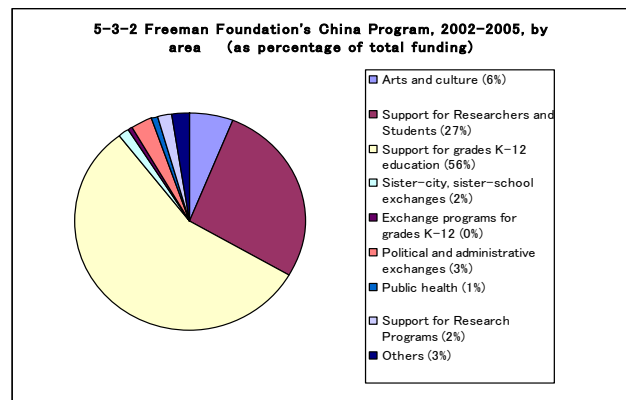
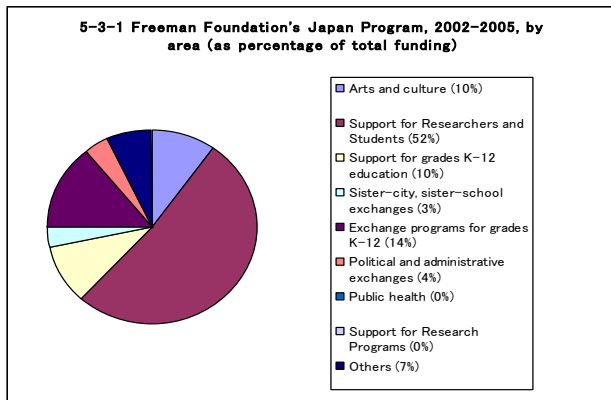
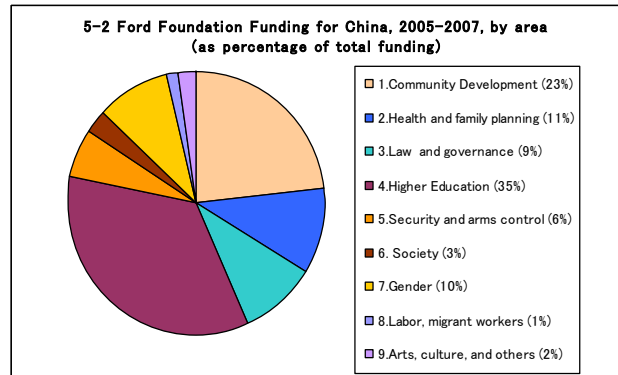
<sup>6</sup> The seven foundations are the Ford Foundation, the Freeman Foundation, the Henry Luce Foundation, the Rockefeller Brothers Fund, the Rockefeller Foundation, the Starr Foundation, and the John D. and Catherine T. MacArthur Foundation.

<sup>7</sup> The grant recipients include organizations based in the United States as well as those based in Japan and China. Not all foundations had made their grant information on this time period available, and it was not possible to get information from some foundations depending on the fiscal year.

<sup>8</sup> The total amount of Ford Foundation grants made in the period from 2002 to 2006 was \$2.8 billion, of which China-related funding represented 3 percent. The graphs are based on the research done as part of this survey.

<sup>9</sup> The Ford Foundation also made one additional grant for institutional support during this period. Because it was made outside of the scope of their regular programs, however, we have not included it in the statistics above.

While Ford Foundation grants related to China – where it has a Beijing office – are on the rise, so too were grants related to three other countries where it has offices: Vietnam (Hanoi), India (New Delhi), and Indonesia (Jakarta). For example, from 2005 to 2007, the foundation made 103 grants related to India, totaling approximately \$23 million. Ford Foundation also has offices in several countries in Africa and South America, and it is providing grants in those areas. It is also making many grants to domestic American organizations involved in Hurricane Katrina relief efforts, preservation and encouragement of indigenous cultures, among others. On the other hand, in countries where it does not have offices, such as South Korea and other Southeast Asian countries, the grants are few, like the case of Japan.



In contrast to the Ford Foundation, the Freeman Foundation gives a relatively large number of grants related to Japan (Figs. 5-3-1 and 5-3-2). In terms of grants numbers and amounts, China-related grants were larger than Japan related grants; from 2002 to 2005, there were 95 grants (\$19,960,000) related to China as compared to 75 grants (\$12,430,000) related to Japan. In the areas of the arts as well as sister-city and sister-school exchanges, there were more Japan grants than China grants. And in terms of support for graduate students and researchers, the amount given for Japan was larger by about \$1 million (although there were six more grants for China than for Japan). However, in the same field of education, there were more China grants for K-12 education than there were Japan grants. The Starr Foundation also makes many Japan-related grants, but they are limited to the fields of scholarships, political exchange, and the arts. The foundation's China-related grants are much broader in scope, ranging from medical support to academic support.

There has been an increase in funding by major private American foundations for Asia-focused programs and research. These programs tend to focus on regional issues in which Japan continues to play an important role. While research and programming specifically focused on Japan-US relations is down, research on Asia related to Japan has filled the gap in many ways, which is appropriate given the evolving role of Japan in the region.

American foundations provide funding not only for specific projects, but also for broad, ongoing programs and for the support of institutions as a whole. General program and institutional support are increasingly being used for the establishment and strengthening of Chinese institutions. Institutional grants are also given in Japan, although only in rare instances. On the other hand, Japanese foundations and the government rarely provide such general institutional support; when they do, such grants are at much lower levels of funding, which place Japanese foundations and other non-profit organizations at a disadvantageous position.

The United States and Japan have a common interest in promoting the strengthening of the foundations of China's society, as shown by the fact that the Japanese government has spent large amounts in official development assistance for that purpose. The projects supported by American foundations, however, are not limited to development issues; they span a wide range of issues that include security, social issues, support for research and so on. On the other hand, support for Japan-US intellectual exchange from both the United States and Japan has been shrinking, so opportunities for debate between the two countries are decreasing, and it would appear that the opportunity to debate this common point of interest – how to strengthen China's social underpinnings – is also being lost.

CULCON encourages more grants for capacity building support, in addition to specific program support:

1. Strengthen existing and help create new fora for debate on subjects of pressing mutual interest, such as the strengthening of Chinese civic society.
2. Strengthen existing media exchange programs such as Japan Society's Media Fellows and the East-West Center's journalists' exchanges.
3. Revive suspended exchanges of columnists/commentators for two-week study tours.

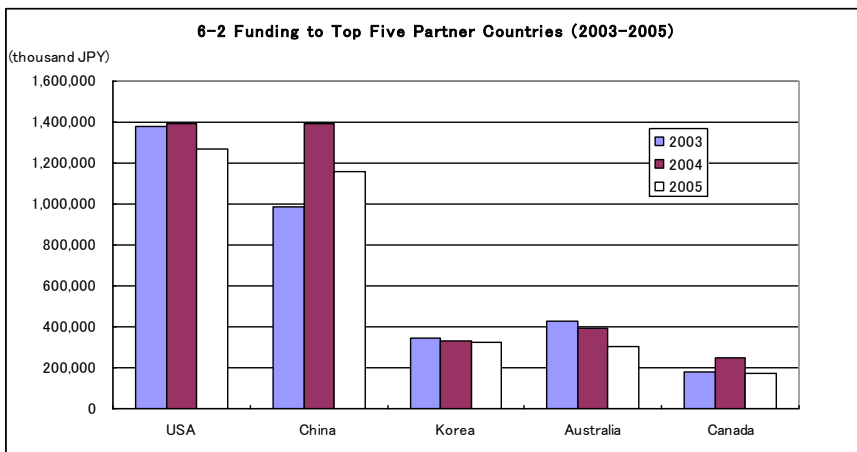
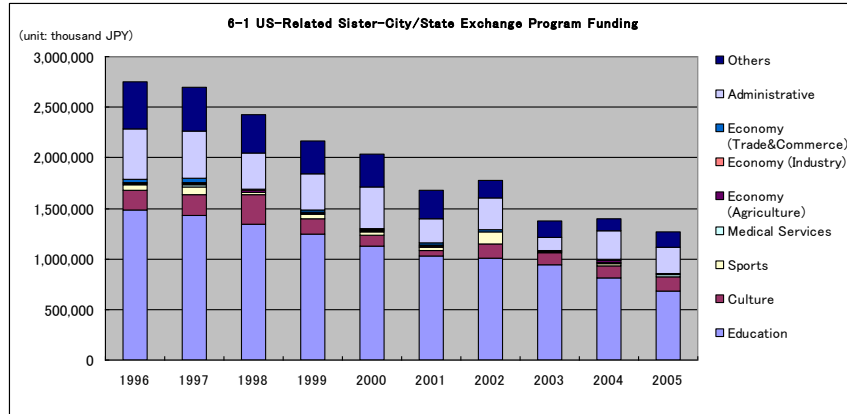
## 6. Grassroots Exchange

A strong bilateral relationship depends not only on high-level decisions but also on firm grassroots understanding by citizens on whose behalf governments act.

One framework for promoting active Japan-US exchange in the postwar period has been citizen exchange activities, as represented by sister-city and youth exchanges. These activities were mainly supported with the budgets of local governments, and occasionally received support from private foundations in both countries. However, at the same time that funding from private foundations has been declining, the budgets allotted for international exchange by local governments – which have been the main pillar of support for such activities – have also been shrinking. Also, as the number of foreign residents has been increasing in regions throughout Japan, there has been increasing demand for programs on how to promote multicultural understanding. At the same time, sister-city and sister-state ties with sites in other Asian countries such as China and South Korea have been increasing, and international exchange programs have been diversifying, raising concerns that the relative importance given to Japan-US exchange is decreasing.

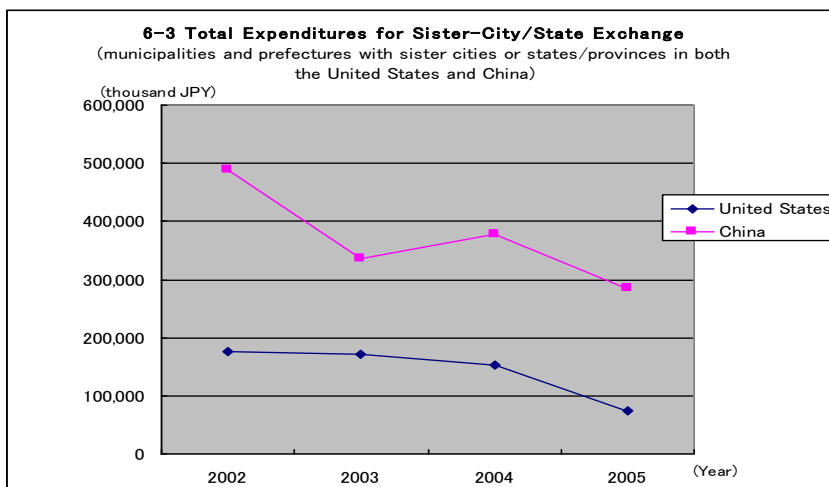
According to the website of the Council of Local Authorities for International Relations (CLAIR), as of July 2007, the number of local authorities with official ties to the United States included 24 prefectures, 340 cities and wards, and 74 towns and villages, for a total of 438, which represents 28 percent of the total 1,554 current sister-city/state affiliations. The 323 ties to China were second after the United States, and involved 34 prefectures, 252 cities/wards, and 37 towns/villages. Compared to the United States, the prefectural-level ties were relatively prominent compared to those at the city and town levels of local government. Of the 24 prefectures with ties to the United States, 19 also had ties to China.

As shown in figure 6-1, from 1996 to 2005, the budget for programs focused on the United States within the sister-city exchange program budgets of all local governments was cut by more than 55 percent, and the China-related budget also declined during this period. Also, as shown in figure 6-2, despite being in an overall decline, the budget for exchange with the United States remained the largest. However, one additional point that can be read from this same graph is that, if we compare just FY2005 to FY2003, funding for China grew roughly 15 percent while funding for America declined by about 8 percent. In terms of how the funds are being divided between the fields of activities, the trends in exchange with America mirror overall trends, with the greatest amounts being spent on educational exchange, followed by administrative exchange and cultural exchange.



Looking at just the 19 prefectures that have affiliations with counterparts in the United States and China, figure 6-3 shows the changes in exchange program expenditures during the period from 2002 to 2005. Exchange programs with both countries showed a decline during this period, but expenditures for

China programs exceeded those for US programs. Looking at the total number of people who participated in these exchanges (both coming and going), those with China involved nearly twice as many people as did exchanges with the United States. Also, the percentage of the decline in US-related expenditures from 2002 to 2005 was 58 percent, while the drop in China-related expenditures was just 41.5 percent.



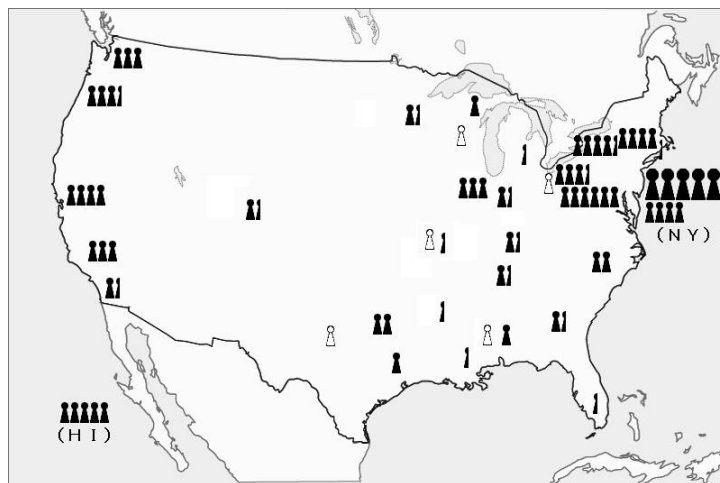
The cause of these trends seems to be the financial strain facing Japanese local governments. With limited financial resources, it is difficult to gain the public's understanding and support for devoting budget to the administration of sister-city exchanges, which have the image of being "friendship exchanges with no substance" and of only benefiting a limited number

of people as compared to the provision of welfare and other services that benefit the citizens more broadly. However, although it is rare, there are cases where exchanges are conducted between sister cities at the initiative of the citizens themselves, outside of the government framework. On the other hand, although the general trend has been a decline in funding and administration of these exchanges on the Japan side, even in cases where a Japanese local government is somewhat more financially stable and can take the lead in conducting exchanges, on the US side, these efforts tend to be run by volunteers or are on shaky financial ground, uncertain whether they can get funding from private foundations such as the Freeman Foundation. In other words, there is a different level and locus of commitment to these activities in the United States and Japan.

The most prevalent form of activism at the grassroots level in the United States is the local Japan America society. The National Association of Japan-America Societies, Inc. (NAJAS) is the umbrella group that coordinates activities of the Japan-America societies in the United States. NAJAS consists of a membership of approximately 40 independent Japan-related organizations located in 34 states. The oldest society was formed in 1904 and the newest in 2005. NAJAS member societies represent over 12,000 individuals and 1,000 corporate members nationwide. They present over 1,000 cultural, business and educational programs with over 420,000 participants in annual programs. The NAJAS website hits total more than 200,000 per month.

In the United States, the number of Japan-America societies has remained level but are less financially stable than a decade ago and are less able to present organized programs. Those societies, however, with strong local business ties continue to flourish. Geographical distribution is uneven (Fig. 3-2)

**3-2 Japan-America Societies throughout the United States-Distribution of Employees**



\* Large mark represents 10 people, small mark represents 1 person, and part-time employees are counted as 0.5 person. Offices run by unwaged volunteer staff only are shown by white mark.

In addition to the Japan-America societies, there are many grassroots activities at present that have been set up by both private and public sectors in the United States whose aim is to promote an understanding of Japanese language and culture. However, their potential has been limited thus far. By reevaluating these existing efforts, we can fully optimize current resources;



while at the same time create a link and a stimulating environment between grassroots participants and the larger framework of exchanges they work in. For example, there are American military personnel and their families stationed in or who have experience in Japan. They should be considered an asset, and practical applications of their experiences to the network of Japan-US grassroots exchanges should be explored. More specifically:

- I. Strengthen exchanges by having close cooperation with related organizations:
  - a. strengthen networks among JET alumni, Japanese Americans, and current and past USFJ personnel.
2. Provide greater outreach to regions of the United States such as the Midwest, the South and the Rocky Mountains with greater public affairs programming on Japan.
3. Strengthen local and grassroots level programs in Japan that involve the United States and US counterpart sister cities and states.
4. Strengthen Japan-America societies in the United States and America-Japan societies in Japan, both in-country and through exchanges of officers and members.

## 7. Performing Arts Exchange

### I. American Artists Tours and Activities in Japan

In the 1980s and the early 1990s, jazz musicians, opera and ballet companies and some contemporary dance and music companies from the United States were presented in Tokyo and to a certain extent toured to Osaka, Kyoto, Kobe, etc. on a consistent basis. Such “imports” of American artists to Japan were initiated mainly by private sector, for-profit promoters and presenters during this time, given the less-developed non-profit arts infrastructure in Japan. This was the era of the economic boom (the so-called “bubble economy”) in Japan; a large number of Japanese corporations developed arts and cultural programs. More than a dozen state-of-the-art theater facilities<sup>10</sup> were built in and around the Tokyo Metropolitan area by corporations, and more than 100 major corporations participated in the “Mecenat Association” (founded 1990), contributing a percentage of their profit for arts projects.

In the public sector, there also was a significant boom in building public theater facilities throughout Japan by regional governments, most of which presented large-scale international programs as their opening series. However, after the “bubble economy,” Japan’s economic recession of the 1990s had an increasingly detrimental effect on this trend. By the latter half of the 1990s there was a visible decrease in large-scale international tours and projects. The recession affected trends in the arts market well into the early 2000s and worked against opportunities for American artists to visit Japan. Two related reasons for this are: a) with drastically reduced financial resources for the arts in the private sector, Japanese presenters and producers engaged international artists who were either funded by their own government, often the case for French, German, Australian, Israeli, etc. artists, or fundable by the Japanese government, which is predominantly the case for other Asian, Middle Eastern or East European artists; and b) a shift in the market from Western and American interest to Japanese and other Asian interest.

Beginning in 2001, visits to and tours of Japan by US performing artists were given greater coherence by the creation of a facilitative mechanism, the Cultural Trade Network (CTN) at Arts Midwest, a regional arts organization in the United States. The CTN was dedicated to the mission of presenting US performing arts in Japan.<sup>11</sup> CTN organized a series of live and video showcases and lecture/demonstrations of and by American artists at major booking conferences in Japan, invited Japanese presenters and key players to the United States for national and regional booking conferences and provided technical support and contextual

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<sup>10</sup> Such theater facilities include: Wacoal Art Center (a.k.a. Spiral) in 1985; Ginza Saison Theater and Kazarus Hall in 1987, Tokyo Globe Theater in 1988, Tokyu Bunkamura theaters in 1989.

<sup>11</sup> CTN was born out of a bi-national convening of key leaders in the performing arts from both countries in February 2001. Funded by JUSFC and administered by Arts Midwest, one of the 6 Regional Arts Organizations in the US and headquartered in Minneapolis, MN, CTN’s specific objectives included expanding US artist’s market in Japan as well as expanding geographical coverage of the exchange programs. The US founding partners included New England Foundation for the Arts and its National Dance Project, Pennsylvania Council on the Arts, and Ohio Arts Council. [www.artsmidwest.org](http://www.artsmidwest.org)

information to enable and enhance American artists' activities in Japan. As a result, for those years that the CTN had a stable financial base, there was greater activity by US performing artists in Japan, and attention paid to them by Japanese venues including the Tokyo Performing Arts Market (TPAM) in 2001 and later, and the Tokyo International Arts Festival, as well as an increased number of tours by individual dance and theater companies.<sup>12 13</sup> Another major player in the field, Conversation & Company, produced an outstanding record of US productions from 2000 to 2005, but again, this trend has decreased.

The Asian Cultural Council, a foundation supporting cultural exchange in the visual and performing arts between the United States and countries of Asia, operates the Japan-United States Arts Program (JUSAP), which provides individual fellowship grants to American and Japanese artists to visit the other country. Of the 15-25 grants awarded annually in the JUSAP, approximately 40 percent go to American artists' residencies in Japan. Moreover, the joint artists residency program of the Japan-US Friendship Commission and the National Endowment for the Arts, both US federal agencies, sends five US artists to Japan annually.

In terms of Japan's nonprofit infrastructure for the arts, there were notable benchmarks towards its development with the establishment of the Saison Foundation in 1987 and the Geijutsubunka Shinkoukikin<sup>14</sup> in 1990. When a new law was passed in 1998 to promote and support the activities of non-profit organizations, a number of organizations incorporated under the law, including Japan Contemporary Dance Network (JCDN)<sup>15</sup>. JCDN is modeled after the US system of NPN (National Performance Network) and has played a vital role in enhancing Japanese dance artists' resources and opportunities including international exchange. In collaboration with US organizations including the Japan Society and Dance Theater Network, it twice lead a choreographer's residency exchange project, the US-Japan Choreographers Exchange Residency Project, in 2002 and 2005, and facilitated, for example, the Basil Twist "Dougugaeshi" tour in Japan in 2007, thus functioning as a key entity for US artists' activities in Japan.

It should also be noted that within the last ten years, several venues with the capacity to program international programs on a consistent basis opened in Japan including the Setagaya Public Theatre and Shizuoka Performing Arts Center in 1997, Akiyoshidai International Artists Village in 1998 and Yamaguchi Center for Arts and Media in 2003. These venues have full-time or contracted curatorial and program directors and staff, some of whom have studied non-profit performing arts systems in the United States. They have active international programming and working relationship with their international counterparts. These venues have good potential to explore US artists' offerings for their season programs.

The international context after 9.11 and the Iraq War has made it harder for American artists to tour and perform in Japan. There is a new skepticism about the United States at large by Japanese presenters due to their perception of American foreign policy. A number of key presenters and organizers of international performing arts tours and projects have expressed

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<sup>12</sup> Annual performing arts booking conference in Tokyo. [www.tpam.or.jp/index\\_e.html](http://www.tpam.or.jp/index_e.html)

<sup>13</sup> The largest and most comprehensive national resource for American playwrights. [www.pwcenter.org](http://www.pwcenter.org)

<sup>14</sup> Established in 1990 combining the public and private funds by the Agency of Cultural Affairs of Japan

<sup>15</sup> <http://www.jcdn.org/index-e.htm>

hesitation in doing business with US artists for this reason. They also expressed more interest in starting or growing arts and cultural exchanges with the Middle East, Eastern Europe and other parts of the world where traditionally Japan has had less interaction.

The overall trend of the US artists' presence and activities as well as the support system and market in Japan after 2000 can be summarized as:

- Shift of interests and support to other regions including the Middle East, Eastern Europe, and Asia;
- Decrease in large scale/traditional forms of tours and engagements;
- Increase in artistic collaborative projects, such as American directors working on Japanese materials presented in Japan;
- Growth in the non-profit infrastructure, expanding possibilities for international including American artists' activities in Japan; and
- Small but innovative exchange projects including residency programs, organized by newly developed service organizations in Japan.

## **2. Japanese Artists Tours and Activities in the United States**

The political and economic changes from the late 1990s to date that resulted in a general decrease of US artists' presence in Japan had less impact on Japanese artists' tours and activities in the United States. The stability of the "import" of Japanese artists into the United States is largely due to such established presenters as the Japan Society as well as the funding programs of the Japan Foundation, particularly Performing Arts Japan (PAJ), which started in 1994 and has taken root in the field. With the Kennedy Center's Japan Festival that took place in February 2008 over the course of two weeks, as well as the Japan Society's 100<sup>th</sup> anniversary programs taking place, there has been and will be continue to be a concentration of Japanese artists' presence and activities on the East Coast.

On the West Coast, the Japanese American Community and Cultural Center (JACCC) in Los Angeles shared leadership of touring both traditional and contemporary Japanese artists with the Japan Society during the late 1980s and the first half of the 1990s. However, JACCC shifted its focus towards presenting Japanese American and Asian American artists later in the 1990s. In regards to the programming of Japanese contemporary performing arts from Japan, JACCC has been presenting leaner programs since 2002 compared with previous years. Yet, supported by active Japanese and Japanese American community groups including the Okinawa Kenjinkai (Prefectural Association of Okinawa) and master practitioners of traditional Japanese dance and music in Los Angeles, several master artists from Japan have been invited and presented at the Center's theater every year. Most recently, and notably, JACCC presented the Grand Kabuki Theater at the Cerritos Center for its 25<sup>th</sup> Anniversary in 2005 and presented and helped coordinate the US tour of Bunraku (the National Puppet Theater of Japan) in 2007 with the Japan Society of Boston.

JACCC also managed a program called the Japan-US Collaboration Project in the early 1990s as then Executive Director Gerald Yoshitomi's initiative to diversify and expand US tours of Japanese performing arts. Under the project, several delegations were organized, bringing about a dozen key American presenters, foundation directors, and arts managers to Japan on each occasion to meet with their Japanese counterparts. This effort successfully resulted in creating a group of key US presenters who were committed to presenting Japanese artists.

In the heartland, Arts Midwest played a significant role in bringing Japanese artists to small and underserved communities in the region that have had little exposure to international arts and culture. Specifically between 2004 and 2007, Arts Midwest toured Japan's Bamboo Orchestra throughout the 9 states of the Midwest region under their "Midwest World Fest" program for four consecutive years, visiting four to five cities each year and having the ensemble in residence in each community for a full week. As CTN was housed in and administered by Arts Midwest for its initial five years, Arts Midwest also fully utilized its expertise and network to introduce and facilitate other Japanese artists and projects in the region.

In regard to support systems for Japanese artists' activities in the United States, the Japan Foundation's grant program Performing Arts Japan (PAJ)<sup>16</sup> was established to provide funds for US presenters and non-profit organizations presenting and touring Japanese artists or working on Japan-US artistic collaboration projects. PAJ has funded 165 projects (including 83 touring, 72 collaborative, and 10 special projects) of Japanese performing arts in both traditional and contemporary art forms to date. In fiscal year 2007-2008, 16 projects (6 touring and 10 collaborative) were funded under the program, for a total amount of \$275,000.

The PAJ program specifically aims to provide geographically diverse American audiences with greater exposure to Japanese performing arts. To assist in the Japan Foundation's efforts in expanding geographical coverage, CTN provided introductions and facilitations for the program officers and their guest speakers to make presentations at the annual regional booking conferences, ie, Western Arts Alliance Conference on the West Coast, Midwest Arts Conference in the Midwest, and Performing Arts Exchange Conference in the South as well as at the annual APAP conference in New York.

The Asian Cultural Council's JUSAP awards approximately 60 percent of its 15-25 fellowships annually to Japanese artists visiting and studying in the United States. In addition, the Agency for Cultural Affairs (Bunkacho) offers individual fellowships to Japanese artists to train abroad, including the United States, under the Japanese Government Overseas Study Program for Artists.

During the past five years (FYs 2003-2008) between 27 percent and 40 percent of PAJ-funded programs were presented in New York and California (combining Los Angeles and San Francisco) except for 2005-2006, at 13 percent. States that had no presentations funded by PAJ during this period include: AL, AR, CO, ID, KS LA, MS, MT, NE, NV, OK, TX, and WY.

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<sup>16</sup> PAJ is advised by an annually appointed panel composed of approximately 10 performing arts specialists from throughout the United States. Especially for the beginning phase of PAJ, the review panel consisted of many of the presenters who were introduced to the Japan Foundation by the JACCC's Collaboration Project.

Except for Texas, these states, mostly in the Rocky Mountains and the South, have had notably less exposure to Japanese arts.

The overall trend of Japanese artists' tours and activities after 2000 can be summarized as:

- Relatively stable number of tours and projects with concentration in New York City, Los Angeles and San Francisco;
- Established players, particularly the Japan Society, providing presenting leadership;
- Notable increase of activities in the Midwest with Arts Midwest's initiatives;
- Stable funding with PAJ taking root among key US presenters; and
- Hard-to-reach areas, eg, the Rocky Mountains and the South, remaining "left-out."

### **3. Collaboration and Other Projects**

Although many art forms and their creative processes are collaborative by nature, the notion of international collaboration became prominent in the field of performing arts in the late 1980s. Supported by such foundations as the Ford Foundation, working groups were formed, and working papers<sup>17</sup> were published. This was followed by creation of new funding programs or changes in criteria in existing programs to encourage international collaboration in the arts. In regard to collaboration between American and Japanese artists specifically, both the Japan-US Friendship Commission and the Japan Foundation devoted funds to support the concept. The Saison Foundation also supported and encouraged international collaborations between Japanese and non-Japanese artists. A number of state-level grant programs in the United States do not prohibit participation by artists based outside of the state, and so there are opportunities for such projects to be supported by state-level arts councils.

A number of Japan-US artistic collaborations have been created and toured in either or both countries in recent years. The majority were concentrated in the NYC, Los Angeles, San Francisco and Tokyo metropolitan areas, but there were other cities including Minneapolis, MN, Philadelphia, PA and Kyoto that started to develop this type of programming as well.

Trends in Japan-US artistic collaborations after 2000 can be summarized as:

- A general increase in the numbers of projects in all genres;
- A minor increase in theatrical projects in the past two to three years;
- An increase in cross-disciplinary projects, which included artists working in visual/computer/high-tech arts; and
- High concentration of such projects taking place in New York, Los Angeles, San Francisco and Tokyo.

Another noteworthy trend in Japan-US performing arts exchange after 2000 is the increase in artists-in-residence programs. This concept was formally introduced to the Japanese performing arts field by key individuals who studied the American non-profit arts system in the

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<sup>17</sup> Arts International Publication – Working Paper #4: CoreValues: Essential Aspects of International Artistic Collaboration

1990s; the practice started to take root in Japan toward the end of the 1990s. For example, in 2001, a non-profit entity specializing in sending artists to public schools in Japan was founded<sup>18</sup>. Since most American performing artists in the non-profit sector are well experienced in conducting outreach activities, this trend represents increased opportunities for their activities in Japan.

Regarding Japanese artists' residency projects in the United States, since a majority of US funding organizations require or strongly encourage outreach activities, Japanese artists conduct workshops, master classes, lecture/demonstrations, and other educational activities as part of their touring engagements.

#### **4. The Role of Curators and Presenters**

The arts and culture of a country are a reflection of the nation's heart and soul. The promotion of arts and cultural exchange is one of the primary ways for ordinary citizens to have first contact with the outside world and to strengthen a sense of international community. The arts and culture are an important bridge of friendship among people around the world.

Japan and the United States share a long history of cultural exchange that is rich in achievements. This report can only suggest the full range of such exchanges that occur at present. Today, an unprecedented number of diverse actors are involved in Japan-US cultural exchanges in both the artistic and commercial realms. Japanese culture is now widely embraced among American people as something accessible and familiar. This embrace is evidenced by the popularity of Japanese pop culture among American youth, as well as the incorporation of aspects of Japanese lifestyle such as cuisine into American daily life.

In order, however, for the peoples of both countries to strengthen their mutual understanding in an ever-changing world, CULCON notes in particular the valuable role played by cultural specialists – the curators and presenters. It is through their work that the Japanese and American peoples can maintain and expand their interest towards each other and forge stronger bonds of friendship and common understanding. CULCON notes in the above overview of the performing arts the infrastructural base given to such work by such organizations and mechanisms as the JACCC, the CTN and the PAJ. It notes the networks not only of playwrights and choreographers, but of curators and presenters who promote the work of playwrights and choreographers, created through the CTN and the Tokyo International Arts Festival, the PAJ and through the Choreographers Exchange Residency Project. CULCON concludes from this experience that the work of performing arts exchange advances more broadly and deeply, with higher levels of quality, when the organizational capacity to select appropriate work and stage it is firmly in place.

CULCON recommends the following actions to further improve the exchange of performing arts between the two countries:

- I. Provide separate funds for bilingual/bicultural facilitation in order to both expand the geographical coverage and deepen appreciation of exchange projects in both countries;

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<sup>18</sup> ASIAS (**A**rtist's **S**tudio **I**n **A** **S**chool), [www.children-art.net/](http://www.children-art.net/)

2. Strengthen existing networks of curators and presenters in both the performing and visual arts
3. Promote greater exchanges of curators of the performing arts on both sides, to expose them both to the production processes and the performing arts community of the other country
4. Provide or facilitate documentation and publications arising from exchanges, to allow both the process and presentations to be shared with the larger public. Such products have potential to stimulate cross-cultural studies with wide appeal;
5. Bridge the academic worlds in both countries with the field of performing arts to help foster both the work of collaboration and knowledge of its successes among a much wider audience; and
6. Continue to focus on regions in both countries with traditionally little traffic or exposure and encourage first-time presenters and organizers.



## **8. Visual Arts Exchange**

Since the 1960s, visual art exchanges between the United States and Japan have focused on exhibitions. Primarily, these shows brought traditional Japanese arts to American audiences, and less frequently exposed either country to the other's modern or contemporary arts. In the past 15 years, significant changes have occurred in policies governing exhibition organization that have changed the climate for visual arts exchanges between the United States and Japan, reducing the access that American audiences have to shows of traditional art. At the same time, Japanese arts and crafts have experienced increased exposure and interest as have other contemporary Japanese media – particularly fashion and manga, which have found a growing interest among western audiences.

### **I. The Changing Market for Affecting Shows of Traditional Art**

Beginning in the late 1960s, one way that the Japanese government acknowledged its gratitude for American postwar support was in the development of a program for sending exhibitions of classical Japanese art to museums in the United States. The Bunkacho (Agency for Cultural Affairs), a division of MEXT (Ministry of Education, Culture, Sports, Science and Technology), cooperated with American institutions to prepare great shows of Japanese cultural patrimony, forming loan lists, negotiating loans with collectors and institutions on behalf of American organizers, arranging local logistics and preparing photographs and catalogue data.

Eager to burnish their image as a highly sophisticated culture, the Japanese generously provided their new world allies with much more than they received in terms of cultural exchanges. The Bunkacho originally covered the costs incurred in Japan for preparing loans for travel. Based on policy the Bunkacho established, it sent its own personnel to accompany exhibits abroad at the organizer's cost for a show's entire duration abroad, if it included registered objects such as National Treasures or Important Cultural Properties. Small private Japanese museums, such as the Tokugawa Art Museum, the Suntory Museum and the Idemitsu Museum, also served as sources for exhibitions prepared in direct cooperation with an American institution and Bunkacho approval. As a result of this favorable treatment that it enjoyed for many years, the United States received major exhibitions of painting, sculpture, ceramics and classical works from a single period or theme, such as Zen art, Momoyama screens, Edo painting and great temple collections that frequently traveled to multiple venues.

By the early 1990's significant changes occurred in the Japanese approach to exhibitions. Japan's economic activity flourished internationally. At the same time, globalization and the rising economic fortunes of the European Union and countries around the world led to a wider interest in Japanese art and a greater market for shows of traditional arts beyond the United States. As that demand increased, institutions in those countries approached the Bunkacho seeking similar government-sponsored exhibitions in their major cities, starting with the United Kingdom and Germany, soon followed by Eastern Europe, Russia and South America.

The expanding international interest in Japanese art coincided with a growing sense in Japan that, on the one hand, the country needed to focus politically and economically on a much broader spectrum of countries in the coming years, and, on the other hand, a popular sentiment that Japan had "done enough" for the Americans. At the same time, the number of

museums in Japan had grown to a point where a strong domestic demand existed for exhibitions at the many private, municipal and national museums built in Japan. As a result, the number of major Japanese shows coming to the United States has continued to decline since the 1990s. For the first time, American institutions had to compete with those in other countries for a place in the growing queue for future Bunkacho-sponsored exhibitions.

## **2. Growth in Professionalism and New Concerns within Japanese Museums**

As interest in Japanese art exhibitions grew, the over-burdened Bunkacho empowered the country's most prestigious museums – in particular the Tokyo National Museum, the Kyoto National Museum and the Nara National Museum – to work directly with foreign institutions to organize shows. American and other institutions currently can directly approach any number of Japanese institutions for cooperation as equals in the preparation of a traveling exhibition. The Bunkacho and private museums now require the borrowing institution in the United States to cover the out-of-pocket costs of negotiating, insuring and preparing loans for the exhibition prior to shipment.

Also, international demand for great examples of traditional Japanese arts, and the stress of multiple venues for each show, has led to increased concerns among Japanese museum professionals over the potential that art objects could suffer irreversible damage due to sustained travel conditions and exposure to light. In response, the Bunkacho has put more conservative policies into place that strongly discourage or expressly prohibit multiple venues. For American institutions, organizing an exhibition with Japan became both more costly and risky. Since the exhibitions cannot travel, the organizers can no longer partner with other institutions to share costs.

Consequently with the boom in Japanese exhibition projects for domestic museums and collections, the number of pieces available for foreign exhibition has declined. The Bunkacho regulates the export of art for exhibitions purposes, but it also restricts the amount of time an object can be on view – whether it has been shown in Japan or in a foreign country. Moreover, the Japanese Diet now requires that any exhibition prepared to go abroad must also be shown in a public institution in Japan upon return. The Bunkacho carefully examines the exhibition record of all listed pieces for exposure to light, regardless of where the exposure occurs. Therefore, as Japanese institutions have dramatically increased their exhibitions schedules, the ambitious American curator often finds it difficult to amass a sufficiently appealing “dream list” of pieces to create an intellectually stimulating and financially viable exhibition.

As Japan grew in wealth, it began to bring exhibitions from abroad. Among the shows of American collections traveling to Japan since the 1980s, the majority have been survey exhibitions from prominent urban institutions such as the Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston (which has established an outpost in Nagoya for an exhibition that changes every year). Even with great shows starting to come from Europe, Russia, and China, the Japanese display their greatest love in non-Japanese art for French Impressionist painting, a genre that the Japanese set out to acquire during the 1980s with record-setting prices.

Additionally, the Japanese demonstrate their fondness for the art of their own culture by the numerous shows of Japanese work that travel back to Japan from specialized museums in the United States and from private collectors of Japanese art. San Francisco's Asian Art Museum has participated in a number of these shows, and others have included the extensive works from private collections, including selections from the extensive survey collection of Mary Griggs Burke in New York, Zen painting from the New Orleans-based collector Dr. Kurt Gitter, and the Edo-period collection from Joe and Etsuko Price collection in Corona Del Mar, California. These are but a few of among many American collectors who have taken their collections for viewing in Japan.

In contrast to the decreasing North American exposure opportunities seen for the traditional Japanese arts, a different set of circumstances prevails for modern arts and crafts.

### **3. The Rising Profile of Japanese Contemporary and Modern Art**

In America, the Mingei, or folk crafts, movement had a major international impact even before World War II. It was widely known in the United States and Europe due entirely to the work of the potters Shoji Hamada and Bernard Leach, an Englishman Hamada met in 1918 in Japan. In 1920 the two men established Leach Pottery in St. Ives, England, building wood-fed kilns and studying glazes. Freely experimenting and improvising upon Japanese and English techniques, Hamada gained a new understanding of an aesthetic drawn from his experience with Japan's long history in ceramic production. When he returned to Japan in 1923, he determined to emulate the simple lives of the nearly self-sustaining cottage artists he had met in England and to celebrate beauty in objects used in everyday, rural life. Establishing himself in Mashiko, Hamada became a singularly renowned potter whose influence grew beyond Japan's borders, both for his pottery as well as his philosophy, which have inspired generations of potters, weavers, carpenters and collectors.

Mingei was not the only twentieth-century movement in Japan. Mid-twentieth century Japan made distinguished contributions to the contemporary art scene, primarily through two movements: the Gutai Group and Fluxus. Jiro Yoshihara, a young art student who responded to encouragement that he seek his own style, started the Gutai Group in the mid-1950s. In his Gutai Manifesto from that period, Yoshihara wrote, "Do not imitate others – make what nobody knows . . . ." Broadly speaking, Gutai artists interpreted that statement to mean making work in total freedom, without restrictions, on what art is. The movement became known in the United States through a book published in 1966 by Allen Kaprow, the American artist known as a pioneer of "Happenings." Although the Gutai Group movement essentially died in the 1970s after Yoshihara's death, many of the original artists are still alive today, and they are regarded as national treasures. Many exhibitions of the Gutai Group have occurred in Europe and Japan. In the United States, Gutai was one of several of the most important post-war Japanese avant-garde movements featured in a 1996 exhibit *Scream Against the Sky*. The exhibit was shown at the Guggenheim in New York and at the San Francisco Museum of Modern Art.

Kin to the Gutai, the Japanese Fluxus movement, which had begun in Germany and other European countries, also began in the 1960s in Japan and flourished through the 1970s. A divergent group of individualists whose shared a common theme of delight in spontaneity and

humor, the Fluxus artist produced small objects from ephemera, such as posters, newspapers and the like. They also engaged in “actions,” or “happenings” – artistic experimentation mixed with political activism and a belief in anarchistic change. Those who love music may recognize John Cage as an important member, as were Joseph Beuys and Nam Jun Paik. Another member, Yoko Ono, received international attention for her public “love ins” with John Lennon.

In more recent decades, contemporary Japanese artists have sought to renew the traditions of the classic Japanese arts: screen and scroll paintings, engraving, calligraphy, even ikebana. And since World War II, trends in contemporary art movements elsewhere outside Japan have also influenced Japanese contemporary art. Artists have struggled with the clash between modern Japanese society and the cultural power of Japanese classical tradition. Thus many important Japanese artists live abroad, providing them with broad cultural perspectives as they confront subjects such as the increasingly dense, oppressive urban landscapes in Japan; the legacy of the country’s humiliating defeat in 1945; a crushing economic crisis that followed the giddy prosperity of the 1980s; and natural disasters like Kobe’s devastating earthquake in 1995.

The United States has had little exposure to much of this newer work. Important exhibitions in American institutions of Japanese modern or contemporary art in the postwar era have focused primarily on postwar photography, such as a retrospective of Daido Moriyama that traveled to several venues in the United States a few years ago. The internationally ubiquitous exhibitions of Hiroshi Sugimoto provide another example of current contemporary shows coming from a Japanese artist who lives predominately outside of Japan.

The rise of contemporary art in Japan has come with an increase in exposure for Japanese audiences to artists from other countries. Accompanying the growing number of contemporary art museums in Japan is a steady stream of shows featuring western “blue chip” artists, such as Andy Warhol and Roy Lichtenstein, as well as renowned European artists. Japanese curators have also created shows focused on contemporary American women artists and themes of multiculturalism, such as “American Stories,” showcasing a diverse group of American artists with highly diverse personal backgrounds, first seen at the Setagaya Art Museum, Tokyo, and subsequently at several other venues across Japan.

#### **4. Current Recognition for Contemporary and Modern Japanese Art in the United States**

All these movements have yet to find a large following within the United States. For example, the prominence of Chinese avant garde artists in the last decade has far exceeded the international interest in Japanese modern and contemporary visual artists, in both exhibitions and sales. While exhibitions organized in other Asian countries such as Singapore and Australia have selected a number of contemporary Japanese artists for inclusion in recent years, Japan has yet to organize a significant number of modern or contemporary shows for export. This remains the case despite some fine museums dedicated to the contemporary arts including the Yokohama Art Museum (home to an important Triennial contemporary exhibition), the 21<sup>st</sup> Century Museum of Contemporary Art in Kanazawa (designed by the internationally acclaimed architect Sanaa), the Fukuoka Asian Art Museum (which shows only Asian artists) and the Hara Museum in Tokyo and Gumma Prefecture. For the most part, however, these institutions have

not created shows for travel to the United States, nor have they showcased Japanese contemporary art to a broad international audience.

Happily, in areas of arts and crafts, Japanese artists continue to find support from strong American interests. Contemporary ceramicists, successors to the early 20<sup>th</sup> century folk pottery traditions made world-famous by Hamada and Leach, can boast numerous outlets and exhibits for American collectors dedicated to contemporary ceramics with exciting new forms and surfaces. Many young artists have emerged from their lead. Also, Japanese basketry, generally regarded as a minor art form for centuries, has enjoyed a remarkable renaissance – due in part to the efforts of Lloyd E. Cotsen, founding CEO of Neutrogena Corp. Mr. Cotsen built the world's largest private collection of Japanese baskets (now in the collections of the Asian Art Museum, San Francisco), and for several years, brought attention to bamboo basketry through a biennial competition. As a result of resurgent interest, bamboo basket makers in recent years have achieved recognition in both Japan and in the United States as artists who master both form as well as their tough but flexible material to make inventive new utilitarian baskets as well as woven sculptures.

Prominent haute couture fashion designers such as Issey Miyake, Yoji Yamamoto and Comme de Garçons constitute a third major force in design and the visual arts in Japan. Their striking garments of inventive design and color have taken the fashion world by storm. These artists first broke on the scene some 30 years ago, and they continue to flourish alongside a cadre of younger new designers with the latest fabrics at their disposal. Museums and private collectors have acquired their works, which have become the focus of exhibitions featuring high design, textiles and daring, avant-garde clothing designs.

Arguably, manga (cartoons) and anime (animated films) constitute one of Japan's best contemporary contributions to the visual arts outside Japan, as well as within. Manga grew into a national passion from the cartoon narratives created by Osamu Tezuka in postwar Japan. In all its diverse forms of action-packed cartoon books, feature-length movies and video games, manga and anime have become an international phenomenon. Primarily patronized by young people and promoted through a network of specialty stores and popular cult conventions, manga and anime have found a growing audience of adult consumers for films, cartoon books and graphic novels. Yet for all its popularity, only a few exhibitions of the genre have been seen in the United States to date.

Among contemporary Japanese painters, art critics commonly name Murakami Takashi as Japan's greatest living artist. His now familiar super-flat style of colorful smiling flowers, mushroom headed creatures and heroes from cartoon art derive from manga and anime. The fashion-conscious will readily recognize his collaboration with the venerable French luxury brand Louis Vuitton, having transformed their familiar shop logo into a multicolor version. Never reluctant to cross the line between art and commercialism, Murakami has received nationwide attention at large exhibitions of his work at mainstream institutions like the Brooklyn Museum, the Japan Society of New York and the Los Angeles County Museum of Art. Murakami believes that the combination of pop art with Japanese "otaku" (geeky, obsessive fascination with techno-culture) culture, will produce a "new Japanese culture," and that his art reflects "the soul of Japan" in the early 21<sup>st</sup> century.

## 5. The Role of Curators and Presenters

In the area of visual arts, no systematic exchange programs exist between Japan and the United States apart from individual artist fellowships; museums and galleries in both countries have tended to organize exhibitions independently and without coordination. However, international collaboration among museums is beginning to grow, mirroring the globalization of visual arts. When a large-scale, high-quality exhibition of Japanese art is planned in the United States, it is often the case that financial support from the private sectors of both countries, such as corporate sponsorships and individual donations, plays a crucial role, in addition to public support typically offered by the Agency of Cultural Affairs, the Japan Foundation or the National Endowment for the Arts.

Throughout all of these exchanges, the central role played by curators in planning a visual arts exhibition cannot be overemphasized. Accordingly, in order to deepen the level of visual arts exchange between Japan and the US CULCON notes that one of the most important tasks is to foster curators who have expert knowledge in the art of the other country, and to promote person-to-person exchange of curators, as the Hara Museum of Tokyo had carried out successfully in the 1990s. In the United States, first-class international museums and prominent art scholars are continually producing high-level projects with the strong backing of patrons ranging from corporations and foundations to private art collectors. There is also a gradual increase in the number of Japanese curators who work for American museums and are active internationally. These are positive dynamics. Looking toward the future, CULCON notes the potential creativity that would arise from creating a loose network of art specialists, including students and scholars, curators, as well as private art collectors who are trend setters.

Throughout this overview of recent trends in Japan-US arts and cultural exchange in the visual and performing arts, a common theme has been the necessity to cultivate curators and presenters of international cultural exchange, and to form a network among and between them. In today's rapidly globalizing world, it is essential for both Japan and the United States to promote and support arts and cultural exchange with true reciprocity in order to share the fruits of cultural understanding both bilaterally and globally. Building networks of curators and presenters is a valuable tool for achieving that goal.

To conclude this chapter, contemporary and modern art in Japan is in flux. In the traditional arts, scholars in the United States have usually ended their expertise at the end of the Edo period in the mid-19<sup>th</sup> century. As American scholars become more comfortable working with the Meiji and Taisho periods, Americans are destined to see more of the arts produced from those periods. Strong interest in the traditional arts of Japan will likely continue, while only time will tell how many decades the current manga and anime will survive, along with the commercially attractive kitsch culture they have spawned.

CULCON recommendations for further enhancing the exchange of visual arts between Japan and the United States include:

- I. Organize more modern or contemporary shows of Japanese art for export;

2. Modify Bunkacho policy to allow American curators to amass a sufficiently appealing “dream list” of pieces to create an intellectually stimulating and financially viable exhibition;
3. Provide or facilitate documentation and publications arising from exchanges, to allow both the process and presentations to be shared with the larger public. Such products have potential to stimulate cross-cultural studies with wide appeal;
4. Bridge the academic worlds in both countries with the field of visual arts to help foster both the work of collaboration and knowledge of its successes among a much wider audience;
5. Continue to focus on regions in both countries with traditionally little traffic or exposure and encourage smaller museums to organize exhibits;
6. Create networks among art specialists of both countries, including students, scholars, curators and private art collectors; and
7. Strengthen existing networks of curators and presenters in the visual arts.

## IV. Appendix

### I. CULCON Accomplishments 1991-2008

#### Educational Exchange Working Group

<b>Program/Activity</b>	<b>Brief Description</b>
<i>Japan-US Exchanges: Trends, Opportunities and Barriers</i>	A comprehensive report on Japan-US educational and cultural exchanges called for by CULCON XV (1991) and issued in 1992 by the Alliance for International Cultural and Educational Exchange. This report led directly to the establishment of the Educational Exchange Working Group in 1993.
“CULCON Programs” at Japanese National Universities	Beginning in 1995, new, short-term English-language curricula at approximately 21 Japanese national universities, inspired by the work of the Educational Exchange Working Group but open to all international and Japanese students with sufficient English, in addition to the new CULCON-initiated Bridging Scholars.
Bridging Project Clearinghouse	A CULCON-inspired, Japan-US Friendship Commission supported clearinghouse established in 1997 by the Association of Teachers of Japanese to promote study abroad in Japan and to recruit and select students for the new Bridging Scholarships. The Clearinghouse is increasingly self-supported.
Faculty and Curriculum Development Seminar on Japan	A seminar for faculty groups from colleges and universities that do not have Japanese studies programs, for a year-long, in-depth study of Japan that eventually leads to development of new curricula and teaching unites on Japan. First organized in 1997 by the AAC&U (American Association of Colleges & Universities), the project was subsequently taken over by the Center for East Asian Studies at the University of Pennsylvania. The seminar’s purpose is to promote greater attention to Japan in the American undergraduate curriculum, to provide greater teaching on Japan for those students returning from study abroad experiences in Japan, and to produce faculty “champions” who will promote the study of and study abroad in Japan. It has operated since 1997.
US-Japan Bridging Foundation	Created in 1998. A CULCON-inspired, JUSFC-supported 501(c)(3) whose purpose is to raise scholarship funds for US undergraduates who want to study in Japan. Since 1998, it has raised over \$3 million and sent more than 800 students to Japan.



## Media Working Group

<b>Program/Activity</b>	<b>Brief Description</b>
<i>On The Record</i>	A Media Working Group compilation of over 400 experts in Japan and the United States prepared to speak to journalists on a wide range of topics. First issued by the US CULCON panel in hard copy in 1992, it was later transferred to the management of the Japan-America societies of the United States and posted on their website <a href="http://www.us-japan.org">www.us-japan.org</a> .
<i>Nichibei komyunikeeshon: Enkatsu no kooryuu no tame ni/ US-Japan Communications: Striving for Better Understanding</i>	A film produced by Sumiko Iwao Kenkyuukai of Keio University for the Media Working Group – a guide in both English and Japanese versions to improve cross-cultural communications between Americans and Japanese in Japan.
US-Japan Cooperation in Public Affairs Broadcasting	A seminar held by the Media Working Group at Columbia University in 1995 to explore difference in content and production in news and public affairs broadcasting in the two countries.
<i>A Guide to US-Japan Documentary Production</i>	A booklet issued by the US CULCON Panel in 1995 as a result of the above seminar to help guide US and Japanese TV production teams working on a collaborative film.

## Information Access Working Group

<b>Program/Activity</b>	<b>Brief Description</b>
North American Coordinating Council for Japanese Library Resources (NCC) – National Center for Information Sciences (NACIS) Memorandum of Understanding	Signed in 1998, the two organizations pledged to help expand access to Japanese information for researchers in the United States.
The GIF (Global Interlibrary Loan Framework) Project	A network of over 170 libraries in Japan and the United States have built a seamless bibliographic database of their research collections and cooperate by lending non-returnable items such as tables of contents and journal articles at no cost, and books sent by express courier in accordance with lending policies of participating libraries. The GIF Project is a cooperative venture of the NCC and the GIF Working Group, a consortium of national and private Japanese universities.
Digital Resources Committee	A committee established by the NCC to help implement an initiative of the Information Access Working Group to provide better access to digitized Japanese information resources such as the Nikkei archives,

	through more equitable terms in licensing agreements between libraries in the United States and digitized information vendors in Japan.
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### Digital Culture Working Group

Program/Activity	Brief Description
<i>Cross Currents</i>	A bi-nationally designed and created website introducing the history of educational and cultural relations between Japan and the United States of the past 50 years, and in particular, their influences on the other's society and culture. Designed for use by high school and undergraduate students, the web site includes teaching resources and a scrapbook feature. Housed at the University of Hawai'i.

### Other CULCON Accomplishments 1991-2008

Program/Activity	Brief Description
Cultural and Educational Factors Influencing US and Japanese Attitudes Toward Current and Future International Security Issues	A CULCON-organized seminar held at the International House of Japan in May, 1992 to explore cultural and educational factors in differences of perception of security issues between Japan and the United States.
Alliance of Associations of Teachers of Japanese	An initiative launched in 1998 to provide coordination among the several associations of Japanese language teachers in the United States in response to recommendations set forth by CULCON.
National Identity and Cultural Interchange in the 21 <sup>st</sup> Century	A CULCON-organized seminar held at the Okinawan Convention Center in February, 1999 to explore cultural and educational factors in differences of perception of national identity between Japan and the United States.
<i>Notable Americans and American Heroism</i>	Two exhibitions of American arts organized by and exhibited at the National Museum of Western Art, Tokyo, with assistance of CULCON, in 2001.
<i>Celebrating the Japan-US Friendship Commission Creative Artist Fellowship Program</i>	An exhibition of selected Fellows of the US-Japan Creative Artists Exchange Fellowship Program curated by and exhibited at the Japanese American National Museum in 2001-2002 to commemorate CULCON XX, held at that venue.
The Role of Citizens in Dialogue among Civilizations	A CULCON-organized seminar held at the Sendai International Center in November, 2003 to explore the role of citizens and citizen exchanges in promoting better cross-cultural communication in the 21 <sup>st</sup> century.

## **2. *Joint Statement Following Discussions With Prime Minister Ikeda of Japan, June 22, 1961***

PRESIDENT KENNEDY and Prime Minister Ikeda concluded today a constructive and friendly exchange of views on the present international situation and on relations between the United States and Japan. Secretary Rusk, Foreign Minister Kosaka, and other US and Japanese officials participated in the conversations.

The President and the Prime Minister discussed various problems confronting the peoples of the world who are resolved to defend their freedom, and they reaffirmed the determination of the two countries to intensify their efforts toward the establishment of world peace based on freedom and justice. The President and the Prime Minister stressed that the common policy of the two countries is to strengthen the authority of the United Nations as an organ for the maintenance of world peace.

The President and the Prime Minister expressed their concern over the unstable aspects of the situation in Asia and agreed to hold close consultations in the future with a view to discovering the ways and means by which stability and well-being might be achieved in that area. Their discussion of the Asian situation included an examination of various problems relating to Communist China. They also exchanged views concerning the relations of their respective countries with Korea.

The President and the Prime Minister recognized the urgent need for an agreement on a nuclear test ban accompanied by effective inspection and control measures, agreeing that it is of crucial importance for world peace. They also expressed their conviction that renewed efforts should be made in the direction of general disarmament.

The President and the Prime Minister reviewed the world economic situation. They agreed on the need for continued close cooperation among the free countries of the world, particularly in promoting the growth of international trade and financial stability. They agreed that both countries should pursue liberal trade policies looking to an orderly expansion of trade between the two countries.

The President and the Prime Minister stressed the importance of development assistance to less developed countries. The Prime Minister expressed a particular interest in this connection in development assistance for East Asia. They agreed to exchange views on such assistance and agreed that both countries would make positive efforts to the extent of their respective capacities.

The President and the Prime Minister expressed satisfaction with the firm foundation on which the United States-Japanese partnership is established. To strengthen the partnership between the two countries, they agreed to establish a Joint United States-Japan Committee on Trade and Economic Affairs at the cabinet level, noting that this would assist in achieving the objectives of Article II of the Treaty of Mutual Cooperation and Security. The President and the Prime Minister also recognized the importance of broadening educational, cultural and scientific cooperation between the two countries. They therefore agreed to form two United States-

Japan committees, one to study expanded cultural and educational cooperation between the two countries, and the other to seek ways to strengthen scientific cooperation.

The President and the Prime Minister exchanged views on matters relating to the Ryukyu and Bonin Islands, which are under United States administration but in which Japan retains residual sovereignty. The President affirmed that the United States would make further efforts to enhance the welfare and well-being of the inhabitants of the Ryukyus and welcomed Japanese cooperation in these efforts; the Prime Minister affirmed that Japan would continue to cooperate with the United States to this end.