



Ca' Foscari
University
of Venice

Master's Degree programme
in Languages, Economics and Institutions of Asia and
North Africa

Final Thesis

Arts Management in Japan: promotion and funding of arts and culture

A study on the means and strategies employed by the principal
figures of the arts management sector through social changes
and crises

Supervisor

Ch. Prof. Hirofumi Utsumi

Assistant supervisor

Ch. Prof. Marco Zappa

Graduand

Eleonora Parolin

Matriculation Number 863866

Academic Year

2023 / 2024

Abstract

Arts management has been gaining more and more importance in recent years, since arts and culture, which have been developing along with social and political changes, stopped being an élite experience and have become a fundamental part of the daily life of the global population. The study focuses on the current situation of arts management in Japan, analysing both the past developments and present policy and administration aspects, including the intervention of the government and other figures, such as businesses and NPOs. The study revolves around one of the main features of arts management, that is the promotion and funding of artistic and cultural activities, acknowledging that the protection of cultural heritage is a crucial foundation to protect arts and culture. The research also includes a case study of a corporation's artistic and cultural programs, analysed by both an organisational and an economic point of view, to give a pragmatic application of the economic and the administrative aspects discussed in the previous sections of the paper.

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List of abbreviations

ACA Agency for Cultural Affairs (文化庁)

ACSA Association for Corporate Support of the Arts (企業メセナ協議会)

APSNA Act on Promotion of Specified Non-profit Activities

BACA Basic Act on Culture and the Arts (文化芸術基本法)

BAPCA Basic Act on the Promotion of Culture and the Arts (文化芸術振興基本法)

Basic Plan Basic Plan on the Promotion of Culture and the Arts (文化芸術推進基本計画)

Basic Policy Basic Policy on the Promotion of Culture and the Arts (文化芸術推進基本方針)

CCA Council of Cultural Affairs (文化審議会)

FLPCA Fundamental Law for the Promotion of Culture and Arts

Geidankyō Japan Performers Rights & Performing Arts Organizations (公益社団法人日本芸能実演家団体協議会、略称：芸団協)

LPCP Law for the Protection of Cultural Properties

MEXT Minister of Education, Culture, Sports, Science and Technology

Ongiren Association of Diet Members for Music (音楽議員連盟、略称：音議連)

はじめに

日本におけるアートマネジメントは、政府の政策、企業の関与、非営利組織（NPO）などが複雑に絡み合った、ダイナミックな分野である。本研究では、これらの主要なステークホルダー間の多面的な相互作用を調査し、特に、規範的・社会的な変化や新型コロナパンデミックのような異常な危機に直面しながらも、芸術を促進・維持するために彼らが採用している戦略的な過程に焦点を当てる。研究の中心的な目的は、日本のアートマネジメントの未来を形成する上で、これらの機関がどのように協力し、革新し、その役割を適応させているのかを探ることである。

研究をするための研究課題は以下のとおりである。

日本のアートマネジメント分野における主要な機関は、どのように相互作用しているのか。特に新型コロナのような社会の変化や危機の中で、彼らはどのような手段や戦略を用いて芸術を振興し、支援しているのか。

また本研究は、こうした相互作用がグローバル化、技術革新、社会のデジタル化という歴史的で現代的な過程からどのような影響を受けているのかを理解したいと思う。特に、アートマネジメント分野で活動する中心的な事業体（この場合は民間企業）は、この分野における革新の推進において指導的な役割を果たしながら、社会におけるこうした変化にどのように適応しているのかを探るためのケーススタディを与える。本研究は、ネット TAM のプロジェクトを研究することで、どのように企業がデジタル社会で芸術の振興と維持をする機関になるのか、についてのユニークな事例を提示する。

日本におけるアートマネジメントに関するこれまでの研究は、芸術の保存と振興ため政府機関特に ACA の役割に集中した。小林・片山（2009）は、ヨーロッパの文化的な制度に基づいて形作られた戦後の政策が、どのように日本の文化的分野に影響を与えたかをよく検討した。さらに、これらの研究では、文化政策の発展で地方分権や地域のエンパワーメントの重要性がよく強調されている（垣内 2014）。

小林・片山の研究では、アートマネジメントは文化的な観点だけから研究されたが、経済的な影響も大きいと論じている。トヨタ自動車のような民間企業のプロジェクトが、文化の持続可能性だけでなく、経済的な側面において文化をどのように支えているか、を本研究では検討する。

また、アートマネジメントにおける NPO の役割は、特に公的セクターと民間企業のギャップを埋めるという点で、ますます重要になってきた。日本 NPO センターのような日本の NPO は、芸術を提唱し、組織的な支援し、いろいろな共同体が文化分野に参加できるようにするために重要な役割を果たした。最近、NPO はいろいろなプロジェクトを通じて、有名な企業とよく力を合わせたり、芸術を振興している。例えば、日本でアートマネジメントのプロからよく使われているネット TAM のプロジェクトをうまく実施するために、ACSA とトヨタ自動車は力を合わせている。新型コロナのような危機管理の場合にも、文化活動を維持するために柔軟で早い対応が必要だった時に、NPO と民間企業とのダイナミックな協力は強力であった。

この研究をするために採用した方法は、公式サイトから与えられた歴史的なデータや規範的な文書など、芸術・文化分野で活動と研究している学者による学術書の調査などさまざまである。データは特にアートマネジメントの経済的影響に関してもっと深く分析するために、ハードコピー文献と、政府の公式サイトやオンライン記事などのオンライン文献の両方から収集されている。

さらに、ケーススタディを採用し、政府だけでなく民間企業のような機関によって作られたユニークなプロジェクトを通じて、芸術が実際にどのように管理されているかを検証した。このアプローチは、公共と民間の機関の複雑な相互作用を分析するために必要だった。なぜかという、企業のメセナ活動がデジタル時代のアートマネジメントにどのような影響を与えて支援することができるかについて一般的な理解を得られるからだ。このケーススタディでは、トヨタ自動車や ACSA の公式報告書、学術文献、政策文書、分析しているプロジェクトに関係者とのインタビューなど、多数の情報源からデータを収集した。

研究は、3つの章に分けられている。最初の章では、歴史的な背景を明らかにするために、ヨーロッパにおけるアートマネジメントの概念とその起源について概説する。次に、第二次世界大戦前後に日本におけるアートマネジメントの発展について歴史的な分析する。最後に、文化・芸術を保護するために政府が制定した様々な法律や政策を紹介する。第2章では、アートマネジメント分野に市場経済の役割とその問題について分析した後、日本のアートマネジメントの主な機関として、政府、企業、NPO を紹介する。この章では、とりわけ経済的観点に基づいた、これらの機関によるアートマネジメントの概要を説明する。第3章では、「ネット TAM」という

トヨタ自動車と ACSA のプロジェクトの事例を分析し、新型コロナの時に役割についても研究する。

最後に、結論で、芸術の振興と維持に必要であるこれらの機関の相互関係を強調したいと思う。

Introduction

Arts management in Japan represents a complex and dynamic field, intertwining governmental policies, private sector involvement and Non-profit Organisations (NPOs), all of which play significant roles in promoting the nation's cultural and artistic environment. This research investigates the multifaceted interactions between these key stakeholders, particularly focusing on the strategic mechanisms they employ to promote and sustain the arts while facing both normative and societal changes and extraordinary crises, such as the COVID-19 pandemic. The central aim of this study is to explore how these actors collaborate, innovate and adapt their role in shaping the future of arts management in Japan.

The central research questions guiding this study are:

How do the principal actors in Japan's arts management scene interact with each other? What means and strategies do they employ to promote and support the arts, especially during societal changes or crises such as the COVID-19?

This study also seeks to understand how these interactions are influenced by historical and contemporary dynamics, such as globalisation, technological innovation and the digital transformation of society. In particular, it will provide a case study to explore how one of these central entities that works in the arts management sector, in this case a private business, adapts to these changes within society while playing a leading role in driving innovation within the field. By focusing on the Net TAM initiative, this research provides a one-of-a-kind example of how corporations are becoming central actors in promoting and sustaining the arts in a digital world.

Previous research on arts management in Japan has primarily focused on the role of government institutions, particularly the ACA, in preserving and promoting the arts. Scholars such as Kobayashi and Katayama¹ have examined how post-war policies, shaped on European cultural frameworks, have influenced Japan's cultural landscape. These studies often emphasise the importance of decentralised and regional empowerment in the development of cultural policy².

¹ Kobayashi & Katayama, 2009, Introduction to arts management (third edition).

² Kakiuchi, 2014, Cultural heritage protection system in Japan: Current issues and prospects for the future.

In their research, Kobayashi and Katayama argue that while arts management is often viewed through purely cultural aspects, its economic impact is significant. This view is particularly relevant to the present study, as it employs their framework by exploring how private sector initiatives, like those of Toyota, contribute not only to cultural sustainability, but also to economic purposes.

There has been an increasing role on the part of NPOs in relation to arts management, particularly in reducing the gap between public and private areas. In Japan NPOs³ have been key advocates for the arts, supporting the organisation of its activities and playing a role in making art accessible to diverse communities. Partnerships between NPOs, such as the ACSA, and companies like Toyota through programs such as Net TAM to promote the arts are frequent. In addition to this partnership between NPOs and the private sector, there has been the management of crises, such as the COVID-19 pandemic, when flexible and quick responses became imperative to sustain cultural activities.

This research employs different methods, including an analysis of historical data and normative documents available at official websites as well as academic publications by scholars working on arts and culture by different perspectives. Most of the collected data comes from both hardcopy resources and online resources (including official governmental websites along with online articles) to give a better overall picture used in this analysis, especially as it refers to the economic impact of arts management.

In addition, there will be a case study to explore in more detail how the arts are actually managed through innovative programs led not only by the government, but also by private agents. This may work well for analysing intricate relationships existing among public and private parties, as it provides a broader view of how corporate sponsorship can influence and support arts management in a digital age. The data of this case study was collected from various resources: official reports from Toyota and the ACSA, academic literature, policy documents and interviews with key stakeholders involved in the project analysis.

This research will be divided into three main chapters. The first one includes an overview of the concept of arts management and its origin in Europe, thereby providing an historical perspective. It will also provide a historical perspective on the history of arts management in Japan, before and after the Second World War. Lastly it will analyse laws and policies established by the government to protect culture and the arts. In Chapter 2, there will be an analysis of the role of market economy and its inefficacy in arts management and then the

³ Japan NPO Center, About NPO Law.

introduction of the main organisations of the arts management field in Japan: the government, businesses and NPOs. The chapter will give an economic management overview of these entities' processes. The third chapter will look into the case study of Toyota and ACSA project, "Net TAM" and its role during the COVID-19 pandemic.

These three chapters will lead to the conclusions that will highlight the need for these entities to collaborate to support and promote arts and culture.

CHAPTER 1. Arts Management in Japan: Law and Policy Today

In this first chapter the main focus will be the current state of the arts management in Japan by exploring its evolution and current state. Therefore, various policies will be discussed and analysed with the main goal of describing the past development of the relationship between arts and culture and the Japanese government, and the present attitude of the government towards the artistic and cultural sector.

The chapter will be introduced through the concept of arts management, giving the historical context of the development of this field in Europe, the geographical region where the first approaches to managing the arts emerged. This foundational understanding provides a background that helps the comparison with the unique development of arts management in Japan.

The chapter then continues with the analysis of the historical development of arts management in Japan, starting with research on the period before the Second World War. This section highlights the early influences and frameworks that shaped Japan's approach to managing cultural activities and institutions coming from changes within society and political structures. The analysis continues into the post-war period, a transformative era for Japan, where significant changes in policy and administration of the arts and culture took place because of the strong influence of the American Occupation and the European countries.

Focusing on the post-war period, the chapter highlights how Japan's arts management evolved in response to new socio-political changes. It examines the role of local governments in promoting cultural development through ad-hoc policies and projects, as well as the establishment of national bodies such as the Agency for Cultural Affairs (ACA). This agency played a crucial role in shaping cultural policies, supporting arts projects and mainly promoting cultural heritage. The formation of the Council for Cultural Affairs (CCA) points out the government's commitment to structuring the arts sector's organisational structure.

Another key theme in this chapter is the relationship between law and culture, especially how the Japanese government has tried to protect and promote the arts through legislation. The introduction of the Basic Act on the Promotion of Culture and the Arts (BAPCA) represents a significant legislative effort to ensure the thriving of cultural promotion and protection. Moreover, the Basic Plan and Basic Policy are strategic frameworks for implementing these goals. The chapter addresses the legal protection of artistic creations, mentioning the Copyright

Act, which safeguards intellectual property and the rights of artists, highlighting once more the government's commitment to the protection and promotion of the cultural sector.

Through this analysis, the chapter shows a detailed analysis of the development, structure and legal foundations of arts management in Japan, laying the foundations for deeper research on challenges and opportunities that will be addressed in Chapter 2 while describing the economic aspect of the arts management, through funding and promotion led by both the public and private sector.

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1.1 Concept of arts management and its development in Europe

Arts management is a field that combines the principles of business management with the artistic and cultural sector, aiming at facilitating, enhancing and sustaining the creative and cultural productions of society through fundraising, marketing, financial planning and many other tasks.

The concept of arts management has its historical roots in Europe, where the evolution of the arts has been influenced by changes within the society, economic developments and shift in political power. During the Renaissance (from the fourteenth century to the seventeenth century), the patronage system was dominant in the arts, since wealthy patrons, for example the Medici in Italy and the Catholic Church, played a crucial role in commissioning works from artists such as Leonardo da Vinci, Michelangelo and Raffaello (Kobayashi & Katayama 2009:35). This patronage system will be further discussed in Chapter 2, section 2.3, concerning the corporate sponsorship, but it was a common system that was particularly important for the development of arts management, since it laid the foundations for an institutionalised form of support that would emerge later.

The Enlightenment of the eighteenth century further strengthened the arts' role within society by empathising education and public engagement. Cultural institutions such as museums, libraries and theatres were established, often funded by both private patrons and public funds (Kobayashi & Katayama 2009:38). The opening of the Louvre Museum in Paris in 1793, that was originally a royal palace, marked a shift towards making art accessible to the public. Moreover, this period also marked the beginning of state involvement in the arts, with governments recognising the arts' potential to promote national identity and social cohesion.

Later in the nineteenth century, the Industrial Revolution and rapid urbanisation transformed both the geographic landscape and the social and economic systems. These changes led to a

democratisation of arts, making them more accessible. Moreover, the rise of the middle class created a new audience and public theatres and galleries became more and more popular. During this time, governments began to establish formal structures for arts funding, such as national arts councils and cultural ministries. The creation of institutions like the Royal Opera House in London (1858) and the Vienne Secession (1897) showed how arts management evolved to a more organised field.

After the World War II, Europe faced the challenge of rebuilding not only its infrastructure but also its cultural identity. The establishment of UNESCO in 1945 and the Council of Europe in 1949 highlighted the growing recognition of culture as an important component of peace and unity. In the official website of UNESCO, these words confirm the objectives of the institution:

After two World Wars in less than thirty years, UNESCO was born of a clear vision: to achieve lasting peace, economic and political agreements among States are not enough. We must bring people together and strengthen the intellectual and moral solidarity of humankind, through mutual understanding and dialogue between cultures.¹

The post-war era witnessed the growth of public funding for the arts, as governments saw once more cultural policies as tools to promote democratic values, national identity and social welfare. This period was a significant turning point in arts management, since universities and specialised institutions began to offer formal education in arts administration giving individuals the skills needed to manage arts organisations effectively.

Recently, especially in the twenty-first century, arts management in Europe has evolved thanks to globalisation, digitalisation and changing policies. Digital development and social media have changed how arts organisations' organisational structures. Moreover, cultural diversity, inclusion and environmental awareness have become important. What has driven innovation in digital platforms and business models were a reduction of public funds because of inflation and the COVID-19 pandemic in 2020.

In summary, the concept of arts management in Europe has evolved from a system of elite patronage to a highly professionalised field. This evolution, as mentioned previously, reflects broader changes in society, such as democratisation of culture and the rise of the welfare state or the impact of globalisation and technological innovation. Today, arts managers play a crucial

¹ UNESCO, History of UNESCO. Accessed August 30, 2024. <https://www.unesco.org/en/history>

role while working in a complex and rapidly changing world, even though arts management remains essential in protecting and promoting Europe's rich cultural heritage.

1.2 Historical context of arts management in Japan: before the Second World War

The arts management as interpreted by the Western culture in Japan had started to gain importance only in the most recent times, since before the Meiji modernisation art was considered as “an autonomous realm separated from the public sphere of society” (Kobayashi & Katayama 2009:69). So, its management hasn't always been seen as necessary. However, when Japan broke the barriers that separated the country from the rest of the world, the modernisation process that started in the Meiji period influenced not only its view on economy and law, leading to the creation of a new set of rules included in the new Constitution (1889) and to the alignment to the economic western standards, but it also introduced the concept of art linked with the public, drastically changing the way society had considered art until that time.

As previously mentioned, arts management is a concept introduced through the European approaches to preserving artistic heritage, so it didn't exist before the introduction of Western culture in the Meiji period. However, some links between the history of Japan and the influence its changes could have had on the “exploitation” of art could be useful to understand how a kind of early arts management had been conducted.

While reflecting on the arts management in Japan, most of the authors studying these phenomena refer to the European development of the arts management, since this concept didn't exist in the eastern country before the Meiji Renovation allowed foreign knowledge to influence society, law and culture. In her paper on the problems regarding the marketing point of view of the arts management, Kawamata Keiko refers mainly to the historical data of the European countries and the United States (Kawamata 2002:122).

From the Medieval times onwards, the attention to the work of theatre groups grew more and more, until the role of the “manager” with a yearly salary was introduced. Later in the Renaissance permanent organisations were created and this role became central to manage more complex dynamics. The need to manage theatre groups and orchestras intensified as the program of the shows became wider and even in the United States other non-artistic roles, such as the producer, were introduced to manage and optimise time, promotion and funds.

However, often the arts management developments are seen as uniform, but arts and culture policies vary significantly by country and are shaped by historical backgrounds. In addition, governments often played a role in promoting culture and the welfare state has extended its

reach to cultural matters. But the historical developments underlined the need to free art from the government control represented by policies that could undermine its value (Kobayashi & Katayama 2009:71). The example of Germany is often brought up because art had always been revered by rulers and the state, inspired by influential philosophers like Hegel, felt a responsibility towards arts and culture and had the goal to create a national identity. But after art and culture underwent censorship due to political reasons, they became the symbol of the battle for civil rights. Later, the correlation between society and art can be found in the Weimar Constitution, which was issued in 1919 and stipulated “freedom of art, learning and teaching”, along with various fundamental rights. This allowed the artistic and cultural sphere to be separated by the state but at the same time, it led to a liberal economy and society that from an economic point of view lost the economic patronage. In this new situation, art can only survive if it has a commercial value, making it difficult for the artistic process to survive, and this led to the commercialisation of culture through mass media, making it accessible to the masses but also leading to its exploitation for nationalistic purposes.

The European approaches show the complex interaction between government support, private initiative and cultural values in shaping arts management. Connecting history to the evolution of arts management allows to explore how arts and culture were also administered in Japan. Even if the Western concept of art didn't exist in Japan until the Meiji period and the current arts management concept was introduced during the Japanese asset price bubble, some forms of patronage could suggest that a rudimentary kind of management was already present.

Art in Japan had always been deeply linked with religion (deities, myths and rites were represented through paintings and architecture) and, since the government and the imperial family supported temple construction and the creation of religious artworks, they indirectly supported the arts too. Even aristocrats were involved in this sponsorship or patronage, as they commissioned works to demonstrate their sophistication and cultural refinement. As there were different shifts of social classes and political factions, these changes influenced the use of art. For example, when regional warlords and temple complexes arose, they played a significant role in commissioning and preserving artworks too.

For example, in the Muromachi period (1336-1573), the Nō theatre flourished, attracting the shogunate's patronage and helping to formalize its performance traditions. Later in the Tokugawa period (1603-1867) the shogunate recognised Noh as its official ceremonial art and created some regulations to control it (The-NOH.com, “Origins and History”). So, the central authorities, such as the imperial family and the shogunate, and the political leaders that

governed Japan used culture and art to consolidate their position and power, allowing art and culture to continue flourishing.

The Edo period (1603-1868) brought about a period of peace and stability under the Tokugawa shogunate and the arts flourished, supported by a well-organized system of patronage from both the shogunate and the prosperous merchant class. This change was also due to the shift in the artist's identity, who became more successful both economically and socially, since the social changes allowed a larger section of the population to enjoy art (Asian Art Museum, "Artists and Patrons of the Edo Period in Japan").

The beginning of the Meiji Restoration marked also the start of Japan's modernization and westernization, symbolised by the motto "civilisation and enlightenment" (bunmei kaika). The new government sought to transform Japan into a modern civilised state like the Western ones, which also included adopting Western models of laws that led to the introduction of the Meiji Constitution (1889). From the arts management point of view, while introducing Western arts and culture, the modern Meiji government began safeguarding heritage as part of public policy for the entire nation (Kakiuchi 2014:8). As a consequence of creating a new modernised country, erasing the previous rulers' legacy was essential to establish once more the emperor's sovereignty and this included dismantling private collections and temples. Moreover, historic sites and monuments were lost due to the rapid industrialization. However, the government introduced some important measures to protect the cultural heritage, like the "Proclamation for the Protection of Antiques and Old Properties" (1871-97), the "Ancient Shrines and Temples Preservation Law" (1897-1929) and others² (Kakiuchi 2014:9-11).

Later, the government started to include art in education programs as an important component for promotion and professional training. Because of this, art associations and institutions also started to play an important role in arts management, supporting artists and promoting the arts. Organisations like the Japan Art Institute, founded in 1898, contributed significantly to the development of Japanese art by providing platforms for artists to exhibit their work and network with other professionals.

The Meiji and the following Taishō government introduced these measures to prevent national heritage from being "colonised" while trying to make an effort to revive and protect Japanese arts and crafts through government and private patrons and organizing national and

² The "Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments" (1919-50), the National Treasures Preservation Law" (1929-50) and the "Law Concerning the Preservation of Important Objects of Arts" (1933-50) (Kakiuchi 2014 9-11).

international exhibitions to showcase Japanese art and crafts. Could this strategic and balanced approach to modernisation and cultural protection be an early kind of arts management?

1.3 Policy and Administration of arts in Japan in the post-war Period

1.3.1 Arts Management after the World War II

After World War II, despite the increased power of administrative departments, the citizens increasingly desired culture to be a free spiritual activity, consequently requiring careful consideration of state involvement in cultural matters. From the post-war period to the 1970s, the welfare-state approach (in which the state intervenes through public policies to guarantee the citizens' well-being) was present in many Western countries. The cultural promotion was seen as part of the citizens' welfare and essential for a democratic and modernised state. As Kobayashi mentions while explaining the policies in the post-war period (Kobayashi & Katayama 2009:72), in Germany, after experiencing the Nazi cultural control policies, there has been a radical change. The Basic Law for the Federal Republic of Germany recites:

(3) Arts and sciences, research and teaching shall be free. The freedom of teaching shall not release any person from allegiance to the Constitution.³

This norm was interpreted as both a protection against state intervention and a duty for the state to support arts and culture, ensuring widespread participation among the population. This new approach to artistic and cultural policy of Germany can be analysed through Esping-Andersen's welfare state theory, which divides welfare states into three main categories: liberal model, conservative (or "corporatist") model and social democratic model. Germany aligns with the conservative welfare model, characterised by a system where the state works alongside other social entities, such as cultural institutions, businesses and citizens. This approach ensures that cultural welfare is treated as a public good and is managed through a combination of both state and institutional support. The German system provides significant governmental funds for cultural activities that are distributed through federal and local governments, allowing cultural organisations to operate with a degree of independence while benefiting from these financial resources.

³ The Basic Law for the Federal Republic of Germany (1949), Art. 5 Paragraph 3.

In contrast, Japan's post-war cultural policy has a mixed approach, since it shows a conservative framework while having some liberal aspects. As Miyamoto (Miyamoto 2003:15) says:

However, compared to typical conservative welfare states such as Germany or the Netherlands, the size of social expenditure in Japan is obviously small and the resulting degree of decommodification is limited. Considering this deviance, Esping-Andersen identifies the Japanese welfare-state as a conservative model with some characteristics of liberal welfare-states (Esping-Andersen, 1999).⁴

While during World War II the attention to culture and art drastically disappeared, in the post-war period, Japan underwent significant transformations in the policy and administration of the arts, influenced by both internal cultural shifts and external influences. The immediate aftermath of World War II caused Japan's need to rebuild its national identity and cultural institutions, marking the beginning of governmental participation in the arts "management", driven by the objective of promoting national identity and cultural diplomacy. In 1949, a fire at Hōryū-ji temple, the oldest wooden structure in Japan, destroyed outstanding wall paintings in its Buddha Hall (Kakiuchi 2014:12). This incident brought back the interest in cultural protection, leading to the introduction of the "Law for the Protection of Cultural Properties" (LPCP) in 1950.

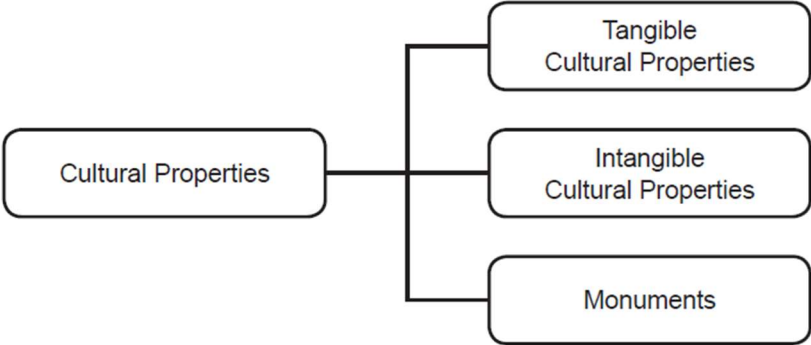
According to the LPCP, both national and local governments must work on measures to protect artistic and cultural heritage and property owners, caretakers and the citizens should collaborate to support these efforts. With the Law, local governments acquired the authority to designate their cultural properties, allowing a more democratic process in cultural property designation. Japan's approach that combined directives from the central government with the involvement from local governments is typical of the conservative framework. Once more, the Esping-Andersen conservative model can be recognised in the Japanese approach that involve both the government and the local governments.

However, due to financial constraints, the national government remains a primary figure in heritage conservation, even though contributions from other figures are growing, leading to add some liberal characteristics to the Japanese welfare system, as said before.

⁴ Taro MIYAMOTO, 2003, Dynamics of the Japanese Welfare State in Comparative Perspective: between 'Three Worlds' and the Developmental State.

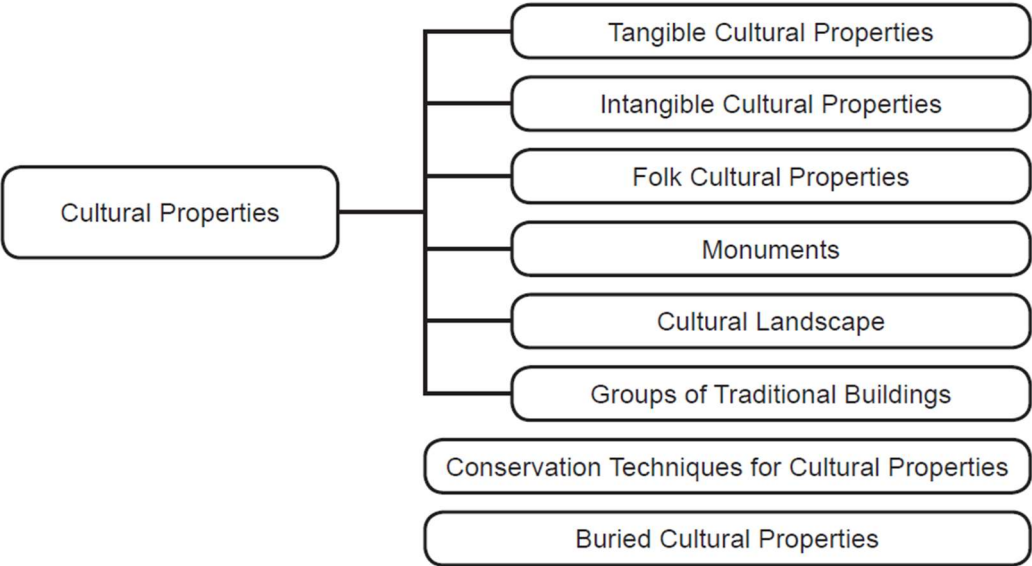
Moreover, in 1950, the LPCP initially gathered the Cultural Properties into three macro groups (Figure 1.1): Tangible Cultural Properties, Intangible Cultural Properties and Monuments.

Figure 1.1: Cultural Properties in 1950



Source: Prepared by Kakiuchi, E. (2014), based on the Law for the Protection of Cultural Properties enacted in 1950.

Figure 1.2: Cultural Properties in 2014



Source: Prepared by Kakiuchi, E. (2014), based on the re-enactment of the Law for the Protection of Cultural Properties in 2014.

Later, with the re-enactment of the LPCP, more categories are now listed, for a total of six (Figure 1.2). As the official site of the Agency for Cultural Affairs (Bunkachō) (ACA), which will be discussed in section 1.2.3, says on Cultural Properties:

Under the Law for the Protection of Cultural Properties, the national government thus designates, selects, and registers the most important cultural properties as National Treasures, Important Cultural Properties, Historic Sites, Places of Scenic Beauty, or Natural Monuments and imposes restrictions on exports and activities that alter their existing state.⁵

The LPCP views cultural properties as national assets, combining their protection with their use for cultural promotion. Compared to the pre-war period, the national government designates properties of national significance, while local governments manage those with regional relevance.

For this reason, throughout the post-war period, the policy and administration of the arts in Japan have been characterized by a dynamic interaction between protection and innovation, regional and national interests and domestic and international objectives. The Japanese government has played a crucial role in shaping the cultural landscape, responding to both internal changes and global trends and ensuring that the arts and culture remain a vital component of Japan's society and economics.

Throughout the 1950s and 1960s, Japan's economic recovery and rapid industrialisation influenced cultural policies too. The government recognized the arts as means to show a positive image internationally and as a tool for promoting social cohesion domestically. Cultural festivals, art exhibitions and the promotion of traditional arts became very important for the Japanese cultural policy. The government also encouraged the collaboration between traditional and contemporary art forms, reflecting Japan's modernisation commitment while protecting its cultural heritage.

At the same time, in the absence of a national cultural policy, two key movements emerged to promote the performing arts (Kawamura 2018:49). The first organized performers and producers in the film and music industries, leading to the formation of Japan Performers Rights & Performing Arts Organizations (Geidankyō) in 1965 and the bipartisan Association of Diet Members for Music (Ongiren) in 1977. These groups worked together to eliminate theatre and concert entrance taxes and strengthen copyright policies.

⁵ "Cultural Properties", Bunkachō (CA), accessed July 25, 2024
https://www.bunka.go.jp/english/policy/cultural_properties/

The second movement focused on integrating cultural administration into local public policy. In the 1970s, the principal figures of this movement aimed at addressing diverse citizens' needs and promote the development of unique local identities. This commitment tried to replace the categorised administrative system with a more integrated approach. Without national cultural policies, municipal leaders had the freedom to innovate, later leading to the construction of multifunctional cultural centres during the 1980s economic boom.

During the 1970s, Japan's set of cultural policies began to focus their purpose on decentralisation (therefore on a local level) and on supporting regional cultural programs. To succeed, the central government sent financial funds to local governments to invest in the development of cultural facilities and programs, in this way encouraging the regional cultural development.

In the 1980s and 1990s, this decentralisation and diversification promoted by cultural policies continued to develop with emphasis on international cultural exchange. During this process, Japan tried to grow its cultural presence on a global level through projects such as the establishment of the Japan Foundation, that had set the goal to promote international cultural exchange. Moreover, during this time the government started revisiting some issues, like cultural diversity and the importance of arts in education, acknowledging the changing cultural environment. As a result, on the list of white papers of the MEXT, before the 1980s the main issue discussed was education (since it was a focal point to bring Japan to the next level of modernization), but from 1989 culture appeared as a related content in the Japanese government policies in education along with science.

As mentioned in the introduction of this first chapter, the twenty-first century has so far dealt with a constantly evolving society, so the arts and culture sector has been trying to keep up with this social and economic rapid changes. As the arts and culture often have been means to have international exchanges or expand the Japanese economy, the government has recognised their economic potential, leading to the creation of policies to support creative industries, protect intellectual property rights and promote cultural tourism, sometimes taking advantage of the rapidly developing digital tools that have become an essential part of daily lives of citizens.

1.3.2 Arts administration at a local level: local governments policies

In Japan, local governments have played a crucial role in the administration and promotion of the arts, particularly since the post-war period. Initially, cultural policy was synonymous with cultural control due to wartime experiences, leading to the avoidance of the term. However, following the fire at the Golden Hall of Hōryū-ji Temple in 1949 (Kobayashi & Katayama 2009:75), the government introduced some laws that established a legal framework for the cultural sector. Concerning these changes, the establishment of the ACA in 1968 was important in promoting culture. Moreover, the publication of the first cultural white paper in 1988, titled “Culture and Cultural Administration in Japan” (Wareware ga kuni no bunka to bunkagyōsei), reflected an effort to maintain a neutral stance and avoid political connotations, aiming to present cultural administration as non-political.

Therefore, during the 1980s Japan’s cultural policy intertwined with city and regional planning, significantly impacting arts management education. While the demand to develop a cultural framework intensified, autonomy and securing local cultural projects were emphasised, leading to the development of municipal cultural administrations. In the same period, local governments also began constructing cultural facilities as part of comprehensive cultural administration. These cultural halls, now an essential part of the arts management structures, were used for the citizens’ free cultural activities and aspired to increase cultural engagement. However, despite significant investments in these facilities, there were often insufficient funds for the programs and activities within these spaces and the cultural programming was inconsistent.

As mentioned in section 1.1, Japan was inspired by arts management movements in Europe and the United States starting in the 1990s. The collaboration among government, artists, cultural organizations, companies, universities and citizens began. In this case, the ACA supported local governments through arts and culture aiming at regional development, tourism, industry promotion and solving regional issues.

The shift from a centralised administration to a local one could be seen even in the education field, since arts management education evolved during this period, integrating with public policy and regional development (Sato, Nakao, Sano & Ishimine 2021:11). For example, Shizuoka University of Art and Culture was the first university in Japan to offer a Faculty of Cultural Policy and Management that focused on international studies, regional cultural policy and management and arts management, including

collaborative projects with local governments to provide students with practical experience.

Overall, local governments in Japan have significantly influenced cultural policy through funding, policy-making and facilitating cultural activities. Their efforts, combined with evolving educational programs and concepts like the “Creative City”⁶, have shaped a dynamic cultural landscape that emphasises both traditional heritage and contemporary arts. Despite challenges such as insufficient funds and the need for specialised management, collaboration among various stakeholders, including local governments, educational institutions and citizens, has been crucial in promoting and sustaining cultural development across Japan.

Thoroughly analysing the 1988 white paper on “Culture and Cultural Administration in Japan” (1988:35), it can be found that in those years the changing and growing cultural needs of residents have encouraged a response from the general administrative sector, as well as improvements in traditional cultural administration. The new approaches included in the white paper were strengthening local government cultural administrative organisations, increased cooperation among these entities, establishing communication systems with related administrations and expanding cultural administrative organisations. The increasing attention to arts administration can be seen in the numbers: if in 1968 only seven prefectures had departments dedicated to arts, culture and cultural properties, ten years later every prefecture had established such departments and many cultural administration organisations were formed within prefectural governors’ offices. Another change that was brought with this white paper is that boards of education exclusively handled the administration of cultural property protection, while prefectural governors’ offices increasingly took on other culture related administrative tasks. This shift increased the integration of culture into the daily life of citizens through organisations within prefectural governor’s offices such as Ibaraki’s Prefectural Government’s “Department of Livelihood and Culture” (Seikatsu bunka ka). Therefore, regions, towns and villages have been establishing cultural and cultural property

⁶ Sato et al., 2021:11. In the late 1990s, the “Creative City” concept gained traction in Europe and the US, attracting interest from Japanese cities. By the 2000s, cities like Yokohama adopted this model, promoting collaboration between the government, artists, businesses, and citizens. In 2007, the ACA began supporting cities that used arts and culture for regional development by designating them as “Creative Cities for Arts and Culture” and establishing an award system.

protection departments (even though in many smaller areas social education departments still oversee cultural administration).

As the data included in the white paper shows, the number of cultural administration staff in local governments and the number of staff dedicated to cultural properties has grown significantly (graph 1-1, 37)⁷. At the same time, cultural promotion foundations have also increased, amounting to 72 foundations in 34 prefectures (funded by both public and private investments, indicating a collaborative public-private system).

So, the administration of culture requires close cooperation and collaboration, therefore the development of comprehensive policies for local communities. The collaboration between national and local governments is fundamental: commonly, the various cultural initiatives and research conducted by the ACA are significantly supported by the active cooperation of local governments (ACA 1988:38). Moreover, the promotion of local culture and cultural policies needed a collaborative approach from the entire administration, particularly between the Board of Education and the Chief Executive's Office. To facilitate such cooperation, councils and other coordination bodies were established using staff from both the Board of Education and the prefectural governor's office.

In the white paper, collaboration between prefectures and municipalities is said to be necessary too, since municipalities are central in the promotion of unique cultural activities that take advantage of regional distinctive qualities while prefectures focus on broader-scale cultural activities. So, many projects need the joint efforts of prefectures and municipalities for an effective implementation, therefore effective promotion of cultural administration requires close collaboration between the two.

Recently, what helped increasing the role of local authorities in protecting and promoting local cultural properties was the growing public interest in national cultural heritage. Many local governments across Japan have implemented norms to protect cultural properties, designating such properties within their areas of responsibility. National and local governments, property owners and citizens collaborate to take care of the cultural heritage, ensuring their conservation for future generations. Local authorities not only oversee the restoration, management and public accessibility of these properties but also support owners in management, restoration and public display

⁷ ACA, 1988, "Culture and Cultural Administration in Japan" [Wareware ga kuni no bunka to bunkagyōsei], graph 1-1, 37.

of their properties, at the same time promoting active public involvement and their effective use.

Local governments play an important role in protecting cultural properties in several ways. As the ACA shows on its official website⁸, as of now local governments establish regulations for the protection of cultural properties, even taking care even of those properties not yet designated by the national government, and provide instructions and recommendations to owners regarding the management, restoration and public display of their properties. Additionally, they impose restrictions on altering the current state of designated cultural properties to ensure their protection. To effectively protect these local properties, local governments not only manage facilities to conserve them, but also invest in education with the goal to build professional figures capable of manage and administrate arts and culture, even in the form of administrative bodies. Through these constant work, local governments contribute significantly to protect and promote cultural heritage, ensuring its enduring legacy for future generations.

1.3.3 Agency for Cultural Affairs: establishment and policies

The ACA has been nominated quite a few times until this section. The ACA in Japan, known as “Bunka-chō”, operates as a special body under the MEXT. Established in 1968, the agency plays a crucial role in preserving and promoting Japanese culture, supporting the arts and fostering international cultural exchange.

As mentioned in the “ACA’s History” document (ACA 1973:1), on 15th June 1968, in order to make the administrative structure more efficient, the ACA was established by merging the Protection of Cultural Properties Committee and the Ministry of Education’s Cultural Affairs. This new structure aimed not only at reducing the number of ministries and bureaus but also at responding more effectively to the growing demands of cultural administration.

The ACA has different functions, but one of the most important ones is the protection of cultural heritage. This function includes different types of cultural properties, from buildings to artworks, as well as intangible cultural heritage like the traditional performing arts and festivals. Moreover, the ACA handles the registration, designation

⁸ Measures, ACA. Accessed July 27, 2024

https://www.bunka.go.jp/english/policy/cultural_properties/overview/index.html

and conservation of cultural properties and historical sites, making sure that Japan's valuable cultural is, once more, conserved for the future generations to enjoy it.

The official website of the ACA, concerning the measures:

Cultural properties are invaluable national assets that have been created, fostered and passed on to the current generation. They are essential for accurately understanding of Japanese history and culture, and form the foundation of the improvement and development of culture in the future. Japan has been engaged in the protection of cultural properties for a long time, ever since the launch of the protection system in the Meiji period, all the while repeatedly revising the administration of this protection to reflect changing social environments. As the scope of protection has expanded, protection methods have been carefully modified. Now, the national and local governments, owners, and citizens are working closely together to preserve cultural properties, pass them on to the next generation, and actively publicize and utilize them.⁹

Moreover, the passage discusses the importance of preservation as a collaborative effort involving national and local governments, property owners, and citizens.

Another important function of the ACA is the promotion of arts and culture across Japan's territory. This function includes supporting literature, music, theatre and visual arts projects, assist artists and cultural organisations. In this way, the ACA continues pursuing its main purpose, that is to enrich the contemporary cultural scene of Japan not only within the professionals that work in the field, but even within citizens.

The third function of the ACA that will be mentioned is the promotion of international cultural exchange, a well-known goal of the Japanese government itself. This cultural exchange with countries that may seem very distant or different from Japan actually could help both promote Japanese culture abroad and strengthen mutual cooperation on a global level. Mutual cooperation could manifest in different ways, such as organising cultural events, exhibitions and performance to show traditional Japanese arts and culture and even attract or connect with contemporary international artists and organisations.

⁹ Measures, ACA. Accessed July 27, 2024

https://www.bunka.go.jp/english/policy/cultural_properties/overview/index.html

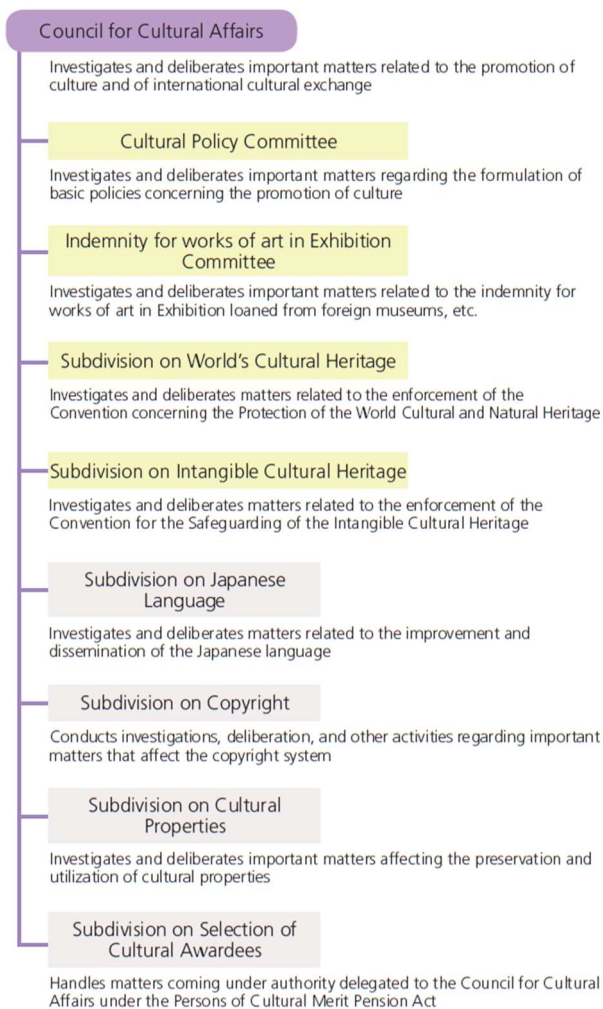
1.3.4 Establishment of the Council for Cultural Affairs

The ACA indicates in its Policy of Cultural Affairs of 2018 document:

To enhance the Agency for Cultural Affairs’ functions for planning and drafting policy concerning the administration of cultural affairs, the Council for Cultural Affairs employs diverse perspectives to investigate and deliberate important matters related to the promotion of culture and of international cultural exchange and so on.¹⁰

Therefore, the Council for Cultural Affairs (CCA) was established within the MEXT in 2001. Like the ACA, this was part of a comprehensive reorganization of central

Figure 1.3: Organisational structure of CCA



Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:9.

ministries and agencies, which aimed to integrate the functions of the National Language Council, the Copyright Council, the Council for the Protection of Cultural Properties and the Selection Committee for Persons of Cultural Merit.

The CCA (Figure 1.3) is charged with examining and deliberating on crucial issues related to the enhancement of culture and international cultural exchange. It provides its advices to the MEXT or the Commissioner for Cultural Affairs, based on their requests. Furthermore, the Council is involved in advancing and disseminating the Japanese language. It evaluates certain issues and submits its advices to the MEXT, the relevant ministers or the General Director of the ACA. In addition, the Council deals with matters under its jurisdiction following various legal frameworks, including the Basic Act for the Promotion of Culture and the Arts (BAPCA),

¹⁰ ACA, 2018, Policy of Cultural Affairs, fiscal 2018:9.

the Law on Compensation for Damage to Works of Art at Exhibitions, the Copyright Law, the Law on the Protection of Cultural Properties and many others.

1.4 Law and culture: the government protecting the arts

1.4.1 The Basic Act on the Promotion of Culture and the Arts

As mentioned in section 1.2.4, the CCA was established in 2001. In the same year, the Basic Act for the Promotion of Culture and the Arts (BAPCA) was enacted through a parliamentary bill, authorising the CCA to contribute to the making of policy for cultural and artistic promotion, after Kōmeitō and the Conservative Party proposed to draft legislation at the House of Representatives (Kawamura 2018:51).

Figure 1.4: The Basic Act on the Promotion of Culture and the Arts (2017 Amendment: The Basic Act on Culture and the Arts)

Chapter	Article	Content of BAPCA (2001)	2017 Amendment (BACA)
Preamble	(Role of C&A)	Promotion of creativity, diversity and peace; foundation of identity	
	(Objectives of the Law)	Inheritance and development of traditional culture and the arts; promotion of new and unique art creation	+ <u>Utilization of values produced by C&A</u>
	(Attention to be paid)	Respect of autonomy of C&A; make C&A familiar to the nation	Autonomy → freedom of expression
	(Nature of the Law)	Establishment of basic concept of C&A promotion; General improvement of C&A promotion	Establishment of basic concept of C&A promotion; General and planned improvement of C&A promotion
Chap.1 (general provision)	Art. 1	Objective	
	Art. 2	Basic concept	+ <u>Utilization of values produced by C&A (10)</u>
	Art. 3	Responsibility of the government	
	Art. 4	Responsible of municipalities	
	Art. 5	Interest and understanding of the nation	
	Art. 5-2	(-)	<u>Role of C&A organizations</u>
	Art. 5-3	(-)	<u>Cooperation and collaboration of various actors</u>
Chap.2 (Basic Policy/Plan)	Art. 6	Legal measures, etc	
	Art. 7	Basic Policy on the Promotion of C&A	Basic <u>Policy Plan</u> on the Promotion of C&A
Chap.3 (Basic measures)	Art. 7-2	(-)	<u>Plan on C&A Promotion at Local Level</u>
	Art. 8-35	The arts; media arts; traditional performing arts; <i>geinō</i> ; life culture, national entertainment, publications; cultural heritage; local C&A; international exchange; human resource development; educational and research institutions; national language; Japanese education for non-natives; copyright; opportunity of C&A appreciation for the nation; the elderly, the handicapped etc; youth; school education; theaters and music halls; museums and libraries; places for local activities; public buildings; IT; information provision; mecenat; cooperation of actors; honors; open policymaking; measures by local governments	+ <u>Research; inclusion of culinary culture in "life culture"</u>
Chap.4 (Institution for C&A Promotion)	Art.36	(-)	<u>Council for C&A Promotion</u>
	Art.37	(-)	<u>Council for C&A Promotion at local level</u>

Source: Author's own construction based on BAPCA and BACA

*C&A=culture and the arts (abbreviation)

Source: Kawamura 2018, Table 1b

Later, in 2017, the BAPCA was renamed the “Basic Act on Culture and the Arts” (BACA) and supports the independent activities of those involved in cultural and artistic fields. As resumed in Figure 1.4 (Kawamura 2018, Table 1) and written on the official website of the ACA (ACA, Basic Act on Culture and the Arts), the recent revisions of BACA have developed the act to include tourism, town development, international exchange, social welfare, education and industry. These changes highlight the importance of integrating new cultural values to ensure their ongoing development.

The articles that were introduced with the “update” of the BACA define the role of cultural organisations and promote the collaboration between government, administrative entities, cultural organisations and businesses. In addition, it highlights the promotion of different activities that doesn’t directly involve arts and culture, but that could be considered as important to the communities: food, arts festivals and creative activities for seniors or people with disabilities.

1.4.2 The Basic Plan and the Basic Policy on the Promotion of Culture and the Arts

As mentioned in the previous section, in 2017 the BAPCA was amended and renamed BACA. In the same year, the Council made the Basic Plan on the Promotion of Culture and the Arts (Basic Plan), which was an upgraded version of Basic Policy (Basic Policy) in the BAPCA.

Both the Basic Plan and the Basic Policy are established by the government, so there is its direct commitment to promote and develop Japan’s artistic and cultural scene. The two frameworks are connected in a way that the Basic Plan includes some goals that are defined and planned through the Basic Policy. This policy summarises the support provided by the government to both traditional and contemporary cultural projects through financial and organisational assistance, in particular to cultural organisations and professionals of the arts sector.

Collaboration with local governments and communities is a key characteristic of the Basic Policy. This includes encouraging local governments to develop their cultural policies in alignment with the national strategy and supporting community-based cultural projects and initiatives.

The policy also promotes research and innovation in culture and the arts, encouraging the use of new technologies in the creation and promotion of cultural content. Enhancing public engagement and participation is another priority within the Basic Policy, including the development of programs to increase public interest and participation in

cultural activities and utilizing media and digital platforms to reach wider audiences. In addition, the policy establishes mechanisms for monitoring and evaluation to ensure the effectiveness of cultural policies and programs, using data and feedback to continuously improve cultural promotion strategies.

The Basic Plan (ACA, Basic Plan on the Promotion of Culture and the Arts) is based on Article 7 of the BACA, which was revised in June 2017. This plan contains four visions and six strategies for a period of four years (from 2018 to 2022). Its main goals are the promotion of cultural diversity and artistic expression, encouraging different projects and artists while guaranteeing access to financial cultural resources. In this way, the Plan highlights the need to promote not only the social value of arts and culture, but also its economic influence in promoting protection, promotion and innovation (ACA, The Outline of the Basic Plan on the Promotion of Culture and the Arts).

An important part of the Plan is the one that highlights the deep connection between arts and cultural education, including culture as a fundamental part of the daily lives of the future citizens in the educational programs in schools. It not only concerns schools and young people, but also training programs and individuals who want to pursue a career in cultural or artistic fields. As important and also connected to education and promotion, are the cultural infrastructures and support systems for cultural organisations (museums, theatres, community centres) through financial funds and programs.

Another important aspect of the Basic Plan is cultural diplomacy and international exchange to promote Japanese culture abroad. This can be done not only through exhibitions and performances, but also supporting Japanese artists and cultural organisations during global cultural events. Like the other governmental proposals, the Plan emphasises the protection of cultural heritage, focusing on the protection of both tangible and intangible cultural properties, focusing on their exploitation to promote tourism and regional development.

The realisation of this Plan involves different entities: the ACA, local governments, educational institutions, cultural organisations and businesses. This cooperation ensures that cultural policies effectively happen to benefit not only organisations and people working within the artistic field, but also the Japanese society.

As digitalisation grows, these kinds of plans start to include the use of digital tools in the management of the arts, promoting cultural tourism and improving cultural education, through international collaborations and improving cultural sites.

1.4.3 Protection of arts: the Copyright Act

The Copyright Act (CA), also known as “Act No. 48 of 1970”, rules the protection of intellectual property in Japan, particularly concerning the rights of authors and “performers” (CA, Article 2, iv) over their works. The Act’s primary purpose is to ensure that creators have the exclusive right to control the use of their works, like reproduction, distribution and adaptation, while also balancing the interests of the public in accessing these works for cultural and educational purposes (CA, Article 1).

The CA mainly defines the conditions under which copyright protection is granted and the subjects of these benefits: literary, artistic, music and cinematographic works. Copyright right is automatically given when a work is created usually without a formal registration. Moreover, it lasts for the author’s lifetime and until 70 years after its death (CA, Article 57).

In the case of Article 51, paragraph (2), Article 52, paragraph (1), Article 53, paragraph (1), and Article 54, paragraph (1), when determining the end of the fifty year period following the death of the author, the end of the fifty year period following either the making public of a work or the creation of a work, as well as the end of the seventy year period following either the making public of a work or the creation of a work, calculation shall be made from the beginning of the year following the year in which the death of the author, the making public of the work or the creation of the work, as the case may be, occurred.¹¹

The Act also outlines the exclusive rights granted to copyright holders (CA, Chapter II), which include the right to reproduce the work, the right to publicly transmit the work and the right to make adaptations or translations. Additionally, it recognizes moral rights, which protect the personal and reputational interests of the author, such as the right to attribution and the right to object to derogatory treatment of the work.

The Act contains provisions for exceptions and limitations (CA, Chapter II, Section 3, Subsection 5) to these exclusive rights, permitting specific uses of copyrighted material without requiring permission of the copyright holder. These exceptions include uses for private study, research, criticism, review and reporting, as well as specific uses in educational and public welfare contexts.

¹¹ The Copyright Act (1970), Art. 57.

Infringement of copyright is subject to civil penalties (CA, Chapter VII), such as injunctions, damages and the seizure of infringing copies, and penal provisions (CA, Chapter VIII), such as fines and imprisonment, under the Act. It also establishes procedures for the enforcement of these rights, including provisions for the resolution of disputes through the courts or alternative dispute resolution mechanisms (CA, Chapter VI).

The CA incorporates international obligations into domestic law, since Japan is a signatory to various international copyright treaties, including the World Intellectual Property Organization Copyright Treaty (1996, Japan since 2002) and the Berne Convention (1886, Japan since 1899) (Wikipedia, List of parties to international copyright agreements).

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In conclusion, arts management in Japan is deeply intertwined with the country's historical, cultural and socio-political context. The historical context, shaped by centuries of traditional arts and their evolution under varying regimes, has laid a foundation where arts management is not only a preservation of traditional arts, but also balancing with Western trends. Through a range of policies and laws, the Japanese government has played a pivotal role in promoting and regulating the arts. The government's commitment to supporting the arts is evident in the establishment of institutions and funding mechanisms designed to foster artistic expression while ensuring that cultural heritage is preserved and promoted on both a national and global stage. Local governments also contribute significantly, implementing region-specific policies that address the unique cultural needs and opportunities within their communities.

Ultimately, arts management in Japan is a dynamic field, navigating the challenges of globalization, economic constraints and shifting societal values while remaining anchored in a rich historical tradition. As Japan continues to redefine its cultural policies in response to global trends and internal demands, the role of arts management will be crucial in shaping the future trajectory of Japanese arts and culture, ensuring that it remains vibrant, relevant and reflective of the nation's unique identity.

CHAPTER 2. The principal figures of the arts management's scene: market, State, businesses and NPOs

This chapter will explore the intricate dynamics between economics and arts management, focusing on how promotion and financial support shape the cultural scene. In the arts management sector, there are a few entities which play crucial role in promoting and funding activities: the market, the State, businesses and NPOs.

This second chapter analyses the principles of market economy and its relationship with arts and culture, highlighting the role of demand and supply in this approach. This analysis is very important to understand both the economic principles and their influence on arts and culture that can thrive within a market driven environment. However, arts and culture can't flourish by only relying on demand, supply and the market, but it should, as it will be mentioned later, be sustained by other important figures: the government, the businesses and NPOs.

Therefore, the analysis then shifts to the role of the government in promoting the arts. It includes the creation of policies and support projects that promote artistic growth through financial funds. This section will analyse how the Japanese government influences the artistic and cultural sector, finding a balance with market forces and public interest to ensure accessibility and continuity of cultural activities. The ACA has a strong connection with the government so it has an important role in distributing funds. The section will also show the challenges and weaknesses of the government commitment, also mentioning government failures and current issues that hinder the development of the arts and culture sector.

Beyond government involvement, the chapter will explore the contributions of the private sector in Japan, particularly through corporate sponsorships and philanthropy. The private sector involvement plays a crucial role in funding arts and cultural activities, providing essential resource that may not be available through public funding alone. Therefore, this section highlights how businesses and individuals contribute to the cultural economy, fostering innovation and diversity.

Finally, the chapter will consider the role of NPOs in arts management. These organisations often serve as intermediaries between the public and private sectors, advocating for the arts, managing cultural activities and ensuring that diverse voices are represented in the cultural landscape. Their involvement is important for the development of the arts sector, as they provide alternative funding and organisational support that complement governmental and corporate efforts.

Overall, Chapter 2 will provide a comprehensive analysis of how economic management, through promotion and funding, impacts the arts and culture sector. By examining the roles of government, businesses and NPOs, the chapter will offer an understanding of the economic forces that shape the cultural environment in Japan, ensuring the dynamism and continuity of the arts in society.

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2.1 Market economy in arts management and its limitations

Since arts and cultural activities are also part of the macroeconomy, even though they may seem unrelated to such topics, one of the main focuses of this thesis is the role of arts and culture as an economic activity.

In chapter one, the main focus was on the policies regarding the arts and culture in Japan. In this second chapter, the main feature that it's often overlooked while analysing the concept on arts management will be discussed: the economic aspect of arts management, which it's relevant into the promotion and maintenance of arts and culture as much as it is to other fields such as import-export.

As the British economist Lionel Robbins says in his essay (Robbins 1945:16):

Economics is the science which studies human behaviour as a relationship between ends and scarce means which have alternative uses.¹

Since “ends and scarce means” are intended as “resources”, they not only relate to raw materials, energy or monetary funds, but they also include anything necessary to reach goals efficiently. Even though citizens have been seeking for material wealth from the start, throughout the millennia, the interests have been changing and adapting to social and political issues. So, as Kobayashi says introducing the relationship between arts and culture and market economy (Kobayashi & Katayama 2009:128), particularly since the second half of the twentieth century, there have been changes in what people want and a manifestation of these new interests can be found in arts and culture. Therefore, the importance of the role of economics in arts and culture has been increasingly getting attention, until it became necessary.

¹ Lionel ROBBINS, 1932, *An essay on the nature and significance of economic science* (second edition 1945).

According to Kobayashi and Katayama (Kobayashi & Katayama 2009:130), arts and culture have become important components of the macroeconomy. While traditional economic indicators like Gross Domestic Product (GDP) may not fully capture their contributions, a comprehensive analysis that considers both flow and stock measures reveal the significant economic impact of cultural activities.

The OECD says about the GDP:

Gross domestic product (GDP) is the standard measure of the value added created through the production of goods and services in a country during a certain period.

Consequently, GDP also measures the income earned from that production, or the total amount spent on final goods and services (less imports). This indicator is based on nominal GDP (also called GDP at current prices or GDP in value).²

Even though arts and culture play an important role in the economy, traditional GDP statistics fail to highlight their economic contributions, so it's necessary to use different kinds of data to clearly understand the economic impact of arts and culture. The need for a more detailed economic statistic on how arts and culture influence macroeconomics, especially through concepts like human capital, social capital and cultural capital that imply the role of arts in promoting long-term economic growth bearing in mind social implications.

This leads to the importance of considering both flow and stock to understand the true economic condition of a country, and, as previously said, even the arts and culture impact on economy.

While flow measures the economic activity within a specific period, stock measures provide insight into the accumulated wealth of a nation, including physical and intangible assets. Therefore, in the context of arts and culture, stock includes not only physical infrastructure like museums and theatres but also intangible assets such as intellectual property, cultural capital and human capital, which are the skills obtained through training. Human capital is particularly significant in the arts and culture sector, while creativity and expertise are important for producing cultural goods and services. Instead, cultural capital as described by David Throsby³, includes both tangible and intangible cultural assets, such as artworks, literature, music and traditions. By conceptualizing these assets as capital, Throsby argues that it is possible to analyse the long-term value and continuity of culture within the economy. Throsby uses the

² OECD, Nominal gross domestic product (GDP)

³ David THROSHBY, 2010, *The economics of cultural policy*, Cambridge University Press.

idea of cultural capital to highlight the importance of cultural heritage (whether built, movable or intangible) as a valuable asset with significant public benefits. He proposes that cost-benefit analysis and valuation techniques like “hedonic pricing”⁴ and “contingent valuation”⁵ can be effective for quantifying non-market values. When it comes to creative arts, Throsby recognises the challenges in defining cultural value and recommends breaking it down into different components, which can then be evaluated by a panel of experts. However, the analysis could have delved further into the role of these experts, particularly in examining the power dynamics between them and other stakeholders in the valuation process and how these relationships influence the outcomes.

Cultural capital is as important as human capital to the macroeconomics: through arts and culture, it contributes to the wealth of the nation and to social development, also playing an important role in the production and protection of cultural goods and services.

As previously mentioned, demand and supply could be helpful to highlight the importance of arts and culture as components of the macroeconomy. Kobayashi and Katayama (Kobayashi & Katayama 2009:138) could integrate these two concepts because the demand and supply of art and culture are interconnected and operate within the broader framework of economic principles. When individuals consume artistic or cultural experiences, the satisfaction they derive from each subsequent experience typically diminishes, a phenomenon reflected in the downward-sloping demand curve (Figure 2.1), which graphically represents the relation between price (kakaku 価格) and quantity (sūryō 数量) demanded. This curve is central to understand consumer behaviour in the art and culture market, where elasticity, that is the way demand changes in response to shifts in income or price, plays a critical role.

Here the graphic in Figure 2.1 will be shortly analysed: each curve of the graph, as can be seen, meets at point *A*, the intersection of price *p1* and demand *q1*. However, the influence of a specific price has the ability to change the quantity demanded and it differs depending on the tendency of the curves. The curve *D1* shows that when the price increases from *p1* to *p2*, the quantity demanded lowers to *qb*, while curve *D2* shows the contrary: the quantity demand that corresponds to *p2* significantly lowers to *qc*. This difference between the two curves indicates that curve *D2* has a higher price elasticity compared to curve *D1*. How about curve *D3*? The

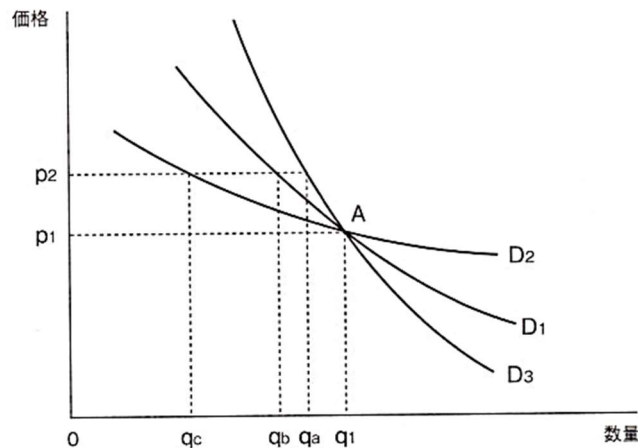
⁴ The “hedonic pricing” is a model that determines price based on the idea that it is influenced by both the internal features of the product being sold and the external factors that impact it.

⁵ The “contingent valuation” is a method of estimating the value that a person places on a good based on surveys.

influence on demand of the price increase is minimal and the quantity demanded lowers only to q_a , that is slightly higher than $D1$'s q_b , indicating that curve $D3$ has a lower price elasticity.

Figure 2.1: Demand curve and price elasticity

図I-4-1 需要曲線と価格弾力性



Source: Kobayashi, M. and Katayama, T. (2009), 138.

Applying this concept to the arts and culture market, it's generally observed that, for example, higher ticket prices make sales more difficult, while lower prices boost sales. However, the responsiveness to price changes is not consistent across all goods and services within this market. For instance, for example, the demand for a compact disc by a famous artist might be highly elastic, with a significant increase in demand when prices drop. Conversely, the demand for a family-oriented performance may remain relatively stable, regardless of price fluctuations. Furthermore, as Kobayashi and Katayama specify (Kobayashi & Katayama 2009:139), the demand for cultural goods is also influenced by the prices of related goods, such as substitute goods and complementary goods. For example, the demand for theatre tickets may be affected by changes in movies' ticket prices (which are substitute goods), or the demand for CDs players may rise alongside a decrease in CD players' prices (which are complementary goods that are goods demanded together with the main good).

On the supply side, businesses in the art and culture sector must manage their costs, divided into fixed⁶ and variable⁷ costs, to ensure profitability. Fixed costs remain constant regardless of production volume, while variable costs fluctuate with production levels. The average cost per unit typically decreases as production increases, though it may eventually rise again due to higher variable costs, such as overtime wages or scarce raw materials. The marginal cost, the cost of producing one additional unit, is crucial as it aligns with the supply curve. Businesses will only increase production if the marginal cost does not exceed the market price.

Overall, the demand and supply in the art and culture market are shaped by complex interactions between consumer preferences, income levels, price changes and cost management, therefore, sellers who wish to sell in the market are required to respond according to the characteristics of each demand and to carefully analyse and plan strategic pricing to optimize market performance. The main focus on this first section was to introduce the foundations of the economic aspect of arts management, evolving in the analysis of the main role of the market in sustaining arts and culture. The economic dynamics of the market with the balancing of demand and supply applied to the dynamics of the cultural sector are important to analyse the flow and the development that the arts and culture may implicate in the future. However, the market dynamics are not enough to support arts management, since, even though the efficient use of resources is a key advantage of market mechanisms, it depends on the principle of consumer sovereignty and its will to freely use money and the consequent satisfaction. The satisfaction is reduced as taxes limit people's ability to use their money, but the government continues collecting them and engaging in various activities. This is the reason why the market mechanisms aren't sufficient to meet people's needs. In these cases, government intervention becomes necessary and its role is summarised in three main functions that are optimising resource allocation, redistributing income and stabilising economy, functions that will be discussed in the next section.

⁶ "Fixed costs are expenses that remain the same no matter how much a company produces, such as rent, property tax, insurance, and depreciation." (Nickolas, Variable Cost vs. Fixed Cost: What's the difference?).

⁷ "Variable costs are any expenses that change based on how much a company produces and sells, such as labour, utility expenses, commissions, and raw materials." (Nickolas, Variable Cost vs. Fixed Cost: What's the difference?).

2.2 The role of the government in the promotions of arts

2.2.1 The government in the market economy: its role and how it supports the arts and culture

The Japanese government is very important in the support and promotion of the arts and culture by its commitment to its heritage and culture. Through different projects, the government not only protect the traditional arts, but also helps promoting contemporary arts.

The ACA is also very important in this process, helping the government managing activities that could support the Japanese heritage. As previously mentioned, the ACA provides financial funds to support artists and cultural organisations through subsidies. This kind of financial support is important not only to traditional art form but also to maintain the innovation process in contemporary art alive. In addition, the Japanese government is actively involved in assuring that laws and policies work well to protect cultural properties like historical sites and artworks, in order for future generations to enjoy them. It also includes arts and culture in the educational programs of schools.

As previously mentioned in Chapter 1, Japan takes advantage of cultural diplomacy to build global relationships and improve its international reputation, also through cultural exchanges, exhibitions and festivals abroad. The Japan Foundation (Brochure of the Japan Foundation 2023:03) facilitates these kinds of exchanges, promoting mutual understanding between Japan and other countries.

The government recognises the importance of the role of arts and creative industries in the economics of the nation. These sectors contribute to Japan's economics but can also influence global trends, becoming a kind of "cultural ambassadors". In a market economy, goods and services exchanges are often influenced by the consumers preferences. However, markets sometimes don't function properly and the government has to intervene. As Kobayashi and Katayama suggest (Kobayashi & Katayama 2009:146), the government's role in a market economy generally focuses on optimizing resource allocation, redistributing income and stabilizing the economy.

Addressing market failures such as externalities and public goods is crucial for optimising resource allocation. Externalities occur when individuals or companies' actions impact third parties not directly involved in the market transaction, while public

goods are non-excludable and non-rivalrous⁸, benefiting everyone regardless of payment and so making them difficult for the market to supply efficiently. The government steps in to provide these goods, ensuring the needs of society are met.

There are different kind of goods: public goods, quasi-public goods and local public goods⁹. Arts and culture often function as quasi-public goods. While they can be privately consumed, they also offer societal benefits like cultural heritage and economic stimulation, justifying government support. The concept of merit goods, such as compulsory education and healthcare, reflects the belief that certain goods should be provided regardless of individual preferences, often on paternalistic grounds.

The distribution of income is also an important aspect that requires the government to intervene: the market alone can't ensure equal wealth distribution, so through taxation and welfare programs, the government can reduce income inequality and help those with a lower income.

Arts and culture intersect with income redistribution in several ways. According to Kobayashi and Katayama (Kobayashi & Katayama 2009:156), in Japan, while there's growing support for government funding to ensure everyone has access to the arts, the view of art as a "luxury" good is an obstacle. Some argue that low-income individuals should have affordable access to cultural activities, but critics claim that these policies often benefit wealthier people more, suggesting direct subsidies might be more effective. Some scholars think that art should not be accessible based on income and that developing equal opportunities could spread enjoyment for the arts to more citizens. In addition, an equal distribution of resources across different regions could also include those remote areas that are far away from major cities, where arts and culture are often concentrated.

Now the analysis will shift towards the actual support the government provide to the arts and culture. It can be categorized into several primary methods, each with its approach to fostering and sustaining cultural activities. These methods include direct government involvement, subsidies, tax incentives, and other indirect forms of support.

⁸ Non-excludable means that it is costly or impossible for one user to exclude others from using a good. Non-rivalrous means that when one person uses a good, it does not prevent others from using it.

⁹ Quasi-public goods, such as education, have both private and public benefits. The government often supports these goods because their broader societal benefits, like higher literacy rates, are not fully captured by market transactions. Local public goods benefit specific regions, while global public goods, such as climate change efforts, require international cooperation due to their worldwide impact.

Direct government intervention involves the establishment and operation of arts institutions such as national theatres, orchestras, and museums. By directly employing artists and managing artistic activities, the government ensures the availability and quality of cultural offerings. Kobayashi and Katayama provide some examples of national institutions in Japan which show this direct involvement (Kobayashi & Katayama 2009:159): the National Theatre, various wind orchestras managed by the Ministry of Defense and gagaku performance groups operated by the Imperial Household Agency; similarly, many local governments own and manage symphony orchestras and theatre companies.

Another method of direct government support involves the provision of facilities. The government may establish and maintain venues such as theatres, concert halls, museums and galleries for public use. However, in Japan national art museums operate as independent administrative institutions and local governments can either manage cultural facilities directly or entrust their operation to private organisations. This arrangement has been formalized under Japan's "Local Autonomy Act"¹⁰, which introduced a designated manager system in 2003, expanding the range of potential operators to include companies and NPOs.

Financial support mechanisms like subsidies and tax incentives are also crucial. Subsidies, which are a powerful tool in arts policy, aim to achieve specific objectives by redistributing tax revenue to the private sector. Subsidies can be categorized into current subsidies, which cover fixed costs and stabilize the management of arts organisations, and business subsidies, which support the direct costs of specific projects such as performances or exhibitions. In Japan, current subsidies are often provided to public interest corporations like orchestras and theatre companies that are public interest corporations established by local governments, while business subsidies, which are subsidies for the direct costs of a specific business, support various arts programs, such as the "Cultural and Artistic Creation Plan"¹¹, a subsidy program for arts supported by the ACA.

¹⁰ Local Autonomy Act, 1947, Chapter X, Article 244-2, Clause 3.

¹¹ Basic Plan on the Promotion of Culture and the Arts, ACA, says: "To provide intensive support for creative activities that will serve as a direct driving force for the improvement of the arts in Japan, through the promotion of the 'Arts and Culture Creation Plan (Arts Plan for the New Century)', etc., and to promote the development of world-class cultural and artistic activities."

Deficit coverage and investment promotion are other significant aspects of subsidies (Kobayashi & Katayama 2009:161). Deficit coverage allows organisations to make up for financial shortfalls, while investment promotion encourages activities such as research, networking and marketing to strengthen arts organisations. In the case of the deficit coverage, the amount that an organisation can receive is limited and under the condition that greater are the efforts to produce profits, smaller is the subsidy amount, and this could lead to a problem of poor incentives in management in a situation where arts and culture rarely produce surplus, contrary to companies or industries.

Subsidies can also be categorized based on the recipients. Supplier subsidies are given to arts organisations and cultural facilities, often through a review board to avoid direct government selection. On the other hand, demand subsidies, are provided to consumers, such as viewers or attendees, to encourage their participation in the arts. Moreover, while demand subsidies align with consumer sovereignty and offer greater choice, they can be administratively complex and less widely applicable compared to supplier subsidies.

Intergovernmental subsidies (Kobayashi & Katayama 2009:163), involving financial transfers from national to local governments, play an essential role for the latter. These subsidies help improve the cultural environment in financially weaker localities, though they may not fully address regional disparities due to the requirement for local governments to contribute matching funds. Recently, there has been a trend toward reducing such subsidies, reflecting concerns over centralized financial control and local autonomy.

Tax incentives provide indirect support by reducing the tax burden on arts organisations and encouraging private donations through preferential treatment, so they have a similar function to subsidies. However, they have different impacts, as subsidies are allocated at the discretion of the government, while tax incentives are available to anyone who meets specific criteria. Japan offers tax benefits for donations to arts organisations and reductions in local taxes for cultural properties. While tax incentives are less susceptible to arbitrary government bias compared to subsidies, they primarily benefit those organisations or donors with sufficient economic power (and that pay enough in taxes), potentially excluding smaller or less affluent organisations.

The government plays an important role in balancing public and private contributions through different approaches, and even though each of these approaches has its

advantages and limits, together they can contribute to a lively arts sector, addressing both immediate and long-term goals.

2.2.2 The role of Agency for Cultural Affairs: Budget of Cultural affairs

As mentioned in Chapter 1, the ACA has a central role in managing and promoting arts and culture in Japan on behalf of the MEXT. One of the primary functions of the ACA is the preservation of cultural heritage, but it also focuses on copyright, administration of religious affairs, even cultural exchange at an international level. But the main point which need more attention in the present times and in the future are the promotion and accurate administration of arts and cultural activities, since only through promotion and a good administration arts and culture can contribute to strengthen of this economically delicate sector.

In this section, the main focus will be on the measures the ACA adopt to promote arts and cultural activities in Japan. These measures are mainly reported in the official website of the ACA (Measures, Agency for Cultural Affairs)¹² and in the paper of the Policy of Cultural Affairs in Japan¹³.

Under the supervision of the ACA, the national government, the local governments, owners and citizens have some specific tasks to carry out. For example, the national government deal with the legislation for the protection for cultural properties, their designation and selection, instructions, orders and recommendations regarding management, restoration and public display of cultural properties and other legislative duties. The local governments, as previously mentioned in section 1.3.2, mainly carry out the same tasks of the national government but implementing them at a local level. In fact, some duties may change according to the local government, as they benefit from a partial administrative independence in this sector. Concerning owners and citizens, they don't operate at a legislative level, but in the case of the owners, they manage more "practical" tasks such as administration and notifications, while the citizens mainly cooperate in the national and local governments' activities for the protection and promotion.

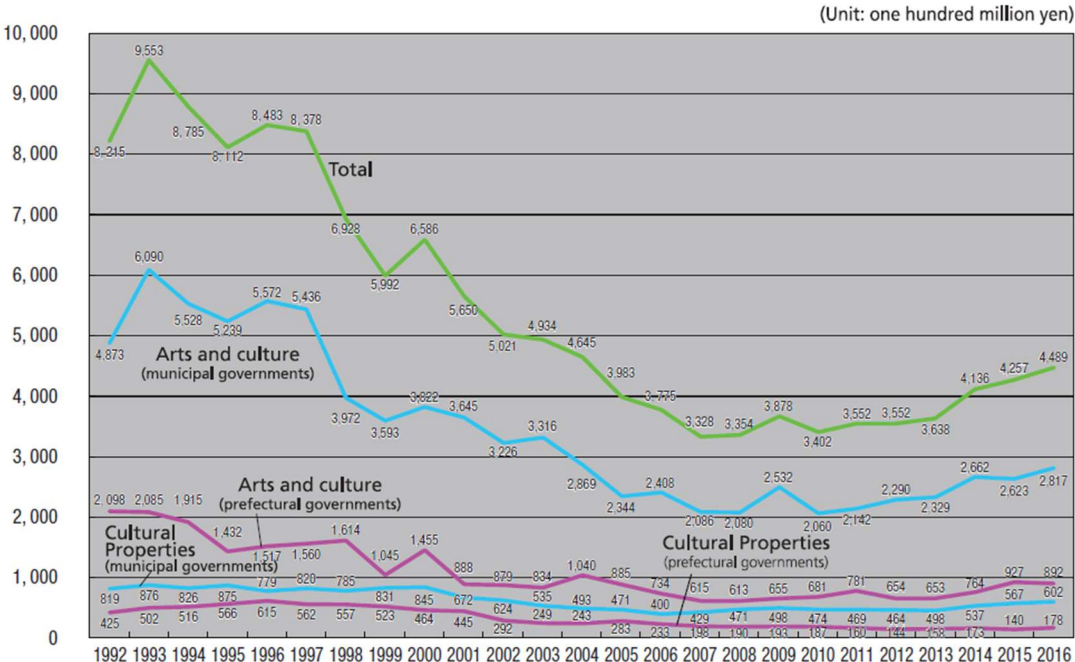
¹² Measures, Agency for Cultural Affairs. Accessed July 27, 2024.

https://www.bunka.go.jp/english/policy/cultural_properties/overview/index.html

¹³ Policy of Cultural Affairs in Japan, Fiscal 2018, ACA.

In recent years, since the interest of the public in arts and culture has been constantly growing, the importance of the role of the local governments has been growing too. In fact, local governments have been managing, restoring and opening to the public cultural properties that were previously designated (ACA, Number of cultural properties designated by prefectures and municipalities). As the official website of the ACA¹⁴ shows, the numbers of the cultural properties designated by the prefectures and the municipalities has been constantly increasing, suggesting the importance that cultural properties have even at a local level.

Figure 2.2: Transition in Culture-Related Expenditure (Arts and culture plus property protection costs)



Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:12.

However, concerning the expenditures by local governments, the graph (Figure 2.2) in the paper of the Policy of Cultural Affairs in Japan (ACA 2018:12) shows that they have decreased to 332.8 billion yen in 2001, a tendency that began in 1993. In the recent years, the spending has been growing, reaching 448.9 billion yen in 2016.

The next topic, which will mainly be focusing on the fiscal budget of the ACA, will highlight the division of tasks between the national and the local governments once more.

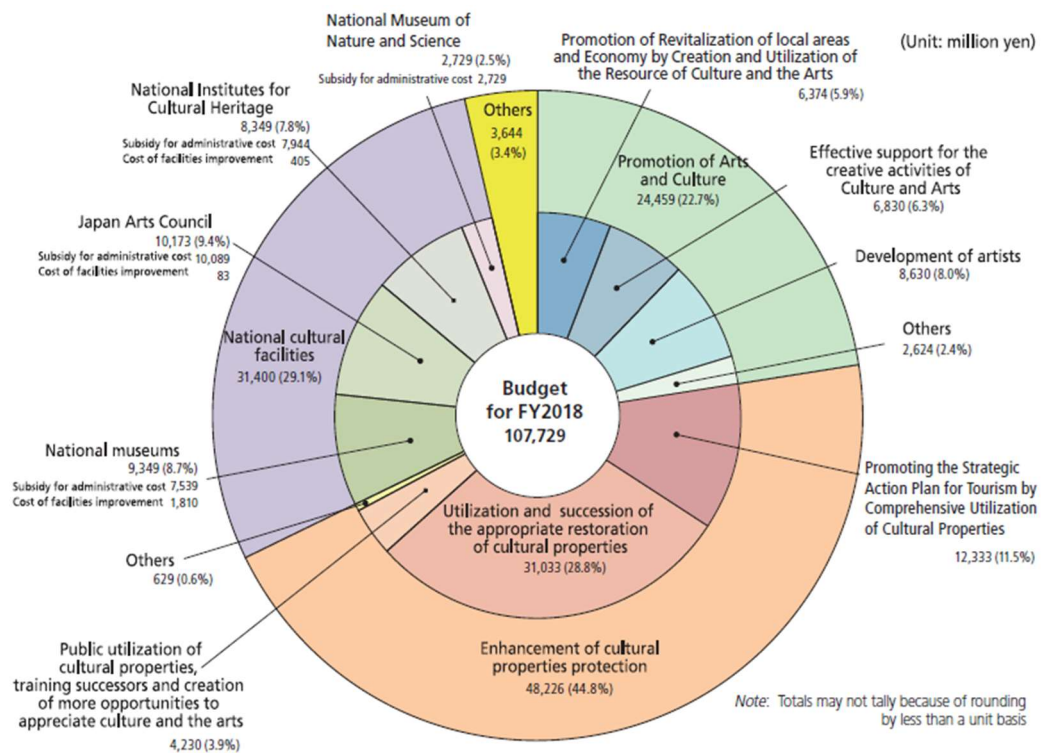
¹⁴ Changes in the number of cultural properties designated by prefectures and municipalities, ACA. Accessed August 20, 2024. https://www.bunka.go.jp/seisaku/bunkazai/shokai/chiho_shitei/kensu_suii.html

As mentioned in the official website of the ACA (Measures, Agency for Cultural Affairs):

The fiscal 2005 budget of the Agency for Cultural Affairs was 101,605 million yen and represented 0.12% of the total general account of 82,182.9 billion yen. The budget for reinforcing cultural properties protection was 57,979 million yen and represented 57.1% of the total Agency’s budget.¹⁵

Even though these are data provided by the official website of the ACA, some more recent more detailed insights can be found in the ACA’s Policy of Cultural Affairs of 2018 document (ACA 2018:10-11) concerning the overview of the FY2018 budget of the ACA. In Figure 2.3, the budget’s sharing calculated in units of million yen for each area and purpose in 2018 is clearly stated. Analysing the actual composition of the budget expenditures, three macro groups can be identified: promotion of arts and culture, enhancement of cultural properties protection and national cultural facilities.

Figure 2.3: Budget for the Agency for Cultural Affairs for FY 2018 (By Areas)



Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:11.

¹⁵ Measures, Agency for Cultural Affairs. Accessed July 27, 2024. https://www.bunka.go.jp/english/policy/cultural_properties/overview/index.html

There's a low amount of budget employed for "others", but in this graph the contents of this sections are not specified and can be overlooked in this context. What it's important to focus on are the percentage that each of these three macro groups detain: promotion of arts and culture has 22,7% of the total budget, enhancement of cultural properties protection 44,8% and national cultural facilities 29,1% (Figure 2.3). It's evident how the main financial investments are employed in the enhancement of cultural properties protection, such as promoting the Strategic Action Plan for Tourism through the utilisation of such properties, utilisation and succession of the appropriate restoration of cultural properties and public utilisation of cultural properties. Looking at this data, it seems that cultural policy in Japan tends to prioritise the preservation of traditional arts and heritage over the promotion of new and evolving art forms. Even though the actual share of budget used for the promotion of arts and cultural activities may seem low, two elements have to be taken into consideration. The first one is that even the enhancement of cultural properties protection can be seen as a way of promoting arts and culture: even though the main focus is on the "protection" of such properties, by restoring them with the objective of opening to the public, these properties, which are often traditional manufactures, monuments or buildings, so mainly linked to traditional and historical art, actually help to get citizens and "clients" in touch with art and culture. Secondly, through the summary of the overview of the 2018 budget for the ACA and the official website of the MEXT¹⁶ it can be noticed how there has been a slight increase in the budget for arts and culture.

Figure 2.4: Summary of the overview of the FY2018 budget for the ACA

(Unit: million yen)

Category	Initial Budget in FY 2017	Budget in FY 2018	Growth compared with the previous year		Note (supplementary budget for FY 2017) 7,686
			Difference	Growth rate	
ACA	104,272	107,729	3,457	3.3%	

*1. This includes a 2,729 million yen subsidy for managing the National Museum of Nature and Science, transferred to the Agency for Cultural Affairs.

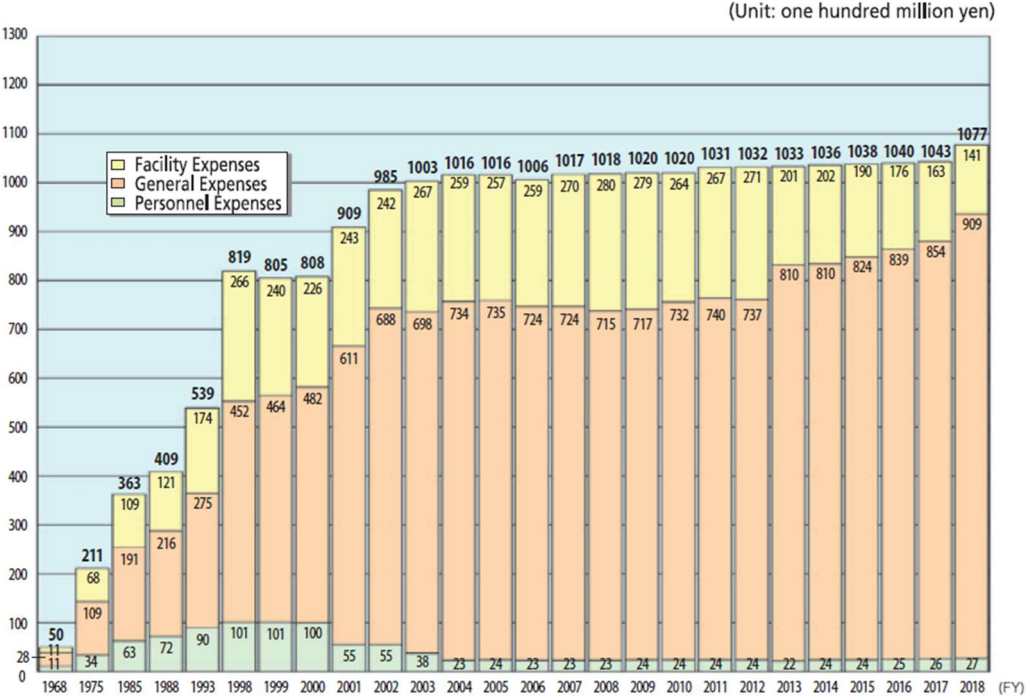
*2. In addition to the above, ACA put a budget 500 million yen for multilingual text support projects for cultural properties, using the international tourist tax, and 553 million yen for the restoration of cultural properties damaged by disasters, in the reconstruction special account (904 million yen in the previous fiscal year).

Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:10.

¹⁶ MEXT, Budget. Accessed August 19, 2024. <https://www.mext.go.jp/en/policy/budget/index.htm>

In Figure 2.4, it's underlined that from the initial budget of 2017 of 104,272 million of yen there has been a growth rate of 3.3%, reaching a total budget of 107,729 million of yen in 2018.

Figure 2.5: Trend of the Budget for the Agency for Cultural Affairs



Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:11.

The upward-going trend can be also seen in Figure 2.5, that mainly illustrate the general expenses of the ACA, but which also make clear the growing process. The graph illustrates the distribution of expenses in hundred million yen from 1968 to 2018, divided into three categories: Facility Expenses, General Expenses, and Personnel Expenses. General Expenses consistently represent the largest portion of total expenses throughout the entire period. This category shows significant growth, particularly from the late 1980s onwards, maintaining its dominant position over the years. Facility Expenses, while also increasing, remain the second largest category. Personnel Expenses, on the other hand, contribute the smallest share to the total expenses consistently across all years.

However, according to the data of the Whitepaper of the MEXT concerning the budget of the Ministry of 2020 (MEXT, Whitepaper 2020:188)¹⁷, in 2020 the total budget has been of 107,654 million of yen, maintaining similar percentages of the three macro groups as in 2018. It's clear that, also may be due to the global pandemic of COVID-19, the budget conferred to arts and culture hasn't been increasing.

Figure 2.6: Expenditures of the ACA

Expenditures (Unit: million yen)

Key Project	FY 2017 Budget	FY 2018 Budget	Difference, (Reduction: △)
Creation and development of culture and arts, and cultivation of human resources	20,835	21,835	1,000
○ Promotion of Revitalization of local areas and Economy by Creation and Utilization of the Resource of Culture and the Arts	5,906	6,374	468
○ Effective support for the creative activities of Culture and Arts	6,295	6,830	536
○ Development of artists	8,634	8,630	△ 4
Preservation, utilization and succession of Japan's precious cultural properties	46,920	47,576	656
○ Promoting the Strategic Action Plan for Tourism by Comprehensive Utilization of Cultural Properties	12,591	12,777	186
○ Utilization and succession of the appropriate restoration of cultural properties	36,599	37,583	984
○ Public utilization of cultural properties, training successors and creation of more opportunities to appreciate culture and the arts	4,251	4,210	△ 42
Creating Social and Economic Value utilizing Cultural Resources [partially added up again]	5,371	13,151	7,779
○ Developing mechanisms for the smooth utilization of cultural properties	14	2,171	2,158
○ Building a virtuous cycle of reinvestment to cultural properties by promoting better understanding the properties	4,657	6,935	2,278
○ The creation of international centers for culture and the arts, etc.	701	3,994	3,293
○ Projects to revitalize the arts market	0	50	50
Disseminating Diverse Culture and Arts to Improve Japan's Brand [partially added up again]	2,234	3,452	1,218
○ Implementation of the promotion/exchange of Japanese culture	1,859	1,782	△ 77
○ Encouraging international cooperation in cultural properties	375	420	45
○ Projects for establishing centers to disseminate culture and the arts internationally	0	1,250	1,250
Improvement/enhancement of the foundation for the promotion of culture	30,996	29,849	△ 1,148
○ Enhancement of the functions of national cultural facilities	25,862	26,437	574
○ Improvement of national cultural facilities	3,971	2,298	△ 1,673
○ Promoting Japanese-language education for foreign nationals	211	221	10
○ Improvement/enhancement of infrastructure to support dissemination of culture	952	893	△ 60

Note: Totals may not tally because of rounding by less than a unit basis.

Source: ACA, Policy of Cultural Affairs in Japan, Fiscal 2018:10.

To better analyse the economic management arts and culture, it may be useful to return to the management of the financial budget of the ACA. Looking at Figure 2.6, a table on the expenditure of the ACA in 2017 compared with the ones in 2018 show that there have been an overall growth of budget expenditures in the projects, even though some of them registered a reduction: development of artists; public utilisation of cultural properties, training successors and creation of more opportunities to appreciate culture

¹⁷ White Paper on Education, Culture, Sports, Science and Technology, Part 2, Chapter 7: Achieving a Nation of Culture and the Arts, 2020.

2.2.3 Government failures and current issues of the arts and culture sector

Nowadays as in the past, the arts and culture sector in Japan (as in many other countries all around the world) face several challenges, many of which are due to either underfunding of the arts that often affects the quality and even quantity of cultural activities, or government intervention. While talking about government intervention is often necessary to address market failures, but it has its own limitations as it has become more and more involved in various sectors, known as government failure.

Government failure can occur in two different ways: first, governments often lack strong incentives to be more efficient, for example through improving quality or reducing costs, because they don't face immediate consequences in case of inadequate services, unlike businesses (an issue that can appear also in private monopolies); second, while governments aim to give goods and services that the market can't supply alone, it's difficult to address increasingly different needs of the citizens.

Concerning heritage protection, while Japan's cultural protection system has expanded in recent years to better align with community lifestyles, much heritage has still been lost. Different issues impede the effective application of this system. One of them is the scarcity of resources (Kakiuchi 2014:22). The budget allocated to culture in Japan, particularly for cultural properties protection, is very small, as the ACA has seen its budget remain at just 0.1% of the national government's total budget for decades. While some funding is allocated to heritage protection, many classified cultural properties are still waiting for support. Local governments, despite spending more on culture than the national government, focus primarily on building and maintaining cultural facilities rather than protecting cultural heritage.

Economic expectations have also risen, with growing interest in using cultural properties to boost local development. Cultural tourism and traditional industries are being promoted to support economic and community growth. However, Japan's traditional craft industries have declined significantly over the past 30 years due to mass production, distribution of cheaper goods and changing lifestyles, while tourism is emerging as a key industry, generating substantial economic benefits.

Despite Japan's unique and rich cultural heritage, government support it's relatively small compared to other countries and this lack of financial support limits the growth of artists and cultural institutions, which resort to other sources of funding.

Although the government's support projects that comprehend law making and funds allocating regulations with the support of the ACA's Budget for Cultural Affairs are

crucial to dictate a structural organisation of the arts and culture management, as the reasons listed above suggests, the main issues are related to underfunding or government intervention issues. Arts and culture have become essential parts of the daily life of the population all around the world, so having different figures in the management of funding and promotion of arts and culture has become quite important. In the next two sections the last two “actors” in the arts management landscape will be introduced: businesses and NPOs, two equally important entities that work independently from the government but at the same time support its policies and projects while promoting arts and culture to the public audience through new projects.

2.3 The role of businesses: Corporate Sponsorship and Philanthropy

In the previous section, the issue regarding the lack of the government financial support to promote different and new arts and cultural activities was frequently mentioned. Therefore, where the government can't financially help, the private sector intervenes in different ways. The first that will be discussed it's the “corporate sponsorship” through actions of philanthropy. A first way to sustain artists and their arts can be dated even from the ancient Greece period. Kobayashi and Katayama introduce in the first chapter of their book (Kobayashi & Katayama 2009:35) the concept of “patronage”, which is defined as:

The person who performs patronage, a patron, comes from the Latin word for “father” and is interpreted as “a person who supports and protects an organization or various organizations and activities, materially or spiritually (or both)”. In simple terms, it means “protector”, “advocate”, or “sponsor”.¹⁸

In ancient Rome, the prominent patron Gaius Maecenas was known to support artists such as Virgil and Horace to protect ancient culture. This kind of individual patronage then lose importance in the Middle Ages, as church leaders and powerful characters took on this role. However, during the Renaissance, patronage was brought back, since in Italy some artists were supported by wealthy patrons who provided them with maintenance and resources in exchange for their work.

Through history, patrons had different background and were usually monarchs, nobles, clergy and wealthy merchants, who used artists and their work to gain social superiority, political

¹⁸ Mari KOBAYASHI and Taisuke KATAYAMA, 2009, Introduction to arts management (third edition).

influence or personal enjoyment. In Chapter 1, section 1.2, this relationship between powerful figures and artists has been already described while analysing the social and political changes of Japan through the eras, that deeply influenced the artists' freedom to express their individuality through art.

Since the mid of the seventeenth century, as art became more accessible to the public, the individual patrons were replaced by national academies, where artists were trained and exhibitions to let the public appreciate art were organised. The further step includes dealers, auctions and private collections that helped making art even more accessible, democratic, and with the help of museums and art galleries art lost its exclusivity to the elite class.

The concept of patronage is considered useful to comprehend the helpful interventions of the private sector in the creation and promotion of arts and cultural activities. As Kobayashi and Katayama say (Kobayashi & Katayama 2009:232), the term “mécénat”, that is patronage of the arts, started drawing attention in Japan in the early 1990s as a form of corporate support of the arts that was not driven by financial returns, mainly as a response to the bubble economy in 1980s, where corporate sponsorship of cultural events led to inflated fees for foreign artists and speculative art purchases. In Japan, the belief that companies shouldn't solely focus on financial profits and instead contribute to society is well spread, as pollution and corruption problems and the collapse of the bubble economy led to the idea that companies should act as members of society engaged in the community. This shift also influenced the art and culture sector, since there has been an increase in the adoption of corporate philanthropy.

However, the relationship between Japanese companies and the arts appeared before the start of the patronage “trend” of the 1990s. In fact, as Kobayashi and Katayama highlight (Kobayashi & Katayama 2009:234), it began with the founding of Japan's first private art museum, the Okura Museum of Art in 1917 and the Shiseido Gallery's non-profit activities in 1919.

After the institution of the Association for Corporate Support of the Arts (ACSA), also known as KMK, in 1990 (even in the middle of the bubble economy's collapse), many companies began financially sustaining arts and artists by creating dedicated departments. Thankfully the establishment of the ACSA helped the corporate patronage to take root in Japan, with the focus on aligning activities with management, organisational goals and internal understanding.

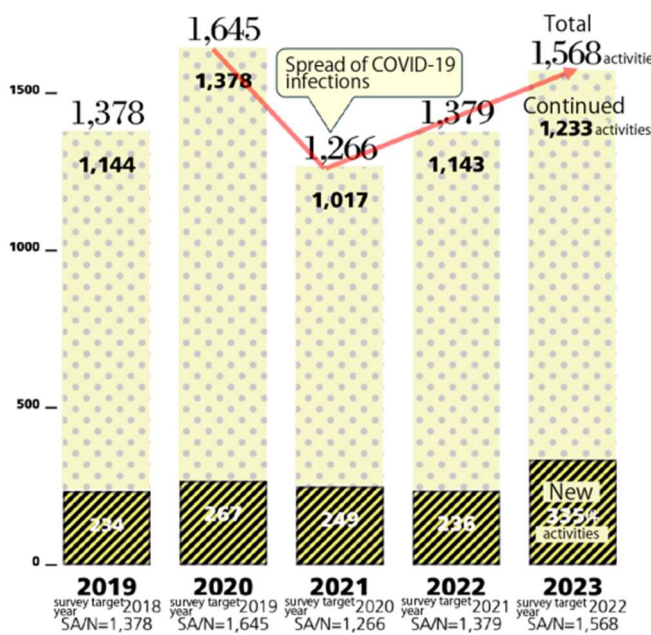
As the official website of ACSA (ACSA, About KMK):

They (corporations, arts and culture organisations and others) endorse us with our intent of assisting an effective environment and infrastructure development for promoting the

arts and culture. We aim to address a creative and vibrant society where people respect diversity in it.¹⁹

The ACSA make an annual survey to assess the state of corporate sponsorship in Japan published in the “Mécénat Report”²⁰. According to the most recent one (ACSA, Results of the 2023 Survey of Mécénat Activities), published in 2023, the number of Mécénat activities has continued rising, indicating a strong recovering comparing the data of 2021 that focused on the deep changes that the pandemic made. There is an increasing focus on not only supporting local communities, but also on maximising the potential of individuals in Mécénat activities. Additionally, corporate organisations are finding new ways to support cultural and artistic activities for people with disabilities, mainly through showcasing and selling their works.

Figure 2.9: Number of Mécénat activities | Based on number of implementations



Source: ACSA, Results of the 2023 Survey of Mécénat Activities

Looking at the graph (Figure 2.9), the trends in the number of Mécénat activities by companies over the past five years, the 2021 survey recorded 1,266 activities, a significant drop of 379 from the pre-pandemic 2020 survey. However, a slight recovery was observed in the 2022 survey, with 1,379 activities, while the 2023 survey shows a further increase to 1,568, re-confirming the upward trend.

¹⁹ ACSA, About KMK, accessed August 21, 2024. <https://www.mecenat.or.jp/en/about>

²⁰ ACSA, Reports, accessed August 21, 2024. <https://www.mecenat.or.jp/library/report.html>

Analysing more deeply the data from the 2023 report, it can be noted that there has been a rise in the support of young artists and social welfare through the emphasis on promoting the next generation and social education. Additionally, the trend shows an increased importance placed on optimising human resources and enhancing contributions to local communities. Support measures include expanding opportunities for viewing and presenting works, fostering collaboration and promoting exchanges through cultural activities. Companies are also investing in creating new value through efforts like facilitating the sale of high-valued artistic works.

In Japan, corporate philanthropy takes various forms, with financial support, such as sponsorships, being the most common. However, as Kobayashi and Katayama report (Kobayashi & Katayama 2009:245), Japanese companies also engage in unique independent projects. In the 1990s, it was common for companies to host concerts in their own buildings or factories, attracting both music enthusiasts and local residents. Moreover, many companies established cultural facilities to contribute to the cultural sector.

As economic conditions shifted, the focus moved away from owning large facilities to more independent commemorative projects, that included programs with the participation of citizens, awards for notable artists and projects supporting emerging talents. Companies also continued to set up foundations, whose purpose depends on the regional cultural development or academic research.

Beside this kind of “private” financial support, since it’s promoted by companies that together with improving the artistic and cultural scene of the Japanese society, have a financial purpose, comes the support of the Nonprofit organisations (NPOs), that play a huge role in sustaining arts and culture in Japan as well. The government and the businesses mainly sustain specific artistic and cultural projects through their funding, but NPOs not only support these projects, but are actively involved in creating and producing them, setting NPOs apart from traditional market-driven actors.

However, because NPOs operate on a non-profit basis, they are not driven by market forces, and in this sense the term “non-profit” could be misleading while implying that NPOs can’t generate profit. This non-market-driven approach can lead to the development of a different kind of arts and culture activities, that’s the reason why NPOs have an important role in the support of arts and culture that should be analysed as well.

2.4 Funding and promotion by the NPOs

In the previous section the non-financial purpose of the NPOs was highlighted in contrast with the one of companies while sustaining arts and culture. Indeed, NPOs are mission-driven entities, which focus on addressing and solving social issues rather than maximising profits. Therefore, the success of NPOs is not measured by financial metrics, but by the extent to which they achieve their goals involving social challenges. Even though their non-profit oriented approach could be a hindrance to the development of artistic and cultural activities, this unique approach could be also the key of success because it leads to new and more diverse kinds of cultural activities that don't depend on market values.

In Japan, the history of NPOs started quite recently. Kakiuchi (Kakiuchi 2014:16), while analysing the development of the Law for the Protection of Cultural Properties (LPCP) enacted in 1950, introduces also the Basic Act for the Promotion of Culture and Arts (BACA) of 2001, that shows the importance of cultural preservation and promotion.

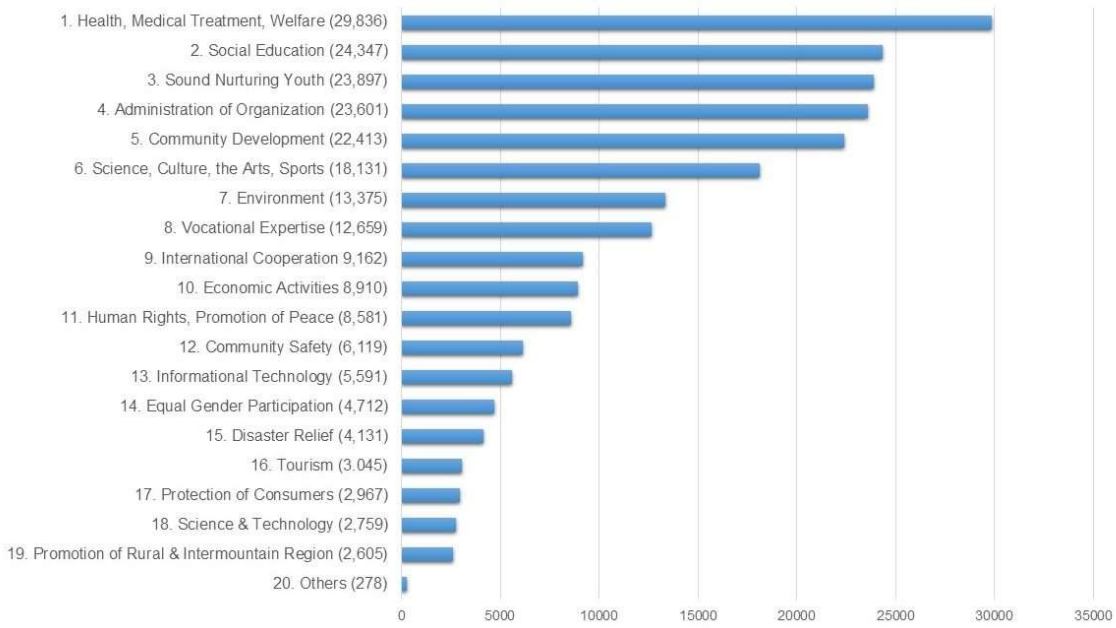
The aim of this law is stated on the first Article:

In view of the fact that culture and the arts bring many benefits to human beings, this Law shall be enacted to promote activities related to culture and the arts (hereinafter referred to as 'cultural and artistic activities') by establishing the basic principles, clarifying the responsibilities of the State and local governments, and providing the basic matters for measures concerning the promotion of culture and the arts, and to promote the cultural and artistic activities of the State and local governments. The purpose of the Act is to comprehensively promote measures for the promotion of culture and the arts, with the aim of promoting the voluntary activities of persons (including organisations engaged in cultural and artistic activities), thereby contributing to the enrichment of the lives of citizens and the realisation of a vibrant society.²¹

This law mainly defines the fundamental principle concerning the definition of culture including different activities and highlighting the importance of the support of local governments, nonprofit organisations (NPOs), private companies and citizens. Therefore, even from the government point of view, the existence of NPOs is fundamental to the preservation and promotion of arts and culture.

²¹ Basic Act for the Promotion of Culture and Arts, Article 1, 2001, accessed August 22, 2024 <https://laws.e-gov.go.jp/law/413AC1000000148>

Figure 2.10: Top 20 Charity Categories of Specified Nonprofit Corporation



Source: Source: Japan NPO Center, Size and Scope of NPOs

The assistance provided by the NPOs during the 1995 Great Kobe Earthquake in Japan led to the creation of the Act on Promotion of Specified Non-profit Activities (APSNA) in 1998 (Law No. 7 of 1998), also called “NPO Act”, which laid the groundwork for a more structured and supported nonprofit sector (Japan NPO Center, About NPO Law). Therefore, by 2016 Japan saw an increase in the number of NPOs, with now counting over 51,000 organisations operating across the country, with a third of them engaged in scientific, sport or arts fields, helping growing the projects beyond the government-led ones (Figure 2.10).

Figure 2.11: Numbers of Different Nonprofits in Japan

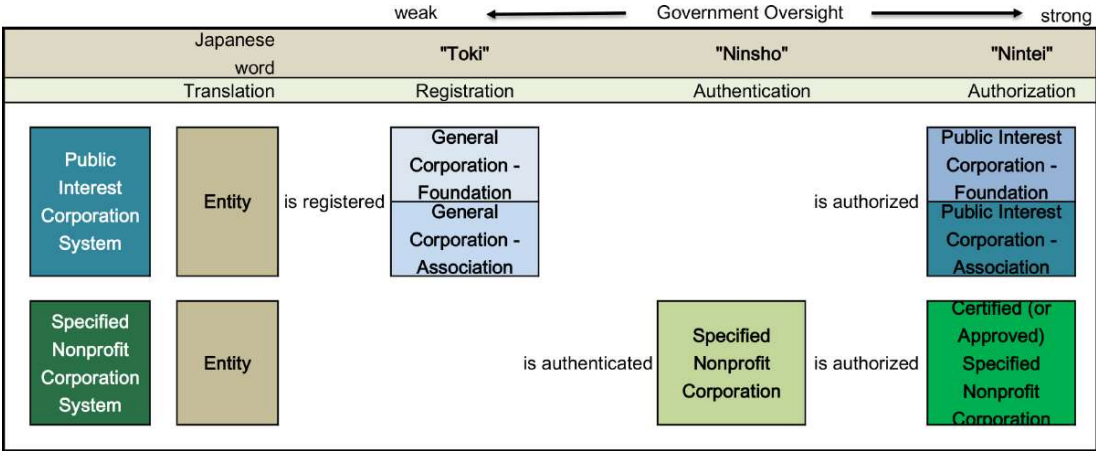
Status of Legal Entities	Number of existing entities	AS of
Specified Nonprofit Corporation	51,269	March 2020
*Approved Specified Nonprofit Corporation (among Specified Nonprofit Corporation)	1,152	March 2020
Public Interest Corporation	9,718	January 2020
General Corporation	59,901	January 2020
Social Welfare Corporation	20,818	December 2018
Private School Corporation	7,326	2017
The Relief and Rehabilitation Corporation	164	October 2012
Religious Corporation	181,064	December 2018
Medical Corporation	54,795	March 2019

Source: Japan NPO Center, Size and Scope of NPOs

In Japan, “NPO” is a term that can refer to a wide range of nonprofit legal statuses, including associations and foundations, including cooperatives and even private school corporations, medical corporations and religious corporations (Figure 2.11).

Historically, it was quite challenging to obtain the nonprofit status in Japan before the NPO Act, which led many arts organisations to operate as profit-driven entities despite their nonprofit missions. The requirements and the government control led many organisations to remain unincorporated or to adopt various corporate forms, until the desire for a more suitable legal framework for nonprofit activities led to the establishment of the NPO Act.

Figure 2.12: Two-Stage System of Obtaining Donor Tax Deduction



Source: Japan NPO Center, Size and Scope of NPOs

However, this situation has made it difficult to classify arts organisations purely based on their legal status. Some of the organisations can gain a “certified” status, allowing donors to receive tax deductions through the “Two-Stage System of Obtaining Donor Tax Deduction” (Japan NPO Center, Size and Scope of NPOs) (Figure 2.12), although only a small percentage achieve this certification. The chart provided by the Japan NPO Center outlines how different type of nonprofit organisation in Japan progress through stages of registration, authentication and authorisation, each corresponding to increasing levels of government supervision. The higher levels of supervision, such as those required for Public Interest and Certified Specified Nonprofit Corporations, bring certain privileges, encouraging more robust regulatory compliance.

Arts management often involves a range of different activities, including finance, marketing, fundraising and production management. Therefore, how does the “non-profit” organisations manage the financial aspect of arts and culture?

As Kobayashi and Katayama say (Kobayashi & Katayama 2009:184), traditionally the management of arts organisations relied on experience and intuition, that is the “drifting management”, and many organisations still use this method as of today. However, over time there has been a shift towards incorporating management theories from management science to improve the efficiency of arts organisations. One concept described by Kobayashi and Katayama is the “PDCA cycle” (“Plan, Do, Check, Act”), which is used to carefully follow planning, execution, evaluation and continuous improvement in organisational management. Talking about actual profits, NPOs generally rely on two primary types of income: earned income and contributed (or support) income. Nonprofit organizations generally rely on two primary types of income: earned income and contributed (or support) income. The first one is revenue generated directly by the organisation, such as through ticket sales or performance fees, that are quite challenging to profit from. Therefore, since the NPOs often can’t cover the total expenses with their earned income, the “income gap” is a common issue. This can be solved through other sources like donations, subsidies and grants, that are the second type of income previously mentioned.

In Figure 2.13, the largest segment (77%) of the total revenue of a nonprofit organisation consists of “program fees”. The 11% of the total is made of “subsidies/grants” and the 8% of “donations”.

Figure 2.13: Revenue breakdown of Specified Nonprofit Corporations



Source: Japan NPO Center, Size and Scope of NPOs

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This second chapter has been central to depict the current state of the management of arts and culture in Japan, especially focusing on the more financial aspect. It's evident how the government alone can't totally support the artistic sector, since, even though there are plans and acts to support the sector, the shortage of funds is an important issue which can influence the development of the artistic and cultural organisations' activities.

Once more, the collaboration within public and private sector is rather fundamental. Where the government can't contribute with its financial support, private corporations can sustain artistic and cultural projects through corporate sponsorship and patronage. And the NPOs can, while taking advantage from a limited government control concerning the tax deductions for their donors, conduct their activities supporting arts and culture.

Looking at these dynamics, arts and culture seem to have an important role in the Japanese society, although some issues are still slowing the process of the development of the artistic and cultural scene. However, seeing the collaboration between different entities that are the government, private corporations and NPOs to promote arts and culture, the hope is that in the future the obstacles to make them a central subject in the daily lives of the citizens will gradually decrease.

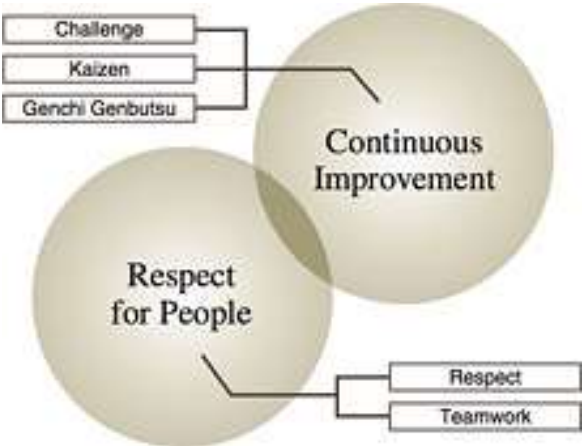
CHAPTER 3. Case study of an art related project: Net TAM

This final chapter analyses a case study of a corporation’s artistic and cultural program, offering a practical examination from an organisational perspective. By analysing these kinds of programs, the chapter aims to provide an example of one of the main figures of the arts and culture management scene that were introduced in Chapter 2, in this case the businesses. Through this case study, it will be possible to gain insights into how a company integrates artistic and cultural projects into its corporate structure and how these efforts can be understood in terms of both economic impact and organisational strategy. This approach not only highlights the role of art and culture within a corporate setting, but also links the theoretical concepts with practical examples, thereby enriching the overall understanding of the intersection between business practices and cultural engagement.

The case study in question analyses the Japanese corporation Toyota Motor Corp.’s approach to arts management, that includes promotion of creativity, innovation and cultural enrichment that can be seen in its support for cultural activities like exhibitions and performances.

By examining Toyota’s arts management practices, this chapter provides insights into how the company aligns its cultural projects with its corporate philosophy, known as the “Toyota Way” (Toyota Motor Corporation, Toyota Way 2001), the set of guiding principles of the corporation that was introduced in 2001 as the rapid growth, diversification and globalisation required a common corporate culture “guide”. This “guide” is continuously evolving with the business environment and it emphasises two main pillars, that are “continuous improvement” and “respect for people” (Figure 3.1).

Figure 3.1: The Toyota Way 2001



Source: Toyota Motor Corporation, Toyota Way 2001.

This belief also aligns with Toyota’s long-standing dedication to corporate social responsibility, where art and culture are seen as vital components of a well-rounded, healthy community. The “Toyota Way”, that was mentioned above, is one of the reasons that encouraged the selection of this business corporation and corporate project in particular, as its social goals are considered important to create a new environment in which arts and culture can continue growing to reach future generations. The second reason Toyota Motor Corp.’s project “Net TAM” was chosen among the different projects conducted by important companies all around Japan, was that the website the Net TAM team created is one of a kind, providing a successful resource to arts management’s professionals, students or citizens to research and discuss actual issues of the field, in this way going along with both the current state of the cultural environment and the developing technologic devices. Using technologies to support and promote the arts through a website, while also optimising the process of issuing government policy updates and job opportunities, is seen as an innovative project in arts management. This approach stands out from more traditional methods, such as summits, foundations or awards, which rely on conventional ways to engage the public with art.

As the official website of Net TAM shows:

Net TAM is a comprehensive art management information site that TOYOTA operates in collaboration with the Association for Corporate Support of the Arts.¹

The platform’s purpose is to spread resources on arts management and facilitate networking among those involved in the field. Net TAM has different functions, such as the “Relay Column” or the “Net TAM Lecture”, that will be discussed in later sections.

The final section of this chapter will delve into the critical and challenging COVID-19’s pandemic period that created some issues in the artistic and cultural sector, challenging the professionals and Net TAM’s team to elaborate new approaches to reach the users in a simple but still interesting way, once more highlighting the strong collaboration between corporations and cultural association.

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¹ Net TAM (English website). <https://www.nettam.jp/en/>

3.1 What's Net TAM?

Net TAM, an arts management information website, was established in 2004. The site was initially created as an archive for the Toyota Art Management Seminars and as a source for various types of arts management-related information (Net TAM, About Net TAM). This project was a collaborative effort between Toyota and the Association for Corporate Support of the Arts (ACSA). Net TAM's primary objective is to promote and increase awareness of arts management, encourage community-based arts activities across Japan and develop human resources in the field of arts and culture.

Figure 3.2: Net TAM's flyer



Source: Net TAM, About Net TAM.

Net TAM's resources include: job listings, commentaries, web lectures, bulletin boards, references and links. In addition, it created a list of arts management programs that took place all over Japan from 1996 to 2004. In these ways, Net TAM became an useful resource for both people who are beginning their studies in arts management as well as for professionals who work already in this field. Toyota's involvement in arts management began in 1996 with the training of "local arts managers" in various regions to revitalise local communities through arts. This effort led to the launch of the Toyota Art Management Course (TAM Course), which aimed to promote arts management at a local level within government, cultural institutions and communities. Since the beginning of TAM Lectures, the arts scene in Japan has undergone significant changes: there was the introduction of the Basic Law for the Promotion of Culture and the Arts in 2001, the introduction of numerous arts management-related courses in universities and the establishment of arts-related NPOs in various regions and more. These developments, combined with the impact of TAM courses, have stimulated art projects across all Japan, increased media coverage and encouraged more citizens to actively participate in the

arts. Because of these new dynamics, the traditional “course format” was substituted with the Net TAM website in 2004, with the aim of making arts management information more accessible to a broader audience. Toyota operates Net TAM in collaboration with ACSA, but initially, as previously mentioned, it served as an archive for the TAM Lectures until 2004. Over the years, its content has evolved and expanded through various projects: “Toyota Arts Management Forum” and the Toyota Arts Environment KAIZEN Project, two projects that have an important role in promoting networking chances.

Net TAM has different updated sections that show different aspects of arts management and that will be introduced in the next section in which the history of the website will be used to explain the development of this unique project across the years.

Net TAM creators value the simplicity of the website very important, since more it’s easier to use, it’s even easier to reach different kinds of users, from professionals to “normal” people who took an interest in arts management. Therefore, the design of the website as been updated many times to align with the digital developments that took place over the recent years.

3.2 Net TAM history: since 2004 to today

The history of Net TAM is marked by continuous development and adaptation to meet the evolving needs of the arts management sector. All the information that will be discussed in this section are mentioned in the official website of Net TAM (Net TAM, About Net TAM), highlighting the importance of the platform’s development over the years and its deep connection with social changes. The platform’s journey began in March 2004 with the final session of Toyota Art Management Course. Following a survey about this course, Net TAM was officially launched in October 2004, providing a unique online resource dedicated to art management professionals and enthusiasts.

In 2005, Net TAM expanded its proposal with the introduction of “Career Bank”, a tool designed to assist individuals pursuing careers in arts management. The platform also added overseas information to the “To Study Art Management” section, further broadening its global perspective. In addition, the reference pages were renamed “Net TAM Bookshelf”, with a significant expansion of the available content, showing that the platform could become a key resource in the field.

The development continued in 2006 with the launch of “Starting Art Management”, that aimed at providing foundational knowledge for newcomers and with the introduction of the “Forum Blog”, creating a space for professional discussion and idea exchange.

2007 was a significant year with the launch of the Toyota Art Management Forum in March, an important event that used the platform as a place to have a debate among art management professionals. Later the event's contents were made accessible to a wider audience through a video. The Net TAM Blog was then launched in August, further showing the platform's role as a hub for current discussions about arts management. The accessibility of Net TAM was further broadened with the launch of some web pages in English.

The year 2008 marked the introduction of "Toyota Arts Infrastructure KAIZEN Support Project", a significant project which aimed at improving the arts infrastructures in Japan. KAIZEN supported innovative projects in the arts sector and the first selections were made alongside the launch of an official website and blog.

By 2009, Net TAM was actively supporting the planning and implementation of KAIZEN projects. The platform even underwent a complete redesign to improve user experience and accessibility. The following year, Net TAM launched its Twitter (now X) account and began posting arts and cultural information on the "Net TAM Blog".

In 2011, the team of Net TAM did a survey to collect feedback, in this way involving the users in "managing" the website more efficiently. The result helped the team to do some revisions on the Relay Columns, Career Bank and the Information Bulletin Board. Then in March the progress of KAIZEN projects was analysed through "Art Infrastructure KAIZEN Files". Later, the program that explored the role of art in a disaster situation, "The possibilities of art in earthquake disaster reconstruction" was published, along with a new section called "Art Keyword" that made the explanations of key terms of arts management more accessible and easier for users.

The website continued to innovate with the launch of the "Let's All Support Art: First-time Donor Story" series, focusing on encouraging broader participation in art philanthropy. In 2013, Net TAM introduced an archive, offering users access to a wide range of documents and materials and the "Art Job Picture Book" was released, serving as a visual guide of careers in the art sector.

In 2014, Net TAM launched a "Special Series" that provided in-depth analysis of specific topics about arts management and it introduced new content names and "Net TAM Course Practical", which offered new learning opportunities.

The year 2015 featured a collaboration between Net TAM and the ACSA resulting in a forum called "Disaster and Art - Exploring the Possibility of Art in Disaster Reconstruction from the Viewpoint of Disaster Prevention" (Net TAM, About Us) which examined the result of using arts to recover from disasters' consequences. The report of this forum was posted in "The

Possibilities of Art in Disaster” (Aizawa 2016, War and Disaster - Expression of Ordinary Life). In the same year, the “Relay Column” was renewed with assigned supervisors to set themes and coordinate contributions, ensuring new content to show the audience.

In 2016, Net TAM introduced new projects, including “The Possibilities of Art in Disaster” and “The Possibilities of Art in Society”, both exploring the role of art in addressing social issues and post-disaster situations. Very relevant was also the launch of the “Olympiad Cultural Express”, that linked art and culture to the Olympic Games and highlighted the role of arts in global cultural exchange.

Significant developments were added with the launch of a revised introductory series of “Net TAM Courses” in 2018, which refreshed the educational programs of the platform.

In 2019, the team of Net TAM conducted a new survey to gather feedback from the users of the website to improve once more the platform.

2020 was the year of the COVID-19 pandemic, when various projects were launched to support the arts community during this unprecedented crisis, like the “Arts and Culture Support Project”. A new “Relay Column” series called “On-site reports from the arts in the fight against new coronavirus infection” was introduced and it provided updates directly from the site affected by the pandemic. The COVID-19 pandemic deeply influenced the society and consequently it appeared as a theme in various situations, even in Net TAM as a theme and a keyword under “New Coronavirus” in the information sections. In addition, a special page was launched to support arts and culture during the pandemic, alongside the distribution of a press release announcing the Net TAM arts and culture support project related to COVID-19.

By 2021, Net TAM had already become a reference point for the arts management community and the platform has continued to publish new content until today, including updated webpages and resources that addressed both emerging challenges in the arts sector. Noteworthy is the still on-going program “TAM Studio”, a yearly program that deepens the members’ learning by holding discussions to address certain topics and through seminars with professionals of the field as moderators.

Throughout its history, Net TAM has continuously adapted and expanded its program to meet the evolving needs of the arts management community, ensuring it remains a vital resource for students and professionals in the field.

3.3 Organisational structure, collaborations and projects, promotion and funding

In an interview about Net TAM and its main goal of sustaining artists (Nihara 2021, Supporting “the people who support the arts”), Kyōko Uchida from Toyota Motors Corporation, Kanako

Sato from ACSA and Takuya Irie from SETENV (which handled the website's construction and still manages the development), among the talk about Net TAM main characteristics and activities, also described the organisational structure of the website. The management of Net TAM is defined by a highly collaborative and participatory approach. According to Uchida, the core team, which consists of six secretariat members, holds regular monthly meetings to discuss the platform's ongoing projects and future updates. These meetings are informal in terms of role division, allowing a free exchange of ideas rather than a rigid hierarchical structure. The team shares responsibility for content creation, combining competences to create new ideas and projects. In this process, discussions often include suggestions such as inviting particular professionals to contribute or brainstorm new projects that could engage the audience more efficiently. This approach is central to Net TAM's operations, creating a dynamic environment where creativity and contribution from all members shape the website.

Irie says that this collaborative ethics has been a defining feature of Net TAM from the beginning. One of the unique aspects of the platform's management is the equal and open relationship between the three main stakeholders, that are Toyota, ACSA and SETENV. This horizontal structure, which encourages the participation from all parties involved, was a revolutionary step that distinguished itself from traditional projects' structures. Irie notes that when Net TAM was launched, it was one of the few projects that held regular monthly meetings, highlighting the commitment to continuous improvement rather than a one-time creation. This engagement encouraged a sense of ownership and attachment among its members, helping maintaining the platform's growth but also the continuity of the mission.

Concerning the content development, Net TAM benefits from the extensive networks cultivated by its team members. Uchida explains that each individual brings a unique set of connections created through their involvement with different cultural and artistic websites, which are useful to the creative process. This approach to content creation is further enriched by the relationships created through the TAM courses, which have become a foundation for many of the platform's connections. Irie further explains that the former participants of the courses that later found a job in arts-related settings, often contribute to Net TAM, either directly through content creation or by spreading the platform's content within their respective institutions.

One of Net TAM's most enduring projects is the "Relay Column", a feature where professionals contribute with their thoughts and experiences, aiming at delivering the real voices of those actively working in the arts, also providing insights into the challenges and opportunities they encounter. According to Irie, the purpose of the projects is not only to share these personal reflections based on experience and knowledge, but also to visualise the network of

professionals within the arts and culture community. By creating a space where these professionals can freely talk about their jobs, Net TAM strengthens the network previously mentioned, offering a platform where also professionals can share their perspectives with a wider and varied audience. Sato gives a further sight concerning the organisational structure, adding that the themes of these columns are carefully selected to reflect the current needs and concerns of the platform's users. He then gives an example, referring to the "Challenges with Corona", a theme chosen to be addressed as the impact of the COVID-19 pandemic was huge and professionals needed a place to reflect on their experiences and share their visions for the challenging future.

One of the most important projects of Net TAM was "Career Bank", that was launched in 2005. It works as a job noticeboard where users can both post and display information about employment opportunities in the arts management network. Irie emphasises the significance of this "Career Bank" function, adding that before its launch there wasn't any platform for job listing in the field. "Career Bank" has since become an important resource for both job seekers and employers and it has also played a crucial role in expanding the platform's user base, serving as a gateway for new users who may not have otherwise discovered Net TAM.

User engagement and feedback are central to Net TAM's operational strategy. The team consistently collects input from their users through access analysis, surveys and direct feedback, that are then discussed in the platform's monthly meetings, where the team considers how to integrate user suggestions into their ongoing projects. This process allows continuous improvement and innovation, as new ideas are quickly tested and implemented. According to Irie, the ability to swiftly respond to user needs is one of the advantages of managing a digital platform like Net TAM, since adjustments can be made in a relatively short time, allowing the team to estimate the effectiveness of their changes based on user response. Sato then highlights the strong relationship between the platform and its users, noting that Net TAM enjoys a high level of support from its community, since the team often receives detailed feedback and the users show a high interest in participating to events.

As Net TAM has evolved through the years, the platform's audience has become more heterogeneous, this leading to both opportunities and challenges. There has been a growing trend concerning more and more people seeking ways to engage with the arts while pursuing other careers, seeking full-time jobs, part-time jobs or even volunteering. However, the increasing volume of content on the platform has raised questions about how to ensure the material remains accessible to new users while curating it. With the goal of maintaining

relevance to the arts community while providing support in mind, the team has been reassessing whether the way the content is being delivered meets the needs of the users.

In 2021, Net TAM has introduced new projects like “TAM School” to promote education and collaboration in the field of arts management, at the same time providing a space for professionals to learn and reflect on the future of arts management. The first session of this new project, in which participants were invited to explore how they could move beyond traditional management models, was called “The next generation of arts management woven vertically and horizontally”². It used a more collaborative and interdisciplinary approach and reflected Net TAM’s commitment to rethink arts management within social changes that influence arts and culture.

Net TAM’s goals are various, but mainly it focuses on: sharing information and creating a space for meaningful collaborations and dialogue within the arts community. As Sato highlights, the platform’s role is also to engage users in a process of collective thinking. This commitment to promote an exchange with the audience rather than simply delivering content sets Net TAM apart from other similar media platforms.

3.4 COVID-19 and the arts: Net TAM and ACSA support to the artists

Addressing the issue of the COVID-19 pandemic and the consequences it had specifically on the arts and culture has become quite important, because it forced governments, associations and businesses to be creative and find solutions to continue working as the spreading of the infection forced the population to stay home. Therefore, in this section will be discussed the response of Toyota and the ACSA to the pandemic issues through the online project of Net TAM. The COVID-19 pandemic caused problems on a global scale, affecting different aspects of society. In particular, the arts and culture sector, that thrives on live performances, exhibitions and public interactions, was deeply affected. With the closure of cultural facilities, the postponement or cancellation of events and the uncertainty, organisations within the field faced many challenges. In response to these new circumstances, new projects were born to sustain and revive the arts, like Net TAM, led by Toyota Motor Corporation and the ACSA, on which they already collaborated for a few years before the pandemic. As mentioned in the previous sections, the Net TAM project was established as part of Toyota’s broader engagement with the

² Net TAM, The First TAM School “The next generation of arts management woven vertically and horizontally” <https://www.nettam.jp/school/woven/online-20210619-20/>. Yoko-tate ni amareru jidai no “āto manejimento” タテ・ヨコに編まれる次代の「アートマネジメント」.

cultural and creative sectors. It extends beyond its industrial and corporate interests, reflecting the company's recognition of the importance of cultural protection and innovation in society. On the other hand, the ACSA has always been an important entity, because it promoted corporate contributions to the arts. In this sense, the continuity of the collaboration between the Association and Toyota on Net TAM was a necessary response to the pandemic.

In this specific circumstance, the project sought to provide a platform for spreading information and to offer financial support to those in the arts community struggling due to the pandemic.

Net TAM's role as an arts management information website is significant, as it serves as a digital hub for sharing knowledge, best practises and strategies for arts professionals. As it was frequently mentioned, the website is an important space where individuals and organisations across Japan can engage in dialogue about the challenges facing the arts, especially during the pandemic. As a unique online resource for arts management, Net TAM aims to promote both the resilience and the development of the arts sector, helping it to adapt to new realities brought about by COVID-19.

As mentioned in the article of the ACSA about Net TAM's projects during the pandemic (ACSA 2020, Toyota Motor Corporation's "Net TAM" arts and culture support project launched), one of the key features of the Net TAM project has been its "Information board" (Figure 3.3), a forum for exchanging insights and experiences related to the impact of the pandemic on the arts.

Figure 3.3: Net TAM's logo for the "Information board"



Source: ACSA 2020, Toyota Motor Corporation's "Net TAM" arts and culture support project launched.

The "Information board" has been organised in different categories, including national and local government projects, support information, activity updates, consultation opportunities and international approaches. This structure has been an important resource for professionals who were trying to deal with the uncertainties of the pandemic. Users could access information concerning government subsidies, learn about new projects (even in other countries) or search advice from other professionals on how to manage the unprecedented situation.

In addition to the “Information board”, Net TAM also offered “Subsidies information” for arts professionals and organisations affected by the pandemic (Figure 3.4).

Figure 3.4: Net TAM’s logo for the “Subsidies information”



Source: ACSA 2020, Toyota Motor Corporation’s “Net TAM” arts and culture support project launched.

This new section has been particularly important, because with the pandemic and the restrictions that limited artistic activities, financial support became even more important for artists and cultural organisations to face severe financial consequences. The subsidies were not only meant to help organisations to survive the difficult period, but also to encourage new projects and that could be more adaptable on the new circumstances caused by COVID-19. The board was simple to access through keywords to make it easier for users to find specific funding opportunities, especially in relation to the pandemic.

Furthermore, Net TAM developed a series of articles and columns under the “Relay Column” that addressed the broader implications of the pandemic on the arts (Figure 3.5).

Figure 3.5: Net TAM’s logo for the “Relay Column”



Source: ACSA 2020, Toyota Motor Corporation’s “Net TAM” arts and culture support project launched.

As mentioned in the ACSA’s article (ACSA 2020, Toyota Motor Corporation’s “Net TAM” arts and culture support project launched), the “Relay Columns” has shown how the arts and culture responded to the crisis. For example, art producer Chiaki Soma wrote an article for the column called “Resuscitation and mutation of the performing arts, towards a new invention” (Soma 2020), reflecting on how the pandemic has forced the performing arts to reinvent themselves. Another example is the article of Akemi Sakamoto, the Chief Curator of the Ueno Royal

Museum, that she wrote. Its title is “VOCA Exhibition 2020: Prospects for Contemporary Art” (Sakamoto 2020) and it explores how, similar to Chiaki Soma’s article, also contemporary art might be reshaped by the pandemic. These kinds of articles were a support to the arts community, as they offered a space for reflection on the potential long-term changes that the pandemic could bring.

Therefore, while the Net TAM provided a digital space for engagement and information sharing, the ACSA extended tangible financial support to individual artists and organisations. Together, these projects created a comprehensive support system for the Japanese arts and culture sector. Toyota’s participation in arts and culture projects such as Net TAM highlights the role that corporations can play in sustaining the creative and cultural sectors, particularly in times of crisis. The support provided by Toyota and the CSA during the pandemic ensured that the arts could not only survive but also potentially thrive in a post-pandemic society.

The COVID-19 pandemic tested the resilience of the global arts community, forcing to rethink its processes of production, presentation and engagement with audiences. Through financial support, promoting intellectual debates and facilitating information sharing, projects like Net TAM have played an essential role in helping the arts community navigate the challenges posed by COVID-19. The pandemic has demonstrated that, despite the vulnerabilities of the arts sector, it is possible to cultivate resilience through collaboration, innovation and sustained support. These efforts serve as a reminder of the crucial role that the arts and culture play in society, not only the Japanese one but on a global scale, and the importance of preserving them for future generations.

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This final chapter aimed at providing a practical example of how a corporate sponsorship could significantly benefit artistic and cultural associations, especially in preserving the cultural heritage and providing funding and promotion for new activities that address the evolving needs of the audiences. Corporate sponsorship offers more than just financial support, as it allows cultural organisations to innovate, adapt and remain relevant in a rapidly changing cultural scene. By aligning corporate resources with the goals of these associations, sponsorship plays a key role in helping them thrive and continue their mission of cultural preservation and artistic development.

Since it matches the goals of this research, the Net TAM project is the perfect example of the positive outcomes of a collaboration between a corporation and an association like the ACSA. Net TAM has a unique approach that help projects made by the government or other

organisations be successful (making it easier for users to access to official information and subsidies through different features). It has also support with information to artists, arts management professionals, “normal people” searching for job or volunteer opportunities within the cultural sector, and even to people simply interested in arts management. In this way, Net TAM has particularly helped governmental support system reaching the public sector and the arts community.

A crucial aspect of this project, as was discussed in the last section of this chapter, is the role the Net TAM’s team played during the COVID-19 pandemic. Their ability to adapt, promote artistic projects and manage funding during such a challenging period was decisive in ensuring the survival of many cultural projects. Toyota’s involvement highlights not only the importance of corporate support during crises but also the lasting impact such sponsorship can have on the growth of the cultural sector.

Conclusion

In the introduction, the central questions that led the path for this research were first presented. They were as follows: *how does the principal actors in Japan's arts management scene interact within each other? What means and strategies do they use to promote and support the arts, even during societal changes or crisis such as the COVID-19 pandemic?*

Therefore, this research's goal was to conduct an analysis of the interactions between the key players within Japan's arts management sector (the government, private enterprises and NPOs) while examining their collaborations. The research tried to learn the mechanisms at the base, policies and economic strategies that these actors took advantage of to effectively promote, sustain and adapt the arts sector in the face of both normative societal evolutions and crisis such as the COVID-19 pandemic. By analysing these interactions, the research also tried to shed light on how these entities work in context of cultural protection and innovation, while balancing economic necessities with the broader societal and cultural goals in an ever-evolving landscape.

The analysis of arts management in Japan presents a comprehensive view of the interplay between government policies, the support of the private sector and NPOs, all of which contribute to the cultural and economic vitality of the country. The research emphasizes the dynamic nature of arts management, shaped by both historical and contemporary forces, and highlight the importance of a collaboration between different entities in sustaining and promoting the arts. As Japan continues to develop its cultural sector, their role will become crucial in promoting a thriving cultural landscape.

The historical context of arts management in Japan, as Chapter 1 showed, helps understanding how arts and culture have been regulated and supported over time. Arts management in Japan has its roots in the Meiji Restoration, during which the attempts to modernise the nation were mainly integrate Western concepts of art and cultural protection. This period marked the beginning of the state's participation in managing the arts, leading to the creation of policies to protect cultural heritage and promote artistic innovation. The establishment of laws (for example the Law for the Protection of Cultural Properties) in the post-war period further strengthened the government's commitment to protect Japan's cultural resources.

Moreover, Chapter 1 analysed the role that governmental organisations (like the ACA) have played in promoting cultural policies in Japan. The ACA, established in 1968, has been necessary in protecting both tangible and intangible cultural properties, while also promoting

contemporary art projects. This governmental agency, alongside key legislative frameworks (like the BAPCA), represent the institutional foundation of Japan's approach to arts management. This chapter also highlights the balance between protection and innovation, showing how government policies have tried to balance the need to protect traditional cultural practices while promoting new forms of artistic expression.

Additionally, Chapter 1 analysed the phenomenon of decentralisation of cultural policy and the growing role of local governments in promoting the arts. Since the 1970s, local governments have become key players in the administration of cultural activities, developing ad-hoc regional policies that encourage local cultural development. This decentralisation reflects broader global trends in the field of cultural policies, where local entities take on greater responsibilities of arts promotion in their communities. This chapter's analysis of how Japan's cultural policies have evolved because of internal changes and external global influence provides an understanding of the country's arts management framework.

However, the government's intervention is not sufficient to address the needs of the arts sector. As Chapter 2 showed, the economic aspect of arts management is important, as it ensures continuity to cultural activities. The complex assimilation of the arts into the broader macroeconomics highlights the need for diverse funding sources and strategic economic planning. The role of market forces in arts management that are limited in certain aspects, is nevertheless essential in creating opportunities for innovation and diversification within the cultural sector.

Businesses, as discussed in Chapter 2, play a crucial role in filling the gaps left by the government's funds shortage. Corporate sponsorships and philanthropic projects are not only financial means to support many cultural organisations but also to align the businesses' brand values with social goals. The case study of Toyota's Net TAM project of Chapter 3 is an example of how the support of businesses in arts management can go beyond traditional sponsorship models. Toyota's integration of artistic and cultural projects within its corporate structure demonstrates the potential for companies to contribute meaningfully to the cultural landscape. The success of Net TAM, which combines digital innovation with cultural promotion, reflects the growing trend of businesses using technology to reach broader audiences and support the arts in new and creative ways.

NPOs also emerge as key organisations in the arts management field, often serving as intermediaries between the public and the private sectors. Their participation ensures that diverse voices are represented in the cultural landscape, contributing to a more inclusive and dynamic arts sector. The partnership between the businesses and NPOs, as can be seen in

Toyota's collaboration with the ACSA, highlights the importance of such "alliances" in addressing the challenges faced by the arts and cultural sector.

Chapter 3 underlined the challenges of the COVID-19 pandemic and showed the need for a more dynamic arts management framework. The pandemic's effects on the arts and culture sector were dramatic, forcing organisations to rethink their strategies for public engagement and funding. Projects like Net TAM's digital platform, which provided resources and support for arts professionals during the crisis, demonstrate how arts management can evolve in response to global challenges. The ability of cultural organisations to adapt to changing circumstances (whether through digital innovation, governmental support or corporate partnerships) will be crucial in ensuring the long-term continuation of the arts.

In conclusion, the field of arts management in Japan is characterised by a complex interaction of historical, economic and institutional factors. The collaboration between different entities creates a dynamic environment in which the arts can flourish. However, as the analysis showed, arts and culture require continuous adaptations to both internal and external challenges, including economic fluctuations, technological advancements and global crises like the COVID-19 pandemic. The case of Toyota's Net TAM project is a good example of how corporate engagement in the arts can drive innovation and provide essential support in times of need.

This research contributes new knowledge to the field by shedding light on the specific ways in which Japan's arts management system functions and adapts to both normative and crisis-driven changes. It deepens the understanding of how these stakeholders collaborate to promote and sustain the arts through governmental policies, businesses' support and non-profit projects. In particular, the case of Net TAM adds an innovative approach on how digital platforms can be useful to different kind of users in arts management, especially during periods of rapid societal and technological changes.

Future researches on this thesis' topic could delve deeper into comparative studies of arts management across different regions or countries, focusing on how different cultural, economic and political environments could influence the strategies used by governments, businesses and NPOs. Examining comparative case studies from other countries, such as European nations or the United States, where the government's intervention, businesses sponsorship and non-profit promotion take different forms, could allow a broader understanding of the diverse approaches to arts management. Moreover, other researchers could analyse how different regions within Japan apply distinct strategies to arts management, examining case studies from rural areas versus urban centres and their degrees of public and private support for cultural activities.

In addition, including new case studies focusing on government, business and non-profit projects would provide a broader view of how different entities contribute to the arts and how different models of arts management can complement one another in promoting innovation.

Other researches could also focus on the long-term effects of the COVID-19 pandemic on arts and culture, especially focusing on the role of governmental policies and the support of businesses and NPOs in new projects, like Net TAM's digital platform changed the engagement of the users and its organisational structure. As digitalisation becomes necessary to the management of cultural organisations, researching on how these platforms could influence future trends in this field could be interesting. This could include examining the impact of hybrid models (that combine in-person and virtual engagement) on users' participation and cultural production. Moreover, the lessons learned during the pandemic crisis could be used to develop the arts management field and would provide valuable insight for both the academic field and the practical management of cultural institutions.

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